



Deliverable 4.4:  
Concept  
for a series of entrepreneurship-related courses



*This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 101016460.*

Grant Agreement (GA) No: 101016460

Acronym: EU4ART\_*differences*

Title: DIFFERENCES – ARTISTIC RESEARCH IN THE EUROPEAN UNION  
(EU4ART\_DIFFERENCES)

Call/Topic: Support for the Research and Innovation Dimension of European Universities (Part I)

Deliverable 4.1: Concept for a series of entrepreneurship-related courses	
Related Work Package:	WP4 - The Creative Ecosystem
Lead Beneficiary:	ABARoma
Dissemination Level:	Public
Delivery type:	Report
Author:	Franco Ripa di Meana, Gabriella Kiss, Till Ansgar Baumhauer, Vineta Kreigere
Reviewers:	Content Management Team
Due submission date:	31/12/2023
Actual submission date:	20/12/2023
Description:	Concept for a series of entrepreneurship-related courses

#### Versioning and Contribution History

Version	Date	Modified by	Modification reason
v.01	20/12/2023		First version
v.02			

#### Glossary

Abbreviation	Meaning
ABARoma	Academy of Fine Arts of Rome
AI	Artificial Intelligence
AR	Artistic Research
A/R	Augmented Reality
BA	Bachelor of Arts
BIP	Blended Intensive Program
DCTP	Didactics for Creative Technology Pilot
EC	European Commission

HEI	Higher Education Institutions
HfBK	Hochschule für Bildende Künste Dresden
HfBK	Hochschule für Bildende Künste Dresden
HKU Utrecht	University of the Arts Utrecht
LMA	Art Academy of Latvia
MKE	Hungarian University of Fine Arts
PC	Personal Computer
V/R	Virtual Reality
WP	Work Package

## Table of Contents

1. Executive Summary - The fourth industrial revolution .....	5
2. Didactics for a creative technology Pilot Course .....	5
2.1 - The Partnership .....	6
2.2 - The Course leaders .....	6
2.3 - The Pilot Course .....	6
2.4 - The first online session .....	7
2.5 – The face-to-face session .....	7
3. AIntroudction: Artificial Intelligence and the Arts pilot course .....	8
3.1 - The course leader .....	9
3.2 - The structure of the course .....	9
3.3 Some information about the Course .....	10
3.4 Preliminary material .....	10
3.5 The selection of tools .....	11
3.6 The technical set-up .....	12
3.7 Participants .....	13
3.8 Participants' outputs .....	13
3.9 The impact assessment questionnaire .....	22
4. Potential developments .....	24

## List of figures

Fig.1. Screenshot form the online session.....	8
Fig. 2 Hands-on workshop results.....	9
Fig. 3 Marteen Overdijk and workshop participants .....	9
Fig. 4 Andreaelisa Sausa.....	14
Fig. 5 Eliana Polvere.....	15
Fig. 6 Giovanni Bernocco.....	15
Fig.7 Giuseppe Epicoco.....	16
Fig. 8 Alessia Pittaccio.....	16
Fig. 9 Lea Prutkay.....	17
Fig.10 Malna Motzolits.....	17
Fig.11 Nora Szabo.....	18
Fig.12 Patricia Pajor.....	18
Fig. 13 Sabrina Pifferi.....	19
Fig. 14 Egon Persevics.....	19
Fig. 15 Manuela Violi.....	20
Fig. 16 Manuela Violi.....	20
Fig. 17 Manuela Violi.....	21
Fig. 18 Manuela Violi.....	21

## 1. Executive Summary - The fourth industrial revolution

In its recent report on Artificial Intelligence in the Digital Age (AIDA), the EU Special Committee notes that "the world stands on the verge of the fourth industrial revolution, (...) that draws its energy from an abundance of data combined with powerful algorithms and computing capacity." This revolution "is shaped by its global scale, fast convergence, and the enormous impact of emerging technological breakthroughs on states, economies, societies, international relations and the environment" (p. 10), so that "the rapid technological progress introduced by AI is increasingly inextricable from most areas of human activity and will also affect the livelihoods of everyone who does not possess the skills they need to adapt fast enough to these new technologies" (p. 12).

