



# Vision, Insights and Trends for Awareness and Leadership in Media

## D 2.3 Final Report on Community Animation and Usage of the Platform

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### Impressum

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## Abstract

The document summarizes activities of the Vital Media project in WP2 “Community Animation”. The community animation has been tackled by the VITAL MEDIA project both in terms of online animation, through an established collaboration platform, and brokerage events, organized by Vital Media cluster partners. Based on direct feedback from participants, the brokerage events have been very successful and have facilitated knowledge exchange and networking. Events have been organized, covering a broad variety of topics, including technology triggered innovation, artificial intelligence, creativity and emotions, open data and data protection, social media, and virtual reality. The events have attracted a lot of people from a great variety of backgrounds, including technology providers, policy makers, researchers, Start-ups to SMEs. The collaboration platform has been put in place and is serving community members around the NEM Initiative.

## Executive Summary

The four clusters involved in the Vital Media project (MAC, IR, Digital Catapult, Cap Digital), together with Engineering, are responsible for community animation in coordination with the rest of the VITAL MEDIA team in order to ensure coherence with strategic information and research agenda of the convergence and social media community. With the aim to promote the exchange of knowledge and networking among the main players in the industry (large companies, SMEs, academia and researchers), which result in the creation of collaborative projects and working groups on key challenges, the team promotes both online and on-site networking among key community players through a combination of online and physical tools.

A web-based collaboration platform based on OPENNESS (Open Networked Enterprise Social Software) went live on September 2016, reaching today 324 registered users. Adjustments to the platform were made during the life time of the project on user-friendliness, as requested by the VITAL MEDIA partners and other users of the collaboration platform. Several training sessions on the usage of the platform have furthermore been organized by ENGINEERING for the VITAL MEDIA team and NEM Steering Board members.

Furthermore, 8 matchmaking events that affect the digital creative industries and social media and convergence community with the objective of fostering networking between key players, as listed below:

- New Realities, London, 24 April 2017, organized by DIGITAL CATAPULT
- Creative Industries Meetup organised in the framework of Futur en Seine, Paris, 9 June 2017, organized by CAP DIGITAL
- Workshop on “Technology triggered innovation” at The Arts+ (at the Frankfurt Book Fair), Frankfurt, 11 October 2017, organized by MAC
- Event on “Artificial Intelligence, creativity and emotions”, Nantes, 13 December 2017, organized by IMAGES & RÉSEAUX
- ICT LIVE, Warsaw (Poland), 12-14 April 2018, organized by I&R
- Open Call and workshop on “Future Social Media: enhancing cohesion through advanced digital technology”, Dublin, 27 April 2018, organized by DIGITAL CATAPULT
- Event on “Virtual Reality and New Ways of Communicating”, Madrid, 29 May 2018, organized by MAC
- “Should Open Data end where Data Protection begins”, Paris, 21 June 2018, organized by CAP DIGITAL

Key take-outs and learnings from the brokerage events is that there has been a real interest from stakeholders to discover and test new innovations and to meet potential partners. Another key learning is that face-to-face meetings are the best way to create exchange and foster real cooperation. The different partners have also experienced that it has been difficult to bring participants from other countries, despite large dissemination campaigns. Participants were expecting to create connections and relations with others, which they were able to do through the events. Another thing they were also expressed interest in was to have an overview of potential funding opportunities which could fit with their expectations.

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## Abbreviations

Abbreviation	Explanation
AI	Artificial Intelligence
AR	Augmented Reality
CCI	Cultural and Creative Industries
ECBN	European Creative Business Network
FBF:	Frankfurt Book Fair
FenS	Futur en Seine
ICT	Information and Communication Technologies
I & R	IMAGES & RÉSEAUX
KET	Key Enabling Technologies
MAC	Madrid ICT & Audiovisual Cluster
NEM	New European Media
OPENNESS	Open Networked Enterprise Social Software
UHD	Ultra High Definition
VR	Virtual Reality

# 1 INTRODUCTION

The VITAL MEDIA project is a CSA that aims to enlarge and animate the convergence and social media community across Europe. Work Package 2 is focused on fostering social communication and collaboration between large industry players, SMEs and researchers, both online and in workshops and events.

The VITAL MEDIA partners are members of the NEM Initiative. The large European industry in the media and content sector is currently mainly organised around the NEM (New European Media) Initiative, a European Technology Platform (ETP) dedicated to Content and dealing with Connected, Converging and Interactive Media & Creative Industries and driving the future of digital experience, accounting more than 1.060 members from 94 countries. Besides the technology providers in the area of content and media, the NEM involves various other players, such as content creators, delivery network providers (network operators, broadcasters, and Internet service providers), application developers, research institutions and academia, policy stakeholders in the field of digital and creative transformation, etc.

The NEM Initiative also involves technology adopters, mainly start-ups, individual entrepreneurs, micro-SMEs (with less than 10 employees) and SMEs, who are however, limited in resources and consequently, their contribution, discussions and interaction with other stakeholders at European level is limited as well. For this reason, the role of clusters and business associations who act as representatives and intermediaries of these small companies and entrepreneurs is essential in a sector where 85% of the industrial fabric is made of such profiles. Today, more than 20 clusters and associations belong to NEM, who acts as a meta-cluster, or a cluster of clusters, fostering the collaboration and interaction between these European organisations for the benefit of their members.

Four of these European clusters belonging to NEM are partners of the VITAL MEDIA project:

- CAP DIGITAL (Île de France, France)
- IMAGES & RÉSEAUX (Brittany, France)
- DIGITAL CATAPULT (London, UK)
- MADRID ICT & AUDIOVISUAL CLUSTER (Madrid, Spain)

Building on this existing initiative, VITAL MEDIA is working on the consolidation and extension of the European convergence and social media community by attracting new members from industry and research around the key trends and challenges affecting this sector, by promoting networking and collaboration between multi-skilled groups of professionals and by enlarging the geographical scope towards less represented European countries such as Eastern countries.

The Work Package focused on “Community animation” (WP2) of the VITAL MEDIA project relies on the work developed by the four cluster partners, which interacted with the cluster members and organized the Vital Media cluster events, in cooperation with Engineering, the large IT company (leader in software and IT services in Italy) providing and maintaining the collaboration platform, in coordination with the rest of the VITAL MEDIA project consortium Telecom Italia, Orange, Eurescom, the Polytechnic University of Madrid. The WP2 is led by MAC.

## 2 COMMUNITY ANIMATION

The constant evolution of digital technologies creates a challenging environment in which to develop new uses and new services, where those new services and uses demand new technology development so as to create a holistic cycle which operates at an accelerating pace. However, there is still a vast field of untapped opportunities for convergence not only in the sectors of CCI and ICT, but by being key transversal drivers, also in their linkages with other sectors that are likely to have a crosscutting impact on value chain innovation and the enhancement of emerging industries, as seen in eHealth, urban planning, tourism or education, to name a few.

Accordingly, one of the main goals of the VITAL MEDIA project is to enlarge the community in the convergence and social media area at the European level, at level of the national and regional clusters, through collaboration among the NEM Initiative and the clusters, and to link those communities with the academia, researchers, policy makers and stakeholders (ie. standardization organizations) to increase the awareness of topics of interest from both sides, for the benefit of the European CCI and ICT economy.

This enlarged community is being animated through a number of online and physical discussions held at events organised at all mentioned levels by the VITAL MEDIA team, with the aim to widely discuss and establish research and innovations roadmaps for the area and future policies, in a strong cooperation with industry (start-ups, SMEs, big corporations), research and academic institutions active in the area, covering the identified gaps between the technology providers, their users/adopters, researchers and policy makers and regulators.

