D6.2 INTERMEDIATORY TRAINING PROGRAM (b)

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1.2	03/09/2024	GLUON	Final version

Executive summary

The Intermediary Training Program has been meticulously designed to achieve the following objectives:

- **Develop comprehensive guidelines:** Establish a clear and detailed set of guidelines that mentors can follow to set up and manage collaborations between artists and SMEs effectively.
- **Create practical training modules:** Develop training modules that provide mentors with hands-on experience and practical knowledge in applying the DFA method.
- **Equip EDIHs with necessary tools:** Ensure that EDIHs are provided with the necessary support tools and resources to implement the DFA method independently and sustainably.

Upon successful completion of this pilot program, the training materials will be incorporated into the MUSAE label and Factory model pack. This will provide a standardized training framework that EDIHs can use to train future mentors and managers, ensuring the sustainability and scalability of the DFA method implementation across different regions and sectors.

In conclusion, the Intermediary Training Program is a pivotal step in building the capacity of EDIHs to drive innovation and collaboration through the DFA method. By developing and refining these training materials, we aim to create a lasting impact on the way cross-sectoral collaborations are managed and executed, ultimately fostering a more inclusive and innovative ecosystem.

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1. Introduction

1.1. Purpose of the document

The purpose of this deliverable is to provide a comprehensive report on the activities undertaken during the first round of our intermediary training program coordinated by GLUON, and to outline our plans for adapting and implementing these activities in the next year. The training program comprises two main elements: (1) Providing mentors with the necessary guidelines and support tools to mentor art-tech residencies, and (2) training mentors in applying the DFA method and giving insights into the skills required for mentoring art-tech collaborations.

The Intermediary Training Program serves as a pilot initiative designed to develop a comprehensive set of guidelines and training modules that will be integral components of the MUSAE label and model pack. This program aims to equip European Digital Innovation Hubs (EDIHs) with the necessary skills and support tools to independently implement the DFA method beyond the Project duration. The insights and feedback gathered from this pilot program will be used to refine and enhance the training materials, ultimately forming a robust training package. The goal is to develop a final version of the training package that is comprehensive, practical and adaptable to various contexts. This package will be a key resource for EDIHs, empowering them to manage and adapt the DFA method in their own contexts, fostering innovation and collaboration across diverse sectors.

The structure of this document is divided into 3 sections describing the experiment support and training courses. The first section gives an overview of the support that was given to the experiments in the first round. The second section describes the support programme format and training that we offered to the mentors. The third and last section describes the adaptations to the program and new initiatives to be undertaken during the second round of residencies from September 2024 until XX 2025

Terms and acronyms

Provide a description of any acronyms and terms that are used in this report.

Acronym	Description
DFA method	Design Futures Art-Driven Method
SME	Small Medium Enterprises
EDIH	European Digital Innovation Hub

2. Summary of previous deliverable

2.1. Overview of past activities

This deliverable is a follow-up of Deliverable 6.1 submitted in June 2023. In this deliverable we described 1) the format of the support given by the mentors to the experiments and 2) an online training program on the DFA method and cross-sectoral practices at large. Ten artists participated in the first round of the residency program that lasted from September 2023 until December 2023 (when the final scenarios were delivered, while artists continued to work on the artworks based on their scenarios until April 2024). Throughout this whole period the artists received mentoring from the consortium partners of different expertise to support their projects and the DFA method implementation. Each artist was assigned a core team of mentors consisting of: 1 art mentor, 1 technology mentor, and 1 nutrition expert. Mentoring sessions were organized bi-weekly - one session each month was dedicated to the plenary meeting, involving all 10 artists and consortium partners to allow the artists to share the progress with everyone. Another session each month was dedicated to the core team mentoring sessions, involving each artist separately with their art, tech and nutrition mentors.

