

# IAU!

## JOURNAL

Change management for media businesses

ISSUE 03  
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# Baltic broadcast braces for the worst

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# PLAY IT SAFE TO PLAY IT BIG



Creativity is all about daring. Living dangerously. Taking chances. Throwing caution to the wind. Risking it all. Right?

Well. Sort of.

It's true that fear is the enemy of innovation. But the best way to reduce fear is to reduce threats. Creating a nurturing environment is a more reliable path to success than saying "Just let go, dude" over and over.

One of iAU!'s key topic strands is security. Keeping you, your set, your content, and your information space free of threats—and stress—is a great way to promote top performance. Ask any Olympic athlete. Dedication and hard work will take you far, but dedication and hard work in a nurturing environment will take you farther.

In this issue, we check out how broadcasters in Lithuania, Latvia, and Estonia are preparing back-ups in case their unpredictable neighbors get some ideas, and we learn how the expertise of on-set security companies is being utilized for good beyond of the production.

We also talk to a consultancy specializing in workplace bullying and harrassment—providing advice when it happens and, more importantly, training to prevent it.

And as this issue hits inboxes, iAU! is also about to run its second Content & IP Defense Summit, where we discuss strategies for protecting your content from hackers, pirates, and hungry AI. We'll cover it in full in the next issue.

Neal Romanek  
Founder, iAU!

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**Expansionist  
neighbors  
force  
Baltic TV  
to get serious  
about  
disaster prep**

**By Neal Romanek**

*In Estonia, Latvia, and Lithuania, public broadcasters are upgrading tech to ensure they can stay on the air in the event of a major incident*

**T**he Baltic States of Estonia, Latvia, and Lithuania have too often been where European history is decided.

The Baltics are historically intimate with the threat of invasion from both east and west. Part of the “Bloodlands” defined by historian Timothy Snyder—which also encompasses Belarus, Poland and Ukraine—the countries endured the worst of both Nazi and Soviet atrocities in the first half of the 20th century.

After World War 2, Estonia, Latvia, and Lithuania were swallowed up by the Soviet Union until 1989, when Lithuania became the first of the Soviet Republics to declare its independence, spearheading the speeding breakup of the USSR.


In the Baltic States, sovereignty and freedom are not things to be taken for granted.

After decades of stability, the sovereignty of Europe is under assault again. The Baltics are wasting no time in hardening their media infrastructure against outside threats, from kinetic, cyber, and disinformation attacks.

### **AN UNSTABLE BORDER**

The frequency of kinetic—ie, physical—violations of European sovereignty has been rising. In October 2025 a barrage of balloons was flown into Lithuania from Belarus, resulting in Lithuania closing its borders with the country. In November a second barrage was sent over the border, which ended in the shutting down of Vilnius airport.

Also in October, Estonian border guards reported seeing armed men, wearing no insignia, in a village along the Estonia/Russia border—appearances that recall the “little green men”—soldiers in unmarked uniforms—seen near Ukraine and Crimea before Russia’s initial invasion in 2014. ➤



These incursions are leading to concrete countermeasures and preparations. Last year Lithuania banned motorcycles, mopeds, and motorized bicycles crossing at the Belarus border after multiple provocations.

At the end of 2025, the three Baltic presidents, Alar Karis of Estonia, Edgars Rinkevics of Latvia, and Gitanas Nausėda of Lithuania, issued a statement on how their three countries could cooperate in dismantling railway lines running in and out of Russia and Belarus. For a hundred years, rail networks have been a critical of, at first Soviet, then Russian, war logistics.

But digital threats have been a regular part of Baltic life for some time. In 2007 a DDoS attack, almost certainly of Russian origin, brought down large parts of Estonian public infrastructure, including broadcasters. The attack was a wake-up to the region—and to Europe. A year later, NATO's Cooperative Cyber Defence Centre of Excellence (CCDCOE) was established in the Estonian capital Tallinn.

The almost fully digital nature of modern broadcast and media infrastructure, and its integration with every aspect of public life, make it a juicy target for cyberattack.

#### **LATVIAN TV OPTS FOR DISASTER RECOVERY IN THE CLOUD**

During the Soviet period, Russian became the language of government in Latvia. Today, the official language is Latvian but around 34% of the population still claim Russian as a first language, the highest proportion in any Baltic country. Russian speakers live mostly in the east, bordering Belarus and Russia, and in the big cities.

The country has moved to protect its information space by closing up some Russian-language content outlets feared to be platforms for Russian disinformation attacks. The country's National Electronic Mass Media Council (NEPLP) revoked the license of independent Russian-language channel TV Rain, but a Latvian court has overturned the decision.

But as both cyber and physical incursions ramp up, and the balance of power along Europe's eastern border becomes more uncertain, ensuring the physical safety and continuity of broadcast and media has become more center stage.

Major communications infrastructure is always one of the first targets in any invasion and a key asset to defend.

Lithuania's Vilnius TV tower played a significant role during Lithuania's split from the USSR in January 1991, when 14 civilians died and 700 were injured fighting Soviet seizure of the tower.

The Riga Radio and TV Tower is the third tallest broadcast tower in Europe (after the Ostankino tower in Russia and the Kyiv TV Tower in Ukraine). Providing broadcast services to the entire country makes it a major target for any aggressor who would want to disrupt communications in the country.

Latvian Public Media—rebranded last year after the merger of Latvian Television (LTV), Latvian Radio (LR), and online portal LSM—has been rethinking how it can keep its channels on air in the event of a major incident.

Disaster recovery for broadcasters has often meant redundant physical infrastructure operating in parallel. If TV station's master control center goes down, or an essential cable is accidentally dug up, or a malicious attack disables a site, the signal can be rapidly switched to an alternative, physical infrastructure.

This redundancy approach allows instantaneous, potentially seamless, recovery, but there are downsides. The first is expense. Redundant hardware installations can be a strain on budget, especially for a function that will only be used in exceptional circumstances.

Another is that you are still committing to a certain amount of physical infrastructure which can limit a broadcaster's agility in an emergency situation.

The alternative is the cloud. Cloud back-up doesn't respond as instantaneously as a

physical, "on the ground" solution might. But the longer time it takes to activate is outweighed in most cases by the benefits of paying only for what you use when you use it and almost endless flexibility in location.

Latvian Public Media has turned to cloud for its new disaster recovery solution, not only for the benefits listed above but because of a government mandate that the national broadcaster's recovery center must be a minimum of 1000 kilometers from the Russian border. The new solution uses Veset as the playout solution for a cloud-back up located in data centers in another part of the EU.

"The broadcaster's main issue was that they were running backup for the whole country to one main data center in Latvia," explains Veset CTO Martins Magone, "but there was nothing, in the case of an actual hot war happening, that couldn't be just bombed—and then we'd have no television. It needs to be somewhere far away, where they could still probably reach, but wouldn't risk it."

The Latvian Public Media solution is essentially a "cold" back-up, where content has been prepared and stored but none of the cloud instances are actually running until needed.

