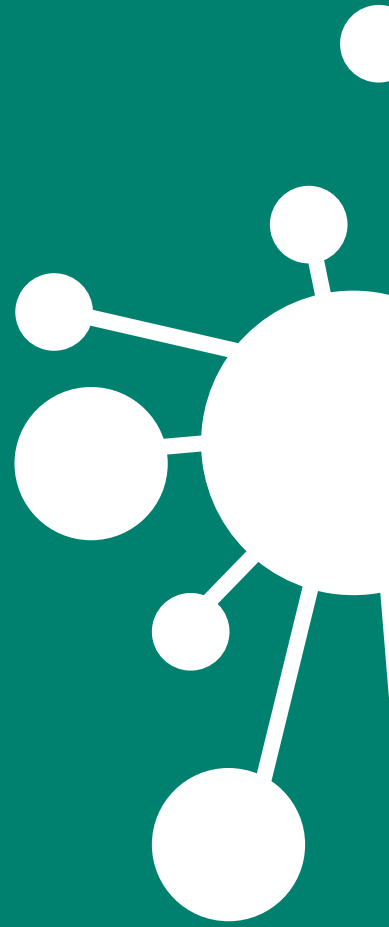


# FREEYOU NEXT CALL

[July, 13 – September, 13]



FREEYOU NEXT



Co-funded by  
the European Union

Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

# Table of contents

1. BACKGROUND AND OBJECTIVES .....	2
1.1. Selected artists engagements:.....	2
2. WHO CAN APPLY? .....	3
3. HOW TO APPLY? APPLICATION DEADLINE. ....	3
3.1. MEET – Italy .....	3
3.2. FZC – Spain .....	3
3.3. Gluon – Belgium.....	3
4. SELECTION PROCESS AND CRITERIA .....	4
4.1. Criteria score:.....	4
5. RESULTS ANNOUNCEMENT .....	4
6. ABOUT THE GRANT .....	4
7. HOSTING ORGANISATIONS .....	5
7.1. MEET Digital Cultural Center.....	5
7.1.1. List of resources and equipment with a short technical description .....	5
7.2. Zaragoza City of Knowledge Foundation (FZC).....	6
7.2.1. List of resources and equipment with a short technical description .....	6
7.3. GLUON Art and Research.....	7
7.3.1. List of resources and equipment with a short technical description .....	7
8. VISIBILITY .....	8
9. PROCESSING PERSONAL DATA .....	8

## **1. BACKGROUND AND OBJECTIVES**

FREEYOU Next, builds on FREEYOU – a project funded by the Media Literacy for AI Programme, and its main product: a blended multilingual educational format (and resources) for media and data literacy, targeted to teachers, educators, and facilitators that work with youngsters. FREEYOU Next is a European flagship initiative created by five European institutions: MEET Digital Center, GLUON, INOVA+, Datatinja, and FZC-Etopia.

The main goal of FREEYOU Next is to make youngsters active thinkers and creative agents instead of passive users of social media. To do so, we FREEYOU Next aims to bring digital artists into the media and data literacy speculation to work on inspiring tools to change behaviours, boost co-creation processes between them and young people, and to promote cross-pollination dynamics between artists/activists/journalists/teachers to improve a collective awareness by influencing each other.

To this end, FREEYOU Next is launching this **international call** for participants to select **3 digital creatives**, to join a **6-month Fellowship Programme** (between **November 2023 and May 2024**) consisting of a blended approach with **online meetings, mentorship, and a 2-week at least physical residency**.

Digital media and social media are reshaping how new generations interact with each other and the world. Very quickly is also conditioning their self-esteem, creating unreachable expectations of how they look or how many material goods they need. All this is modifying their relationship with the environment, the economy, or politics. They get information and validate opinions on the realm of the algorithm; while doing so, they provide and consume data. The selected projects will address this relationship of usage and misuse to offer a new approach to media literacy by including the work with teenagers on their creative process.

During the 6-month program, selected fellows work on their proposed projects, and present them to the public at the end of the trajectory in a transnational exhibition (**Spain, Belgium, and Italy**) and a final one in **Meet, Milan (Nov/Dec 2024)**. The Fellowship Programme focuses on the creative usages of data but does not exclude other forms of digital art. The selected fellows will receive a grant of €20.000. The residencies will take place in Zaragoza Spain at FZC\_ETOPIA, Meet, and Gluon.

### **1.1. Selected artists engagements:**

- Offer a minimum of two workshops for 20 young participants at local level during their residency time at the host entity.
- The aim is to share the creation process and integrate the issues and insights coming from them on the final artwork.
- Take part in one interdisciplinary meeting with 30 attendees including other artists/activists/journalists/teachers during the residency period.
- Attend working meetings to work in the final joint exhibition and the itinerant showcases.
- Facilitate and attend the itinerant showcase to present the development in 3 countries.
- Artworks will be presented then to youngsters, schools, activists, citizens, policy makers, journalists and other stakeholders.
- Attend the Local showcase and the itinerant showcase.
- Attend the final exhibition in Milan

- Share lessons learned during the residency and their experiences and conclusions in writing for a booklet that will be published at the end of the project to improve media and data literacy.

## 2. WHO CAN APPLY?

We are looking for data artists or digital creators. To be eligible, proposals must be presented by a single applicant meeting the following criteria:

- Be an artist or digital creator, working with data, or with the ambition to do so.
- Be established in one of the 27 EU Member States.
- Be registered as a legal entity – this means that you are registered in the Chamber of Commerce and have a VAT number.

## 3. HOW TO APPLY? APPLICATION DEADLINE.

Each hosting partner has set up a question related to a specific subtopic. So first, **choose your hosting organization** and **respond to their specific challenge** (described in 3.1, 3.2 and 3.3). If one of the Centers does not receive any applications, the organization will propose one of the artists to complete the residency at his Center.

The deadline for the receipt of applications is on the **13th of September 2023 at 23:59**.

Applications must be submitted by filling in [this form](#).

### 3.1. MEET – Italy

Koinocene: a new era of interconnectedness among human beings, other living organisms, and even non-living beings, including AI.