3. Evaluation of training activities in the first residency

3.1. Structured mentoring format

The mentoring format was carefully crafted to ensure that mentors could effectively convey their knowledge and support the artists. Key elements included:

Personalized guidance: Each artist was matched with a core team of mentors (1 art & design mentor, 1 nutrition mentor, 1 tech mentor), allowing for personalized attention and tailored guidance. This small group format ensured that mentors could address specific questions and challenges faced by the artists, providing targeted support.

Regular check-ins: Scheduled check-in meetings were a core component of the mentoring structure. These regular interactions helped maintain momentum, ensured accountability, and provided opportunities for ongoing feedback. Mentors could track the progress of the artists and offer timely advice and encouragement.

Resource provision: Mentors were equipped with a comprehensive set of resources, including detailed guidelines to facilitate co-design sessions, and digital tools such as Figma and Miro. These resources were integral to helping mentors illustrate concepts, demonstrate techniques, and provide practical examples.

3.2. Mentor Training

Next to the mentoring structure and format, the objective of the intermediary training program is to enable mentors with an in-depth comprehension of the DFA method and providing basic skills to intermediate collaborations between artists and SMEs. This objective is pivotal for ensuring that the mentors are not just facilitators but also adept practitioners who can inspire and guide the artists through the intricacies of the DFA process.

3.2.1. DFA method training

The DFA method training took place in Milan, Italy, from September 25-29, 2023. This event was organized by POLIMI, GLUON, and UB-ART and featured the participation of the 10 selected artists alongside representatives from all MUSAE consortium partners. A total of 35 participants engaged in the five-day training program, which included a variety of activities designed to immerse attendees in the DFA methodology. The training in Milan was meticulously designed to provide mentors with an in-depth comprehension of the DFA method. This involved:

- Hands-On workshops: Mentors participated in a series of interactive workshops that simulated real-world cases. By working through these activities, mentors gained practical experience and insights into the challenges and nuances of the method.
- Collaborative learning: The training emphasized collaborative learning, where mentors and artists worked together in mixed teams. This not only fostered a sense of community but also allowed mentors to understand the diverse perspectives and creative processes of the artists, enriching their approach to mentoring.
- Reflection and feedback sessions: After each workshop or activity, mentors engaged in structured reflection sessions. These sessions were designed to encourage critical thinking and continuous improvement. The artists and mentors shared their experiences, discussed what worked well, and identified areas for enhancement. This iterative process was crucial for deepening their understanding of the DFA method.

During the training week, participants were divided into two distinct teams: the Self-learning team and the Guided-learning team. The Self-learning team undertook the challenge of understanding the DFA method independently, without facilitator assistance, relying solely on written instructions and digital resources. This approach aimed to evaluate the clarity of the provided documentation and the effectiveness of the digital platforms Figma and Miro. Conversely, the Guided-learning team received direct explanations and instructions from MUSAE facilitators, ensuring they had immediate support and guidance throughout the process.

Both teams, comprising a mix of artists and consortium partners, navigated through the DFA

method's various steps and activities, focusing on the thematic area of Food as Medicine. This hands-on experience allowed participants to collaboratively explore and apply the DFA method. After each activity, all participants convened where they shared reflections, discussed their experiences, and proposed improvements for future iterations of the activities.

The Milan training week served as essential preparation for all mentors, equipping them with the skills necessary to apply the DFA method effectively and to guide artists through subsequent processes. Since the initial round of residencies did not yet involve external companies, the consortium's nutrition and tech mentors from UCD, PAL Robotics, UoM, ETF, Ab.Acus, and UB Tech were paired directly with the artists. These groups, varying in size from two to four participants, collaboratively engaged in the DFA method from start to finish. Throughout this process, the Art & Design partners of the consortium (GLUON, Polimi, and UB Art) played a crucial role as facilitators and observers.

3.2.2. DFA support tools (Miro & Figma)

To support the mentors in implementing the different activities of the DFA method, two digital tools (Figma and Miro) were developed.

