

Disclaimer

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Executive Summary

This report presents projects acquired in the scope of the MediaFutures Support Programme that have been selected as success story cases. The selection criteria which the MediaFutures Consortium has defined will be illustrated in this deliverable. In total, seven candidates from the three MediaFutures Cohorts have been selected, namely “*Soft Evidence*”, “*730 Hours of Violence*”, “*Critical Climate Machine*”, “*Edit Wars*”, “*The Oracle Network*”, “*Overtone*” as well as “*Hammer & Egg*”. Moreover, the results of the MediaFutures Policy Briefs will be briefly summarized in this document. Concluding this deliverable, there will be a round-up of the results of the success story task and a brief future outlook will be provided.

1 Introduction

This deliverable illustrates a series of curated stories about the most successful businesses, artworks among the acquired members of the three MediaFutures cohorts. These outstanding candidates were published on the project website and were used in communication and outreach in WP6. A brief summary of the policy brief results has also been included into this deliverable.

Before selecting certain acquired projects from the three cohorts, the MediaFutures consortium defined selection criteria such as the commercial and cultural impact of these projects on the media sphere, the depth of knowledge these candidates provide to certain stakeholders or outstanding methodologies the candidates provided during the Support Programme of MediaFutures.

Sustainability is the capacity of the project to continue its existence and functioning beyond its end. The sustainability of results implies use and exploitation of results in the long term. A project can be considered as sustainable if its outcomes or parts of these continue after the end of the funded project duration. Sustainability may not concern all the aspects of a project. In each project some results may be maintained, while others may not be required to continue. A project can therefore be considered as sustainable if relevant results are pursued and products are maintained or developed after the end of the EU funding.

Exploitation is associated with the use of the project’s results at different levels, during and after the implementation of the project. It is related with the necessary action that will bring visibility to the project in order to involve the target groups, end users, stakeholders and transfer the results/products into their professional scope. Exploitation is mostly related to the idea of convincing the key actors to use the main products and services of a project. Exploitation is closely associated with the sustainability of the project after its conclusion, since exploitation activities should ensure that the results of the project are used by its target groups and possibly are transferred to other contexts (e.g. other countries, other pedagogical areas, other sectors).

The aim of this deliverable is to identify candidates from the three MediaFutures cohorts that show outstanding results, methodologies or ideas which will be presented as Success Stories. It will be shown in how far these Success Stories align with the mission and vision of the European Union to build a more transparent, democratic and pluralistic media platform which at the same time is

resistant to misinformation and disinformation. These Success Stories can be used as an inspiration for other, future EU projects.

2 Selection Process

During the bi-weekly WP6 calls, the MediaFutures partners proposed different candidates from all 3 cohorts and provided arguments why particular teams should be selected as success story cases.

For example, ODI proposed to select “*Overtone*”¹ as a candidate for the Success Stories. The clear idea of the team provided an adequate maturity level and was based on a well-researched understanding of the problem space. Moreover, a significant maturity of organization and approach in regards to user testing, iteration as well as evidence-based forecasting made it one of the best among all SfC Teams on these aspects. The adaptability of *Overtone* was yet another aspect why this team has been selected as a success story case: it took on board comments and advice, and modified its idea and approach accordingly. Last but not least, the engagement with stakeholders, either on the investors’ side or the user side, was yet another reason why this team has been selected among other SfC candidates.

IRCAM proposed to select “*Hammer & Egg*”² as well as “*Critical Climate Machine*”³ as success story candidates. On the one hand, *Hammer & Egg* appeared to have a great art tech collaboration with outstanding exchanges, inputs and work methodologies among all SmA teams. On the other hand, *Critical Climate Machine* could prove a successful dissemination of its project results on artwork exhibitions, conferences, and spinoff-projects among all AfM candidates as well as continued research on art work.