How to activate relationships between different intelligences to foster digital awareness and creativity in young people?

### 3.2. FZC - Spain

How is the algorithm rule changing the perception of ourselves and the way we construct our self-esteem and relations with peers? How is making opinions evolve? Is it affecting our relations with the environment and others? What is the impact on our mental health?

### 3.3. Gluon – Belgium

The power of visual manipulation – How can artists raise awareness about the prevalence and impact of image manipulation, deepfakes, and visual disinformation? How can artistic interventions encourage critical visual literacy and equip individuals with the skills to detect and analyze manipulated images in the digital age?



## **4. SELECTION PROCESS AND CRITERIA**

The jury is formed by at least one curator or artistic director from each partner's host organization and three young representatives per country (Belgium, Italy and Spain). The consortium guarantees that the jury is formed by experienced professionals in the creative sectors and also by representatives of the targeted audiences of the activities.

The selection process will be held in three rounds as follows:

- **First Round:** the jury will shortlist a total of 30 artists, 10 from each call of participating partners (Italy, Belgium, Spain).
- **Second Round:** in this round, we will have the participation of young people who will select a total of 9 artists, 3 in each partner call.
- **Third Round:** the jury will select a total of 3 artists, 1 per partner call.

### **4.1. Criteria score:**

- The artistic quality of the proposal, as well as previous experience.
- The ability to carry out the work, and a precise projection of the needs to achieve the expected result.
- The adaptation of the work to media and data literacy.
- Technical capacity, innovation, and interaction with the artistic, educational, and scientific communities of each country will be positively valued.

Once the call has been resolved, with a deadline of 13th September 2023 at 23:59, the list of selected artists will be published on each partner's website and the final decision will be communicated by e-mail to the selected artists.

Participation in the call implies acceptance of all the conditions of the same and the final decision of the jury, against which there is no appeal or recourse. We will especially consider applications from female artists, young artists, ethnic minorities.

## **5. RESULTS ANNOUNCEMENT**

The three selected projects will be announced during the first week of October.

## **6. ABOUT THE GRANT**

We have a total grant amount of 60.000€, divided among three different calls in 3 participant countries therefore each project will receive a total grant of 20.000 €.

- This total amount includes 10,000€ for artist fees and 10,000€ for production support, materials, per diem, travel and accommodation.
- The payment will be made in **three parts**, 40% after signing the contract, 40% after meeting the established milestones set in the agreement with the hosting organization, and the

remaining 20% upon completion of the project. Selected participants will need to sign an agreement before the grant is transferred.

Moreover, applicants are requested to declare that all information shared in their application is correct, complete, and legitimate and that the legal entity is fully compliant with the eligibility criteria set out in the call, is not subject to any exclusion grounds under the EU Financial Regulation 2018/1046 and has the financial, and operational capacity to carry out the proposed project. Selected applicants will be asked to sign a Declaration of Honour before signing the grant.

We will plan an online meeting with the selected participants, informing them about the documents that need to be signed and offering support when needed.

## **7. HOSTING ORGANISATIONS**

The fellowship program is hosted by MEET Digital Culture Center, and FZC/ ETOPIA Center for Art and Technology, and Gluon Art and Research.

### **7.1. MEET Digital Cultural Center**

MEET is Italy's leading organization for the support and dissemination of digital culture. We provide an online and onsite program to reduce the Italian digital divide and develop new opportunities through creative technology.

**Link:** <https://www.meetcenter.it/en/home-page/>

Since October 2020 MEET is a space located in the very heart of the city. MEET's headquarters are in a building that dates back to the beginning of the 20th century. The 1,500 square meter surface, which takes three floors, has been redesigned by the architect Carlo Ratti in response to the challenge of creating a home for digital culture. It is a place where digital arts are studied and practiced both physically and virtually, through on-line exchanges and discussions and on-site digital experiences, exhibitions, performances, workshops, master classes, training activities and creative services dedicated to creating cultural opportunities and promote union and connections between Milan and the world.

#### **7.1.1. List of resources and equipment with a short technical description**

##### **Immersive room:**

At the first floor we find the immersive room, a surface of about 250 square meters equipped with 15 projectors, which has been designed, set up and finished to offer an exploration of the potential of creative technologies through the body and the senses. The immersive room offers a continuous projection of extremely bright 4K images on three 270 degree walls. Because of its extreme versatility, it can be adapted to different types of entertainment, from site-specific installations to talks, presentations, concerts, teaching and training activities. Moreover the Immersive room is equipped with motion capture systems

##### **Equipments:**

- Cameras Microsoft Kinect Azure DK

- HP Z1 Tower G9 Workstations – Intel® Core™ i9 12900 (Dodicesima generazione) 32 GB RAM 1 TB SSD – NVIDIA® GeForce RTX™ 3070 (8 GB)
- Videocameras RGB – n.12 x –with supports
- NUI Track AI Kinect
- Face tracking
- VR Corner – with 20-VR Stations: 10 Oculus and 10 Pico

### **7.2. Zaragoza City of Knowledge Foundation (FZC)**

Etopia Center for Arts and Technology, located in Spain, is a dynamic and innovative hub that brings together art, technology, and creativity. It serves as a platform for fostering interdisciplinary collaborations and exploring the intersections between art, science, and technology.

At Etopia, artists, technologists, researchers, and creators from various fields come together to push the boundaries of artistic expression and experiment with cutting-edge technologies. The center provides a vibrant and inclusive space where ideas are shared, collaborations are formed, and new possibilities are explored.

**Link:** <https://fundacionzcc.org/>

FZC is the main programmer of **ETOPIA Center for Art and Technology** which houses laboratories, creation spaces, exhibition halls, incubators for cultural and creative industries, and a residence for multidisciplinary creators, with a human team that favors the interconnection between all of them.

**Link:** <https://etopia.es/>

#### **7.2.1. List of resources and equipment with a short technical description**

##### **New Media Lab:**

The Center is equipped with state-of-the-art facilities and resources to support a wide range of artistic endeavours. One of its remarkable installations is the New Media Lab, a 400 m<sup>2</sup> open-plan space that serves as a playground for multidisciplinary experimentation. With its laser projectors and advanced hardware, the lab offers a canvas for performing arts projects, audiovisual installations, interactive systems, and other artistic disciplines.