In this Work Package (WP2), the VITAL MEDIA project focuses on coordinating and animating the convergence and social media community to attain four main objectives:

- Facilitate knowledge exchange and awareness of relevant research, technological, policy and regulatory issues, R&D programmes, project results, events and activities
- Encourage both online and on-site networking among key community players
- Foster the creation of collaborative projects and working groups on key challenges
- Ensure a common strategic vision of research agendas and roadmaps

In order to achieve these objectives, the team promotes both online and on-site networking among key community players through a combination of online and physical tools:

- A web-based collaborative platform based on OPENNESS (Open Networked Enterprise Social Software) that went live on September 16, 2016. This platform is a workspace used by NEM members and members of the overall European community of the convergence and social media stakeholders in Europe, available at <http://vitalmedia-project.eng.it>.
- 8 matchmaking events. Each cluster is the organizer of 2 events of this type on specific strategic topics that affect the digital creative industries, social media and convergence. During the project the clusters have organized, the following events:
  - New Realities, organized in collaboration with D&AD Festival, London, 24 April 2017, led by DIGITAL CATAPULT
  - Creative Industries Meetup, held within Futur en Seine, Paris, 9 June 2017, led by CAP DIGITAL
  - Working Summit on Innovation, organized in collaboration with The Arts+ (at the Frankfurt Bookfair), Frankfurt, 11 October 2017, led by MAC
  - Event on Artificial Intelligence, Creativity and Emotions, organized in Nantes, 7 & 8 December, led by IMAGES & RÉSEAUX
  - ICT LIVE, Warsaw (Poland), 12-14 April 2018, organized by I&R
  - Open Call and workshop on “Future Social Media: enhancing cohesion through advanced digital technology”, Dublin, 27 April 2018, organized by DIGITAL CATAPULT
  - Event on “Virtual Reality and New Ways of Communicating”, Madrid, 29 May 2018, organized by MAC
  - “Should Open Data end where Data Protection begins”, Paris, 21 June 2018, organized by CAP DIGITAL

## 2.1 Collaborative Virtual Platform

The online collaboration platform has been implemented in order to engage the media, convergence and social community (SMEs, large companies, R&D centres, universities, policy makers and regulators, clusters and other business accelerators). The platform allows users to upload profiles and information, interact with other participants, share documents and whitepapers, publish events, propose project ideas, find matches and create working groups. Additionally, the platform supports co-creation of new emerging knowledge thanks to the collaboration processes and is enriched with a suite of mobile applications.

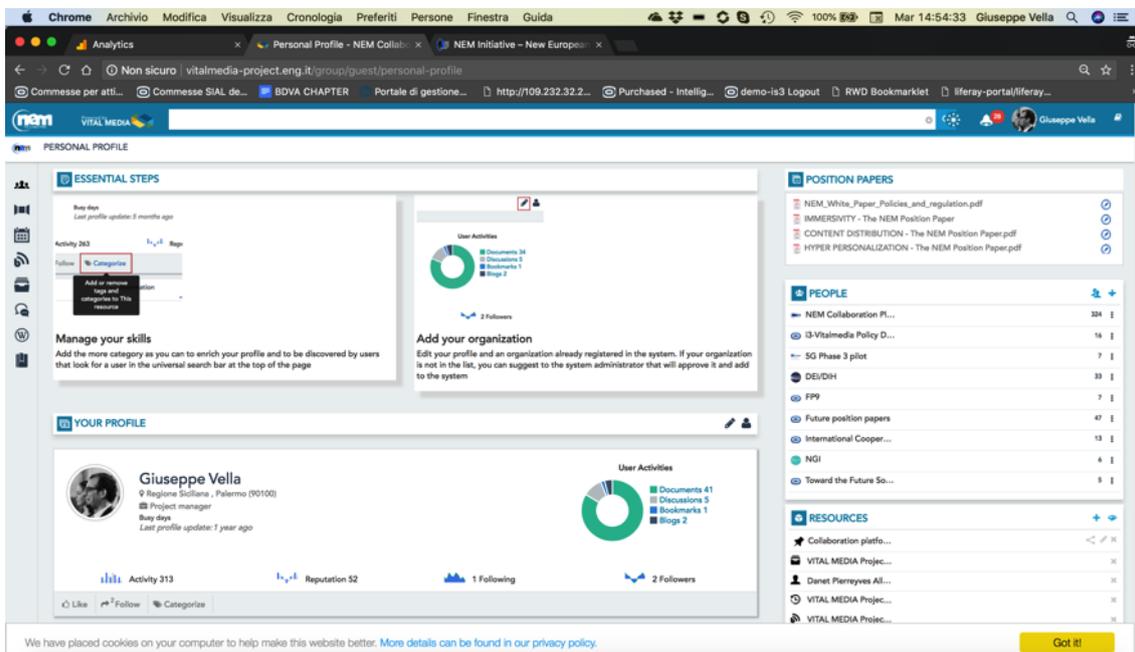


Figure 1. “Personal Profile” view of the VITAL MEDIA platform

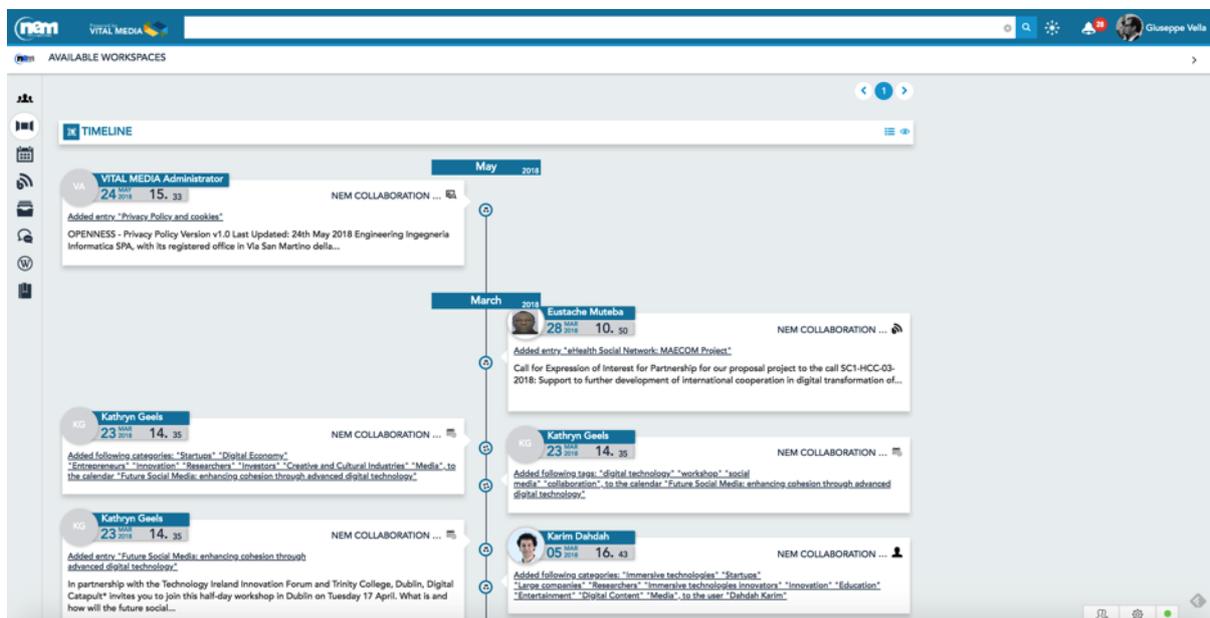


Figure 2. “Around me” view of the VITAL MEDIA platform

The online collaboration platform is based on OPENNESS (Open Networked Enterprise Social Software), an open source framework developed by Engineering Ingegneria Informatica S.p.A. (ENG), partner of the VITAL MEDIA project. The NEM Collaboration platform acts as a

hub for communications and for the interchange of documents and multimedia contents supporting the NEM Initiative and the convergence and social media community. One of the objectives of the collaboration platform is to support users in carrying out part of their daily activities and their work. The advantages of online collaborative commissioning procedures are not limited to the facilitation and optimization of what happens in the traditional way; the results obtained are much larger, since these models are taking advantage of the constructive mechanisms beliefs inferred from the component "social" web, which works as a catalyst for the birth of ideas and combinations collaborative unpredictable.

All the people joining the collaboration platform will belong to the operational environment called network. The collaboration platform has been implemented in connection with the NEM Initiative community, as a basis, but with the objective to enlarge the workspaces to which people belong to put in place other activities beyond the network, attracting newcomers from the large convergence and social media community and enlarging the geographical scope by attracting key players from countries that are currently not well represented (mainly Eastern countries).

### 2.1.1 Usage of the Platform and Statistics

Below analytics reflecting the usage of the platform during the project duration are included. In its first year of life the platform accounted with 59 registered members<sup>1</sup>. In its second year of life the platform accounts with 324 registered members. For what concerns data collected through Google Analytics the platform has registered 323 visitors in the first year and 923 visitors in the second year of the project. It's worth mentioning that all the charts are extracted from Google Analytics and they represent the activities of the visitors/users of the platform and a subset of them is a registered member on the platform.