Significantly, the report also stresses "that it is paramount to provide individuals with comprehensive skills development programmes in all stages of life, in order to enable them to remain productive in a continuously evolving workplace and avoid their exclusion from the labour market". Furthermore, the report considers "that the adaptation of the workforce in terms of AI education, lifelong learning and reskilling is of vital importance", contributing to achieving "the UN Sustainable Development Goals, in particular those on education, human capital and infrastructure" (p. 25).

Since the unfolding of the project the project, the WP4, and particularly Task 4.1.2 - Courses and training here reported -, has been better focused (see midterm report, Section 5, Deviation) on the relationships between new technologies and artistic self-entrepreneurship, resulting in a stronger overall coherence, as well as a better inclusion in the other Work Packages' tasks. The main WP4 objective, to establish a Fine Arts ecosystem, has resulted from the intertwining of technology, didactics, and AR.

In the limelight of the above-mentioned premises, we have concentrated our 4.1.2 task along two main axes: the digital upskilling of our faculties, and specific AI literacy for the Arts. For each of these axes, we have drafted and realized a pilot course, searching for qualified external collaborations. Realizing the pilot courses allowed us to have a detailed idea of what a course needed to be in the context of EU4ART\_*differences*, setting up prototypes that will be ready for further developments.

The current report is hence first of all a documentation of activities that have been already carried out, used as a model for possible future developments.

## 2. Didactics for a creative technology Pilot Course

The faculties of our institutions are constituted by professors and lecturers who have hugely diverse digital skills. As demonstrated by the pandemic, during which only parts of our faculties were able to adapt to the new digital environment (see A. Czuba etc.), opposite attitudes cohabit, from digital enthusiast to anti-digital stances. More so, the huge differences between the subjects that are taught, varying from theoretical to practical, from exclusively embodied practices to sophisticated digital fields, also result in an uneven set of skills. We hence thought that more than a technical course on specific aspects or digital tools potentially useful for didactics, it would be necessary to draft a course giving a large series of different options, so that every professor could then find their specific tool or approach worth using or adapting to their didactic process. We, therefore, set out a search for a course of this kind, and were successful in establishing a collaboration with a centre for excellence in this field: the [Expertise Centre for Creative Technology at HKU - University of the Art, Utrecht](#).

## 2.1 - The Partnership

The Didactics for Creative Technology (DCT) professionalization course for university teachers has been running at HKU for several years and during this time, participants have developed many research questions that have led to various new didactic forms and educational modules.

Didactics for Creative Technology (DCT) is a professionalization track for lecturers and university teachers. In four to eight meetings of one day or a half-day, participants investigate both individually and as collective how they can apply creative technology in their educational practice. Research always starts from a practical educational need. The participants receive technical and didactical support and are called upon as both creators and teachers. Together with former participants of the DCT track, the members form a community to share knowledge and experience of education, research, and the professional field – even long after their track has ended.

On these premises, the WP 4 team established a collaboration with Machiel Veltkamp, project leader *Extended Realities at Creative Technology* at HKU Utrecht, and drafted a pilot course. We agreed on a format that, although reduced in comparison with a full course, would have been sufficient to tackle all the main areas of interest, with a first online meeting followed by a hands-on day-long workshop, and we called it Didactics for Creative Technology Pilot Course.

## 2.2 - The Course leaders

Machiel Veltkamp

Machiel is an artist, data visualization expert and creative coder. He is fascinated by the creation of unstable systems where the input of a user gives energy to the system, enabling it to create a unique interactive experience and communicate its own unique story back to the user. He graduated cum laude as Master Digital Environment Design at the Nuova Accademia di Belle Arti in Milan, Italy in 2008. He obtained his Bachelor of Art and Technology at HKU in 2003. Machiel is one of the founding members of media collective Z25.org.

Marten Oveerdijk

Maarten Overdijk works at HKU (University of the Arts Utrecht) on design research in extended reality (XR). In his project Spatial Narratives he examines the possibilities of game-technology in virtual media architecture and immersive storytelling. Maarten holds a PhD from the Research Centre for Learning in Interaction (Utrecht University) and was a resident at the Rijksakademie voor Beeldende Kunsten in Amsterdam.

## 2.3 - The Pilot Course

The **Didactics for Creative Technology Pilot** (DCTP) is a short introductory course of one and a half day where a number of key elements of the larger Didactics for creative Technology (DCT) professionalization course for university teachers have been brought together. During the pilot participants have formed their learning questions around how they can use creative technology in their educational practice.