- *Figma* was used to deliver clear guidelines and instructions of the methodological steps during the DFA process. Figma was also used to build a prototype with the goal to turn it into a full-functioning open-source website after the end of the MUSAE project.
- *Miro* was used as a collaborative platform and working space between artists and mentors (and companies in the second round) to follow the progress, provide feedback and collect the research outputs. Overall the Miro board was highly appreciated from both artists and mentors as a common space for organizing information. At the same time, it was considered less practical for presentations due to the overload of information.

These two tools were integral to helping mentors illustrate concepts, demonstrate techniques, and provide practical examples. Both platforms are described in detail in the Deliverable 2.3 "DFA Tools and Guidelines".

3.3. Feedback from participants

The feedback regarding the mentoring process was collected via a survey from both artists and mentors. The objective was to collect observations and comments from each artist and mentor about the mentoring process during the residency. A detailed description of the feedback is described in Deliverable 4.3. The feedback gathered provided valuable insights for further refinement of the mentor training and the format of the mentoring program.

3.3.1. Key insights for improvement of the DFA method training

Bringing more flexibility to the DFA process: Concerns about the method being too rigid and suppressing spontaneous and intuitive creative thinking. Recommendations to focus on producing results, allowing voluntary tool selection, and endorsing a diversity of approaches.

Bringing more practical activities to the training: Suggestions for more hands-on activities, and experiments. The overall perception that the method is too focused on research and not enough on actual experiments. However, it must be mentioned here that the focus of the scenario building phase of the DFA method is not to create an artwork, and this was not very clear for the artists.

Information Overload: Some participants found the process overwhelming in terms of information input.

Time constraints: Some participants felt the training was too fast-paced and lacked time for enabling a deep understanding of the DFA method.

More user-friendly: Some participants suggested the method could be more user-friendly. Mentors would appreciate an online tutorial illustrating how the DFA method should be applied at each step.

3.3.2. Key insights for improvement of the Mentoring process

Mentoring organization: The following improvements have been suggested: 1) to provide artists with an introduction to the training program, outlining expectations from each mentor/expert (network, support, feedback); 2) organization of individual 1:1 online meetings between artists and diverse experts relevant to their topics, 3) suggest artists the use of visuals to explain complex concepts more effectively, avoiding using Miro for presentations; 4) state clearly to artists the objective of each step before they start working, 5) build a database of diverse technical experts which artists can refer to during the process, 6) the main art mentor needs to make sure that involved experts are fully engaged in artists' research for effective feedback and support.

Building a common language between artists and tech experts: Establish a communication mechanism to translate artists' findings to tech experts, minimizing miscommunication.

Mentoring format: Explore new methods for connecting with technical experts (e.g. speed dating) to get to know a diverse range of specialists. Consider site visits to relevant food-related contexts for a more comprehensive understanding. Suggested diversification of mentoring sessions, for example, artists could call for "creative" mentoring sessions, or "free" sessions just to chat, or for "experiential" sessions, where artists will try to immerse the mentor in some situation, etc. To better use time, artists can be encouraged to structure presentations

based on the type of meeting they will ask for.

3.3.3. Conclusions and next steps

The diverse backgrounds of both artists and mentors allowed to provide critical and useful input in order to further improve and build the final MUSAE Factory Model. The collected feedback will be used in order to improve the final delivery of (1) the DFA method, its tools and guidelines, (2) Training format, and (3) Mentoring format. While there were many specific suggestions for improvement of specific activities and tools, there was a general feedback of adapting the DFA method to be more flexible in the format of a toolbox of different activities, corresponding to specific objectives of the process, as well as introduction of more hands-on and practical tools and activities in the method.