EURECAT proposed to select “*Edit Wars*”⁴ as a candidate for the Success Story Teams. The concept of *Edit Wars* could convince with its high relevance and timeliness as per the current war in Ukraine as well as the massive disinformation and propaganda system that works in favor of the authoritarian regime in Russia. The adaptability to the changes in and re-arrangements of the team composition and other eventualities given the contextual situation makes the team stand out from other AfM candidates. Moreover, *Edit Wars* contributed to the community by means of sharing data and source code licensed under CC-BY-NC. And on top of that, the transparency of *Edit Wars*’ methods for their research and application are unmatched.

DEN, along with yet again EURECAT, proposed the team “*730 Hours of Violence*”⁵. This team developed a hybrid approach of physical and digital exhibition which allowed the creation of multiple pieces following different approaches in the use of data, meaning from life data to urban data and multiple installation formats, thus following good practices in the use of open data resources.

¹ Link: <https://mediafutures.eu/projects/overtone-misinformation-based-on-article-dna/>

² Link: <https://mediafutures.eu/projects/blind-spots/>

³ Link: <https://mediafutures.eu/projects/1st-cohort-projects/critical-climate-machine/>

⁴ Link: <https://mediafutures.eu/2nd-cohort-projects/edit-wars/>

⁵ Link: <https://mediafutures.eu/projects/1st-cohort-projects/730-hours-of-violence/>

Furthermore, DEN suggested selecting “*The Oracle Network*”⁶ as yet another candidate. The citizen & user engagement, inclusivity, maturity of outputs as well as the probability to keep going, scale up and have success were few among many reasons in favor of this team. The Oracle Network’s idea appeared to have a high relevance to the topics of mis- and disinformation and a high alignment with the goals of the MediaFutures project.

Last but not least, LUH and KUL proposed to choose “*Soft Evidence*”⁷ as candidates for the Success Stories. From the business perspective the team provided a promising sustainability level since the project proved the potential to survive without public funding in the future. The business achievements and milestones were additional secured fundings and the significant growth in customers, among others. From an artistic perspective, the achievements of Soft Evidence testified of great interest in the artwork and a high participation in exhibitions and conferences

As a result, the seven above-mentioned candidates have been selected as Success Stories for this deliverable.


⁶ Link: <https://mediafutures.eu/2nd-cohort-projects/the-oracle-network/>

⁷ Link: <https://mediafutures.eu/projects/1st-cohort-projects/soft-evidence/>

3 Success Stories

In the following, the success stories of seven selected teams from the three MediaFutures cohorts and from all tracks will be presented. Hereby, the name, promotion picture of the team, the track, the year in which the respective open call took place, the country of origin of the team, a brief description of the candidates as well as the success story itself have been considered for each team.

Table 1: Success Story of "Soft Evidence"

Name
<i>Soft Evidence</i>
Picture
 <p>The image is a promotional poster for 'ARTISTS FOR MEDIA'. It has a dark blue background with a pattern of small white dots. At the top, it says 'ARTISTS FOR MEDIA' in white. Below that, there is a list of names and their affiliations: DR. KATE CRAWFORD (ATLAS OF AI), SAM GREGORY (HARVARD UNIVERSITY, FOUNDER OF WITNESS.ORG), DR. EDWARD DELP (PURDUE UNIVERSITY, ADVISOR TO U.S. DEPT OF DEFENSE), GIORGIO PATRINI (FOUNDER, SENSITY AI DEEPFAKE DETECTION TOOL), NINA JANKOWICZ (WILSON CENTER), and KEVIN UME (METAPHYSIC.AI). On the left side of the poster, there is a small photo of two women. At the bottom left, there is the MediaFutures logo.</p>
Track
<i>AfM</i>
Year (Call No.)
<i>September 2021, 1st Open Call</i>