The pilot aimed to give an overview of the possibility to explore relevant creative technologies and reflect on their possible didactic impact within an educational context. Professors and lecturers worked together leveraging each other's expertise and knowledge individually, leaving room for experimentation, reflection and discussion. The pilot course focused on the participants and their diverse backgrounds where the sharing and exchanging of experience and inspiration played a great role. The DCTP has consisted of one

online session of three hours and one full-day workshop on location. A preview of the whole course was offered, with an insight into the possibilities of didactics for creative technology. During the pilot we looked at the three phases the participants go through and explored the steps in a shorter time frame.

The three phases are:

*Explore*: where the emphasis is on exploring the different possibilities of creative technology.

*Development*: the participant chooses a possible direction. By experimenting and developing the participant gets a better grip on the technology and the learning question.

*Design*: the focus shifts to the process of designing for education. The participant works on a didactic scenario in which the form and structure for an education program start to take shape.

## 2.4 - The first online session

The first online session, led by an HKU team (Machiel Veltkamp and Mikal van Leeuwen) took place on TEAMS on 25 May 2022. A selection of twelve professors and lecturers from the four partner academies joined for an intense and lively kick-off.

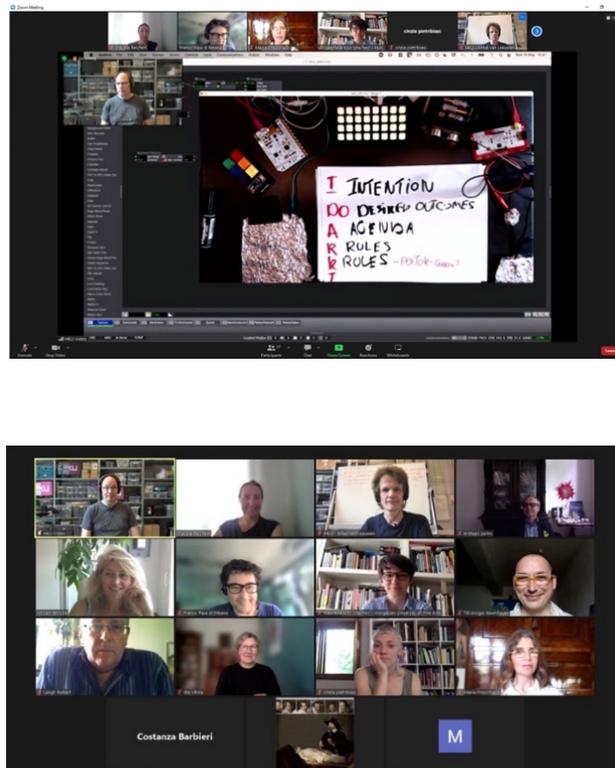


Fig. 1 - screenshots from the first online session

## 2.5 – The face-to-face session

The second part of the Didactics for Creative Technology Pilot Course unrolled at the Fine Arts Academy of Rome on March 20th, 2023. The workshop in Rome combined practical activities and theoretical discussion to upskill art teachers from different disciplines and departments. The experts Machiel Veltkamp and Maarten Overdijk organized three workstations with different materials and technical equipment to provide a direct experience of coding, virtual reality and software for real-time simulation, programming games, robots, and V/R – A/R experiences. After the practical session, committed to facilitating teachers at using digital tools and operating systems for creative technologies, a roundtable session steered up the debate on the didactic capabilities of new technologies in the art academy context. Professors, with different

knowledge and expertise, exchanged opinions about the integration and implementation of technology in their teaching practice, discussing the impacts in terms of students' attitude, mental agility, artistic production, and creativity.