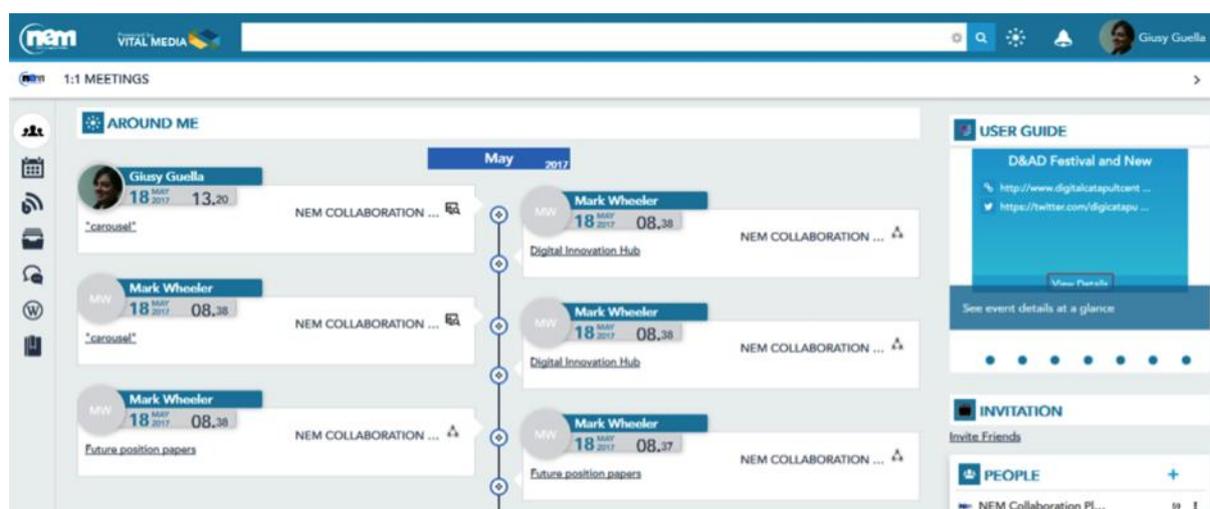
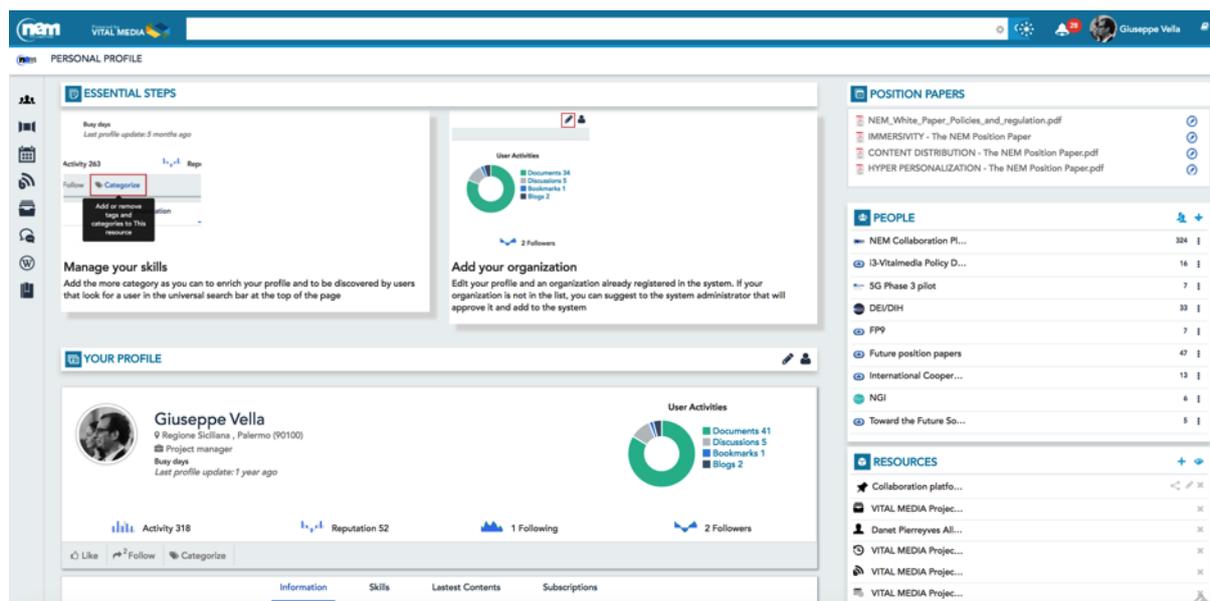


Figure 3. First year overall picture of the VITAL MEDIA platform

<sup>1</sup> In deliverable D 2.2 when referring to 363 users in the conclusion, the number was reflecting visitors to the webpage and not registered users of the platform.



**Figure 4. Second year overall picture of the VITAL MEDIA platform**

**Legend**

- Sessions: Total number of Sessions within the date range. A session is the period time a user is actively engaged with your website, app, etc. All usage data (Screen Views, Events, Ecommerce, etc.) is associated with a session.
- % New sessions: An estimate of the percentage of first time visits.
- New Users: The number of first-time users during the selected date range.
- Bounce rate: The percentage of single-page sessions in which there was no interaction with the page. A bounced session has a duration of 0 seconds.
- Pages/Session: (Average Page Depth) is the average number of pages viewed during a session. Repeated views of a single page are counted.
- Avg. Session Duration: The average length of a Session.
- 1-Day Active Users: The number of unique users who had at least one session within the last day in your active date range.
- 7-Day Active Users: The number of unique users who had at least one session within a 7-day period. The 7-day period includes the last day in your active date range
- 14-Day Active Users: The number of unique users who had at least one session within a 14-day period. The 14-day period includes the last day in your active date range.
- 30-Day Active Users: The number of unique users who had at least one session within a 30-day period. The 30-day period includes the last day in your active date range.