Country
<i>Germany, United States of America</i>
Brief Description
<i>Soft Evidence is a series of slow visual scenes that never happened – films manipulated by machines trained to lie. Soft Evidence contributes to the global discussion about the unequal privilege to invent “truths” – the increasingly complicated field of ‘visual evidence’ demonstrates that communities on the margins of society, furthest from financial, technological, and political cores of power, are made increasingly vulnerable.</i>
Success Story
<p>Soft Evidence is a great example about how to think critically and meaningfully about technology and engage creatively with legal and ethical compliance. Soft Evidence focused on how technology is able to strengthen art and critical thinking. The design, methodology, focus and impact of the artwork has been meticulously thought through.</p> <p>Soft Evidence put a spotlight on legal and ethical compliance not as a box to tick but as a core part of the design of their artwork and foundation of their engagement with the topic of deep fakes and power dynamics related to technology. They developed an artwork respectful of data protection regulation, putting ethics and informed consent at the center of the process for data collection and processing:</p> <ul style="list-style-type: none"> • The team created an original data set to avoid relying on open data sets for which the ethical and legal compliance is not guaranteed. For instance, where the data subjects haven’t consented for being included in the facial data sets especially when the collection has been done through internet scraping. • The team sought for legal guidance and drafted a synthetic and manipulated media contract where the subject of the deepfake would explicitly be informed of the data manipulation and about the consequences of this manipulation. For instance: “I specifically acknowledge and agree that such Synthetic and Manipulated Media may appear to show or present my performing actions I never performed, speaking words or phrases that I never spoke [...]”. <p>Choosing an apolitical topic to engage with disinformation permitted to also have a neutral ground of conversation. This approach prevented debate about the topic itself but rather pushed the audience to focus on the underlying problem of information and data manipulation.</p> <p>Soft Evidence has brilliantly managed how to create a meaningful, legally compliant and educative artwork. The work highlights the resources, time and consent required to produce such a project and shows how things can be done and thought differently when using data in a project as “data isn’t just free”. The impact and success of Soft Evidence are visible as, since their journey with MediaFutures, their work has attracted a lot of interest: they spoke about their work at Ars Electronica, Data Week and MIT Doc Lab in 2021. The project still benefits today from excellent visibility and relevance, as the duo was guest speaker at the AI4Media supported event in Brussels on June 29 2023. Soft Evidence successfully met one of MediaFutures’ objectives which was to engage critically with data to fight disinformation.</p>



Table 2: Success Story of “730 Hours of Violence”

Name
<i>730 Hours of Violence</i>
Picture

Track
<i>AfM</i>
Year (Call No.)
<i>September 2021, 1st Open Call</i>
Country
<i>Spain</i>



Brief Description

The 730 hours of violence exhibition is an open lab of museographic experimentation and at the same time a thermometer to measure the opinion and perception of the public. A month-long exercise in citizen interaction that expands the discourse of the physical space through the possibilities offered by digital platforms. The project wants to open a global discussion to examine where exactly our definition of violence is rooted, and thus open questions about the information sources that condemn or legitimize our daily lives.

Success Story

"730 Hours of Violence" is a collection of pieces of very different nature, but with two things in common: the use of data to generate narratives and the theme of violence as a shared thread. This project managed to raise awareness about various topics that are highly relevant to MediaFutures' goals and the challenges faced by the media ecosystem. The artwork revolves around violence present in our world, both in the digital and non-digital realms, with a special focus on the invisible forms of violence that occur in our everyday lives.

The project also highlights the socio-technical implications of data technologies and artificial intelligence in our society. It explores a range of issues, from surveillance technologies to biases in sociotechnical systems. Additionally, it combines this digital violence perspective with more tangible acts of violence, such as those found in the design of our cities or public policies. The diverse topics covered, the use of data to generate artworks, and the artistic methods employed to represent them in physical and online exhibition spaces make this project highly relevant. It serves as an excellent example of what we expected in terms of good practices in the use of data technologies, while also providing a platform for reflection and critical analysis of this use.

After a full 730-hours-long show in Barcelona, some pieces of the exhibition have already been presented in other spaces such as Ars Electronica (Linz) and Experimenta (Grenoble) in 2022 and have great potential for expansion, making them suitable for festivals and other venues that engage visitors and citizens in a deep and meaningful way. Each time, the artists were present to engage with the public. Additionally, Marta Handenawer held a keynote at the Vertigo IRCAM Forum event and at Experimenta in 2022.

