

An Agile - Multidisciplinary Approach and Innovative Toolkit to Catalyse Generative Creativity and Change

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Next, an overview of some project cases and concepts part of the author's artist.ai initiative will be presented. Each study is showcased with a research-hypothesis and challenge statement, as well as a description of disciplines involved, and spotlighting key techniques and tools used, such as Artificial Intelligence (AI).

Abstract

This paper provides an overview of an experimental, iterative, and incremental approach: VAMOS TODAS (created by the author) to catalyse creative and innovation projects. At the core of this method are a collection of generative techniques that foster inter-multidisciplinary co-creation, systematic exploration of *hybrid-action* opportunities to craft experiments, new concepts, and artworks. Several concept-projects are discussed to illustrate the approach in action and its results are discussed.

First, we explore the methodological foundation by discussing the key perspectives and value of the VAMOSTODAS.art approach, including examples of how innovative systemic anticipation and adaptative/agile execution practices might apply to a multidisciplinary (generative art) project.



Fig 1. An infinite creative loop!

1. About VAMOS TOD@S.art

The origin of this method goes back to the late 2006 – early 2007, when I was founding my company SpaceMinds and conceptualized a metaphor to design and lead creative projects and workshops for diverse participants to effectively collaborate in innovative projects and transformational change initiatives despite their various organizational affiliations or different backgrounds [1].

1.1 A shared journey!

The SpaceMinds Method/Approach – VAMOS TODOS™ was conceived as a systemic approach to create, define, and lead projects and effective teams with agility. Integrating good practices for agile leadership, participatory innovation, effective project, program, and portfolio management.

The hallmark of this method/approach can be summarized in the phrase (or call to action): ¡VAMOS TODOS! (Literally meaning: “we all go!” or “let’s go everyone!”). It is much more than a simple word search game. This model is based on a metaphor in which its acronym has a profound meaning and offer a simple way to inquire, explore and collaborate in an infinitude of situations (projects, innovative challenges, creative teams, communities, events, etc.) with a method/approach easy to share and apply.



Fig 2. Balancing strategy and execution

In this context, each creative project, challenge, goal to be achieved, or even a simple task to be performed, by an individual, team, organization is approached as a “journey”. A journey that to be successful, must be inclusive and shared by all relevant stakeholders! An idea shared with diverse audiences [2][3][4]

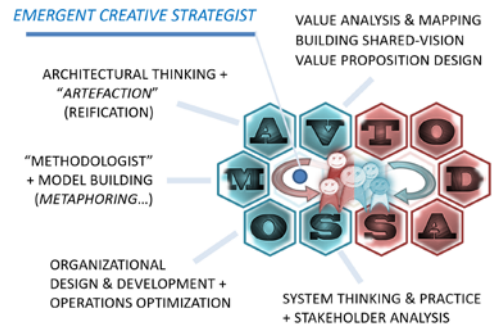


Fig 3. A systemic-strategist mindset for creating innovative change!

Due to its flexibility and systemic vision, the application of this method offers a conceptual open-mindedness and shared language to multidisciplinary and diverse teams, so that applying the principles and practices of VAMOS TODOS, it helps “create bridges” among different areas, units, stakeholders, and organizations to better connect with their expectations, vision/mission and develop value relationships. This way, each creative-innovative project becomes an effective opportunity for growth and development.

VAMOS TODAS.art was created as a variation of the original method/approach applied to the specific scenarios of artistic-creative-innovative collaborations. Participants in the any VAMOS TOD@S programs are invited, thus, to share and enjoy a journey of creative learning, artistic exploration, and innovative value creation!

VAMOS TOD@S includes a set of principle-guided, process-based tools, techniques, and practices. Each one aiming for value creation, describing a sequence of steps or tasks and critical roles-responsibilities to achieve a purpose, some goals, or objectives,

generating the results that most contribute to the success of the projects.

1.2 Agile learning in projects

The information generated and collected in the various processes of portfolio, program and project management have an incremental and evolving nature that is in line with the agile and iterative character of the necessary learning habits to successfully lead and manage such projects. To systematize these capabilities and management habits, five key practice-areas or steps are usually conceived, to facilitate a connection between anticipation (creative strategy) and the project execution (tactics).