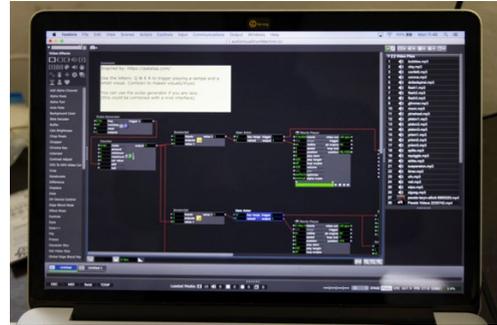
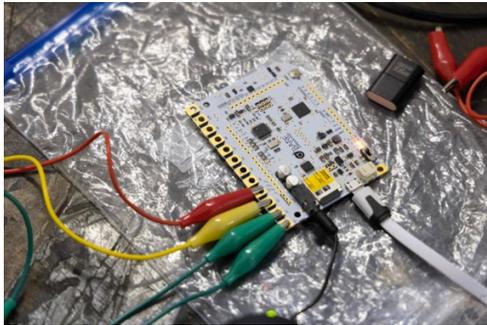


Fig. 2 - Hands-on workshop results



Fig.3 Marteen Overdijk (left) and workshop participants

### 3. Introduction: Artificial Intelligence and the Arts pilot course

The disruptive diffusion of some very powerful generative AI tools, that started in 2022, peaked in November of that year with the release of ChatGPT<sup>1</sup>, and is ongoing as we write this report, is far too big an issue to be tackled in just one Deliverable. Having said this, for Arts HEI the necessity to dive in this new world, with all its potentials and risks, has been clear from day one.

The current set of skills that today goes under the name of artistic entrepreneurship, will need to be developed in order to include the new tools that will be part of the daily life and work of today's students.

We thus decided to realize a pilot course on the relationship between AI and the Arts, while the integration of AI tools on a didactic platform has been carried out in activity 4.2. (see D4.5 for details). With the method already established, we hence set off for a collaboration with external experts, together with which to draft a pilot course on the topic, that could then work as a format for the ones to come. Once again, we have been fortunate.

<sup>1</sup> URL: <https://chat.openai.com/auth/login>

### 3.1 - The course leader

Pier Luigi Capucci, President and Editor-in-Chief of Noema <https://noemalab.eu/> is a theorist, educator, cultural manager and media expert.

Since the early '80, he has been concerned with the communication studies, the new media, and the new art forms, and with the relationships among arts, sciences and technologies. His theoretical activity is concerned with the technologies of representation and communication, with the technoscience-based art forms and with the media studies.

He has been a teacher at the universities of Rome "La Sapienza", Bologna, Florence, Urbino, at SUPSI in Lugano, Udine, and at the fine arts academies of Carrara, NABA Milan, L'Aquila, Urbino, Quasar Rome and Reggio Calabria. From 2013 to 2018 he has been the Director of Studies of the T-Node Ph.D. Research Program of the Planetary Collegium (University of Plymouth). Currently he is the Rector of LABA (Libera Accademia di Belle Arti/Free Academy of Fine Arts) in Rimini.

He published the books *Realtà del virtuale* (1993/2015) on virtual technologies and the relationships between culture and representation; *Il corpo tecnologico* (1994) on the impact of technologies on the human body, and *Arte & tecnologie* (1996/2013) about arts, sciences and technologies.

He co-curated the books *art\*science. The New and History* (2018), on the relationship between innovation and history, and *Arte e complessità* (2018), on contemporary artistic forms that interact with the topics of complexity. He edited the book *Dialogues across the seas: the ocean that keeps us apart also joins us. Charting knowledge and practice in the Anthropocene* (2022).

He has extensively and internationally published in books, magazines and conference papers, organized exhibitions, managed projects and participated to conferences worldwide.

In 2022 he contributed to [Humanities and Artificial Intelligence](#), a book edited by the JRC of the EU Commission on the topics of the course.

In 1994 he founded and directed the first Italian online magazine, NetMagazine, later MagNet, on the relationships between arts and technologies. In 2000 he started [Noema](#), an online magazine devoted to culture-sciences-technologies interrelations and influences.

In 2018 he started the research project art\*science – Art & Climate Change.

<https://capucci.org/>

### 3.2 - The structure of the course

We hence agreed with Professor Capucci on the basic structure of the course, starting from the assumption that it would have needed to provide the students not only with a theoretical framework, but also with practical knowledge of some of the generative AI tools that could be of more value for them.

We then shared the information with all the partner universities as such:

Who: Pier Luigi Capucci

For whom: 20 students from EU4ART\_differences alliance + 5 "wild cards"

When:

29 September, 10.00/11.30 CEST

13 October, 10.00/12.30 CEST

23 October, 10.00/12.30 CEST

6 November, 10.00/12.30 CET

Where: online (TEAMS)

Language: English

Main Topics: brief historical outline; referentiality and non-referentiality; use of AI in the arts; different AI tools; ethical issues.