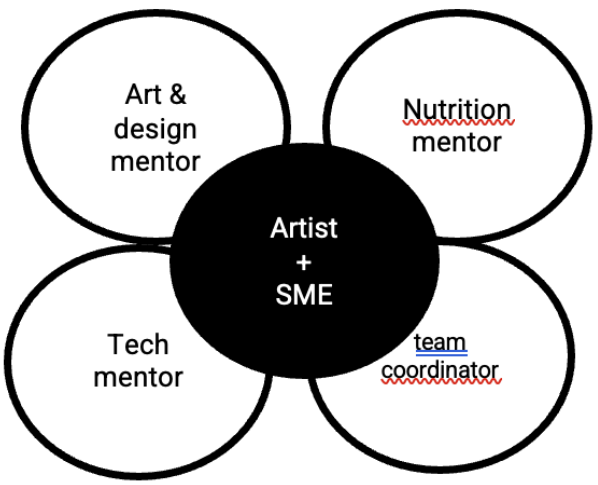
4. Support to the residencies

4.1 Mentoring role & allocation framework

The team of mentors in MUSAE aim to offer different support to the teams participating in the second round of the residency program. The mentors aim to facilitate the collaboration between the artists and SMEs and support the process with necessary tools for co-creation and technologies. Defining the Support Services offered to the experiments are an integral part of the DFA method. The project will offer participants 2 types of support services:

- Art & design support services
- Technical & scientific support services

The Support Services will be led by experienced professionals from the consortium with a background in art, technologies and nutrition who can provide guidance and support to the Artist and SMEs. Technology partners (PAL, ABACUS, UB Tech and/or UoM) appoint available Tech Mentors, Art and Design partners (UB Art, GLUON, POLIMI) appoint Art Mentors and UCD appoints Nutrition Mentors.



For the second round of Experiments each Artist will be supported by the core team of mentors. The composition of the core team of mentors is as follows: 1 art mentor, 1 tech mentor, 1 nutrition mentor and 1 core team coordinator overseeing the complete Art- Tech experiment

The preliminary allocation of Mentors for the second Art-Tech Experiment:

Experiments	Art & Design mentors	Tech & DIH mentors	Nutrition mentors	Coordinator to teams
Experiment 1	UB Art	PAL/UB Tech/ Abacus/UoM/ETF	UCD	UB Art
Experiment 2	UB Art	PAL/UB Tech/ Abacus/UoM/ETF	UCD	UB Art
Experiment 3	UB Art	PAL/UB Tech/ Abacus/UoM/ETF	UCD	UB Art
Experiment 4	GLUON	PAL/UB Tech/ Abacus/UoM/ETF	UCD	UB Art
Experiment 5	GLUON	PAL/UB Tech/ Abacus/UoM/ETF	UCD	UB Art
Experiment 6	GLUON	PAL/UB Tech/ Abacus/UoM/ETF	UCD	UB Art
Experiment 7	Polimi	PAL/UB Tech/ Abacus/UoM/ETF	UCD	UB Art
Experiment 8	Polimi	PAL/UB Tech/ Abacus/UoM/ETF	UCD	UB Art
Experiment 9	Polimi	PAL/UB Tech/ Abacus/UoM/ETF	UCD	UB Art
Experiment 10	Polimi	PAL/UB Tech/ Abacus/UoM/ETF	UCD	UB Art
Experiment 11	ETF	ETF	UCD	ETF

As leader of Work Package 4, UB Art Mentors act as the main contact point to experiments regarding the project procedures for the teams. Other Mentors are responsible for mentoring in their specialised field. The actual mentoring is carried out in Task 4.3 led by POLIMI and Task 2.4 led by Abacus.

4.2 Mentor meetings

In order to support the teams in achieving their goals, we will set up **regular online meetings** to check on the progress**.** During these meetings the evolution of the project and the understanding and use by the participants of the DFA method will be discussed. The mentors are there to help the teams to find solutions, to provide feedback, as well as support and guidance on the implementation of the tools and activities that are part of the DFA methodology.