Table 3: Success Story of “Critical Climate Machine”

Name
<i>Critical Climate Machine</i>
Picture

Track
<i>AfM</i>
Year (Call No.)
<i>September 2021, 1st Cohort</i>
Country
<i>France</i>



Brief Description

Critical Climate Machine is a project that quantifies and reveals the mechanisms of misinformation on global warming. The project environment consists of a walk-in room with a data sculpture and a sound installation⁸.

Success Story

In the framework of the residency, Gaëtan Robillard engaged with a significant number of researchers: firstly, John Cook for the dataset he used for his installation and the algorithm he built. But also researchers from the consortium in the frame of the data experiments, notably Gefion Thuermer: if their attempt to be published did not directly succeed, Gaëtan's involvement with MediaFuture's network has played a big role in his other success.

The physical installation was successfully built in 2021 and ended-up being exhibited at the Deutsches Museum (Nuremberg) and the ZKM (Karlsruhe) in early 2022, consequently to Gaëtan Robillard's residency with both institutions. The installation was then showcased during MediaFutures' DemoDays in 2022, as the artist worked with the IRCAM-based researcher Jérôme Nika during his residency. Gaëtan Robillard successfully applied and got selected to Experimenta 2022 in Grenoble and to ISEA 2023 in Paris, being showcased during both events (at Cité des Sciences et de l'Industrie in Paris for ISEA 2023⁹). More recently Critical Climate Machine has been showcased at Dublin's Castle during the European Climate Change Adaptation Conference on June 20-21 2023 in Dublin¹⁰, and has been nominated for the S+T+ARTS Prize 2023¹¹. Additionally the artwork has been shortlisted for [The Lumen Prize for Art and Technology](#), with the award ceremony taking place on October 19 2023 in London.

Furthermore, he defended his PhD thesis in November last year, in which he successfully included the research conducted during MediaFutures, and is now a postdoctoral fellow at Université Laval in Canada.


⁸ Link: <https://robillardstudio.github.io/ccm.html>

⁹ Link: <https://isea2023.isea-international.org/fr/programme/view/53/ingenieur-e-s-creatif-ve-s>

¹⁰ Link: <https://www.ecca2023.eu/critical-climate-machine-leaves-orchestra-sounds-of-debunking-and-live-data-stream-at-ecca2023>

¹¹ Link: <https://starts-prize.aec.at/en/winners2023/>

Table 4: Success Story of “Edit Wars”

Name
<i>Edit Wars</i>
Picture

Track
<i>AfM</i>
Year (Call No.)
<i>October 2022, 2nd Open Call</i>
Country
<i>Germany</i>



Brief Description
<p><i>Edit Wars is an interactive artistic project based on an analysis of media publications accompanying the growing militarization and manipulation of mass consciousness in Russia. The project addresses the use of aggressive narratives in the government-controlled media that isolate public perception from the real state of affairs.</i></p>
Success Story
<p>"Edit Wars" is a project developed by a team that has demonstrated great adaptability to changes in the team composition and other eventualities given the contextual socio-political situation at the moment they were selected.</p> <p>The network-based approach they use to represent the phenomenon of propaganda, as well as their use of very complex datasets, is highly adequate. In this sense, both the methods for developing their research and application were described in detail. They provided a comprehensive explanation of the work's concept and technicalities, and all the code and data used during the project were made available under creative commons license, providing the community with the tools and knowledge generated throughout the project.</p> <p>This work is also a good example of combining online and physical exhibitions. The project developed during the programme was mainly an online part, but they also set up a physical artwork that was presented in Bremen in February and May 2023, and in Berlin in February 2023.</p> <p>Overall, "Edit Wars" tackles a very timely topic, relevant to the challenge, following good practices in handling open data, responsible research, and demonstrating a transparent approach in the methods used, providing documents highlighting the research path and analysis, as well as code for replicating the analysis.</p>