Methodology: starting from a selected bibliography that will be shared prior to the beginning, the course will cover a series of issues related with Artificial Intelligence, linking them both to Art, New Media and Technology History and Art theory. Participants will be guided in the use of some AI tools for their own artistic aims.

Entry requirements: The course is open to students of all levels, from BA to Doctoral Schools, interested in the topic. No specific technical knowledge is required, although students with advanced knowledge in the field are more than welcome.

Technical requirements: participants need to be provided with a laptop, with a recent version of the software (preferably Mac, Windows or Linux also possible); they will be guided in the installation of the software stable diffusion (open source, free of charge), that will be used during the course. No prior knowledge of the software is required.

### 3.3 Some information about the Course

This short course deals with the use of Artificial Intelligence in the artistic expression and creativity. The course will connect topics, aspects and operations belonging to different fields in an articulated overall framework in a transdisciplinary way. The general subjects are: the historical-technical-scientific evolution of Artificial Intelligence and its subsidiaries, in particular generative AI, as a simulation technology; the recurring elements from the history of art and the new perspectives and theories of art with the presentation and analysis of contemporary examples and applications; the theoretical aspects together with the emerging cultural, social and ethical issues raised by generative AI, especially in the fields of representation, simulation, communication and the media. At the same time a design/practical part of the course will be activated, allowing the students to use generative AI software to create applications in their fields of study, that will be presented at the end of the course.

The first lesson, inserted in the Artistic Research Days, was conceived as a face-to-face introduction, and some of the participants travelled to Rome for the occasion. For further details on the whole event, please refer to deliverables 4.3, 2.3, 3.3, 3.4, and 5.5.

### 3.4 Preliminary material

Participants were provided with a preliminary list of recommended texts:

- Freddy Paul Grunert, Max Craglia, Emilia Gómez, Jutta Thielen-del Pozo (eds.), *Humanities and Artificial Intelligence*, © European Commission, Ravenna, Noema media, 2022, ISBN 9788894382723, released under Gold Open Access, online. Link: <https://noemalab.eu/ideas/humanities-and-artificial-intelligence/>
- Antonella Guidazzoli, Maria Chiara Liguori (eds.), *AI and Cultural Heritage. Between Research and Creativity. Workshop Proceedings*, Bologna, CINECA, 2023, ISBN 9788886037457, online. Link: [https://hpc-forge.cineca.it/files/visit\\_Dissemination/public/WorkshopAICh/workshop\\_AICh01](https://hpc-forge.cineca.it/files/visit_Dissemination/public/WorkshopAICh/workshop_AICh01).
- Will Douglas Heaven, "Welcome to the new surreal. How AI-generated video is changing film", *MIT Technology Review*, 1 June 2023, online. Link: <https://www.technologyreview.com/2023/06/01/1073858/surreal-ai-generative-video-changing-film/>

- Lev Manovich, “The AI Brain in the Cultural Archive. What new artifacts emerge when we look at the next revolution in media?”, MoMA Magazine, 21 July 2023, online. Link: <https://www.moma.org/magazine/articles/927>
- Lev Manovich, “Towards ‘General Artistic Intelligence’?”, Art|Basel, 1 June 2023, online. Link: <https://www.artbasel.com/stories/lev-manovich>
- Pier Luigi Capucci, “Prospettive e visioni dell’arte”, Italian complete version of the reduced text published in French as “Perspectives et visions de l’art” in Ligeia, n. 200-204, January-June 2023, dossier “Art & Futur” edited by Hervé Fisher. Link: <https://www.cairn.info/revue-ligeia-2023-1.htm>

and with some introductory technical information:

“In our course we will consider three main applications to create picture using generative AI, maybe the most famous three: Midjourney, DALL•E (OpenAI, also at the base of ChatGPT) and Stable Diffusion. All these applications allow to create images using online services, while Stable Diffusion, that is an Open Source and free software, can also be installed locally on your PC. Generally online services require a subscription and are credits-based, this means that after a fixed free number of pictures a monthly or yearly fee is needed to pay.