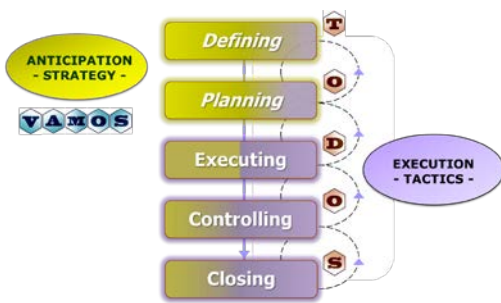


Fig 4. Project management's traditional "habits" VS. adaptive approaches

2. A portfolio of case-studies

In this section, we provide an overview of some project cases and concepts part of the author's *artist.ai* initiative will be presented. Each study is showcased with a research-hypothesis and challenge statement, as well as a description of disciplines involved, and spotlighting key techniques and tools used, such as Artificial Intelligence (AI).

2.1 Case: VAMOS TOD@S Art Creative Experiential Program

This program has been designed using VAMOS TODAS.art method and proposed for an artistic-educational initiative. It has been formulated to support research, mediation, and education work with a multidisciplinary, inclusive, diverse, and participatory approach and the curation of a set of resources, experiences and activity programs around art and education.

Relying on an extensive professional experience educating and working in diverse and multidisciplinary teams, this project is conceived as a space for exploration, inquiry, experimentation, with gamified creative challenges [5].



Fig 5. Experiential learning STEAM WS

In a context of educational research artistic action learning, and creative production, we explore how the intersection of science, technology, engineering, art, and mathematics (STEAM) education can help provide spaces for multidisciplinary mediation

and co-creation. And thus, turn "potential conflicts" into co-creative opportunities.

This project includes an invitation to ALL people to "(re)educate" themselves with art and transformative experiences, by engaging in projects with various STEAM challenges. Applying in each project stage the VAMOS TODOS.art method by working in multidisciplinary teams.

2.1.1 Program objectives and results

Objective 1. Creation and development of a monthly art and education program that is conceptually integrated within the themes of the art-educational institution and that takes place in the facilities of its cultural venues in Madrid, Spain.

Key results for objective 1:

1.1. Develop a program of monthly mediation, art & educational activities.

1.2. Include various types of participatory activities (conferences, meetings, and workshops-workshops) incorporating co-creative challenges that have a high experimental component.

1.3. The calendar and focus of the activities facilitate the creation of a group of participants that is maintained throughout the academic year.

1.4. The activities will be aimed at intergenerational and family audiences, with alternative variants for various segments of children or adolescents.

Objective 2. Promote production, research and shared learning with other residents and agents.

Key results for objective 2:

2.1. Works are produced in a participatory manner that reflect the diversity of the ecosystem and stakeholder groups of the artistic educational institution (residents, agents, public: anyone, families, adults, youth, professionals, educators, schools, etc.)

2.2. Various resources that support creative, educational and mediation work are investigated, curated/classified and disseminated.

2.3. A learning and exchange community dynamic is established between all the people involved.

Objective 3. Promote the dissemination of good practices related to education, art and the STEAM disciplines for various stakeholders.

Key results for objective 3:

3.1. Generation of an exchange space (forum/blog/wiki) of contents resulting from the project and/or indexed references from the Internet (articles, resources, templates, open-source materials, etc.)

2.1.2 Project scope and deliverables

Project works and assignments are to be done in an agile, iterative, and incremental way. By applying the said methodology for defining, leading and managing creative/innovative projects (VAMOS TOD@S art) and applying a hybrid approach (called "-TLON", See Figure 5) for experiential activities with public participation that integrates challenges with gamification, teamwork and various skills development.

For each thematic area the following activities and deliverables will be developed (iteratively):

A.1. Research: formulation of a research question in the form of a challenge/conflict that will be resolved (hypothesis to be validated/refuted) through art and education. Search and study of reference works, resources, articles, books, etc. for each thematic area of the project (see examples in the section on Program of Activities and/or Thematic Areas).

A.2. Hybrid-art creation: adapt/create personal artistic works (“Work-In-Progress”). Development of artistic concepts and prototypes of hybrid art with opportunities for applications in education.