##### **Etopia Media Façade:**

Another noteworthy feature of Etopia is the Media Façade. This impressive digital display comprises two large LED screens that cover the sides of a cube-shaped building. The media façade provides a captivating platform for showcasing visual content and serves as a unique canvas for artistic exploration. While it lacks sound reproduction capabilities for structural reasons, it compensates with a computer-powered custom-designed interface that enables automated content broadcasting and various functionalities to capture and display visual processes.

**Link:** <https://www.youtube.com/channel/UCfCzCwiYAWBPaoYWTwbmDCA>

### Virtual Room

Moreover, Etopia embraces **virtual technology through the Virtual Room**. Acting as a digital simulation or replica of Etopia itself, the Virtual Room allows visitors to virtually experience the double LED façade. It offers a web application where artistic projects created for the media façade can be explored, providing a fresh perspective on video creations and simulation as an art form. Additionally, the Virtual Room can function as standalone software for local simulations and the development of specific projects, independent of the physical façade or website.

**Link:** <https://salavirtual.etopia.es>

Etopia Center for Arts and Technology is not only a physical space but also a catalyst for artistic and technological innovation. It hosts exhibitions, workshops, performances, and events that bring together creative minds, fostering a collaborative environment that encourages experimentation and exploration. The Center's mission is to support and empower artists, technologists, and creative professionals, enabling them to push the boundaries of their respective fields and create transformative experiences. With its forward-thinking approach and commitment to nurturing innovation, Etopia Center for Arts and Technology stands as a beacon of creativity and a testament to the ever-evolving relationship between art and technology in the modern world.

### 7.3. GLUON Art and Research

An essential part of GLUON's activities consists of forming multidisciplinary teams in which artists, researchers (scientists & technologists), and companies exchange expertise and knowledge. Through its Art&Development labs, GLUON supports residencies of artists in the R&D departments of companies, research institutes, and universities.

**Link:** <https://gluon.be/category/art-and-research/>

#### 7.3.1. List of resources and equipment with a short technical description

Gluon works together with specialized partners providing expertise and tools to create Immersive Environments, such as: Studio Above & Below, Company OneBonsai Brussels, Crew Brussels

Gluon Creative Catalysts: Gaspard Berger (Coding), Lawrence (XR Specialist)

### Expertise

Gluon ICT expert: Gaspard Berger (Coding, multimedia tools, A.I. expertise)

### Locations

Gluon works with different Media Labs in Brussels offering the following tools:

Green Key Studio, a lighting installation, cameras, motion capture suits, a 3D scanner and devices to interact with your computer, such as eye trackers and kinects for hacking.

Lab 1: Erasmushogeschool Ehb Anderlecht, CityFab 1 Evere

### **Gluon Tools**

- Text generators: Advanced natural language processing models like GPT-3 can generate human-like text, which can be used to fabricate news articles, blog posts, or social media content.
- Image and video manipulation software: Programs like Adobe Photoshop, Deepfake technology, or video editing software can alter images and videos, making it possible to create misleading or entirely fake visual content.
- A.I. programs (Midjourney, Dall-E).
- Social media platforms and chatbots: can be programmed to spread false information or amplify misleading content on social media platforms.
- Online survey tools: to give an illusion of credibility by including fabricated survey results in their articles or reports.
- Audio-visual materials such as 360° cameras: allowing virtual objects to be overlaid on the real world and enable users to interact with the virtual content while still being aware of their physical surroundings.

## **8. VISIBILITY**

Selected applicants must clearly acknowledge the European Union's contribution in all publications or in conjunction with activities for which the grant is used. In this respect, if you are selected you will be required to give prominence to the name and emblem of the European Commission on all your publications and other products realized under the co-financed action.

## **9. PROCESSING PERSONAL DATA**

The reply to any call for proposals involves the recording and processing of personal data (such as name, picture, e-mail, and address). Such data will be processed according to Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons concerning the processing of personal data and on the free movement of such data. Unless indicated otherwise, the questions and any personal data requested that are required to evaluate the application following the call for proposal will be processed solely for that purpose by the consortium.



## Table of contents

1.	FREEYOU NEXT IN A NUTSHELL .....	3
2.	THE FREEYOU NEXT FELLOWSHIP PROGRAMME .....	4
2.1.	CALL FOR ARTISTS (ANNEX I) .....	4
2.2.	ARTISTS' RESIDENCIES .....	9
2.2.1.	"Human in the Loop" by Roberto Beragnoli .....	9
2.2.2.	"A Feeling Machine" by Mayte Gómez and Carlos Alcántara .....	10
2.2.3.	"Fake News Lab" by Kasper Jordaens .....	11
3.	PROTOTYPING THE NEXT: FINAL EXHIBITIONS IN PREPARATION .....	12
3.1.	"Human in the loop" prototype – Technical rider (ANNEX II) .....	12
3.2.	"A feeling machine" prototype – Technical rider (ANNEX III) .....	12
3.3.	"Fake News Lab" prototype – Technical rider (ANNEX IV) .....	12

## 1. FREEYOU NEXT IN A NUTSHELL

**FREEYOU Next** builds on FREEYOU – a project funded by the Media Literacy for All Programme – and its main product: a blended multilingual educational format (and resources) for media and data literacy, targeted to teachers, educators, facilitators that work with youngsters.

The project builds on an open platform that promotes an aware use of social media among youngsters, through innovative format with a focus over the following themes:

- 1) Fact-checking (social media verification, video/pictures authentication, source checking)
- 2) News distribution and amplification (filter bubbles, algorithmic filtering, viral content circulation)
- 3) Artificial intelligence (deep fake, synthetic media, etc)

FREEYOU Next is a project co-financed by European Union (under the Creative Europe Programme (CREA) and coordinated by MEET (MEET DIGITAL COMMUNICATION SRL IMPRESA SOCIALE). Other entities are also part of the project as: GLUON; INOVA+ - Innovation Services, SA; FUNDACION ZARAGOZA CIUDAD DE CONOCIMIENTO; and DATANINJA Societa a Responsabilita Limitata Semplicata.