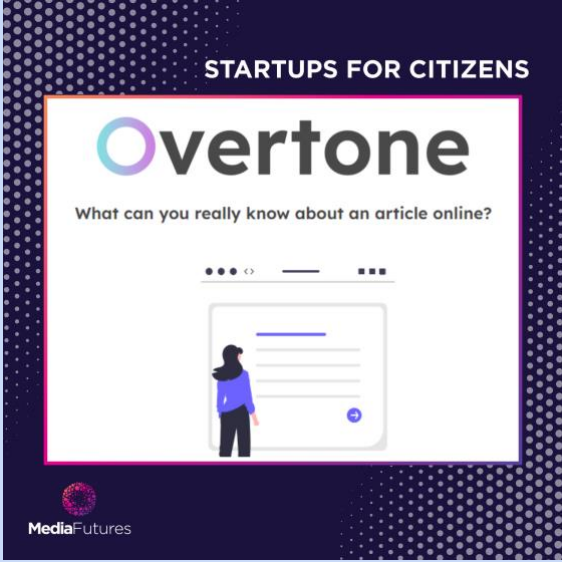
Table 5: Success Story of “The Oracle Network”

Name
<i>The Oracle Network</i>
Picture
Track
<i>SmA</i>
Year (Call No.)
<i>October 2022, 2nd Open Call</i>
Country
<i>Romania</i>



Brief Description
<p><i>The Oracle Network addresses the issues of misinformation and disinformation in an engaging manner, and it is composed of two main parts: urban augmented reality art spread around the city that leads, like a treasure hunt, to the Central Hub of interactive artificial intelligence art installations.</i></p>
Success Story
<p>The project organized a large and successful exposition; it received important attention in the local media and it can be considered a success itself. Beside this, the team paid specific attention in analyzing the impacts of the exposition on the participants. 99 persons, mainly young people (10-30 years old) participated in the dedicated survey.</p> <p>For the majority of respondents the exhibition changed their perception of the veracity of the information seen online. Some respondents spontaneously declared a commitment to change their use of the media after the exhibition, paying more attention to the plurality and credibility of the sources. Increased attention to privacy-related issues was also reported. The survey also collected feedback on the explosion and the art installation that were and will be used to improve the project outputs, showing a genuine interest for continuous improvement and professionalization.</p>

Table 6: Success Story of “Overtone”

Name
<i>Overtone</i>
Picture

Track
<i>SfC</i>
Year (Call No.)
<i>August 2023, 3rd Open Call</i>
Country
<i>United Kingdom</i>



<p style="text-align: center;">Brief Description</p>
<p><i>The Overtone project builds ways to identify different types of misinformation based on the qualities of their text, using a new model to provide analysis paragraph by paragraph, the 'DNA' of an article. In a conversation with citizens, the project creates a taxonomy of potential misinformation that can be identified algorithmically.</i></p>
<p style="text-align: center;">Success Story</p>
<p>Overtone is a highly proactive team, which was readily apparent throughout the MediaFutures programme. They directly engaged with the consortium, seeking out advice and mentorship, being open to critique and taking on board lessons to adapt and grow. Overtone believes in what they are doing and why they are doing it. They see an identified need in a market they have knowledge of, and have pursued the solution with intent and purpose. They have risen to the technical challenges involved, and developed a well-conceived and unique tool based on underlying established technology.</p> <p>The team's efforts are clear beyond the programme itself, being well established members of their own field of journalism, using their networks to promote their offering and brand. They have good business traction, and are gaining momentum. Product functionality has already become multilingual, with plans to extend these efforts further.</p> <p>Given the drive and vision of the team, coupled with technical aptitude and sector awareness, this team is primed for ongoing success.</p>

Table 7: Success Story of “Hammer & Egg”

Name
<i>Hammer & Egg</i>
Picture

Track
<i>SmA</i>
Year (Call No.)
<i>August 2023, 3rd Open Call</i>
Country
<i>Germany</i>