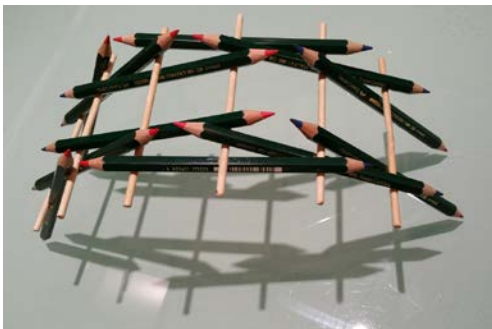


Fig 6. Photo and model created by the author of a scaled DaVinci model bridge built with pencils. Can ART become the “bridge” (link) between EDUCATION and STEAM disciplines?

A.3. Curating art-education resources: Prepare Manifesto, Guide, and Checklist of resources to help participants and educators bridge across traditional educational resources and “new” STEAM applications.

A.4. Experiential learning workshops (“The program”), including two types of activities:

1. Talks/meetings (conferences) that can be face-to-face and/or virtual. The talks present the results of the previous activities, and at the same time create a space for co-creative participation, demonstrating and putting into practice the resources/manifesto/checklists, etc.
2. Experiential Workshops. Co-creation workshops (in person). The Workshops include organized challenges to work for 3-4 hours in several “small” teams in parallel in a space at the institution, with the aim of co-creating a piece/sketch or WIP artwork (work in progress).

Themes for both types of activities:

- VAMOSTODAS.art: Educating with STEAM projects and art in teams!
- Robotic Art with Educational Robotics (Including the Robotlon Challenge)
- Education, Generative Art, and Data (Including the Datatlon Challenge + Case study: Artist.AI)
- Education, Synthesis and Sound Art (Including the Synthatlon Challenge)
- Sonification and the Art of Noises: Learn to “see” with your ears! (Includes the Sonifytlon Challenge)
- Mobile Art with / without WATER: Education and Sustainability (Includes SinAQUAnon.ART case)

- Appreciative Storytelling: stories, questions, and educational artifacts (Includes Storytlon Challenge)
- Education, Artificial Intelligence + Coding-ART and Art with Games (Includes Neutotlon Challenge)
- Conversation with (re)percussion: Ephemeral Art in Community (Includes BONGOtlon Challenge: a ReciclARTE Drum Circle)
- Final Project Presentation: Curation of Community Resources and Collage WIP (VAMOSTODAS.art)

A.5. A participatory WIP (work-in-progress) VAMOS TOD@S art collage: to be created incrementally. As much as possible, the results of the workshops (A4.1) and other own artworks are gradually integrated and hybridized in a digital collective artwork collage. This collage may reside virtually on t he creator's website and/or have a physical presence if the institution provides a space (in the institution Artists' RESIDENCE Work Area for example).

2.2 Case: Sin AQUA non-ART!

“Sin aqua non” sounds very similar and reminds us of the "sine qua non", from Latin, which means "indispensable condition without which..." In this context, this motto means "without water there is no art (nor life, no future!)".

In this project, I proposed the use of datasets about water quality to inspire and generate content that was processed by AI-based algorithms and used in combination with NVIDIA Canvas to generate a futuristic metaverse-like underwater journey to create awareness about water pollution and microplastics.



Fig 7. Generated underwater seascapes.

Considering the value proposition “Create awareness about water pollution and microplastics” as well as noted stakeholders – such as UN – and methods/models such as the UN Sustainable Development Goals (SDG), the project “naturally” relates specifically to SDG#6: “Ensure availability and sustainable management of water and sanitation for all” [6] and SDG#14: “Conserve and sustainably use the oceans, seas, and marine resources for sustainable development” [6].

These considerations influenced the proposed scope, strategy and execution of the project to build a visual storyline related to an imagined (but realistic) underwater incursion (“deep sea tour”) in which water quality degrades as time passes and more pollution becomes present.