The project is addressed to young people/digital native as main target of beneficiaries. The objectives of the project are:

- capitalise the previous experience including contents, methodologies and communities developed by FREEYOU that covers 5 countries/languages and reached people (55 facilitators teachers trained, 440 students participated to the workshop, 13.509 times accessed to the platform, 55 facilitators experienced);
- develop new contents and methodologies with the focus on data literacy, awareness about the use of data, data visualisation for boosting awareness on European societal challenges, including democracy;
- involve young digital artists to work through data sketch and data sculpture to enrich the project methodologies and contents with artistic representations to boost emotional change of perspectives/visions and behaviours;
- involve youth in creative co-creation processes using data to make them active users of digital and media tools;
- enlarge the EU coverage of countries, languages and the transnational community of facilitators, artists, young people.



## 2. THE FREEYOU NEXT FELLOWSHIP PROGRAMME

### 2.1. CALL FOR ARTISTS (ANNEX I)

The main goal of Free You Next is to make youngsters active thinkers and creative agents instead of passive users of social media. To do so, we Free You Next aims to bring digital artists into the media and data literacy speculation to work on inspiring tools to change behaviors, boost co-creation processes between them and young people, to promote cross-pollination dynamics between artists/activists/journalists/teachers to improve a collective awareness by influencing each other.

To this end, Free You Next is launching this International call for participants to select 3 digital creatives, to join a 6-month Fellowship Programme (between November 2023 and May 2024) consisting of a blended approach with online meetings, mentorship, and a 2-week at least physical residency.

Digital media and social media are reshaping how new generations interact with each other and the world. Very quickly is also conditioning their self-esteem, creating unreachable expectations of how they look or how many material goods they need. All this is modifying their relationship with the environment, the economy or politics. They get information and validate opinions on the realm of the algorithm; while doing so, they provide and consume data. The selected projects will address this relationship of usage and misuse to offer a new approach to media literacy by including the work with teenagers on their creative process.

During the 6-month program, selected fellows work on their proposed projects, and present them to the public at the end of the trajectory in a transnational exhibition (Spain, Belgium; Italy) and a final one in Meet, Milano (Nov/Dec 2024). The Fellowship Programme focuses on the creative usages of data but does not exclude other forms of digital art. The selected fellows will receive a grant of €20.000. The residencies will take place in Zaragoza Spain at FZC\_ETOPIA, Meet, and Gluon.

Selected artists engagements:

- Offer a minimum of two workshops for 20 young participants at local level during their residency time at the host entity.
- The aim is to share the creation process and integrate the issues and insights coming from them on the final artwork.
- Take part in one interdisciplinary meeting with 30 attendees including other artists/activists/journalists/teachers during the residency period.
- Attend working meetings to work in the final joint exhibition and the itinerant showcases.
- Facilitate and attend the itinerant showcase to present the development in 3 countries.
- Artworks will be presented then to youngsters, schools, activists, citizens, policy makers, journalists and other stakeholders
- Attend the Local showcase and the itinerant showcase.
- Attend the final exhibition in Milan

### D 3.1 FREEYOU Next Prototypes – FREEYOU Next

- Share lessons learned during the residency and their experiences and conclusions in writing for a booklet that will be published at the end of the project to improve media and data literacy.

## 2.2. SELECTED ARTISTS

At the end of October 2023, the FREEYOU Next project finalized the artist selection process of the international call launched on July 13, 2023.

**3 digital creatives** were selected to join a 6-month Fellowship Program (starting at the beginning of February 2024) hosted by [MEET](#), [Gluon](#) and [FZC](#). The Fellowship programme consists of a blended approach with online meetings, mentorship, and an onsite residency, of at least 2 weeks.

#### Challenges launched:

**MEET** – Koinocene: a new era of interconnectedness among human beings, other living organisms, and even non-living beings, including AI. How to activate relationships between different intelligences to foster digital awareness and creativity in young people?

**FZC** – How is the algorithm rule changing the perception of ourselves and the way we construct our self-esteem and relations with peers? How is making opinions evolve? Is it affecting our relations with the environment and others? What is the impact on our mental health?

**Gluon** – The power of visual manipulation – How can artists raise awareness about the prevalence and impact of image manipulation, deepfakes, and visual disinformation? How can artistic interventions encourage critical visual literacy and equip individuals with the skills to detect and analyze manipulated images in the digital age?



**ROBERTO BERAGNOLI**

**Project title: "Human in The Loop"**  
**Hosted by MEET**

## DISCOVER THE PROJECT

"In an era where technology and artistry converge, our initiative emerges as a pioneering exploration into the symbiotic relationship between human artists and artificial intelligence. This project delves into the intricate dialogue between human-inspired creativity and the innovative visions proposed by AI. At the heart of our endeavor is the artistic residency. Here, 2 artists embark on a transformative journey, steered by AI-generated non-existent art descriptions. These "blueprints", or instruction sheets, contain comprehensive information for the realization of the artwork, encompassing inspiration, aesthetic and conceptual references, and stylistic guidelines. The challenge lies in the artists' ability to interpret and adapt to these AI-generated instructions, pushing the boundaries of their creativity while adhering to the AI's vision."

Complementing the residency are two integral workshops. These platforms will see the guiding artist and the resident artists come to share their experiences and insights during the work. They will delve into the intricacies of their collaboration with the AI, elucidating the challenges, and revelations encountered. The primary objective of this workshop is to demystify the AI-art collaboration, offering participants a clear understanding of how a machine's creativity can harmoniously blend with human intuition and emotion to birth unique artworks.

The culmination of our project will be the exhibitions, where both the art and the process stemming from the AI-human collaboration will be showcased.