Using cloud for broadcast applications is being adopted slowly by Baltic countries, but disaster recovery is an easy entry point for starting to experiment with and employ cloud tech. And the cost benefits aren't insignificant—with this kind of cloud back-up, the broadcaster would pay virtually nothing until the back-up emergency back-up stream needed to be activated. ➤

***"There was nothing in the case of a hot war happening that couldn't be just bombed"***

Veset's all-in-one SaaS playout solution, Veset Nimbus, helps keep disaster playout streamlined and simple.

Nimbus features browser-based functionalities like scheduling, encoding, playout, and graphics so there is no requirement for additional technology, or on premises systems, to get a channel back out to the public.

The platform is a self-managed service, which means that the user is fully responsible for all sources, graphics, emergency messaging, or playlists which will start broadcasting once the cloud playout is activated.

Veset also offers some onboarding, which can include some custom development for individual broadcasters. An API can help integration into pre-existing workflows or playout infrastructure.

Latvian Public Media told jAU: "Veset Nimbus cloud playout is used as a back-up solution because of the geopolitical situation. They have really prepared, tested, and used the system. All the risks are taken seriously"

But should there also be a backup for the backup?

Reliance on a single cloud provider, especially when some tech companies appear more ready to bend to regional political pressures, may not be the safest bet. A good disaster plan needs to be simple, but not overreliant on a single vendor that you can't easily pivot from when you need to. ➤

***"They have really prepared, tested, and used the system. All the risks are taken seriously"***



## TOWERING OVER EUROPE

The **Riga Radio and TV Tower** is the tallest free-standing tower in the EU and the third tallest in Europe (after Moscow's Ostankino Tower and the Kyiv TV Tower).

**Height:** 368.5 meters

### TV channels broadcast:

- Latvian Television 1
- Latvian Television 7
- TV3
- RīgaTV 24
- DVB-T signal

### Designed by

- Georgian architect. Kims Nikuradze. Also headed design of Moscow's National Television & Radio Company

### Construction:

- began 1979
- completed 1989.

### Materials:

- Dolomite from Saaremaa, Estonia
- Granite from Karelia (on the Finnish-Russian border)
- Ironwork from Chelyabinsk, Russia



"We try to keep our offering generic at Veset," says Magone. "Whichever cloud provider you want to use can be used. You could use multiple clouds in parallel, although not every customer is willing to pay for that kind of super extra safety."

"At the same time, there are hybrid models that work for some customers, where they might have a payout in the cloud, and a payout on prem. They may have some existing product from a vendor that makes it easy for a backup solution. But sometimes it's better not to use only one manufacturer's products, in case something happens with that vendor."

### COUNTRY BY COUNTRY DEFENSE

There have been talks among the three Baltic states about how their broadcasters could rely on each other for back-up and support in an emergency, and cloud is a part of those discussions. Collaborations could include sharing any spare capacity with one another. But no roadmaps or concrete plans have been announced, and despite the ongoing conversations, any Baltics-wide broadcast security solution is likely to be several years away.

Veset has also had interest from Finland, with everyone in the region thinking more about how to secure infrastructure and make sure content is available to the public. However, for the time being, it seems that disaster response plans will continue to be drawn up country by country and company by company.

"There is increasing risk awareness," says Veset COO Lelde Ardava, "Currently, we are talking to the national regulator that we might contract for the smaller, regional broadcasters. It's a long-term project."

***"It's better not to use only one manufacturer's products, in case something happens"***

"Latvia is a small country, and the Baltics have a huge border with Russia and Belarus. Some of the broadcasters' systems are old school and outdated. Cloud would help assist them in having a plan B if something happens. They could turn it on and in a few minutes be able to send information nationally in a short time. And regional television stations might be affected first in any attack, since they are close to the border."

European Commissioner for Defence Andrius Kubilius addressed the November Defending Baltics conference in Vilnius in November 2025.

"One of the most important questions for the European Union and for NATO is how to defend the Baltics and how to learn from Ukraine"

He added that European intelligence services have said Russia could be willing to "test Article 5 in the next two or four years": Article 5 is the NATO guarantee that an attack against one NATO member is regarded as an attack against all members.

As early as January 2024, Russian President Vladimir Putin was claiming that Latvia and the other Baltic states were "throwing [ethnic] Russian people" out, a situation which he

asserted "directly affects [Russia's] security".

It is a line of argument that has been used endlessly as a pretext for annexations, whether in Ukraine 2014 and 2022, or Czechoslovakia 1938.

History has taught the Baltics hard lessons. They know what's at stake, and they're getting ready. ●

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# ORANGE'S SOVEREIGN CDN CHALLENGE

By Tommy Flanagan, Editor, Faultline

*As trust in US stability dissolves, will Europeans start spinning up their own sovereign delivery tech?*

**"T**echnological sovereignty is now a strategic pillar for European industry," declared a statement from Orange, prefacing the French telco's research into developing a sovereign content delivery network (CDN) hosted entirely in Europe.

In other words, Orange wants European traffic to stay on European infrastructure, controlled by European network operators, using European-made technologies. This is Orange's warning shot across the bow of public CDNs like AWS CloudFront, Akamai, Cloudflare, and Google.

The idea for a sovereign CDN was presented at Orange OpenTech, the operator's flagship technology research event last autumn, under the subject of "Trusted Content Delivery Boost" - a pitch designed to both bolster quality of service and protect infrastructure against cybersecurity attacks, even in the event of a partial network failure.

The "Trusted CDN" topic dovetails with the "LiveRemediation" project, which demonstrates how AI agents might be able to support

diagnostics and even reduce energy consumption when fully integrated into the Orange network.

Hosted at the Orange Gardens campus in the Paris suburbs, the timing of Orange OpenTech was appropriate, given the coinciding widely disruptive Cloudflare outage. Meanwhile, CDN reclassification is ruffling feathers in Italy.

In the case of Orange, which operates a proprietary CDN via its Orange Wholesale division, the organization is advocating not only for hosting local data in European jurisdictions, but equipping those jurisdictions with the tools required for real-time analysis, protection, and optimization of data flows—without having to rely on external actors.

With Orange advocating for a shift of traffic away from US-owned infrastructure, this in turn will hurt the wider cybersecurity ecosystems surrounding the major hyperscalers.

Much has been written on Akamai's transition from traditional CDN traffic shifter to successful cybersecurity slinger, and now the company's European expansion plans could be clipped by Orange's sovereignty sheers.

The security layer of Orange's CDN infrastructure has been recently strengthened by the integration of Orange Cyberdefense (OCD) and certified local "Trust" technologies to ensure that demonstrations comply with strict reliability criteria and technical specifications. In doing so, Orange is making an implicit and potentially antagonistic argument that US CDN security is untrustworthy.

OCD is a fitting acronym, frankly, for a feature that positions the Orange CDN as the anti-public cloud option, obsessively tightening control over every layer of traffic and telemetry.

For instance, Orange claims that (unlike public CDN providers) it has imposed a ban on pirated content. Furthermore, Orange guarantees that management data is always hosted in Europe where it is protected (unlike public CDN providers) from non-European legislation like the Cloud Act.