Table 1. Sin AQUA Non .art VAMOS Strategy perspectives
Values & vision: 1. Create awareness about water pollution and microplastics. 2. Experience a close encounter with a likely future situation affecting ocean ecosystems. 3. Use modern tools to generate artifacts and influential stories.
Artefacts & architecture: Artefacts & assets may include generated graphic artworks and sound-compositions, datasets about water quality, currents, microplastics, deep-ocean mining, etc. Activities may include a virtual underwater (metaverse) tour through time, exploring and exposing visitors to the impact of plastic to the ocean water quality and the related ecosystems.
Methods & models: Artist.AI's toolset for Data + AI based artworks, various initiatives for SDGs (#6 and #14), agile-iterative creative process incorporating AI/data tools "pre-made" (eg. NVIDIA Canvas, OpenAI ChatGPT, DALL-E...) and/or self-developed algorithms, etc.
Organization & operations: a creative team with partners and collaborators. Other participants can/would represent various stakeholders' groups & interests.
Stakeholders & systems: all public, water-quality related institutions, SME's, NGO's, UN 2023 Water Conference and other stakeholders, generative artists!, tools/platform developers, venues, etc.
VAMOS TODAS – GQ* (a Generative Quotient - like index): 2.562.987 (8,95%) *considering the number of elements in each dimension VS. an "idealized" (5x5x5x5x5) VAMOS TOD@S project.

2.3 Case: VolcaNO/java.art

Another case-study is this concept-project I designed to pay tribute to the numerous people affected by La Palma volcano eruption (2021), and to those engaged in managing the emergencies caused by this destructive event.

The project includes creating a hybrid-artwork collage integrating analogue and digital elements such as visuals and sonification experiments – generated from volcano-eruption data, and the performance of resulting compositions using KORG Volca modular synthesizers.

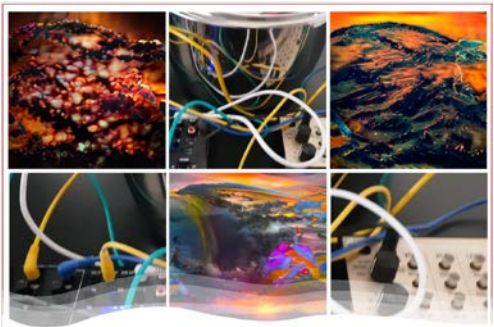


Fig 8. VAMOS TODAS.art projects frequently incorporate a diversity of artefacts. In the case of VolcaNOlava, it features visuals, physical synth modules, sound/sonic performances, etc.

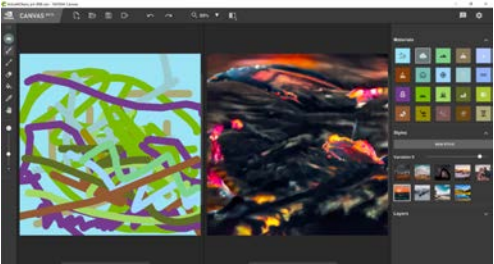


Fig 9. Creating LAVA-like scenery with AI support, by NVIDIA Canvas (Beta).

Table 2. Volca-NO-lava VT dimensions
Values & vision: 1. Don't forget La Palma! 2. Appreciate the work of many people from scientists to emergency personnel to neighbours and volunteers.
Artefacts & architecture: Artefacts & assets may include generated graphic artworks and sound-compositions, datasets about volcano activity, etc. A visual & sonic generative performance.
Methods & models: Artist.AI's toolset for Data + AI based artworks, agile-iterative creative process incorporating AI/data tools, sonification tools and/or self-developed algorithms, MIDI, etc.
Organization & operations: a creative team + optional partners/collaborators. Performance attendants from various stakeholders' groups, communities, etc.
Stakeholders & systems: La Palma residents, Vulcanologists, Scientists, other stakeholders, generative artists!, tools/platform developers, venues, etc.
VAMOS TODAS – GQ (a Generative Quotient - like index): 1.240.155 (4,33%)

2.4 Case: FALLsonancia

This case-study includes an evolution and a status update of a generative art-based project, namely NOfall.art (created by the author and presented in GA2021 [7]). The motivation for the original project relate to the serious challenge of falls in adult population and the importance of raising awareness to avoid or reduce related risks and fears.

Various diverse perspectives are considered in the project, such as the relationships of that work with the increasing demand for “Responsible AI”,

as well as connections to UN's Sustainable Development Goals, and references to the author's previous research on AI-based Fall Detection Systems (FDS) using open-data FALL-ADLs (activities of daily living) datasets.