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

A provisional schedule for the different meetings during the second round of residencies starting from September 2024 has been drawn up:

Participants	Frequency	Format	Topic
Art Mentors + Artist	Bi-weekly meetings during whole period	Online / 30 à 60 min	Continuous support meetings between Artist and Art Mentor
Tech Mentors + Artist + SME	Bi-weekly meetings during the whole period	Online / 30 à 60 min	Continuous support meetings between teams (artist + SME) and tech Mentor
Core team (Tech, Nutrition & Art mentors, Artist and SME)	Monthly meetings during whole period	Online / 1h	Joint monthly meeting to track the progress
Plenary sessions with all teams and artists	At the end of each Phases during whole period	Online / 2h	Joint assessment meeting to track progress and stimulate collaborative learning

4.3 Progress assessment tools

The mentoring process follows the structure of the DFA method, this results in 2 main phases, each involving a subset of activities and foreseen outcomes. During each phase of the residency, mentors from the consortium accompany the teams towards the achievement of their goals. The Individual Mentoring Plan will allow the mentors to assess the progress of the experiments throughout the project duration.

Individual Mentoring Plan

The Individual Mentoring Plan is a structured framework designed to guide and assess the progress of teams during their residency, following the DFA method. It outlines key performance indicators (KPIs), a workplan, and project ambitions, ensuring that the teams' goals are clearly defined and measurable. The mentoring process is divided into two main phases, each with specific activities and expected outcomes. Throughout these phases, mentors from the consortium provide ongoing support, helping teams to achieve their objectives. The plan serves as a tool for mentors to track and evaluate the experiments' progress, ensuring alignment with the project's overall aims.

5. Training

5.1 What we offer

With the training we aim to cover a wide range of subjects allowing the mentors (and occasionally also the artists and companies) of the consortium to elevate their knowledge, understanding and skills. The training is structured in two main sections:

- **DFA method training**: This course will navigate the teams (artists + SMEs) and mentors through each step of the DFA method.
- **Group learning sessions**: This program will provide the mentors of the consortium with knowledge and practical tools to facilitate the collaboration between artists and SMEs.

Eventually, the goal of the training program is to provide the framework and self training resources for future mentors beyond the project. Through the self training courses and resources included in the MUSAE model pack future mentors within (E)DIHs will gain insight on how to set-up and manage a project.

5.2 DFA method training

At the start of the second round of residencies we will provide again a mandatory methodological training session for the mentors and the selected teams. We added this format to the support programme to ensure that all stakeholders have a strong foundation of the DFA method, regardless of their experience.

In addition to the physical training, Polimi, Gluon and Abacus will create an online course with different training modules enabling future mentors to gain an in-depth understanding of the DFA method. The aim is to test this course during the second round of residencies and to be included in the final Factory Model at the end of the project. The online course will be built on the courses that were given by Polimi in the school year 2023-2024.

Course format

- The course will be delivered online (zoom or teams). All the sessions will be recorded and made available online so that participants can re-watch the sessions individually.
- Each course will take approximately 60 mins (40 min + 20 min Q&A) per session
- Open access to the online course will be given through the MUSAE webpage of starts.eu (along with downloadable written documentation and links to resources)

5.2.1 Additional support tool: Figma

Figma

Based on the insights gathered during the first round of residencies, the online website (Figma) will be further enhanced with short videos and detailed guidelines for facilitating the activities (workshops, presentations, etc). These small enhancements aim to further support the mentors in facilitating better the different activities of the DFA method. The navigation on Figma will also be enhanced.

5.3 Group learning sessions

The training program is committed to the continuous professional development of the mentors. Through a series of online group learning sessions led by experts the program aims to provide advanced insights and critical skills to master collaborations between artists and companies. The program encompasses a total of 11 hours and will cover 4 modules:

- Module 1: Foundations of Interdisciplinary Collaboration
- Module 2: Practical skills for mentoring
- Module 3: Responsible innovation
- Module 4: The innovation deal

The training sessions will be a mix of mandatory and voluntary, offered as group sessions to the mentors of the consortium (and in some cases also the artists and SMEs), from September 2024 onwards. At the time of writing this deliverable we are fine-tuning the training program by reaching out to speakers and aligning the exact dates of the sessions with the residency planning.