#### EUROPEAN DATA IN US HANDS

The US Cloud Act (2018) mandates that any US-based company must hand over data no matter where that data is physically stored—whether at the headquarters in Houston or a datacenter in Dublin.

A US cloud provider may therefore be legally forced to deliver EU citizens' data to US authorities, even when in violation of GDPR restrictions. This has irked EU policymakers, and the failure to challenge the US is forcing local infrastructure owners like Orange to forge their own anti-US, sovereignty rhetoric.

In addition, Orange's statement about providing real-time traffic analysis without relying on external actors is another swipe at Big Tech, but also potentially some smaller vendors specializing in CDN analytics or traffic steering.

Launched in mid-2023, Orange's CDN has since been reinforced with an integrated firewall that protects against DDoS attacks and manages bots, accelerated by the integration of AI into the Security Operations Center. We should not forget the core job of a CDN either, as Orange's CDN has also added image ➤

***“Technological sovereignty is now a strategic pillar for European industry”***



optimization, edge computing, and storage features since its launch a year and a half ago.

Of course, Orange's sovereignty masterplan must originate in France and expand outward. Currently, Orange has eight points of presence (PoPs) in France, compared to only one or two each for the major public CDNs.

An important distinction is why Orange is only throwing public CDNs under the bus, while private CDNs from Big Tech firms—like Netflix's Open Connect CDN—get a free pass. The reason is that private CDN appliances are already deployed inside ISP networks, including in Orange's own footprint, which means the sovereignty risk is markedly lower.

Operators control the location of these appliances and the network integration itself, as well as power and cooling, while dictating routing policies that govern how traffic enters the ISP backbone. However, in the example of Open Connect, Netflix maintains control of the software stack, cache logic, request handling, and content selection. This efficiency trade means private CDNs are not seen as a threat to sovereignty.

With Orange upselling its in-house CDN, we can expect it to target European broadcasters, governments, regulated industries, and even banks—effectively any organization that eats up the sovereignty narrative for breakfast.

Meanwhile, Orange's LiveRemediation demo presented at the OpenTech event was fully on the buzztrain, demonstrating the integration of agentic AI into the heart of the Orange network, pushing agents far deeper than cloud workflows.

For instance, AI agents are being deployed in Orange's Livebox home routers to repair processes and retrieve information that is fed directly to customer service advisors.

Again, sovereignty is central to LiveRemediation, with Orange emphasizing that smaller AI models can be just as fast for targeted tasks than some of the larger and more costly models (and, of course, much less energy hungry).

There is also an angle for shipping these sovereign AI agents to SMEs in the Orange footprint to develop content such as text and images for social media, though this is early days.

Right now, the priority is to stick it to Big Tech, in the most quintessentially French way. 🟡



## If this article made you think, wait 'til you see the content we don't share

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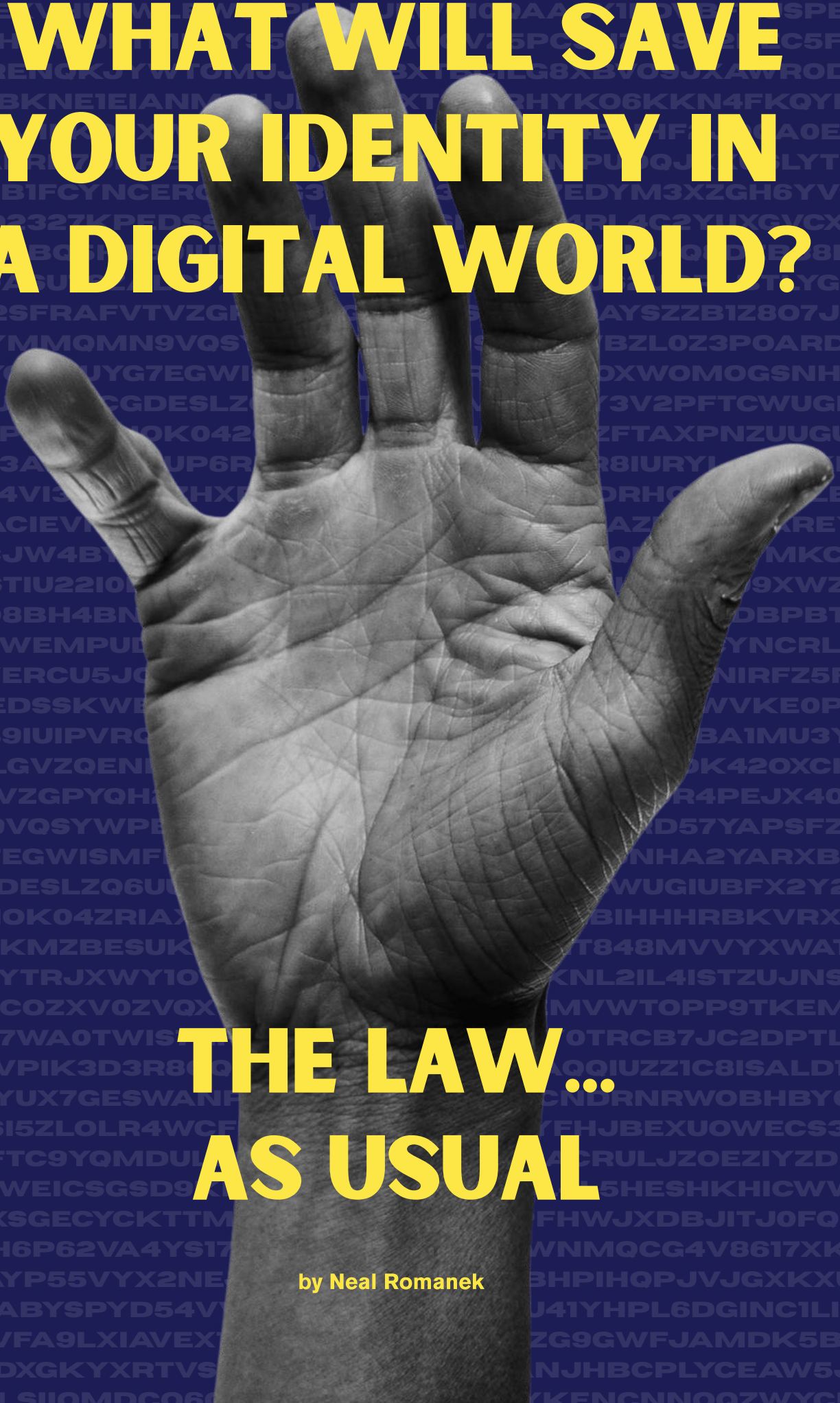
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# WHAT WILL SAVE YOUR IDENTITY IN A DIGITAL WORLD?



## THE LAW... AS USUAL

by Neal Romanek

**W**e would all like to do more traveling. But you can feel better about being stuck at home by remembering your digital presence has seen more of the world than any astronaut. Our image, voice, writing, opinions—our personalities—move at the speed of light, across multiple locations simultaneously. And they are also being used by the richest companies in the history of the world to become even richer.