In these new “experiments”, we explore the use of sonification to continue our journey into raising awareness of fall-prevention.

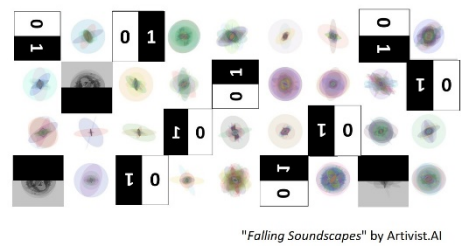


Fig 10. Soundscapes from fall data

In this iteration, we use open data assets about falls, AI & data science techniques to perform experiments with tools such as Google's Magenta Studio, AWS Deep Composer, the new OpenAI's ChatGPT (see Annex 2.), Ableton Live, etc.

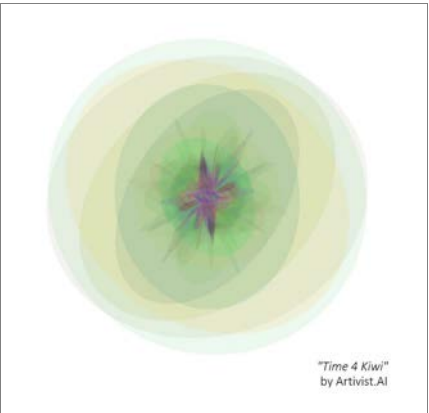


Fig 11. KIWI, Fall or ADL (Activity of Daily Living)? What's your best guess?

Table 3. *FALL*sonancia VT dimensions

Values & vision: 1. Create awareness about fall prevention 2. Generate sonic experiences to appreciate discordant events, such as an accidental fall.

Artefacts & architecture: Artefacts & assets may include generated graphic artworks and sound-compositions, curated datasets about falls, updated website, generative sound performance.

Methods & models: Artist.AI's toolset for Data + AI based artworks, agile processes using sonification, AI/data tools, self-developed algorithms, MIDI for composition, OpenAI ChatGPT, etc.

Organization & operations: a creative team + optional partners/collaborators. Performance listeners from "target" stakeholders' groups, communities, etc.

Stakeholders & systems: Just about anyone!, healthcare professionals, other HC stakeholders, generative artists!, tools/platform developers, venues, etc.

VAMOS TODAS – GQ (a Generative Quotient - like index): 1.271.403 (4,44%)

At the heart of this project stands the serious challenge of falls in adult population and the importance of raising awareness to avoid or reduce related risks and fears. As pointed in GAC2021, the starting spark of this initiative was a recurring question that I have been "brooding" for quite some time. Namely: "Can AI, data and art be *hybridized* to influence change for good purposes?" [8] and this sonification "turn" pretends to deepen the quest for answers with "new" (auditory) senses.

3. On generation of new ideas

The generation of novel ideas has been the focus of many previous research and proposals. Many of those has inspired and influenced my work in the development of the VAMOS TOD@S method/approach. Below some of valuable resources are mentioned.

HIT (Heuristic Ideation Technique): this work was the results of a research thesis by the author [9], popularized in the marketing community by a short, but influential paper in 1972 [10], where HIT was presented as a systematic procedure for exploring and selecting new product ideas [10]. The HIT procedure itself follows a simple, yet systematic approach to generate ideas for new products by identifying all combinations of a pr oduct-market significant dimensions and selecting the most promising ones.

Innovation "habits": Various authors have tried to nail down the keys to innovation. Due mention is needed to the "The Innovator's DNA" [11], a book enriched from over two decades of the authors' research. Their findings point to five "Discovery Skills" (Questioning, Associating, Observing, Networking, and Experimenting) which are behaviours consistently performed by innovative people. From years of experience applying these skills and s haring them with colleagues and students, I can only agree with the authors on how these contribute to anyone's ability to generate novel ideas which are often disruptive.

Oblique Strategies – the reputed card-based method for promoting creativity jointly created by musician/artist Brian

Eno and multimedia artist Peter Schmidt, first published in 1975 is as simple as one may imagine. Take one card at a time to be faced with provocative suggestion (a phrase, question, or remark) which if appropriately considered or “challenged” will likely spark some new ideas. Another angle from this inspirational source is that if you look at the history of it (the subsequent versions, variations, formats, etc.) it points to other attributes of creative works, which are: evolutionary and incremental [12].