By the end of the program, participants will:

- Be prepared to guide interdisciplinary projects to successful outcomes, while upholding ethical standards and practices;
- Understand the historical context and future potential of a new innovation model that includes arts;
- Develop practical skills in mentoring and project management;
- Understand the principles and applications of intellectual property and licensing.

At the end of the project the recordings of this program will be added to the MUSAE pack and will function as “self training courses” and a repository with useful resources.

5.3.1 Overview of the modules

Module 1: Foundations of Interdisciplinary collaborations

Overview: This module is designed to provide mentors with a comprehensive understanding of "art-driven" innovation. It delves into the history of art-tech collaborations, explores successful case studies, introduces key interdisciplinary collaboration theories and introduces how companies can leverage futures thinking for innovation and competitiveness. By the end of this module, mentors will be well-prepared to guide collaborations that harness the innovative potential of diverse disciplines.

Goal: This module will empower mentors with historical knowledge and gain a better understanding of the potential of "art-driven" innovation methods.

Session 1: The History of Art-Science-Tech collaborations
(Delivered by GLUON, mandatory)

This session shows the evolution of interdisciplinary collaborations from their inception to contemporary examples. It highlights pivotal projects that have shaped the landscape of art, science, and technology collaboration.

Speaker: Christophe De Jaeger, Founding Director Gluon

Session 2: Best practice of artists - company interaction
(Delivered by GLUON, mandatory)

In this session we will invite an artist and company that have already successfully collaborated to present their project and collaboration. Understand the factors that contributed to their success and the lessons learned, providing valuable insights into best practices and effective strategies.

Long list speakers:

- Javier Masa is an Industrial Designer and runs the Malmö-based studio NMASA Design. With an emphasis on Furniture and everyday objects, Javier Masa explores new solutions around traditional craftsmanship and the sustainability challenges faced by the industry.
- David Rickard is a New Zealand artist based in London, UK. His original studies in architecture have had a lasting impact on his art practice, embedding queries of material and spatial perception deep into his work. Through research and experimentation his works attempt to understand how we arrived at our current perception of the physical world and how far our perception is from what we call reality.

Session 3: Introduction to futures thinking and radical foresight
(Delivered by POLIMI, mandatory)

This session gives an introduction to "Futures Thinking" and how companies can leverage futures thinking to drive innovation and maintain a competitive edge. It's very difficult to foresee radical innovation. But this foresight can inform them to make better decisions tomorrow.

Speaker long list:

- Maya Van Leemput is a senior researcher at the Applied Futures Research - Open Time knowledge center at Erasmus University College Brussels. Her work focuses on future exploration in the fields of science, technology, culture, and development. As the holder of the UNESCO Chair, Maya works on capacity building related to future visions and co-creation. Maya is a member of the World Futures Studies Federation, the interdisciplinary visual arts collective OST, and the Association of Professional Futurists.
- Martin Delfer (CEO Danish Design Center) comes from a position as Commercial Director in the global design company Designit with responsibility for growth, business development, and client services in Europe.In addition to his work at Designit since 2004, Martin has focused on areas such as the green transition, competitiveness, scaling of business models, digitalization, AI, and the general framework conditions of Danish businesses, e.g., as chairman of Design denmark during nine years, as a member of the Danish Business Advisory Committee during 15 years, and as a member of DI – Danish Industry's International Market Committee during seven years.Martin also worked on DDC's board for nine years until 2019 – he was appointed by the design industry for that role.

Module 2: Practical Skills for mentoring

Overview: This module will equip mentors with essential skills for guiding interdisciplinary collaborations. This module focuses on enhancing communication and facilitation techniques, as well as providing training in project management. By mastering these practical skills, mentors will be better prepared to support and drive successful partnerships between artists and companies.

Goal: This module will empower mentors with the practical skills needed to support and manage interdisciplinary collaborations effectively, ensuring that projects are well-communicated, efficiently managed, and successfully executed.