A viral tweet “If you are not paying for it, you’re not the customer; you’re the product being sold” was posted by dot-com mover/shaker Tim O’Reilly in 2010. He was quoting one Andrew Lewis who had been commenting on Metafilter about the news aggregation website Digg.

But the expression—and the concept—has a much older history, and was probably articulated into the culture in 1973 by filmmakers [Richard Serra](#) and [Carlota Fay Schoolman](#) in their a short film [Television Delivers People](#).

The film offered a simple text scroll on a screen, as bland as a government public service announcement, backgrounded by wretchedly generic musical soundtrack, of insights about the danger of mass media controlled by a handful of hyper-capitalists. Messages include:

- “The Product of Television, Commercial Television, is the Audience”
- “In commercial broadcasting, the viewer pays for the privilege of having himself sold”
- “You are the end product delivered en masse to the advertiser.”



**WATCH:** *Television Delivers People*

Television Delivers People reached its fruition when the two filmmakers bought TV airtime and broadcast their “anti-advertisement” in Chicago and Amarillo, Texas.

Some look back on the days of 1970s TV with longing for a simpler, freer time, with the launch of PBS in the US, and a BBC that was collaborating with the likes of Dennis Potter and John Cleese to produce some of the best TV ever made.

Today, Serra and Schoolman’s depiction of the audience as product has evolved to extremes that the two artists would probably have found too absurd to be believable. Companies using gen AI are harvesting every bit of data you produce—from the distance between your eyes to our own distinctive gait to the pictures your child drew at school that you posted online—in order to create digital assets that can be—or so they hope—sold. To other companies, or even back to you, as content.

But don’t you have a right to your own likeness, the way you talk, the thoughts you think? Shouldn’t you get compensation for educating the next generation of computer intelligence?

That depends who you talk to.

College dropout Sam Altman, believes we’re living in a “post-copyright world,” where the traditional laws of intellectual property are giving way to a free-for-all that (surprise) benefits his own business model. Given this attitude to years of established copyright law, he is unlikely to have respect for your ownership over your personal characteristics—where the copyright law is still vague.

Gen AI’s claim to being able to produce “original content” relies on the fact that no obvious single author can be pointed to as its source. In the absence of a single clear creator, surely Open AI (or pick your platform) must be that one, original source. It’s a “finders keepers” take on copyright law—a kind of digital colonialism. If your movie, art, face, sexts appear as part of Gen AI output, about your only recourse is a sternly worded email to tech support.

But over the past year, there has been some pushback—humble attempts to create legal ➡



**WATCH: HAND's Will Kreth talks about securing digital identity at *jAU!*'s Content & IP Defense Summit**

leaves against the Gen AI hurricane. Denmark has proposed a law that would give citizens rights to compensation if their likenesses are used without their express consent. The principle targets of this legislation is tackling deepfakes which can now be manufactured by anyone in the with access to your image and an internet connection.

While deepfakes may violate the terms of service of some — not all — digital platforms, combatting them is often left to the platform's discretion. What you may find threatening, Elon Musk may think is just a bit of boyish fun. When they face legislation however, media companies can start taking things seriously surprisingly fast. Establishing protocols and legal frameworks around what is real and what is not, and what rights platforms and individuals do or don't

have, is essential to the development of the content world.

#### **LENDING A HAND TO ONSCREEN TALENT**

Will Kreth had been the executive director of the [Entertainment ID Registry \(EIDR\)](#), which provides unique identifiers for audiovisual content, when in 2018 he was asked by CAA to help develop a unique identifier for talent and public figures—that is, "personhood credentials".

The result was [HAND \(Human & Digital\)](#), established as a non-profit trade association in April 2025. HAND offers a registry, built on the Digital Object Identifier (DOI) system—ISO 26324.2025—for uniquely identifying the name, image, likeness, and voice (NILV) of talent across digital content. HAND is the first Talent ID registry to be recognized by

the non-profit [DOI Foundation](#). You might think of HAND as the talent-side complement of the EIDR, which since 2010 has been providing unique ID's for pieces of content.

"How do you know when you're dealing with a person who is living and breathing and sneezing on this planet?" Kreth asked the 2025 *jAU!* [Content Defense Summit](#).

"What will be the future manifestation of that? How will we be able to see verifiable credentials presented and surfaced in interactions between people online?"

Organizations like [C2PA](#), [CAWG](#), and [IPTC](#) are working on projects simultaneously—and in collaboration—to develop best practices for tracking content authenticity and provenance, and HAND is in regular consultation with these industry efforts.



“One of the things I mention to people when they ask what I do is: Do you have a word for your family that only you know that, if someone calls you in trouble, you can tell if it’s a deep fake voice injection attack or it’s actually your child or grandparent?”

“More signals of trust, more methods of authenticity and authentication are better. There’s no one road to Rome here. There are lots of pieces of the puzzle.”

**IF THEY BUILD IT, THEY MUST PAY YOU**

HAND offers a way to confirm whether the NILV of a person has been authorized and creates a mechanism that can help the individual to profit from their use. Digital likenesses of living people have become a regular part of gaming and advertising content, particularly in sports.

In September of 2025, HAND ID’s were awarded to the 2025 Major League Baseball (MLB) 1st round draft class, and eventually having a HAND ID could be the norm for anyone who appears in front of a recording device of any kind.

Policy changes at the NCAA (National Collegiate Athletic Association) and legal updates in some states mean US college athletes can finally start profiting from their appearance in content. This means a major media career can start well before an athlete ever graduates into the professional leagues.

This brings up a host of legal issues, complicated by differences in state law, individual institutional policies, and negotiation with media companies.

But authentication is finally about protecting society. Political and church figures have been targets of deep fakes attacks, soliciting donations or—maybe more significantly—delivering information attacks from the lectern or pulpit. YouTube is already awash with channels presenting talks by or conversations with people that never happened.

From Gandhi to Tom Cruise, with a minimal audio or video sample, anyone can summon a figure of the past or present and make them say or do anything they want. A world where that’s the norm can turn “reputation” into a meaningless relic of the past. 🟡

"I KNOW NUMBERS

ARE BEAUTIFUL.

IF THEY AREN'T

BEAUTIFUL,

NOTHING IS."