Adaptative methodologies: In relation to the previous fact, one must consider that incremental-iterative development is one of the foundations of agile & adaptative methodologies and another key attribute of the VAMOS TODAS approach. The next resource is a 1986 paper by Hirotaka Takeuchi and Ikujiro Nonaka, recognized as a milestone in exposing how important it is (was) to reconsider how we developed “new” products, using this kind of approach, and where a development team works together as unit to achieve common goals [13].

Questions to challenge assumptions: Another set of valuable resources are those that explore and address the role of questions in igniting change and creativity. One such example is the already mentioned work on Innovator’s DNA [11], and other valued references include Leading with Questions [14]. One interesting observation in this work relates to a leader’s attitude when asking questions. Particularly, if a learner’s attitude is adopted (versus judging), the questions can have a major positive impact on the participants perception and their contribution.

“By consciously adopting a learning mindset, we can become more open to new possibilities and ask questions more effectively... The flow of information and ideas will open up, and problem solving, teamwork, work, and innovation will be enhanced” [14] - states Marquardt.

Systemic modern theories: Such as Integrated Information Theory (IIT) [16] aiming to explain consciousness. VAMOS TOD@S is a systemic approach effectively integrating all the information of a project ecosystem for generating “large” number of ideas (See Annex 1.) and new levels of team consciousness.

However, there is a “tension” between these “strategic” generative activities and their “execution” of those ideas. VAMOS TOD@S approach also deal with these challenges by facilitating several “TOD@S” loops or iterations to incrementally deliver the value expected in these projects and reduce risks.

4. Conclusions are WIP

Having a diversity of resources (such as generative art techniques) are indeed a way of reaching and influencing larger diverse audiences to become and act more creatively in their innovative tasks.

The presented VAMOS TOD@S approach, as a “living” work-in-progress toolkit, offers an open-ended space for future initiatives and opportunities. The value potential of integrating AI, Data and Generative Art, as well as using multi-disciplinary approaches with innovative tools to inspire and catalyse innovative projects can also become a source of resources for education, and ultimately to create positive change!

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Annex 1. A Generative Quotient

VAMOS TOD@S approach can help teams generate huge number of ideas to be explored in their projects. But how “large” is “large”? Here is the formula to calculate a Generative Quotient (VAMOS TOD@S) as a function of the number of combinations possible:

$$GQ(V,A,M,O,S) = \frac{(2^v-1)*(2^a-1)*(2^m-1)*(2^o-1)*(2^s-1)}{(2^5-1)^5} \quad (1)$$

Where the variables in formula (1) represent the number of entities in each V.A.M.O.S. strategy dimension:

- v: # Vision/Value propositions
- a: # Artefacts/Activities, Assets, Architecture elements
- m: # Methods/Models employed
- o: # Organization/Operation entities
- s: # Stakeholders/Systems involved

The denominator in (1) corresponds to a reference “innovative” project with 5 elements in each dimension and thus, a total number of 28.629.151 generated combinatorial ideas as calculated in (2).

$$COMB(5, 5, 5, 5, 5) = (2^5-1)^5 = 28.629.151 \quad (2)$$

This reference (“average”) project is selected based on the author’s ample experience with such types of innovative endeavors in diverse settings.

Therefore, the symbolic $GQ_{VAMOS\ TOD@S}$ value is used as a reference tool to inspire and reflect on the potentials of a project being formulated and as an invitation to generate options for creative value creation.

Annex 2. Chatting with ChatGPT

New tools, new conversations? You may wonder, as myself, and seeing the recent announcement of a beta version of OpenAI’s ChatGPT [16] for research, I decided and tried out this new iteration of OpenAI language models GPT’s on one of the themes of the case-studies, namely the one about “Fallsonancia”. Below is the unedited/complete chat.

Prompts: YB (Yan Bello), CG: ChatGPT.

YB: What is the meaning of *fallsonancia*?

CG: There is no such word as “fallsonancia” in the English language. It may be a misspelling or a made-up word.