## 2.1.2 Analytics: M12-M24

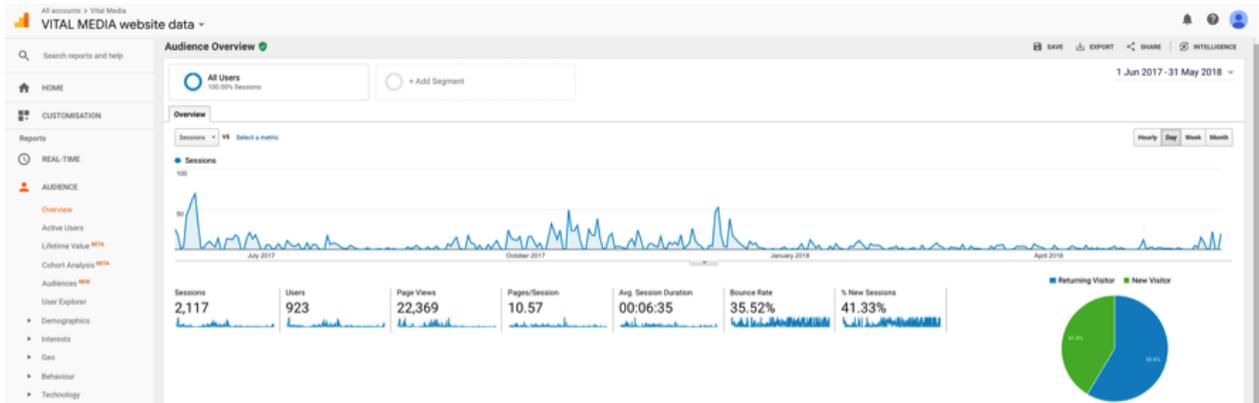


Figure 5. Audience overview

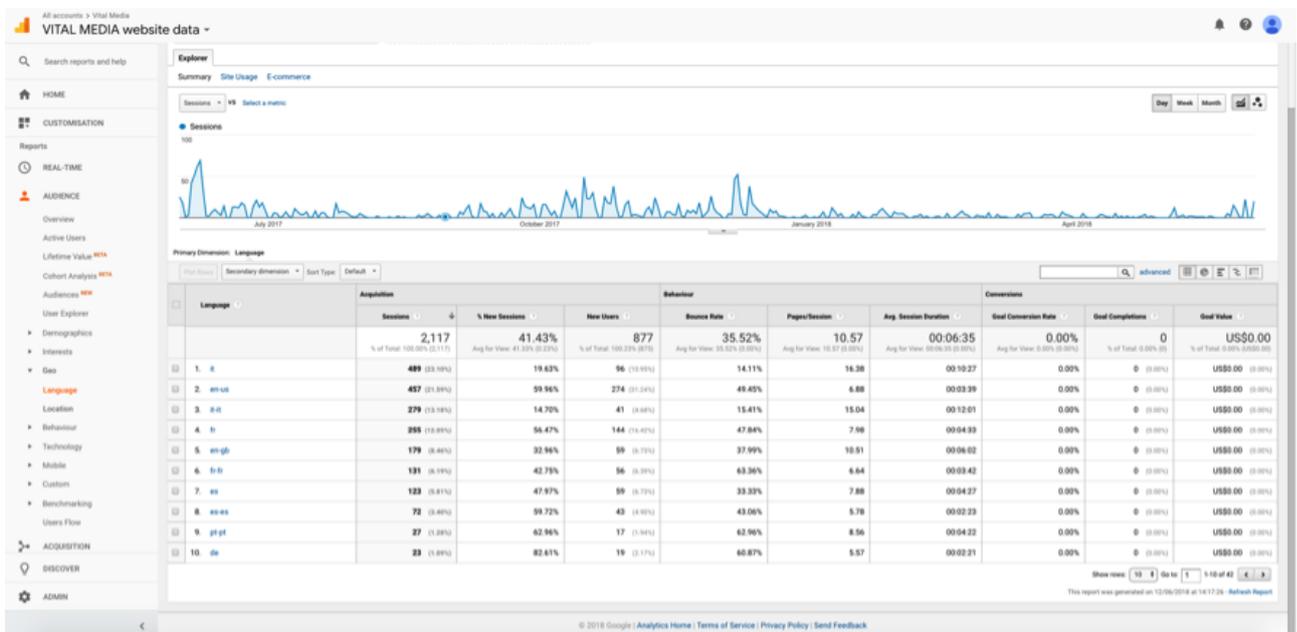


Figure 6. Audience sessions analysed by language

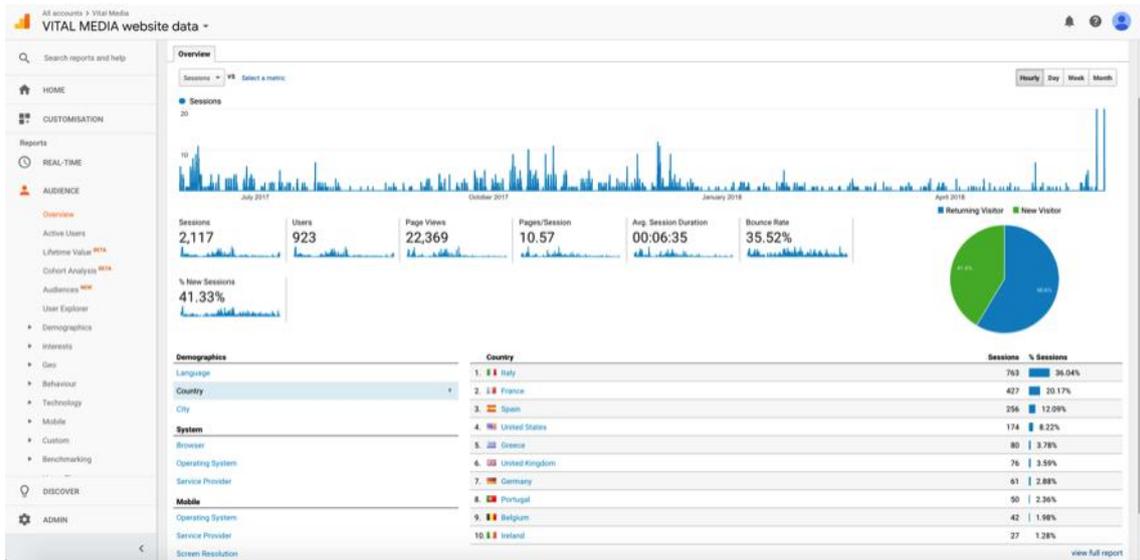


Figure 7. Audience sessions distributed by country

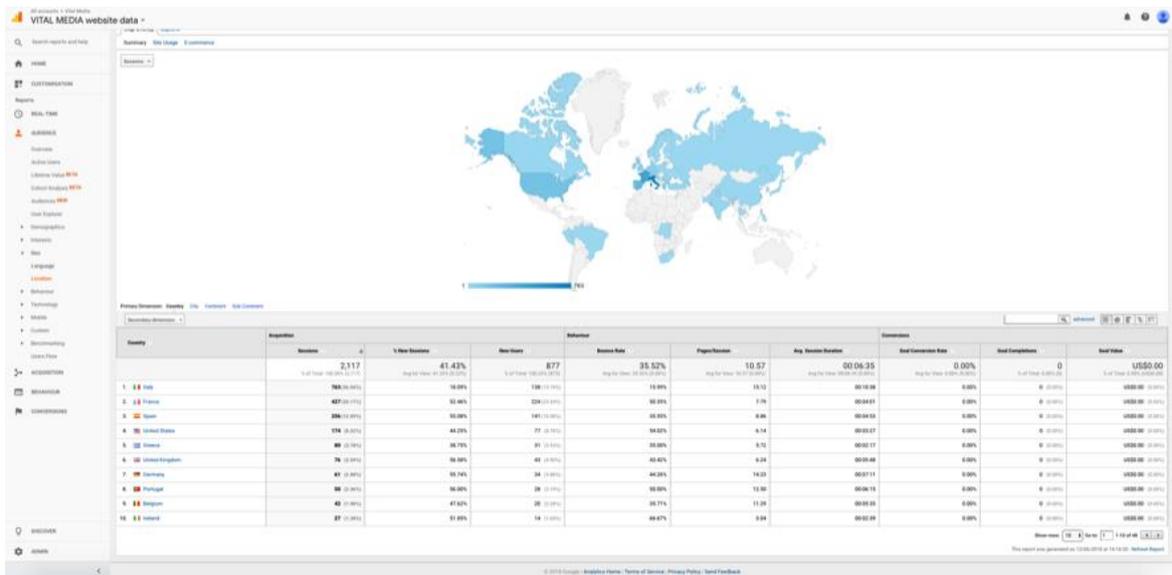


Figure 8. View of the audience sessions distributed by country on map

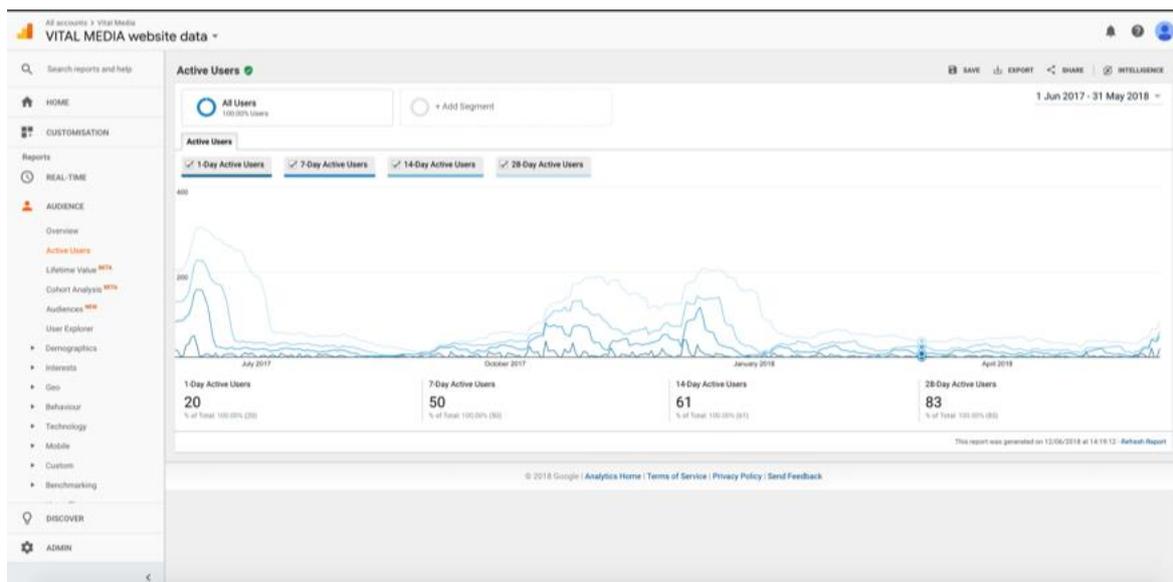


Figure 9. Overview of the active users

- **1-Day Active Users:** 20 unique users who initiated sessions on VITAL MEDIA platform (the last day of the date range that goes from the 1st of June 2017 to the 31 of May 2018).
- **7-Day Active Users:** 50 unique users who initiated sessions on your site or app from January 22 through January 28 (the last 7 days of the date range that goes from the 1st of June 2017 to the 31 of May 2018).
- **14-Day Active Users:** 61 unique users who initiated sessions on your site or app from January 15 through January 28 (the last 14 days of the date range that goes from the 1st of June 2017 to the 31 of May 2018).
- **28-Day Active Users:** 83 of unique users who initiated sessions on your site or app from January 1 through January 28 (the entire 28 days of the date range that goes from the 1st of June 2017 to the 31 of May 2018).