— PAUL ERDŐS

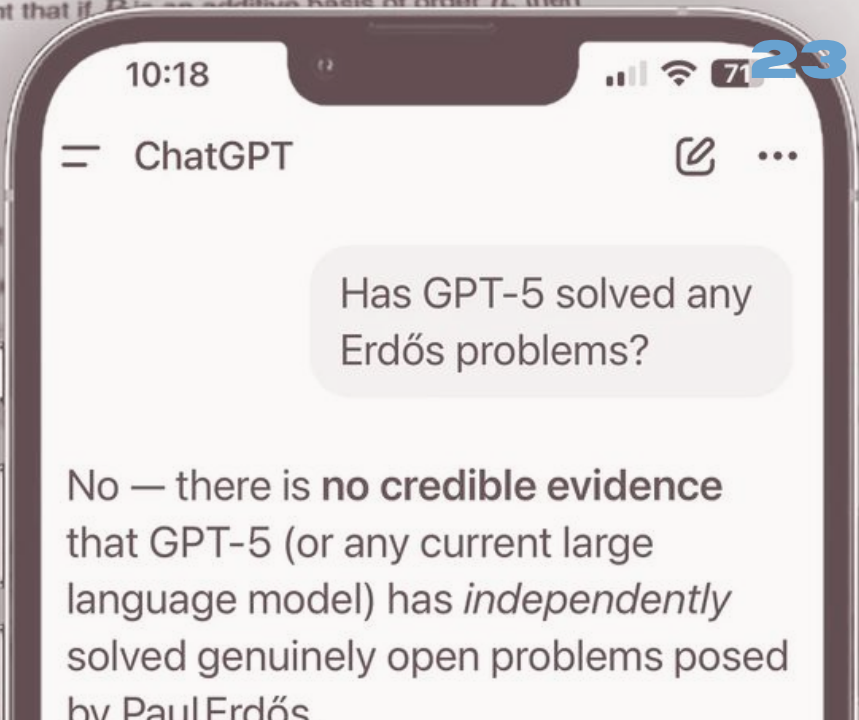
ciently large. One can see from an elementary argument that if  $B$  is an additive basis of order  $h$ , then

$$\sum_{m=1}^n r_{B,h}(m) \leq |B \cap [1, n]|^h$$

tain the lower bound  $n^{1/h} \leq |B \cap [1, n]|$ .

nal conjecture spawned as Erdős and Turán sought  
 answer the following question posed by Sidon: how  
 get? This question was answered in the case  $h =$   
 and constants  $c_1, c_2 > 0$  such that  $c_1 \log n \leq$   
 sts an additive basis  $B$  such that  $r_B(n) = n^{1/h}$   
 onjecture:

dditive basis of order  $h$ , then  $\limsup_{n \rightarrow \infty} r_B(n)$   
 Waring proved that a large class of additive  
 only thinner than the original. In 1990, Erd



# GEN AI'S BIG PROBLEM IS THAT IT CAN'T SOLVE BIG PROBLEMS

By [Graham Lovelace](#), Writer & AI Strategist

*Eager mathematicians believed GPT-5 when it said it solved some of the field's most challenging problems. Again, AI was copying someone else's homework.*

**T**here were red faces at OpenAI when staffers claimed an apparent “breakthrough” for flagship model GPT-5 that simply didn’t add up. It is a humiliating tale of exuberant over-claim that offers an important lesson for us all.

It all began with maths whiz [Mark Sellke](#)— who had just joined the AI start-up from Harvard University— [posting](#) on X that through using GPT-5 he and another academic had “found solutions” to several fiendishly complex [Erdős problems](#).

Named after Hungarian mathematician [Paul Erdős](#), they are a series of over one thousand mathematical challenges which mostly remain unresolved. While Sellke said GPT-5 had “found solutions”, Kevin Weil, OpenAI’s former product chief who now heads its science arm, said GPT-5 had also “made progress on 11 others”: ➤



The phrase “made progress” implied GPT-5 was actually solving the problems.

OpenAI technical staffer Sebastien Bubeck posted: “Science acceleration via AI has officially begun.” Colleague Boris Power, head of applied research, joined the victory lap saying: “Wow, finally large breakthroughs at previously unsolved problems!!” Again, the implication was that GPT-5 had cracked the challenges.

It didn’t take long before maths experts spotted a eureka moment that wasn’t.

Thomas Bloom, a maths research fellow at the University of Oxford who keeps a tally of solved Erdős problems and those that remain ‘open’, accused Weil of a “dramatic misrepresentation”, saying GPT-5 had merely “found references” which solved problems. Notable figures joining the social media backlash included Yann LeCun, Meta’s chief AI scientist, who said the OpenAI staffers had been “hoisted by their own GPTards”, and Sir Demis Hassabis, CEO at Google DeepMind, who lamented: “This is embarrassing.”

Bubeck deleted his post and said on X he hadn’t meant to mislead anyone, adding: “Only solutions in the literature were found that’s it, and I find this very accelerating [sic] because I know how hard it is to search the literature.” Gary Marcus, scientist, author, entrepreneur and LLM critic, blogged: “Yeah, right. I don’t know anybody who believes his retrenchment.”

Marcus hoped the episode would be seen as a “teachable moment”:

“Some people (I won’t name the guilty) were extremely quick to take Bubeck at his word. But why? The claim would have been extraordinary and should have been vetted closely. I smell a really big dose of people believing what they want to believe.”

And what is it that they—desperately—want to believe?

That LLMs such as GPT-5 are displaying signs of artificial general intelligence (AGI)—AI as smart, if not smarter, than you or I, the holy grail of the major AI developers.

GPT-5 wasn’t solving anything, it was merely looking for patterns in its training data and generating plausibly correct outputs. That’s all LLMs can do. They don’t solve problems or come up with novel solutions any more than they can genuinely create. But thank you Team OpenAI for providing us with another proof-point in the fightback narrative against Big Tech’s relentless AI hype. 🟡

It’s accelerating.

*This article first appeared in Charting Gen AI, the global newsletter charting the impacts of generative AI on creators and human-made media, the ethics and behaviour of the AI companies, the future of copyright in the AI era, and the evolving AI policy landscape.*

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**Man with the problems:** Paul Erdős (1913-1996) lived a life like an wandering monk, talking mathematics and dropping over 1000 problems that humans still have yet to fully solved by human or machine.



**Telling the story of the generative  
revolution — one myth-busting  
edition at a time.**



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# TURNING ON-SET SECURITY INTO REAL WORLD LIFESAVING

*Elite protection for global productions isn't the most exciting part of Hermann Binek's job. His NGO, Alpha Aid, brings security expertise to the underserved communities that need it the most.*

**W**hile fictional scenes of danger are being played out in front of the cameras, real life action starts by standing by to keep cast and crew safe from danger. The scale of security on a film or TV production can vary widely—from a security guard to a security perimeter, from a production assistant placing orange cones to an advance team engaging with foreign governments to arrange emergency services for dozens of crewmembers.

This article launches jAUI's series on the people, companies, and organizations who are working alongside creative teams to guard assets, prevent incidents, and save lives.

Global Protection Shield (GPS) specializes in security and executive protection, particularly on shoots outside of the United States. Based in LA, film and TV production has been a significant part of the company's business.

Their biggest contract has been providing security for *The Amazing Race*, CBS's epic reality show, now approaching its 40th<sup>th</sup> US season. The show pits teams against each other in an around-the-world dash, featuring multiple international locations and has spawned 14 more incarnations internationally.

Global Production Shield also helps individual productions in preparation and set-up in global locations, including Africa, the Middle East, and Southeast Asia.

## SAFETY FIRST

Security for these international productions starts well before production begins, first with travel intelligence, where consequential information about locations—from infrastructure to local resources to security threats minor or major—is collected and relayed to production decisionmakers. An essential component of this prep is ➤

emergency medical preparedness, a comprehensive understanding of what emergency services are reliably available in each location, and what needs to be sourced by the production to make sure that the team is prepared for any medical eventuality.