### D 3.1 FREEYOU Next Prototypes – FREEYOU Next



**CARLOS ALCÁNTARA & MAYTE GÓMEZ**

**Project title: “A feeling machine”**  
**Hosted by FZC**

## DISCOVER THE PROJECT

“While tools and machines are still controlled by humans, devices are an apparatus created by humans but which, once in the world, modify who we are and how we understand the reality around us. We can consider the smartphone as a device, as it has forever changed our concept of communicating, creating, consuming and broadcasting information. This specially affects the age group that was born with technology and has a native use of it: teenagers and young adults. Our project aims to use personal technological devices, specially the cell phone, to explore the experience of young people who use them to generate creative material that, in turn, comes from research on the feelings of young people about their experiences in social networks. For this, this project proposes the realization of two pieces. On the first hand, we wish to create an audiovisual collaborative piece in which applications and tools of daily use in the life of young people will be used, and young people will direct the video. This part of the project seeks to provide an introduction to a wide variety of tools that the young people attending the workshops can continue using once the project is completed, as they will be open source.”

“The other part of the project will be an interactive virtual reality, where creative visualizations of the data obtained will be generated, which will serve as dissemination of the collective research that we are going to carry out. We would like to collect information on issues related to the experience of young people in relation to the use of social networks and the Internet, such as self-esteem, idealization, the construction of public and personal opinion, interaction between users and other issues that we hope the working group will bring to debate.

This project sets off with the mission of making teenagers and young adults think about their online practices with the tools they are familiar with, adding a layer of critical thinking and technical expertise, but always respecting their opinions, their criteria and their ways of expressing themselves about the topics we will work on as a team.”

### D 3.1 FREEYOU Next Prototypes – FREEYOU Next



**KASPER JORDAENS**

picture by (c) Rudi Delhay

**Project name: “Fake City Lab”**  
**Hosted by Gluon**

## DISCOVER THE PROJECT

In order to better read fake between the lines, one has to understand how fake images and text are made. There is no better way of understanding this than doing it yourself. Therefore we will create a persona in the city and let her/him come to life on a social media account doing more and more absurd things that we come up with, starting with totally fake but believable stories and spinning it into completely absurd but click-baity titles. To do this we use both of the shelf technologies and custom created tools that I use in my artistic practice. These tools will be tuned for the workshops in the months before the workshop based on input from the freeyounext network. Before we start using them we explain what goes on under the hood, and try to understand the inner workings and possible consequences of the tools both positive and negative. The tools are always a combination of AI tools and smart use of “dumb” tools. Combining real world assets with digital processing and generative assets to create a blend that is native to the hyperconnected society.

### 2.3. ARTISTS' RESIDENCIES

#### 2.2.1. "Human in the Loop" by Roberto Beragnoli

The Human in the Loop project aims to develop an art production process where an AI-based system can independently generate creative concepts and detailed instructions. It is designed to collaborate with humans and other automated systems, transforming these creative ideas into tangible artworks. This initiative marks a significant shift towards a more integrated approach to art creation, where AI serves not just as a tool, but as a truly collaborative partner and as an independent agent with the autonomy to lead and execute artistic visions.

Crucially, many of the technical innovations that propelled the project forward during the present residency at MEET were inspired by interactions with students from the Art Valorization and Market program. These insights emerged during a workshop focused on the project, where the suggestions coming from the students' fresh perspectives played a pivotal role in inspiring the further development of this model. Our exchange also deepened the philosophical reflection on the degree of independence AI can actually reach. This collaborative environment not only facilitated a deeper understanding of the AI's potential but also led to significant breakthroughs in enhancing its decision-making processes and its ability to seamlessly interact with both online service providers and human collaborators.

The project aims not only to document the technological advancements and the level of autonomy achieved by AI in art creation, but also to explore new potential forms of collaboration that transcend traditional artistic boundaries.

#### [+ INFO](#)





#### 2.2.2. “A Feeling Machine” by Mayte Gómez and Carlos Alcántara

“A Feeling Machine” is a research and participatory creation process carried out with students and young people from Zaragoza about the feelings generated in the digital environment. With their proposal, the two artists invite reflection on the implications of digital transformation in the ways of communicating, relating, creating, and consuming of those who were born into technology and have a native use of it.

During their residency at Etopia (March–April 2024), Mayte and Carlos held workshops with over 150 students and young people from eight educational and social centres in Zaragoza (Spain). In these sessions, they combined surveys about feelings generated in the digital environment with artistic creation exercises that subverted the typical use of mobile phones. Through a series of mini games played via WhatsApp, the participants produced collective artistic content: the images and texts created by one group formed the basis for the next group to create new verses and images, and so on.

#### [+ INFO](#)



### D 3.1 FREEYOU Next Prototypes – FREEYOU Next

#### 2.2.3. “Fake News Lab” by Kasper Jordaens

Kasper Jordaens developed his "Fake News Lab" residency at Gluon (Brussels – Belgium) and now a new project was created: S.N.E.A.K.P.E.E.Q. (2024) – Surveillance 'N' Enforcement Application, Kinda Privacy Endangering & Ethically Questionable

This project was created during a workshop that Kasper gave covering the topics of Fake news and AI. The project was created with the help of students in the workshop.

Security in Brussels is a hot topic. Responding to current events, they introduce visitors to the Brussels police's latest acquisition to ensure the capital's security: smart AI cameras that automatically recognise people. We can read all about it in the article from Newzz magazine.

Only... It is (thankfully) fake news. While the visitor reads the article, the iPad takes a picture of the unsuspecting reader, and they ask AI to put his face live on an image where he commits an offence. Through fake news, they trap the reader and give a fake fine.

Kasper mentioned: “In every step of the process, we use AI technology. For instance, the article was co-written by AI and the laws were also devised by AI. Also, every photo is completely generated by AI, just like the face swap, which is done automatically with AI.

#### [+ INFO](#)





### **3. PROTOTYPING THE NEXT: FINAL EXHIBITIONS IN PREPARATION**

Between October and December 2024, the artworks of the three artists will be exhibited, first locally in Milan, Brussels, and Zaragoza, and then collectively at MEET (Milan).

In next pages, are the technical riders for the 3 artists' installations to enable the partners – MEET, GLUON and FZC – to prepare the showcases.