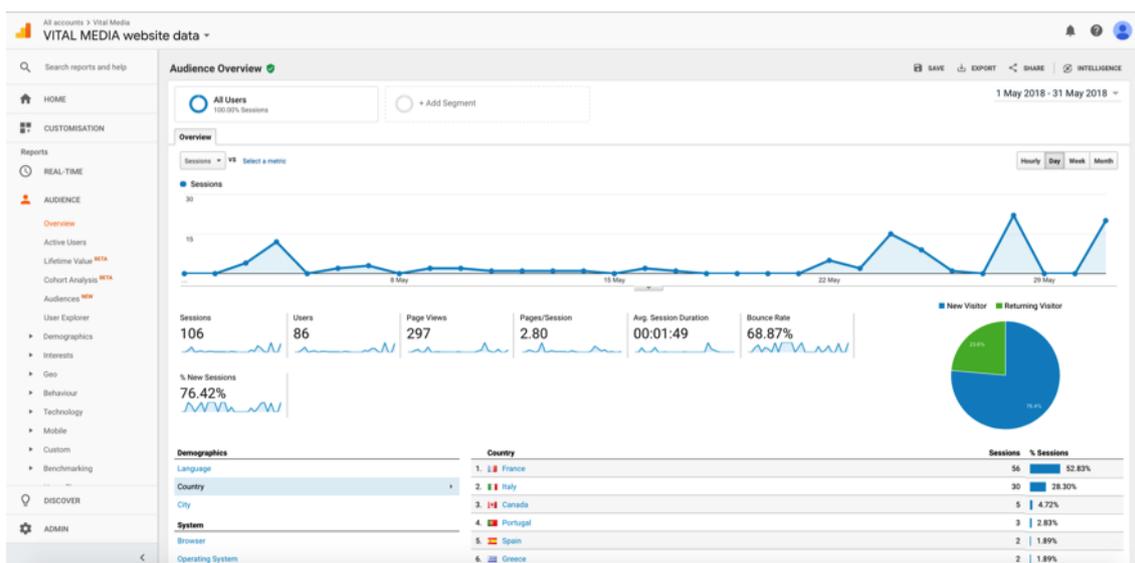


Figure 10. May 2018 statistics of the collaboration platform

In May 2018 the average time per session is 1 minute and 49 seconds and has decreased compared to the previous year that was 6 minutes, indicating that the page is used for consultation of information. In May 2018 the bounce rate was 68,87% with respect to May 2017 that was 30.13 that means that less people left the landing page with respect to this year.

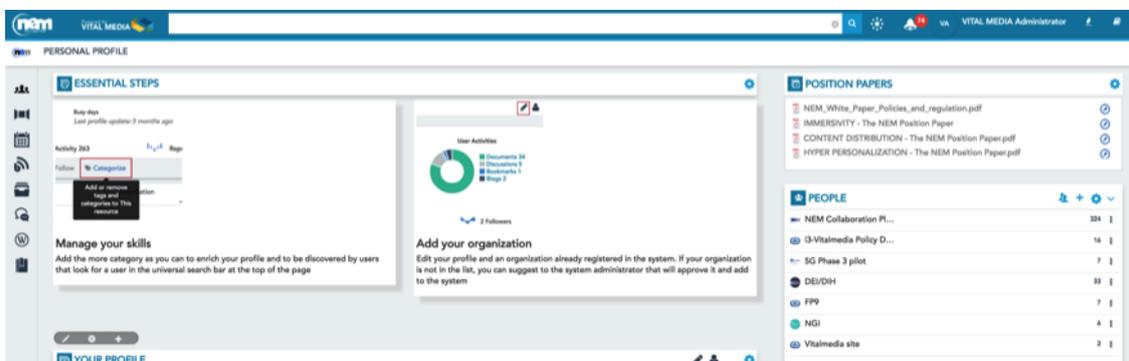


Figure 11. Position papers and events on the collaboration platform

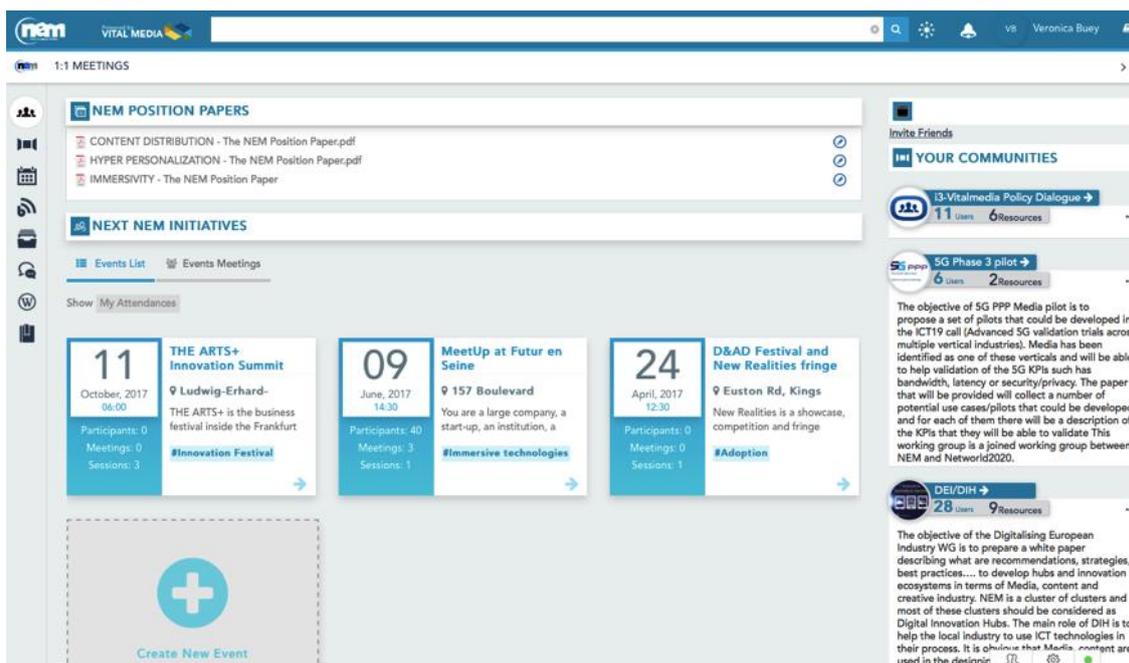


Figure 12. Position papers and events on the collaboration platform

Within the online platform, the brokerage event tool assists the clusters in the organization of various working groups to animate the community and all the networking events organized by the VITAL MEDIA cluster partners. In such a way the usage is increasing the participation of the SMEs mainly providing an environment in which they find easier access and collaboration with large technology providers and with researchers.