Brief Description
<p><i>Hammer & Egg (ex. Blind Spots) is an interactive audio walk which adapts dynamically to changing real world parameters. It focuses on cognitive biases and how they make us vulnerable to misinformation and manipulation.</i></p>
Success Story
<p>This team is a good example of a well-organized collaboration. Since the first progress meetings, they have anticipated the distribution of all tasks between the artist collective and the startup. Another good practice is the workshop they organized on February, 20th. This physical meeting was very useful for the artists to share all their thinking, expectations and challenges with the tech partners, and this bilateral discussion between the two partners led to a clear understanding of the artists' needs and ideas and the startup reaction to them. The startups also paid attention to artists' workflow, in order to innovate in their own processes. The team was very involved in the preparation of 4YFN, having scheduled many interviews in advance and designed a web page and presentation specifically for it. Their professionalism in terms of managing the collaboration led to the successful premiere of the Hammer & Egg audio walk on June 9th, from 8pm onwards.</p> <p>To sum-up: even if the artists and the startup knew each other before the MediaFutures support programme, they organized their collaboration in a very structured and meaningful way, keeping a good balance between friendly and direct exchanges and more formal moments to exchange feedback and focus on their innovation.</p>

4 Summary of Policy Brief Results

During the course of the MediaFutures project, three Policy Briefs were created and published drawing on, among others, the experiences made in running MediaFutures as well as valuable observations and feedback from the supported MediaFutures teams. These policy briefs summarise further insights gained from the support provided to the teams and cover the following topics: Media Innovation in Entrepreneurship and Arts, Legal and Ethical Challenges for Startups and Artists as well as Ensuring Ethical AI Practices to counter Disinformation. All Policy Briefs have been published on the MediaFutures website.

Further details on the MediaFutures Policy Briefs are provided within in [D6.6 Sustainability Implementation Roadmap](#).

5 Conclusion

In conclusion, it can be stated that the MediaFutures Consortium managed to select seven teams that show the outstanding success of their respective project ideas, methodologies and results.

“Soft Evidence” demonstrated that the correct use of technology can highly enhance arts and critical thinking among the consumers of news by developing an artwork respectful of data protection regulation that puts ethics and informed consent at the center of the process for data collection and processing.

The artwork of *“730 Hours of Violence”* raised awareness about the topic of online and offline violence with a special focus on the invisible forms of violence that occur in daily life. It possesses a great potential for expansion, f.e. in festivals and venues that focus on a profound citizen engagement.

“Critical Climate Machine” managed to engage with a significant number of researchers both within the MediaFutures Consortium as well as external ones. Moreover, the physical installation has been exhibited at multiple events.

“Edit Wars” could not only convince with its highly relevant project idea, given the current political situation in Europe, and more specifically Ukraine and Russia, but also with its high level of transparency when it comes to the methodologies as well as the high flexibility and adaptability to continuous and not always foreseeable changes.

Thanks to the reflective and interactive approach of *“Oracle Network”*, the project had a significant impact on consumers and animated them to critically prove the plurality and credibility of online sources. Thus, not only it improved their media literacy but also their critical and more independent thinking.

The tight collaboration of *“Overtone”* with the MediaFutures Consortium and the receptivity of self-criticism of the team enabled the candidate to develop a unique tool which identifies potential misinformation algorithmically.

Last but not least, “*Hammer & Egg*” has advertised itself as a suitable candidate for this Success Story deliverable thanks to its high level of professionalism and work distribution and organization of their internal work as well as external events such as workshops, among others.

As a future outlook, it can be said that the success of all seven teams mentioned above provides valuable information and inspiration for future EU projects.

6 Abbreviation List

4YFN	Four Years From Now; startup platform
AfM	Artists for Media
AI4Media	AI technology for an ethical and trustworthy European media landscape
CC-BY-NC	Creative Commons Non-Commercial License
e.g.	exempli gratia
EU	European Union
f.e.	for example
GDPR	General Data Protection Regulation
ISEA	International Symposium of Electronic Art
MIT	Massachusetts Institute of Technology
PhD	Doctor of Philosophy
S+T+ARTS	Science + Technology + Arts
SfC	Startups for Citizens
SmA	Startup meets Artist
WP	Work Package
ZKM	Zentrum für Kunst und Medien Karlsruhe; engl: Centre for Arts and Media Karlsruhe

7 More Information about this Document

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