#### **3.1. “Human in the loop” prototype – Technical rider**

#### **3.2. “A feeling machine” prototype – Technical rider**

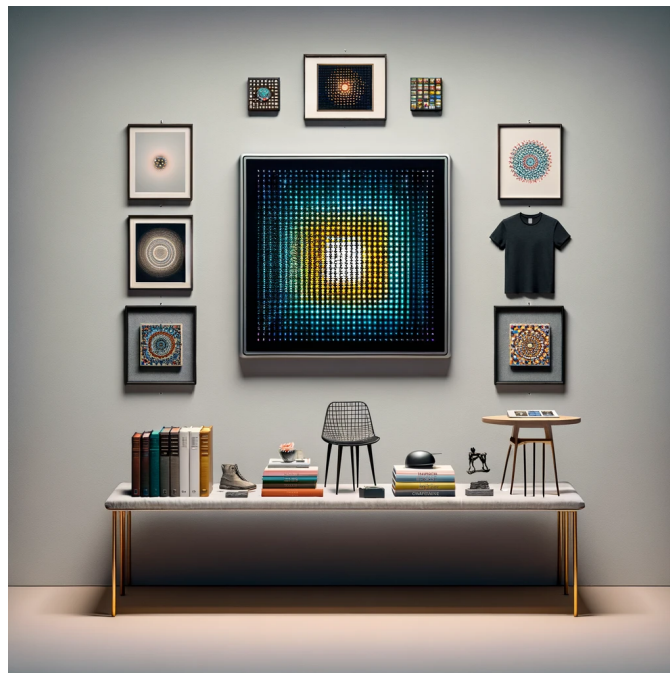
#### **3.3. “Fake News Lab” prototype – Technical rider**

# Technical Rider - Human in the Loop

## Technical Rider - Installation

### Overview

This technical rider details the requirements for the "Human in the Loop" installation. The centerpiece is a screen connected to a Raspberry Pi (or a similar microcomputer), which displays a webpage. A stable internet connection is essential. Additionally, the installation includes an audio speaker. Various AI-generated artworks, including prints, a painting, t-shirts, books, small sculptures, and a mosaic, are displayed around the central piece. The central screen will not only display the real-time production process of the artworks but also show videos of the collaborations with human artists that have been carried out over the past months.







Please note that the images are for demonstrative purposes, showcasing various potential setups for the installation. All artworks, including prints, the painting, the mosaic, and the central monitor, should be directly mounted on the walls of the installation location to ensure a seamless and integrated presentation. The quantity and type of artworks will depend on the ongoing AI production, which will continue throughout the exhibition. If additional space is available, the central screen can be replaced with a projection, allowing for a larger display area. This setup will enable the artworks to be arranged more sparsely, providing a more open and breathable layout that enhances the viewer's experience. The arrangement of the artworks will be tailored to each specific location and will be evaluated accordingly.

## Location

The installation should be situated in a quiet area to ensure the audio output from the speaker is clearly audible. It should be in a space where the sound does not interfere with other activities or installations. The environment should allow for a neat and organized presentation of the artworks.

## Dimensions and Layout

- **Overall Area:** Approximately 3 meters wide and 2 meters deep.

**Height:** Standard ceiling height is sufficient.

- **Screen:** Positioned centrally on the wall.
- **Peripheral Artworks:**
  - **Prints and Frames:** Some framed images and a small mosaic, placed on either side of the screen.
  - **Painting:** Positioned next to the prints or mosaic for visual balance.
  - **T-Shirts and Caps:** Displayed on minimalist wall racks or stands.
  - **Books:** Arranged on a minimalist table below the screen.
  - **Small Sculptures:** Limited to 2-3 pieces, placed on pedestals or minimalist furniture.

## Power Requirements

Three main devices require power:

1. **Screen:** Requires a standard power outlet.
2. **Microcomputer (Raspberry Pi):** Requires a standard power outlet.
3. **Speaker:** Requires a standard power outlet.

Ensure that the power supply is stable and can support the total load.

## Internet Requirements

A reliable internet connection is necessary for the installation to properly display the webpage. If an internet connection is unavailable, alternative solutions for local operation can be considered, although this may affect the integrity of the installation.

## Audio Requirements

An audio speaker is necessary for sound output. It should be placed to ensure optimal sound distribution and connected to the microcomputer.

## Installation Components

1. **Central Screen:**
  - Mounted on the wall.
  - Connected to the Raspberry Pi via HDMI.
  - Requires a standard power outlet.

## 2. Raspberry Pi:

- Requires a stable internet connection (wired or Wi-Fi).
- Requires a standard power outlet.

## 3. Audio Speaker:

- Positioned for optimal sound distribution.
- Connected to the microcomputer.
- Requires a standard power outlet.

## 4. Peripheral Artworks:

- **Prints and Frames:** Hung on the walls on either side of the screen.
- **Painting:** Displayed next to the prints or mosaic.
- **T-Shirts and Caps:** Displayed on minimalist wall racks or stands.
- **Books:** Arranged on a minimalist table.
- **Small Sculptures:** Placed on pedestals or minimalist furniture.
- **Mosaic:** Hung on the wall near the prints.

## Maintenance

The installation requires minimal upkeep. In case of technical issues, the following steps should be taken:

1. **Power Cycling:** If any device stops functioning properly, turn off the power to the screen, microcomputer, and speaker. Wait for 10 seconds, then turn the power back on. This usually resolves most technical problems.
2. **Internet Connection:** Ensure that the internet connection is stable. If the connection drops, reconnect to the network or reset the router if necessary.
3. **Hardware Checks:** Regularly check all cables and connections to ensure they are secure and functioning correctly.

# A Feeling Machine – Technical Rider

**Mayte Gómez and Carlos Alcántara**

## OVERVIEW

“A Feeling Machine”, involving participatory creation and research with youngsters, invites reflection on the implications of digital transformation in how those born into technology communicate, interact, create and consume.