**nam** Powered by VITAL MEDIA

BROKERAGE EVENT

**NEM MATCHMAKING**

**25**  
April, 2017  
09:00

# D&AD Festival 2017

Londra, Regno Unito - 0

**Details** | [Subscribe](#) | [Participants List](#) | [Dashboard](#)

**Places available**  
25

**Organizer**  
Giuseppe Vella ([giuseppe.vella@eng.it](mailto:giuseppe.vella@eng.it))

**Description**  
D&AD is a Member-run organisation, led by an elected Board of Trustees. Each year D&AD appoints a President from the Board of Trustees to lead the charge and shape the conversations for the year ahead. The job of the president is to galvanise the creative communities and bring them together [Show full Content](#)

**Details**  
<https://www.dandad.org/en/d-ad-creative-advertising-design-festival/>  
 440207840111

**Topics of interest**  
 Creative and Cultural Industries 1 | Creativity 1

**Date**  
 Start date: 25 April, 2017 | End date: 25 April, 2017  
 Meeting duration: 30 min

**Matchmaking sessions**

Session	Start	End	Participants
Morning session	09:00	10:00	1

**Location**  
 Map of London showing the event location near the National Gallery and Southbank Centre.

Figure 13. Detailed information about planned events

### 2.1.3 Analytics: Usage M1-M12



Figure 14. Audience overview

The platform has recorded in the first year 363 visitors who, in average, visit 13.92 pages per session and spend an average of 9 minutes and 16 seconds per session. The current bounce rate is 22.51%.

Language	Sessions	% Sessions
1. it	406	32.87%
2. it-it	218	17.65%
3. en-us	157	12.71%
4. en-gb	153	12.39%
5. fr	150	12.15%
6. es	54	4.37%
7. fr-fr	42	3.40%
8. es-es	30	2.43%
9. nl	5	0.40%
10. en-au	3	0.24%

Figure 15. Audience sessions analysed by language

Country	Sessions	% Sessions
1. Italy	624	50.53%
2. France	195	15.79%
3. United States	110	8.91%
4. Greece	88	7.13%
5. Spain	81	6.56%
6. United Kingdom	57	4.62%
7. Belgium	23	1.86%
8. Germany	17	1.38%
9. Australia	10	0.81%
10. Ireland	7	0.57%

Figure 16. Audience sessions distributed by country

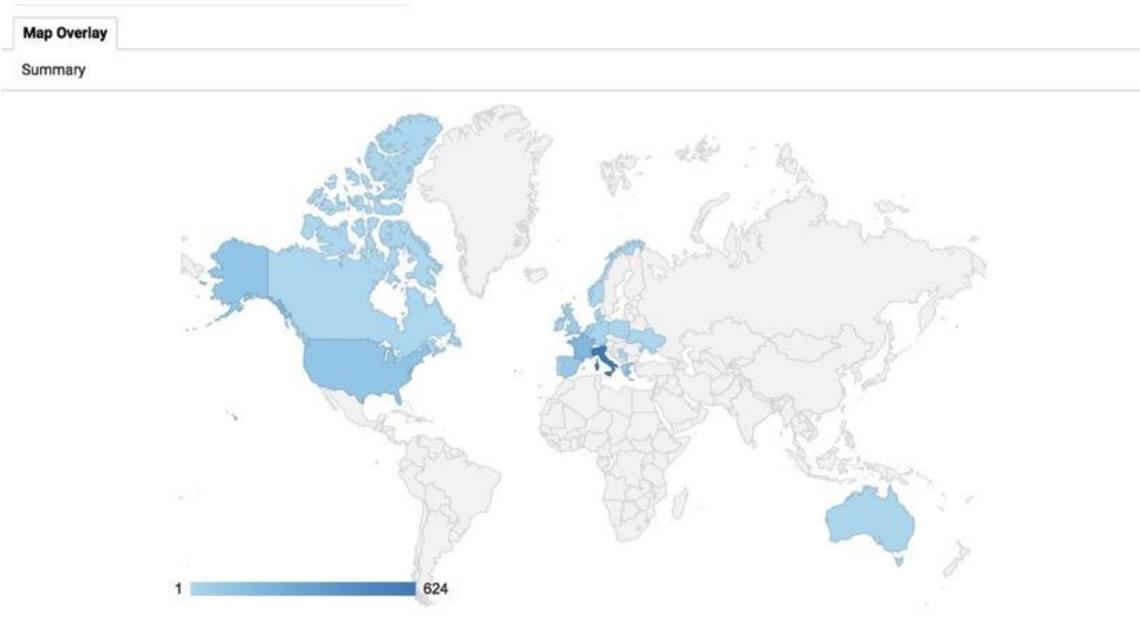
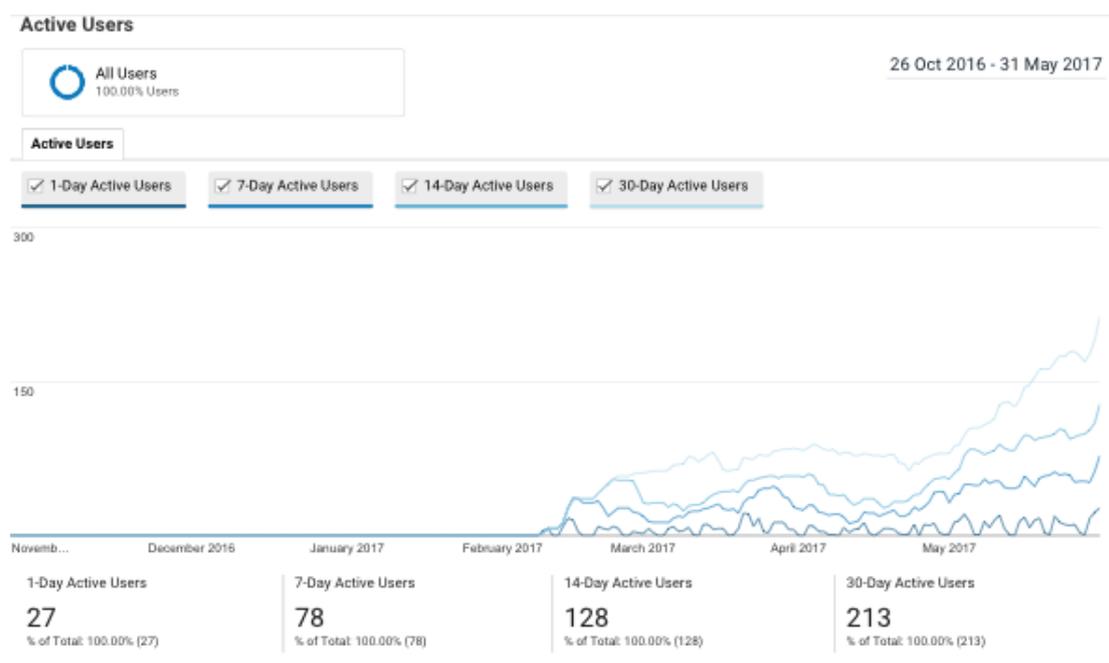


Figure 17. View of the audience sessions distributed by country on map

Country	Acquisition			Behaviour		
	Sessions	% New Sessions	New Users	Bounce Rate	Pages/Session	Avg. Session Duration
	1,235 % of Total: 100.00% (1,235)	29.39% Avg for View: 29.39% (0.00%)	363 % of Total: 100.00% (363)	22.51% Avg for View: 22.51% (0.00%)	13.92 Avg for View: 13.92 (0.00%)	00:09:16 Avg for View: 00:09:16 (0.00%)
1. Italy	624 (50.53%)	16.99%	106 (29.20%)	11.70%	18.74	00:12:36
2. France	195 (15.79%)	64.10%	125 (34.44%)	43.08%	6.78	00:04:02
3. United States	110 (8.91%)	24.55%	27 (7.44%)	30.00%	9.99	00:06:40
4. Greece	88 (7.13%)	19.32%	17 (4.68%)	17.05%	14.68	00:09:01
5. Spain	81 (6.56%)	29.63%	24 (6.61%)	37.04%	7.47	00:05:19
6. United Kingdom	57 (4.62%)	38.60%	22 (6.06%)	35.09%	8.19	00:05:57
7. Belgium	23 (1.86%)	56.52%	13 (3.58%)	26.09%	5.30	00:04:16
8. Germany	17 (1.38%)	47.06%	8 (2.20%)	23.53%	12.29	00:07:40
9. Australia	10 (0.81%)	20.00%	2 (0.55%)	20.00%	10.60	00:04:35
10. Ireland	7 (0.57%)	14.29%	1 (0.28%)	0.00%	14.14	00:19:41
11. (not set)	6 (0.49%)	66.67%	4 (1.10%)	66.67%	4.33	00:01:26
12. Portugal	5 (0.40%)	80.00%	4 (1.10%)	40.00%	4.40	00:01:40
13. Poland	3 (0.24%)	66.67%	2 (0.55%)	0.00%	15.00	00:08:34
14. Netherlands	2 (0.16%)	50.00%	1 (0.28%)	0.00%	6.50	00:05:27
15. Norway	2 (0.16%)	100.00%	2 (0.55%)	100.00%	1.00	00:00:00
16. Canada	1 (0.08%)	100.00%	1 (0.28%)	100.00%	1.00	00:00:00
17. Denmark	1 (0.08%)	100.00%	1 (0.28%)	0.00%	32.00	00:12:11
18. Serbia	1 (0.08%)	100.00%	1 (0.28%)	100.00%	1.00	00:00:00
19. Singapore	1 (0.08%)	100.00%	1 (0.28%)	0.00%	30.00	00:17:52
20. Ukraine	1 (0.08%)	100.00%	1 (0.28%)	100.00%	1.00	00:00:00