YB: What meaning would you attribute to a made-up word such as “fallsonancia”?

CG: It is difficult to attribute a meaning to a made-up word such as “fallsonancia” without context or any additional information. It is possible that the word was created to convey a specific concept or idea, but without any additional information it is impossible to determine its meaning.

YB: The context is about preventing adult people's accidental falls

CG: In this context, “fallsonancia” could be a made-up word that refers to the prevention of accidental falls among adults. It could be used to describe strategies, practices, or tools that are designed to reduce the likelihood of adults falling and experiencing injuries. For example, “fallsonancia” measures include installing handrails in staircases

and providing non-slip mats in bathrooms."

YB: Do you relate this made-up term with dissonance?

CG: Dissonance and fallsonancia do not have a direct relationship, as dissonance refers to a lack of harmony or consistency, while fallsonancia is a made-up term that could refer to the prevention of accidental falls. However, it is possible that the person who created the term "fallsonancia" was trying to convey the idea of preventing a discordant or unpleasant outcome, such as an accidental fall. In that sense, there could be a connection between the two concepts.

YB: And would there be any relationship between these terms and sound design, sonification or music?

CG: There is no direct relationship between fallsonancia, sound design, sonification, or music. However, it is possible that the person who created the term "fallsonancia" was trying to convey a concept that is related to sound or music. For example, the term could be used to describe strategies or tools that use sound or music to prevent accidents, such as playing calming music in a public space to reduce the likelihood of people falling. In that sense, there could be some connection between fallsonancia and sound design, sonification, or music.

YB: Or any relationship with generative art?

CG: There is no direct relationship between fallsonancia and generative art. Generative art refers to art that is created

by a system or algorithm, often using computer-generated processes. Fallsonancia, on the other hand, is a made-up term that could refer to the prevention of accidental falls. However, it is possible that the person who created the term "fallsonancia" was trying to convey a concept that is related to generative art, such as using generative algorithms to design safety measures or tools that prevent falls. In that sense, there could be some connection between fallsonancia and generative art.

YB: How would you use art, data and artificial intelligence to promote good causes (such as, for example, in healthcare: preventing adult falls and/or raising awareness about it)?

CG: There are several ways in which art, data, and artificial intelligence could be used to promote good causes, such as preventing adult falls and raising awareness about this issue. Some possible approaches include:

- Using data and AI to identify patterns and trends in the data related to adult falls, and using this information to develop targeted interventions and strategies that aim to prevent falls. For example, AI algorithms could be used to identify common factors that contribute to adult falls, such as the type of flooring, the presence of obstacles, or the time of day, and to develop recommendations or warning messages that could help to prevent falls in these situations.
- Using art and design to create

visualizations or interactive installations that illustrate the impact of adult falls and raise awareness about the importance of preventing them. For example, an installation could use data and AI to create a real-time visual representation of adult falls in a given area, highlighting the number and location of falls, and providing information about the risks and consequences of falls.

- Using AI and machine learning to create personalized or adaptive interventions that aim to prevent adult falls. For example, an AI system could be trained to recognize an individual's risk factors for falls, and to provide tailored advice or support to help them reduce their risk of falling. This could include providing personalized feedback on their daily activities and behavior, and suggesting interventions or strategies that are tailored to their specific needs and circumstances.
- Using AI and data analysis to develop predictive models that can identify individuals who are at high risk of falling, and to provide targeted interventions and support to help them prevent falls. For example, an AI system could be trained to analyze data on individual factors, such as age, gender, medical history, and physical activity levels, and to generate risk scores or alerts that could be used to identify individuals who are at high risk of

falling and to provide them with support and interventions to reduce their risk.

YB: Do you know about (or have been trained) using Artivist.AI website and/or related articles?

CG: I am not familiar with the website or articles related to Artivist.AI. I am an AI language model trained to generate human-like text based on the inputs provided to me, but I do not have access to external information or resources.

Notes

The suggestion of ChatGPT including "Using art and design to create visualizations or interactive installations that illustrate the impact of adult falls and raise awareness about the importance of preventing them." Is right on spot and aligned with the NOfall.Art & Artivist.AI projects. The last question and answer are indeed an invitation for future work and "agile learning" (for GPT, in this case). To be continue...