“The Amazing Race brings all those parts together,” explains Global Protection Shield CEO Hermann Binek. “We have an EMS (emergency medical services) team with us on the production, and we have a doctor back in Los Angeles who oversees everything.”

But security is most effective when you can help people to take care of themselves before any problems arise. Briefing cast and crew on how to best respond to emergencies is far more effective than trying to babysit fifty frantically busy craftspeople.

“It’s not always obvious that you’re a stupid idiot,” says Binek. “Everybody outside of their expertise can be stupid. You may have a genius director, but he can be stupid when

he steps backward into traffic because he’s concentrating on directing.

“You need to have situational and self awareness, and that has to be taught once in a while. For The Amazing Race, everyone has to go through a briefing.

“When it comes to productions, there should be a checklist of what needs to be done and what’s expected. People need to have not only every line item, but also someone who can get them in the right mindset ahead of time with things like travel briefings. A lot of production companies don’t see that as necessary, and I think that is what is missing. The State Department or other different travel groups have that, but productions mostly not.”

#### FROM ONSCREEN TO REAL WORLD

Working with productions across international locations means investigating local medical infrastructure for what emergency services are—and are not—readily available.



Liaising with local medical services in filming locations around the world, Binek has sometimes found emergency teams without proper equipment, training, or support, with local services not able to meet the security standards required by the production, but also unable to provide their communities with the adequate care.

The Global Protection Shield team repeatedly found themselves reaching into their own equipment to help supply local medical care, and offering their expertise to help build local skills.

"You may go to Africa as the advance team for a security job," Binek explains. "You have a big med bag and you're setting up evacuation services and looking at hospitals and ambulances. By doing that, you are also in contact with people who are sick in that country. You see people who are called doctors but don't know how to treat their people or are sometimes even doing the wrong thing. You think: 'I've got five minutes. Maybe I can help here.'"

***"It's not always obvious that you're a stupid idiot. Everybody outside of their expertise can be stupid"***

"People have been very open with us, saying 'I'm a medic, but I don't know how to do this. Can you help me?' And we've given what we can. It went so far that one of our guys gave everything away and we didn't have anything the next day when the client came."

These encounters led to the establishment of a registered non-profit, [Alpha Aid](#), which provides equipment and medical and security training to communities that need help. The driving principle is to help communities develop their own pools of expertise so their emergency services can become self-sustaining without continuing outside help.

## ARMING NAMIBIA AGAINST THE POACHERS

One of Alpha Aid's latest initiatives has been the training of police and local authorities in Namibia to combat poaching.

Anti-poaching teams in Africa can run the gamut from government interventions of widely varying effectiveness to militarized private contractors protecting private game reserves.

The Alpha Aid team is helping train police officers in the area south of the Namibian capital, Windhoek.

"We work together with police officers. In the last year and a half, we decreased the poaching across hundreds of farms by 90%. And 90% means that something has changed in what they're doing."

Alpha Aid has also launched a self-sustainable farm project in Namibia. The site aims to be a hub for developing sustainable farming techniques tailored to Namibia's environment featuring hands-on skills training and community workshops.

Binek attributes Alpha Aid's success to empowering local teams with basic skills and basic equipment and the knowledge to apply them to solve their own problems. For Namibia's antipoaching efforts that has meant everything from education on drone operation and the logistics of setting up a roadblock to acquiring body armor and learning how to approach a car that may be filled with well-armed syndicate poachers working with organized crime.

"We lived with those people. We went to farmers associations and talked to a hundred farmers. You need to put your hand in the fire and say to them 'I'm here with you.' We realized that certain things can be done very fast and very easily. That becomes a multiplier where they can show another guy and they can do it themselves."

## PRODUCTION SKILLS ARE LIFE SKILLS

"I don't want to be in Africa for the next 100 years. I don't belong there. And I don't want to impose the conditions of 'you are my client for the rest of your life' and post everything on Instagram." ➔

Binek's story is a reminder of the depth of skill and experience that runs across the film and TV industry. Problem solving by highly skilled specialist is at the heart of any good production. Our industry has a lot to give the world after the wrap.

"What I've been doing for the last year and half is work for a living then spend that time and money to go somewhere else and do something for Alpha Aid," says Binek. "It gives me such balance. I'm rejuvenating myself because I'm going to countries where help is needed and they appreciate it. It's a complete contrast to the corporate executive protection field, where you have to have your cappuccino at 9:30 am." ☉





Image by Werner Schnetzer via Pixabay

# WHAT DO YOU DO ABOUT ABUSE ON SET?

## TELL JANE

*Tell Jane is a consultancy tackling harassment in the workplace with consultancy and education. The creative industries have their own special challenges*

“I experienced something very inappropriate from a senior industry figure,” says Lisa Bell. She had been working at the time as HR director of a tech publishing and events business.

“I spoke to my CEO, who dealt with it impeccably. And I was thinking, ‘Gosh, I didn’t even think about that as sexual harassment, because it was closed down so quickly. But not everybody would have been as fortunate as me.’”

It was at the height of the #MeToo movement, with Bell remembering conversations with those with similar experiences who hadn’t been treated with the same care—and having just given birth—that she decided it was time to be a force for positive change. She launched Tell Jane, a UK-based HR and ED&I (aka DEI) consultancy with a focus in tackling harassment and discrimination.

But initial conversations with colleagues and contacts uncovered some of the pernicious attitudes that still keep workplaces—and industries—stuck in toxicity.

“I was very naive. I thought, ‘Everybody’s

### Fireside Chat:

A Year of Prevention? One Year of the Worker Protection Act in



Sarah Verre  
Managing Director  
Harbottle



Billy Cole  
Senior Manager -  
Global Equity, Diversity  
and Inclusion



going to do this and work in the preventative space and stop this stuff from happening.’ And it became quite apparent to me that whilst everyone was willing to talk about it, they weren't really willing to take action and prevent it.”

Clients began to engage with Tell Jane services, usually after some harassment incident had been exposed. Training and education to prevent harassment just wasn't a thing people thought they needed, despite the very real potential harm—emotional, professional, reputational, and physical—they were exposing employees to.

An early case Tell Jane was asked to assess had a sexual harassment incident as its main focus, but it was quickly obvious that the harassment didn't happen in isolation. Alongside were bullying behaviors, racism, and disability discrimination. It was then that Tell Jane decided to expand its remit to encompass all unwanted behaviors in the workplace, looking at issues holistically, rather than playing whack-a-mole with individual symptoms.

## BRINGING HR SAFETY TO A RISK-FILLED FREELANCE WORLD

Tell Jane clients include companies in the creative industries, tech start-ups, and the charity sector. Bell explains that creative businesses have their own particular vulnerabilities when it comes to problems of harassment and inappropriate behavior.

“The average person doesn't have an HR background, particularly in the creative industries. And people are really passionate about their work and build friendships through work. There's a huge freelance population as well, which creates another vulnerability in terms of power dynamics. And the boundaries between professional and personal become more blurred in the creative sectors than they do in other sectors.”