Figure 18. Overview of the audience sessions distributed by acquisition (Sessions, % of new Sessions, New Users) and behaviour (Bounce rate, Pages/session, Avg. Session duration)



**Figure 19. Overview of the active users**

- *1-Day Active Users*: 27 unique users who initiated sessions on VITAL MEDIA platform (the last day of the date range that goes from the 26th October 2016 to the 31th of May 2017).
- *7-Day Active Users*: 78 unique users who initiated sessions on your site or app from January 22 through January 28 (the last 7 days of the date range that goes from the 26th October 2016 to the 31th of May 2017).
- *14-Day Active Users*: 128 unique users who initiated sessions on your site or app from January 15 through January 28 (the last 14 days of the date range that goes from the 26th October 2016 to the 31th of May 2017).
- *28-Day Active Users*: 213 of unique users who initiated sessions on your site or app from January 1 through January 28 (the entire 28 days of the date range that goes from the 26th October 2016 to the 31th of May 2017).

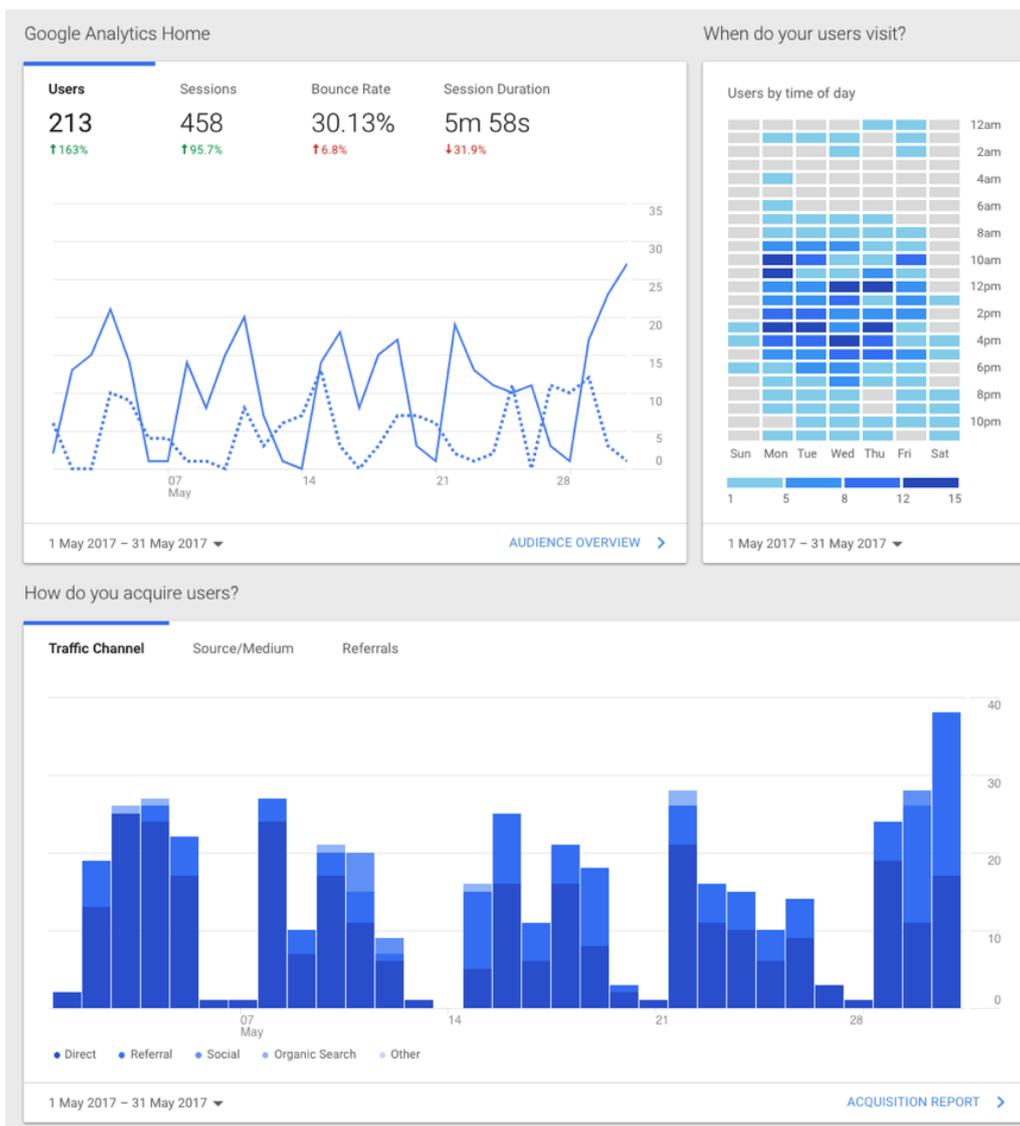


Figure 20. May statistics of the collaboration platform

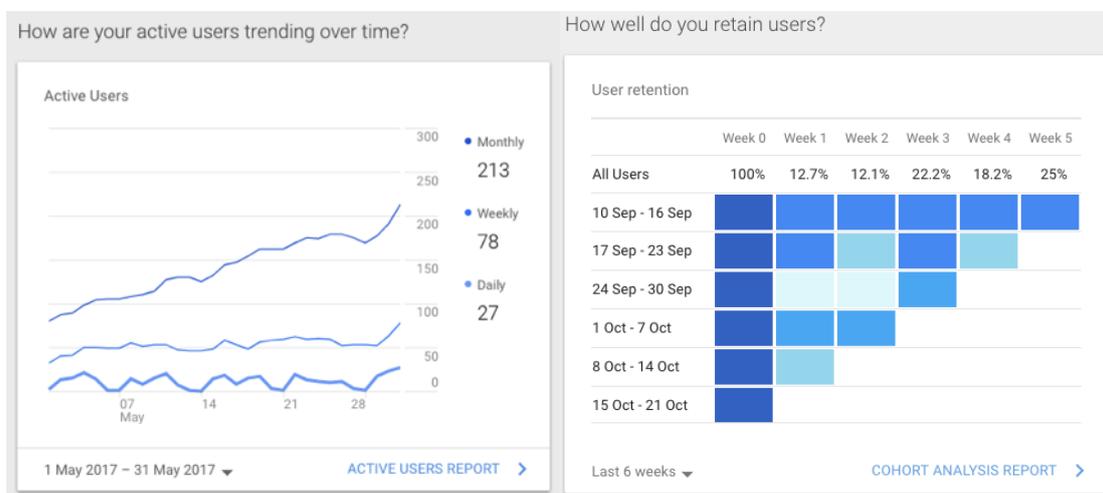


Figure 21. Statistics on users' activity May 2017

#### **2.1.4 Measures taken to increase usage of platform**

In the second project period (June 2017 – June 2018) the team had the objective of strengthening the work on community animation by focusing on population of the collaborative platform. Below is an overview of the measures taken and an explanation of how they were implemented.

After Phase 1 a strategy to increase the population and usage of the online collaborative platform was defined. The VITAL MEDIA team introduced the following measures to increase the number of members and the activity of the platform:

- A. Access to the platform has been simplified and made possible in one click from the NEM website.
- B. A quick easy-to-use guide has been created to show the features of the platform.
- C. Online communities have been created to promote discussions and knowledge exchange within the four working groups currently active in the NEM initiative: 5G Phase 3 pilot, Digitalising European Industry, FP9 vision and Next Generation Internet.
- D. The cluster partners have undertaken promotional activities towards the cluster members to increase usage of the platform and facilitate access to the new whitepapers published by the VITAL MEDIA team on Immersivity, Hyper-personalization and Distribution of content.