Session 1: Innovation Catalysts as facilitators of change

(Delivered by GLUON, mandatory)

This session focuses on the role of the "innovation catalyst" and provides hands-on techniques and tools to support meaningful collaborations. The innovation catalyst is a role that Krpan and his team not only had to invent, they have also developed a prototype of a curriculum to teach this approach and to teach how to translate all these different languages. Innovation catalysts should not only connect the team but also challenge and foster radical creativity through speculative design and art thinking.

Speaker: Jurij Krpan, Artistic Director of Kersnikova Institute Ljubljana. He is leading the establishment of Lab for speculative innovation and expert in involving art-thinking and design-thinking into the innovation process facilitated by innovation catalysts.

Session 2: Effective Communication and Facilitation
(*Delivered by GLUON, optional)*

This session focuses on the development of facilitation skills that bridge the gap between different disciplines.This includes techniques for encouraging participation, managing group dynamics, and ensuring that all voices are heard.

Speaker: Ramona Van Gansbeke, Program Manager GLUON Art & Research

Session 3: Project Management
(Delivered by GLUON, mandatory)

This session covers a range of support tools and techniques essential for progress tracking, managing accountability and evaluating outcomes.

Speaker: Ramona Van Gansbeke, Program Manager GLUON Art & Research

Module 3: Responsible innovation

Overview: This module is designed to equip mentors with the knowledge and tools to navigate the ethical complexities of technological innovation. This module delves into the ethical implications of digital technologies, provides frameworks for ethical decision-making, and addresses the social and environmental impact of innovations. By the end of this module, mentors will be adept at guiding interdisciplinary projects with a strong ethical foundation.

Goal: This module will empower mentors with the ethical acumen needed to guide interdisciplinary collaborations responsibly, ensuring that innovations are not only groundbreaking but also aligned with ethical principles and societal values. Understand the complexities and consequences of decisions made in various contexts, providing valuable lessons for future projects.

Session1: Introduction to the ethics of digital technology
(Delivered by UB Tech, Mandatory)

The rapid advancement of digital technologies goed hand in hand with a lot of ethical challenges. This session covers a general introduction to issues such as privacy, security, digital rights, and the societal impacts of technology. It will introduce participants to ethical decision-making tools and frameworks and learning mentors how to apply these frameworks to ensure that interdisciplinary projects are conducted responsibly and ethically.

Speaker: Jordi Vitrià is a Full Professor at the University of Barcelona (UB), which he joined in 2007, and where he teaches an introductory course on Algorithms for Data Analysis and advanced courses on AI Ethics, Data Science and Deep Learning.

Session 2: Ethical considerations in designing technologies for the agri-food sector
(Delivered by UCD, Mandatory)

Presentation of real-world case studies that illustrate ethical dilemmas in technology innovation with a focus on agri-food technologies. Agri-food technologies can have far-reaching social and economic consequences. It is essential to consider the potential displacement of jobs, changes in livelihoods, and their effects on local communities. Measures should be taken to mitigate negative impacts and create a more inclusive technology-driven agricultural sector.

Speaker: Simone Van der Burg, Waag Futurelab. She is Head of Programme of the Code research group within Waag. She leads the team that focusses on digital public spaces and the (digital) commons. Next to this she is part of the Waag Management Board.Before joining Waag Futurelab, Simone worked at Wageningen University and Research, where she was a Senior Researcher, and the programme leader for Ethics and Responsible Digitalisation. A highly experienced researcher, Simone's portfolio at WUR focused on matters related to the impact of robotics/AI on agriculture and horticulture workers, and related ethical questions.

Session 3: Data ethics essentials
(Delivered by GLUON, mandatory)

Developing an understanding of data ethics and the relevant data practices involved is imperative to supporting teams in evaluating their projects that are informed by data. A failure to handle data ethically can harmfully impact people and lead to a loss of trust in in projects, products or organisations. in this session participants are given an introduction to the concept of data ethics and through a hands-on exercise they will help you identify and manage ethical issues in your data project.