Between March and April 2024, Mayte and Carlos held workshops with over 150 students and young people from eight educational and social centres in Zaragoza (Spain). In these sessions, they combined surveys about feelings generated in the digital environment with artistic creation exercises that subverted the typical use of mobile phones. Through a series of mini games played via WhatsApp, the participants produced collective artistic content: the images and texts created by one group formed the basis for the next group to create new verses and images, and so on.

Mayte and Carlos’ project will culminate in an audiovisual installation that will feature a video art piece created from the material produced by the young participants, along with an interactive visualization of the survey results in a video game format. The installation will be showcased at Etopia (Zaragoza) in autumn 2024 and at the MEET Digital Culture Center (Milan), along with works from the other two artists of the FREEYOU NEXT open call.

## A FEELING MACHINE PROTOTYPE

[This video](#) presents the prototype of “A Feeling Machine” video installation.



The prototype video collects activities carried out in ETOPIA (Zaragoza, Spain) as well as questions from the survey. All the images, and texts were made by teenagers from Zaragoza. We added AI voices of teenagers. We have also used an Image to Video generator using Artificial Intelligence. This prototype does not yet include data visualizations or gameplay of the video game.

With the limitation of a single screen, it is not possible to appreciate the choreography that will be realized during the exhibition at Etopia thanks to the multiple projections.



## **A FEELING MACHINE INSTALLATION: TECHNICAL RIDER**

### **Videoinstallation:**

5 HD projectors

5 speakers with directional sound (1 per video)

### **Videogame:**

2 Tables long enough to hold two computers each

4 Monitors of at least 15 inches

4 Mouses

4 Keyboards

4 PC towers

4 headphones

**NOTE: About lighting:** Room should be completely dark except for a dim light source that gives some illumination to the computer terminal, where people can play the videogame.

# KAOTEC PROPOSAL FYN INSTALLATION

<b>PROGRESS REPORT</b>	<b>2</b>
Alternative Facts	2
S.N.E.A.K.P.E.E.Q.	2
Data Driven Dreams	3
Lets Get This Party Started	4
<b>Technical Rider - Installation</b>	<b>6</b>
Location	6
Size and shape	6
Power Requirements	6
Internet	7
Maintenance	7
<b>Technical Rider - Performance</b>	<b>7</b>

## PROGRESS REPORT - MAY 2024

In this part I list the works I have produced since I became a GLUON FreeYouNext resident that are directly related to my residency. I'm not listing [cross-fertilisation](https://www.kaotec.be/signal/data-provocation/)<sup>1</sup> and [seminar](https://www.kaotec.be/noise/alternative-facts/)<sup>2</sup> (Dutch only) in detail here, although they contributed to the conceptualisation of the works.

### Alternative Facts - Dec 2023

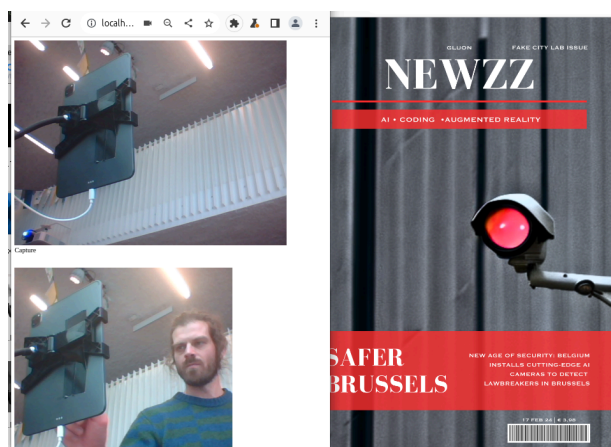
I started Free You Next as soon as I got the news I was selected for the residency at GLUON. About one month later I had my first piece ready in an expo for a PhD seminar at LUCA school of Arts called Data Imagination (December 7th 2024)

This installation was taking live news from a website (the guardian) using their API, and slanting it to a specific angle upon the user's request. Using LLMs to rewrite the content to be left or right angle or diplomatic or even polarizing. It was astonishing how well this performed. You can read more about [alternative facts](https://www.kaotec.be/noise/alternative-facts/) on my [website](https://www.kaotec.be/noise/alternative-facts/)<sup>3</sup>



### S.N.E.A.K.P.E.E.Q. - Feb 2024

This work was also the groundwork for the workshop at gluon where we explored with students the possibilities of AI further. The fact that things can happen instantly was very triggering and induced ideas of what else we can do even more directly.



The group came up with a technologically quite challenging idea to incorporate the media consumer in a news article. What we built was a working prototype of an installation that went on display in the finishing expo for the week (February 12-17th 2024). The installation (called **S.N.E.A.K.P.E.E.Q.**, which stands for *Surveillance 'N' Enforcement Application, Kinda Privacy Endangering & Ethically Questionable*) takes a picture of you while you were reading a fake news article about camera surveillance in Brussels. It would

then create a one-shot AI fake image of the reader performing a crime and insert it in the article. The reader would scroll down and find themselves as an example of a criminal caught by the new camera system. More info [here](https://www.kaotec.be/noise/sneakpee/)<sup>4</sup>.

<sup>1</sup> <https://www.kaotec.be/signal/freeyounext/>

<sup>2</sup> <https://www.kaotec.be/signal/data-provocation/>

<sup>3</sup> <https://www.kaotec.be/noise/alternative-facts/>

<sup>4</sup> <https://www.kaotec.be/noise/sneakpee/>

## Data Driven Dreams -March 2024

Diving deeper and deeper into AI and LLMs I had started using my expertise to create new installations. **Data Driven Dreams** came to life when I had the opportunity to do an expo in



the new Wintercircuit in Ghent (March 15-17th 2024). Together with Lucia Mrakovcic, who did the sculpture part of the installation, I built a dream capture machine. The machine is an installation where people can leave their dreams by talking into an old bakelite telephone and have them transformed into their biggest desire, in the form of a single sentence and an image. The image was part of an infinite panorama, incorporating everyone's dream. The result was 12000 people who viewed the installation with over 500 people leaving their dreams with the machine in just 3 days of expo. Have a look at the installation and its output [here](https://www.kaotec.be/signal/data-driven-dreams/)<sup>5</sup>.