Whether its film, TV, music, theater, crews will frequently spend multiple days—or weeks or months—working together, traveling together, building friendships and bonds.

“People don't understand that it's still work because the lines are so blurred,” says Bell. “Creating a real understanding around where the lines are and what's appropriate is key to preventing these behaviors. It's not just getting the management response right but also providing education around what's acceptable, what's not acceptable.”

The precarity of freelance life can put excessive power into the hands of employers. Freelancers may be so eager to please, in order to secure future work, that they turn a blind eye to inappropriate activity, or stay silent about abuse they have experienced themselves. ➤

**Knowledge is prevention:** Tell Jane's training provides business with the skills to head off bullying and harassment before it starts.



***Time for change:** Tell Jane founder Lisa Bell turned personal experience into a service that changes how businesses keep their employees safe*

### DEALING WITH COMPLEXITY

Tell Jane's work is now roughly even split between reactive work addressing problematic incidents and prevention activity.

"We've now got lots of clients that work more in the preventative space. Or they have had an incident, but now solely focus on the preventative. I think that's a sign of change."

The Tell Jane team has 17 full time staff, operating out of the UK. The company's incident response services focus on investigations of workplace discrimination, sexual harassment, and bullying.

"We're really good at the messy stuff," says Bell. "Or maybe the situation's not that complicated but it has high PR risk around it or is sensitive in nature."

Workplace personalities and power structures make for complexity that requires outside assistance. Powerful people might be involved in an incident, and a consultancy like Tell Jane offers a viewpoint that can remain immune to internal pressures or intimidation. Cases of multiple complainants or multiple respondents also require special handling, since each individual testimony has to be equally respected and analyzed for what it reveals about the bigger picture.

"Sometimes it's really gray—you've got a situation where it's one person's word against another. Clients will ring us and they don't know who to believe, so we do the fact-finding and develop an independent investigation report."

Tell Jane client companies can also subscribe to an anonymous reporting service. Workers within the company, or even freelancers employed, can contact Tell Jane if they have experienced unwanted behavior, and Tell Jane feeds back to the company in a way that will protect the reporter of the incident.

### FROM REACTION TO PREVENTION

The second arm of the business, focusing on prevention, is the long tail of creating safer working environments. Unfortunately, prevention training may not be initiated until after the business has had an incident.

"Clients often get the first response wrong," explains Bell. "They might say things like 'That's just the way they are' or 'They're married with kids—are you sure you want to raise a complaint?' or even 'This could ruin your career'. So we train clients to get clued up on how to get a good response in place."

In any emergency, most of us fall back on our training, and most of the "training" we

receive in life is the stuff we've passively absorbed from the environments we've lived and worked in.

Faced with an adrenalized situation, regardless of our best intentions, we'll grab the tools that feel most comfortable—and those aren't always the most effective ones. Practicing new responses needs to be built into workplace education as much as practicing the walk to your fire assembly point.

Tell Jane helps teams understand what incidents are relatively minor and which need proper investigation and formal action. Building a working vocabulary is important too and training people in the principle of being an "active bystander" where someone witnessing harassment can intercept potential harm before it escalates.

"Serious cases with assault, maybe even criminal cases, don't just happen out the blue. If you can tackle the small stuff, you'll find that you won't get a serious case, because the lines and boundaries have already been drawn."

Employers must understand their duty of care in preventing and actively managing unwanted behavior. Again, the freelance nature of the industry can mean that responsibility falls through the cracks. Training of the leadership team not only helps set the boundaries and expectations for the whole enterprise, but gives leaders the confidence to be proactive about enforcing them.

"If they were working in a corporate setting, they would be going through management training, development, and there would be investment. I do see a lot of indies are more focused on investing in this now. I've seen a shift in terms of them being more proactive and investing not just in their HQ people, but in that freelance population too."

## BEYOND THE BUSINESS

There are also Third Party incidents to deal with—those interactions that occur with customers or suppliers, or outside of the workplace but still involving work. If you

suspect something is happening under some other business's roof, how far does your responsibility to act go? Do you walk up and directly challenge a CEO your company is trying to close a deal with? How involved should your team be in activity that is outside the parameters of the workplace? And how can outside behavior impact the team?

"We always build third party scenarios into the training. And employment law is evolving around this in the UK with the Employment Rights Bill, and there is going to be a conclusion on that imminently. But it's still not okay, even if it's not colleague to colleague. It's still someone you're coming into contact with through your work. How do you deal with those scenarios? You might need to deal with them a bit more strategically, but they still need to be dealt with.

"These conversations are never far away and there is always going to be an incident that drives the preventative work. I wish it was all focused on the preventative work, and there is a lot more of that, but it's often driven from a client having an issue."

The Tell Jane website hosts multiple resources that are free to access, including guides and risk assessment templates, and hosts free webinars and clinics regularly. ○





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WHERE WE TALK ABOUT BAD GUYS  
TO LEARN ABOUT CREATIVITY  
IN ART AND LIFE**



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# A CLIMATE STORYTELLING RESOURCE GUIDE

***If you're a creative on a planet undergoing climate breakdown, you need to be able to talk about environmental reality honestly and convincingly. Here are a few storytelling resources we like.***

**D**espite the multiple emergencies around us, global heating—and its causes—are still the top existential issue of our time.

The World Meteorological Organization confirmed in its annual [State of the Climate Report](#) that 2025 was the second or third warmest year on record, at about 1.43 °C above the 1850-1900 average. The uncertainty is due to some 2025 data being not yet fully available at the time of reporting. Despite the boom in zero carbon energy, the rate of greenhouse gas emissions still continues to rise globally.

## SETTING THE STORY STRAIGHT

The first function of storytelling is to communicate reality. We want to tell—or hear—what really happened. Even our wildest myths and fantasy stories—the good ones—remind us of our own personal truths, tell us who we are and what we value. They reveal something about the real world.

This could be one of the reasons no one loves AI-produced content. No matter how much it fools the eye, it still feels like someone's lying to us. Unless it passes the test of actual human experience, we're suspicious of it.

What we dub “climate storytelling” is just the latest take on the endless conversation about how human foibles can throw the natural order out of balance. The expulsion from The Garden of Eden and the punishment of The Flood are about humans breaking contracts with natural laws. In Shakespeare terrifying disturbances in nature mirror upsets in the political and social order. Mary Shelley reminds us that technological genius creates and curses at the same time.

In movies, recklessness leading to runaway catastrophe has been a staple narrative from *Godzilla* to *Mad Max*, from *Aguirre* *The Wrath of God* to *The Wolf of Wall Street*.

The movement of modern climate storytelling continues this legacy, but uses scientific truth as its basis. It does take an unashamedly didactic approach, with the purpose of informing audiences about the climate crisis and offering solutions. You could say it's unashamedly propagandistic as far as trying to influence public perceptions and mass behavior.

We've seen the model before, with the media space often at the vanguard of addressing social issues. Smoking onscreen is a case in point. Despite the power of the tobacco industry, by the 1970s TV and radio had abandoned tobacco ads.