Speaker: Dr. Rob Heyman is a coordinator of the Knowledge Centre Data and Society which is part of the Flemish strategic plan on AI. He is a senior researcher at imec-SMIT where he researches participative methods in innovation projects between different stakeholders (legal, civil society, end-users) so that societal, legal and ethical values are integrated during development. He also has given lectures and courses at the ULB and VUB on online marketing, research methods, privacy and challenges of the ongoing digitalisation.

Module 4: The innovation deal

Concept: This module is designed to provide mentors with a basic understanding of intellectual property (IP) and its management, crucial for navigating the complexities of bringing innovations to market. This module covers the basics of IP, explores case studies of IP challenges, and provides practical strategies for licensing and managing IP in cross-disciplinary projects.

Goal: This module will equip mentors with the basic knowledge to navigate the complex landscape of IP, ensuring that innovations are adequately protected

Session1: Introduction to Intellectual Property Rights
(Delivered by Ab.Acus, optional)

This session provides an overview of the different Intellectual Property Rights. Their rationale, scope and terms of protection are presented with a specific focus on copyright trademark and patent.

Session 2: IP Management
(Delivered by Ab.Acus, optional)

This session covers essential aspects of IP commercialization, including valuation, negotiation tactics, and market entry strategies. The session will include a practical exercise to develop a comprehensive IP strategy. This exercise will involve identifying potential IP assets, outlining protection measures, and creating a plan for licensing and commercialization. Participants will gain hands-on experience in crafting strategies that align with their project's goals and market opportunities.

5.3.2 Preliminary schedule

Topic	Provided by	Training date	Duration	Mandatory or optional	Audience
The History of Art-Tech-Science collaborations	Gluon	September 2024	60 min (40 min presentation + 20 min Q&A)	Optional	All (Artists, SMEs, mentors)
Best practice of artist - company interaction	Gluon	October 2024	60 min (40 min presentation + 20 min Q&A)	Optional	All (Artists, SMEs, mentors)
Introduction to futures thinking and radical foresight	Polimi	October 2024	60 min (40 min presentation + 20 min Q&A)	Optional	All (Artists, SMEs, mentors)
Innovation Catalysts as facilitators of change	Gluon	September 2024	60 min (40 min presentation + 20 min Q&A)	Mandatory	Mentors
Effective communication and Facilitation	Gluon	October 2024	60 min (40 min presentation + 20 min Q&A)	Mandatory	Mentors
Project management	Gluon	October 2024	60 min (40 min presentation + 20 min Q&A)	Mandatory	Mentors
Introduction to the ethics of digital technology	UB Tech	November 2024	60 min (40 min presentation + 20 min Q&A)	Mandatory	All (Artists, SMEs, mentors)
Ethical considerations in	UCD	November 2024	60 min (40 min	Mandatory	All (Artists,

designing technologies for the agri-food sector			presentation + 20 min Q&A)		SMEs, mentors)
Data-ethics essentials	Gluon	November 2024	60 min (40 min presentation + 20 min Q&A)	Mandatory	All (Artists, SMEs, mentors)
Introduction to Intellectual Property Rights	Ab.Acus	December 2024	60 min (40 min presentation + 20 min Q&A)	Optional	All (Artists, SMEs, mentors)
IP Management	Ab.Acus	December 2024	60 min (40 min presentation + 20 min Q&A)	Optional	All (Artists, SMEs, mentors)

5. Conclusions

5.1. Summary

In conclusion, this deliverable outlines the comprehensive support framework provided to the mentors of the second round of residencies, ensuring that the mentors have the resources, tools, and guidance necessary to support the participating teams to achieve their project goals. Moving forward, the insights gained from this program will further inform the tools and strategies that will be required and relevant to be included in the final MUSAE pack at the end of the project.