This installation makes people think about the future role of AI in society. If it is used to extract desires, it can be used to define rules of control and methods of coercion. It is also for many of them the first time they “prompted” and AI. By adding an old recognisable technology element in the installation, the installation succeeded in attracting technology averse people to use generative AI (for the first time)

This installation combined local SpeechToText, local AI image generation and local LLMs and output control, steering the AI to do as I tell it to do. This is something hard to achieve with cloud based models. In this installation several LLMs were talking to each other and analyzing a simple input sentence to generate a complex story that would be represented as structured text on several (10) screens in total and a projection mapped image at the end. One of the most important aspects of the project is the fact that everything happens offline. No internet or third party services involved. This is, to me, ethically and conceptually very important and is something I’m currently pushing even further in my research.

---

<sup>5</sup> <https://www.kaotec.be/signal/data-driven-dreams/>

## Lets Get This Party Started - May 2024

Miscommunication is inherent to life and that is no different for artificial life. In **Let's Get This Party Started** or [LGTPS](#)<sup>6</sup> in short, two AI bots are unleashed to have an undirected conversation, which can be understood as a distillation of uncensored data from the internet. With my artistic practice rooted in hacker culture and generative art that uses algorithms and data to create artistic output, AI is no longer just a tool, but also a source of inspiration and collaborator in the artist's process. "Let's Get This Party Started" is the phrase spoken into the installation to start the discussion. I again worked with Lucia Mrakovcic who, in very close collaboration with the concept and technology aspects, is responsible for the scenography of the installation.

Very important is that the two bots' data are separated. There is no digital interaction between the two bots. Every bot will speak their part through an old telephone and every bot hears again through a telephone. The Speech2Text and Text2Speech step infers little mistakes. This is deliberate and wanted as it introduces a more humane aspect into the installation. Other aspects include (parts of) a 2.3TerraByte big source of human conversations scraped from the internet. More tech info on the [tech page](#)<sup>7</sup>



This installation keeps going and is the current setup I'm working on for the Free You Next project. As I learned a lot from the previous projects, some research needs to be done to iterate towards the next generation of the installation which I will try to bring to Milan.

---

<sup>6</sup> <https://www.kaotec.be/signal/de-rampe/>

<sup>7</sup> <https://www.kaotec.be/data/LGTPS/>

Areas of research I'm currently exploring on both technical, user interface and way off showing the piece.

- Using WAY smaller models, so I can build the installation in RPi sized computers. I'm currently using an RTX4090 to do all this, which is great but very impractical for transport and setup purposes. Also the cost and risk for damage are not to be underestimated.
- Other methods of interacting with the installation
- Other methods of display and sound
- Other sources of data to add to the conversation

This brings me to the Technical rider of the current version



## TECHNICAL RIDER - INSTALLATION

What follows is the current situation, and this is rather an example than a final design. This is work in progress but in size and shape and tech requirements this should give a good idea of what I'm aiming for.

### Location

The location of the installation should be free from foreground noise, as the installation makes noise itself (a conversation between two AI voices and any visitor that wants to intervene or speak up) It should be in a location where this is not disturbing other people or work. There can be light background noise, but not conversations that are not related to the installation or loud music. Not sure yet if I prefer dark or daylight. Options can be discussed

### Size and shape



The current setup consists of a metal frame and foot to raise the computer that is running the installation from the ground. A metal plate is used to mount the two telephone horns, I would like to change this, depending on the location of the installation (daylight or not, location in a separate room or in passage hallway, ...)

Two arms connected to the sides of the white metal plate are used to carry the screens that display the state of the bots (moving mouths made from ASCII art and the text they are currently saying. The screens also serve as lights for the installation as it was shown in a pitch black room. This was more a forced choice as the location where I've shown the piece was an old farm, and no other room than an old toilet was available where I could be assured of no water leaking through the roof. It was a fantastic location by the way in the middle of nature, with no internet connection whatsoever :-)

But I'm not sure if that was the right idea, I might require light after all, better showing the technology.

### Power Requirements

Currently the installation uses about 1.5kW peak power. That is not huge, but it needs to be taken into account. The computer + powered speaker + two screens make up for all that is needed.

If I would go for a model that is completely edge computed on light devices, the requirements will go down drastically.

## Internet

Currently no internet connection is needed. This could be useful for maintenance purposes, or if I decide that the installation needs live data after all, or if I try to make the installation smaller and easier to transport and do inference in one of my own cloud services. This all depends on when and how long the installation will be there, so I need more info (soonish) to make a decision on this.

## Maintenance

The installations are carefree and only require powercycling in case of problems. However if the AI becomes sentient and switching off the power does not shut it down... RUN and seek shelter

## TECHNICAL RIDER - PERFORMANCE

I try to let my work explain itself. But even more expressive is the direct use of technology with which I perform music and visuals. Creating (livecoded) soundscapes and live AI generated images to go with them is something else I do.

Like I said in the Cross Fertilisation Meeting ([slides](#)<sup>8</sup>, press space for next , ESC for overview, arrows to move)


I would love to do a project in which I

1. Collect data
2. Transform data
3. Perform data

Where 1 and 2 are in the installation and 3 happens in a performance.

An installation where I collect data only makes sense if I can combine it with a performance and vice versa. To further define what we will do I need to know if a performance is an option.

Example performances are:

- Cinematic: big screen, live coded performance with live AI movielike visuals and live soundtrack created on top. I do this for conferences and events ([example](#)<sup>9</sup>). The story in this case would be created from interaction people had with the installation
- Live soundtrack for a prerendered piece. This is easier to prepare. Analog gear noise improvisation  [live noise set at de rampe](#)<sup>10</sup>

Needed in all cases:

Projector, screen behind stage, HDMI on stage

PA system with subwoofer

12 channel mixer with multichannel USB interface (eg. Tascam model 12)

---

<sup>8</sup> <https://www.kaotec.be/slides/ArtisticIntelligence2024/project.html#/5>

<sup>9</sup> <https://lambdasonic.be/events/cmine2023/>

<sup>10</sup> <https://youtu.be/sPYVCev0M9I>