By the 80's people rarely smoked onscreen unless there was a legitimate character need. In 1992 the EPA classified secondhand cigarette smoke as a Group A carcinogen and a major public awareness campaign followed across multiple media. Even *Schindler's List*, in the following year, dropped some deliberate messaging on the issue:

**STERN: How many cigarettes have you smoked tonight?**

**SCHINDLER: Too many.**

**STERN: (coughing) For every one you smoke, I smoke half.**

Stories alone transform human behavior all by themselves, but they can introduce or reinforce ideas that influence choices, and become anchor points for subsequent conversation and thought.

That moment in *Schindler's List* makes any impression—coming as it does from two colossal characters in a colossal movie. If you've seen it, the odds of you asking a smoker to step outside to light up are going to increase, as is your awareness of your own effect on others. The idea of second hand smoke being a real danger is out in the world.

## THE CLIMATE CONTENT PLEDGE

In 2021, UK broadcasters signed onto the Climate Content Pledge, convened by BAFTA Albert. They publicly committed to considering climate themes when commissioning and producing content, to be informed by the science, and recognise the importance of offering visions of more sustainable futures.

British producers haven't done a terrible job in acting like climate change is a real thing, although the efforts are often more "include when convenient" rather than "include because millions of lives are on the line." The BBC's mega-hit *The Traitors* often looks like an expensive ad for the Land Rover Defender (the Defender is a high-emissions juggernaut that gets about 30mpg). And there really is a lot of stuff on fire in that show.

## FUEL FOR FACTUALITY

How creators talk about climate and the environment is as individual as the creators themselves. It's important to live in a factual world—especially with so many forces taking an active interest in destroying factuality. Getting your climate science right is just the price of admission.

But beyond the science lies a much wider conversation about problems, solutions, experience, vision, information, speculation about the defining issue of our time.

As the conversation deepens and expands, we can discover that CO2 emissions are not the problem at all, but just a symptom. Different viewpoints, discussions, arguments—fights!—over the issue will emerge in a healthy content ecosystem.

When people get together and honestly discuss the facts, there are going to be fireworks. But also, we hope, progress.

On the following pages are some great resources for climate storytelling. Check them out, study them, start assembling your own best practices too. And let us know what you discover along the way! ➡

## BAFTA ALBERT

The UK's principle organizer of sustainability policy for film and TV production, Albert made climate storytelling a key part of its work, alongside industry emissions reduction. The org provides free training to get media pros up to speed on best practice through its Albert Academy. These include Climate Onscreen workshops, which help storytellers, across genres, reflect climate realities in their narratives. In 2023, Albert published the [Climate Stories Pocket Guide](#), which highlights top tips for film and TV storytellers.

[baftaalbert.org](http://baftaalbert.org)

## CLIMATE OUTREACH

This British charity focuses on public engagement with climate change and provides workshops, research, and events. They also offer a Climate Visuals Library which the org claims is "the world's only evidence-based initiative focused on climate change photography".

[climateoutreach.org](http://climateoutreach.org)  
[climatevisuals.org](http://climatevisuals.org)

## CLIMATE CHANGE IN AUSTRALIAN NARRATIVES

A bibliographic project run by writers, researchers, and academics, this project collates climate narratives across genres, including film and TV, drama and musical theater, fiction, and poetry. The project's goal is to track Australian discussion of climate change in all its forms. It is part of the larger [AusLit](#) project started by Australian universities and the National Library of Australia. For 25 years, AusLit has supported Australian literary, publishing, narrative and Indigenous studies, making it Australia's longest-running digital humanities project.

[austlit.edu.au/austlit/page/15411972](http://austlit.edu.au/austlit/page/15411972)

## CLIMATE SPRING

A UK-based story development lab that helps primarily film and TV writers think about storytelling with an eye to creating innovative solutions and better futures around climate. The org offers some development funding, editorial consulting, workshops, and several competitive initiatives, including The Climate Fiction Prize and the Hot House Writers Development Lab.

[climate.spring.org](http://climate.spring.org)

## DATA & SOCIETY

A bibliographic project run by writers, researchers, academics, this project collates climate narratives across genres, including film and TV, drama and musical theater, fiction, and poetry. The project's goal is to track Australian discussion of climate change in all its forms. It is part of the larger AusLit project started by Australian universities and the National Library of Australia to house a database of covering all of Australian literature.

[datasociety.net](http://datasociety.net)

## CLIMATE STORIES PROJECT

Focusing on oral histories, CSP is a forum for sharing personal stories about the changing climate. The organization's website offer multiple video testimonies, broken bggvdown by global region and invites anyone to submit their own climate story. CSP also hosts climate storytelling workshops.

[climatestoriesproject.org](http://climatestoriesproject.org)

## FUTERRA

This consultancy has been leader in helping brands think about sustainability storytelling beyond greenwashing. With a focus on envisioning better futures (clue is in the name) Futerra offers sustainability training, research, and innovation on creative campaigns.

[wearefuterra.com](http://wearefuterra.com)

## GREEN TITLE DATABASE

The LA-based [Sustainable Entertainment Alliance](#) has published a new archive of films and TV Shows (2018-2026), the Green Title Database, which incorporate climate and environmental themes. The aim is to establish an expanding reference of examples for storytellers to draw on. We hope it will be expanded in future, since it's restriction to more modern titles means that essential climate classics (Modern Times, The Road Warrior, Soylent Green, The Road Warrior) don't appear.

[greentitles.sustainableentertainmentalliance.org](http://greentitles.sustainableentertainmentalliance.org)

## WILDSCREEN

When the person on the street is asked about climate storytelling, their go-to genre is nature documentary. The Wildscreen Festival is one of the world's top gatherings for natural history filmmakers. This 2026 edition takes place in Bath, UK, Oct. 19-22, featuring industry events, workshops, and masterclasses. The Festival culminates in the Wildscreen Panda Awards Ceremony, honoring the best of the past year's film and TV natural history storytelling.

[wildscreen.org](http://wildscreen.org)

## YALE CLIMATE CONNECTIONS

Part of the [Yale School of the Environment](#), Yale Climate Connections helps citizens and institutions understand how the changing climate is already affecting our lives. The organization does excellent regular research into how different audiences across the world understand climate and how climate issues are being communicated

[yaleclimateconnections.org](http://yaleclimateconnections.org)

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Where will the next generation  
of media masters come from?

**plus:**

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sustainability  
with Albert**

**¡AU! Content  
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**Production  
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Chad and Leah advise don't always make the front pages, but they're the jobs that keep our industry functioning. How do we ensure everyone gets a chance to contribute?

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**Content piracy is becoming a global problem. How are tech companies using AI to fight back?**

**W**hen you think of piracy, you probably picture a group of men in black hats and red bandanas, looting a ship. But in the digital age, piracy has become a global problem, with tech companies using AI to fight back. This is the story of the tech arms race against packs of pirates.

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### Surviving the Gen AI bubble

**By Neal Matthews**

The content world of tomorrow is an incredibly important thing, and we need to start thinking about it now. This is the story of surviving the Gen AI bubble.



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