Stable Diffusion can be installed on PC according to the software/hardware requirements indicated in the paragraphs below. While Windows and Linux installations needs some basic skills, the Macintosh installation simply needs to download and run an application and the AI models.“

- Midjourney (requires the installation of Discord software)  
<https://discord.com/> (channel Midjourney, requires to sign in)  
<https://www.midjourney.com/home/> (requires to sign in)  
<https://docs.midjourney.com/>
- Stable Diffusion  
<https://beta.dreamstudio.ai/generate>  
<https://platform.stability.ai/>
- DALL•E (Open AI)  
<https://labs.openai.com/>  
<https://dallery.gallery/dall-e-ai-guide-faq/> (a guide)

### 3.5 The selection of tools

We agreed to let the participants use Stable Diffusion, for a series of reasons, on top of its being free of charge, and because:

- Authors retain complete creative content ownership, there is no need to credit any tools or organizations.
- Authors can create thousands of images for commercial or personal use without paying any money.
- There is no need to register/subscribe to online generative image AI services.
- There is no need for internet access since images are generated offline on the author’s PC.

Stable Diffusion (online): <https://stablediffusionweb.com/>

Stable Diffusion (offline, to install on Windows, Linux and Macintosh):

<https://stablediffusionweb.com/WebUI>

Installation guide:

<https://github.com/easydiffusion/easydiffusion#installation>

<https://github.com/easydiffusion/easydiffusion>

<https://www.datacamp.com/tutorial/how-to-run-stable-diffusion>

<https://geekflare.com/run-stable-diffusion-ai-on-mac-windows/>

Additional tools were suggested:

- Models to upload: <https://huggingface.co/models?other=stable-diffusion> (please do note that in this repository there are lots of models, so read the documentation before downloading and stay with the secure ones, since some models could contain viruses. Among the models I suggest to try Portrait+, CyberRealistic, Deliberate and DreamShaper, but there are hundreds).
- Diffusers (an alternative to the above offline Stable Diffusion software): <https://huggingface.co/docs/diffusers/v0.19.3/index>
- DiffusionBee 1.x: <https://diffusionbee.com/download> (the system requirements are in the webpage)
- DiffusionBee 2.x (technical preview): [https://diffusionbee.com/download\\_v2](https://diffusionbee.com/download_v2)  
The software license: [https://diffusionbee.com/MODEL\\_LICENSE.txt](https://diffusionbee.com/MODEL_LICENSE.txt)  
Models to upload: <https://huggingface.co/models?other=stable-diffusion> (please do note that in this repository there are lots of models, so read the documentation before downloading and stay with the secure ones, since some models could contain viruses. Among the models I suggest to try Portrait+, CyberRealistic, Deliberate and DreamShaper, but there are hundreds).  
A guide to use DiffusionBee: <https://github.com/divamgupta/diffusionbee-stable-diffusion-ui/blob/master/DOCUMENTATION.md>
- Diffusers 1.x: <https://apps.apple.com/us/app/diffusers/id1666309574?mt=12> Even simpler, install this application from the AppleStore.

### 3.6 The technical set-up

We provided participants with a technical set-up guide/requirements.

Recommended Windows requirements

- Windows 8 or Windows 10, or Windows 11
- Multi-core processors (64-bit) like Intel Core i7 12th gen or better
- 16 GB or more DDR4 or DDR5 RAM
- NVMe SSD for faster code execution on the local drive
- Dedicated GPU from NVIDIA or Radeon with 8GB VRAM or more
- 4 GB VRAM will also work, but you may experience slower processing speeds
- Internet connection to update software packages frequently
- An efficient CPU cooling system since the generative image processing or enhancement via AI are exhaustive processes that generate a lot of heat

#### Recommended Macintosh requirements

- MacOS Monterey (macOS 12.5.1) or a newer operating system
- Apple Silicon Mac with M1 or M2 chip
- 8 GB unified memory or better
- 8 GB or more free space on the internal drive for AI models and other file processing
- You can also use an Intel-based Mac, but you might experience slower processing speed

#### Recommended Linux requirements

- NVIDIA (CUDA Compute capability level of 3.7 or higher required, or AMD ROCm 5.2 support required, graphics card minimum 2 GB RAM), or run on your CPU
- Minimum 8 GB of system RAM
- At least 25 GB of space on the hard disk

### 3.7 Participants

It was agreed to integrate students at different stages of their curriculum into the course.

Elisa	BACCI	LABA Rimini	BA Student
Boglárka	BAJINKÁN	Mke Budapest	BA Student
Giovanni	BERNOCCO	ABARoma	MA student
Elīna	BRESE	LMA Riga	Doctoral Student
Antra	CILINSKA	LCA Riga	Doctoral Student
Julius	DREXLER	HfBK Dresden	MA student
Giuseppe	EPICOCO	ABARoma	MA student
Michele	GHISELLI	LABA Rimini	BA Student
Edmunds	JANSONS	LMA Riga	Doctoral Student
Laima	JURČA	LMA Riga	Doctoral Student
Noemi	MIDOLO	LABA Rimini	BA Student
Málna	MOZSOLITS	MKE Budapest	BA Student
Patricia	PAJOR	MKE Budapest	Doctoral Student
Francesca	PASCARELLI	ABARoma	MA Student
Egon	PERSEVICS	LMA Riga	Doctoral Student
Sabrina	PIFFERI	LABA Rimini	BA Student
Alessia	PITTACCIO	ABARoma	BA Student
Eliana	POLVERE	ABARoma	MA student
Lea	PRUTKAY	MKE Budapest	Doctoral Student
Andreaelisa	SAUSA	ABARoma	BA Student
Nóra	SZABÓ	MKE Budapest	Doctoral Student
Manuela	VIOLI	ABARoma	MA student

### 3.8 Participants' outputs

The following images were produced by the course participants.

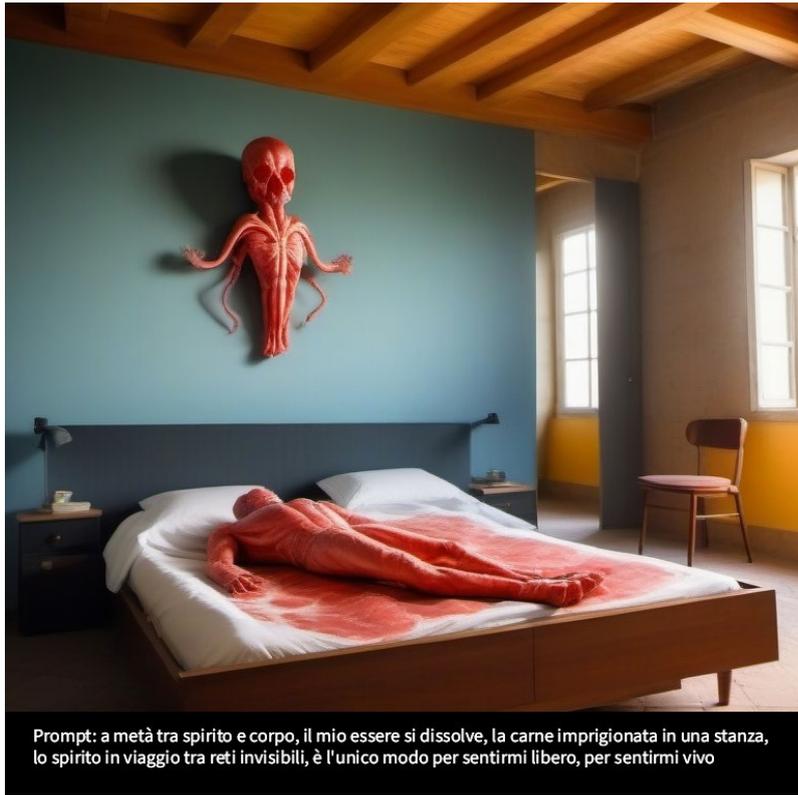


Fig.4 ©Andreaelisa Sausa

prompt: "A realistic black and white photograph of a mother with her baby in her arms. the child looks into the camera while the mother is turned to the left. the composition recalls the painted Madonna of the Middle Ages while the light is Caravaggio."



Fig.5 ©Eliana Polvere



Prompt: a metà tra spirito e corpo, il mio essere si dissolve, la carne imprigionata in una stanza, lo spirito in viaggio tra reti invisibili, è l'unico modo per sentirmi libero, per sentirmi vivo

Fig.6 - ©Giovanni Bernocco

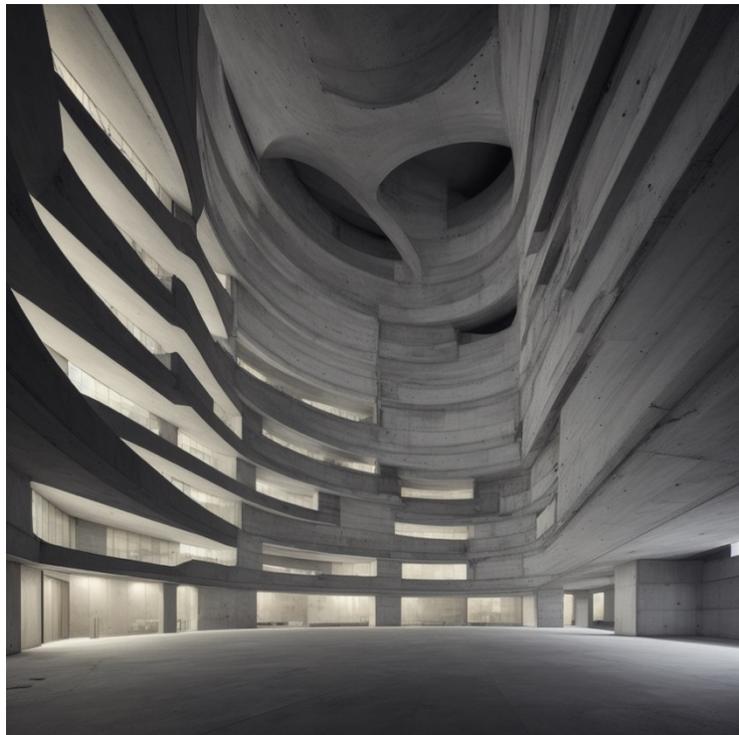


Fig. 7 - ©Giuseppe Epicoco

prompt: "inside a voided, complex, abstract and concrete architecture at night"



Fig. 8 - ©Alessia Pittaccio



Fig. 9 - © Lea Prutkay  
prompt: "upside worlds floating in nothingness"



Fig. 10 - © Malna Motzolits  
prompt: "cockroaches in a circle practicing witchcraft"



Fig. 11 - ©Nora Szabo  
prompt: "artificial intertwined with organic. Muscles and wires\_futuristic"



Fig. 12 - © Patricia Pajor

prompt: "A\_man\_of\_words\_and\_not\_of\_deeds\_ls\_like\_a\_garden\_full\_42cac611-354e-488a-9ccf-9bf4e100a9d"



Fig. 13 - ©Sabrina Pifferi

prompt: "bluemesse\_full\_body\_woman\_on\_runway\_white\_hair\_pale\_skin\_blu\_ey\_677f1449-3e1f-445a-bab9-57740110860"



Fig.14 - ©Egon Persevics  
prompt:



Fig. 15 - © Manuela Violi



Fig.16 - © Manuela Violi  
The mask and the mind



Fig. 17 - © Manuela Violi

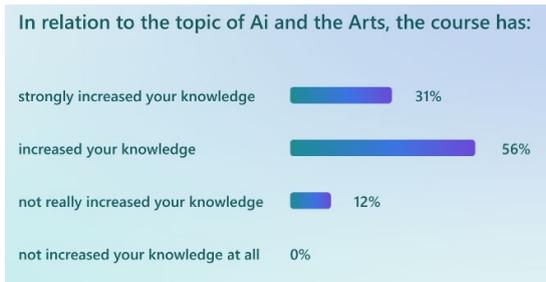


Fig. 18 - © Manuela Violi

### 3.9 The impact assessment questionnaire

After the end of the course, participants were required to complete an assessment questionnaire. We got 16 answers.





16. Please share your suggestions and remarks

3 Risposte

ID ↑	Nome	Risposte
1	anonymous	I would change the order of the topics, the history of technology could have been the first, because that is the base of understanding the development and the context. Other things were perfect, I like that we discussed a lot of aspects the topic of Ai, like method, rights, artists, etc. Thank you!
2	anonymous	To continue and explore
3	anonymous	everything is perfect

## 4. Potential developments

Although the project will be discontinued due to a lack of funding, there is a strong focus on capitalizing on what we have achieved. Programs include publishing the output of the AI course, as part of a broader reflection about the use of generative AI tools in ARTS HEI didactics. Ongoing contacts between partners could result in making the AI introduction course a regular BIP (Blended Intensive Program) course, using the Erasmus+ dedicated funding.