### A) Simplified Access

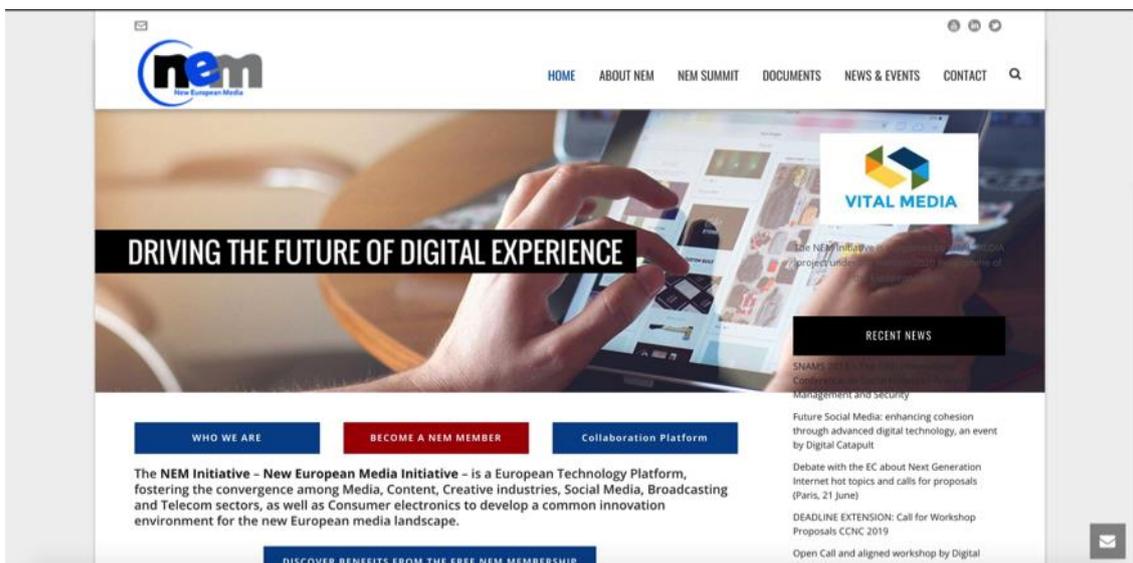


Figure 22. Simplified access to the platform

Access to the platform has been simplified and made possible in one click from the home page in the NEM website, as illustrated in Figure 21 above.

### B) User Guide

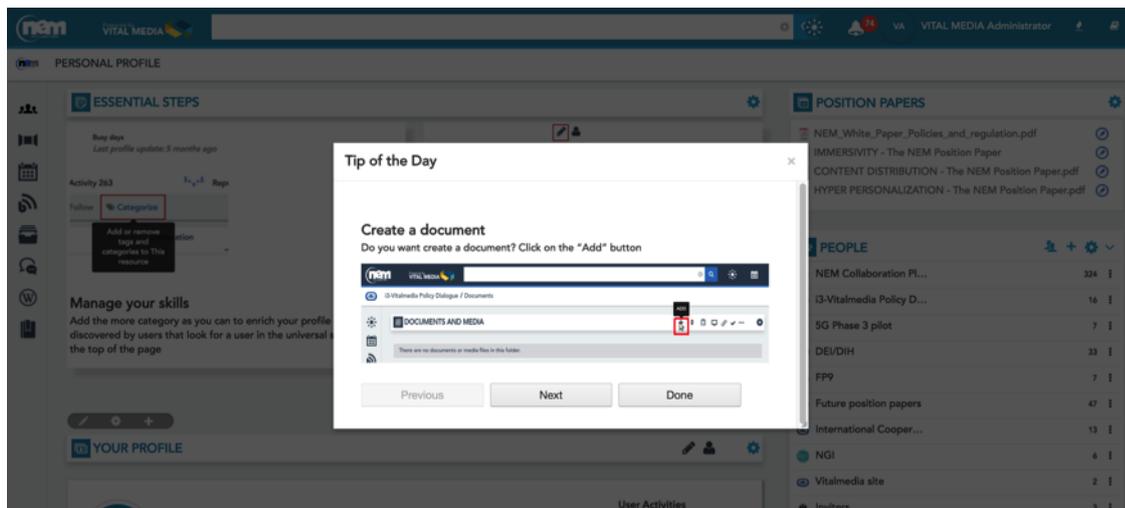


Figure 23. "Easy-to-use Guide"

A quick easy-to-use guide has been created to show the main features of the platform, including e.g. a "tip of the day".

## C) Online communities

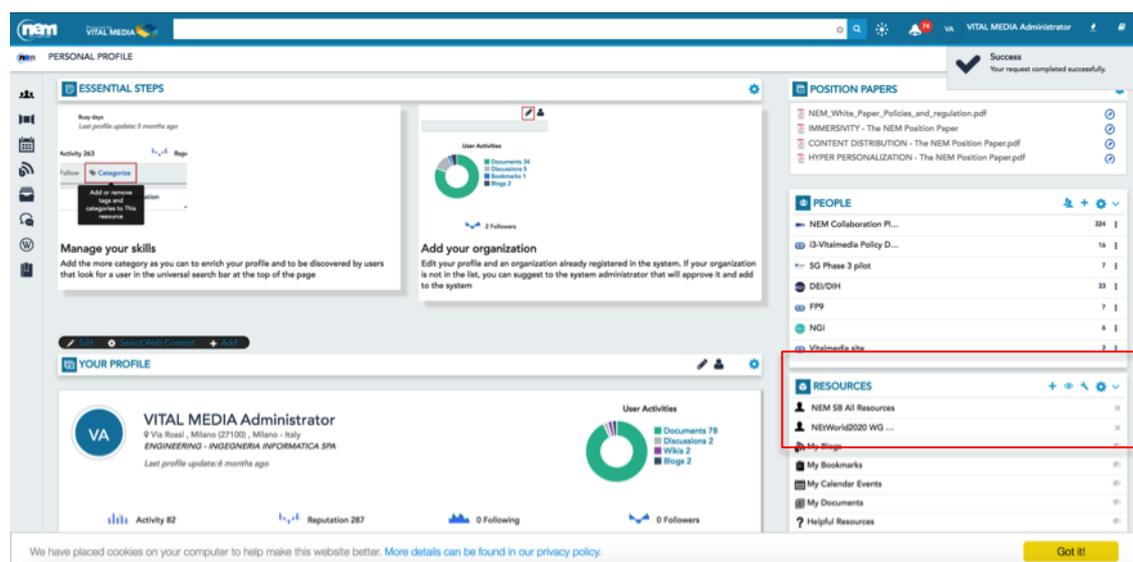


Figure 24. “Online Communities”

Online communities have been created to promote discussions and knowledge exchange within the four working groups currently active in the NEM initiative.

## D) Dissemination

The cluster partners have undertaken promotional activities towards the cluster members to increase usage of the platform, including mailing to their cluster members and committed participants to invite them to join the platform and to have access to the new whitepapers published by the VITAL MEDIA.

## 2.2 Brokerage Events

Additionally to the annual event organized by the NEM Initiative, the NEM Summit (<https://nem-initiative.org/nem-summit/>), which is identified as the major European event in the area of digital media and content, and to the bi-annual workshops, the so-called NEM General Assemblies, which are also open to participation for non-NEM members and focus on selected topics of interest expressed by the convergence and social media community, the four cluster partners are organizing two VITAL MEDIA brokerage events each (8 in total) to allow the community players to meet in person, exchange ideas, knowledge and expertise, and to showcase project results.

The key topics and the scope of these events have been selected and defined by the cluster partners in coordination with the rest of the VITAL MEDIA team (Polytechnic University of

Madrid, Orange, Telecom Italia, Eurescom and Engineering) during the weekly online team meetings. This has allowed the partners to take advantage of the work and analysis developed under WP3 on the strategic trends that are affecting, and most importantly, that will affect the future development of the convergence and social media community and that determine the Strategic Research Innovation Agenda of the sector: immersivity (comprising technologies such as VR, UHD, 360°), content distribution, hyper-personalization and the future of social media.

When possible, these events have been organised within larger European ICT/Digital Media events in order to have larger communication impact and to attract more participants (e.g. the Working Summit on Innovation at THE ARTS+ event was organized in conjunction with Frankfurt BookFair).

For these events the VITAL MEDIA platform is used for registration of participants and allows them to network and search profiles for joint working groups and schedule one-to-one meetings.

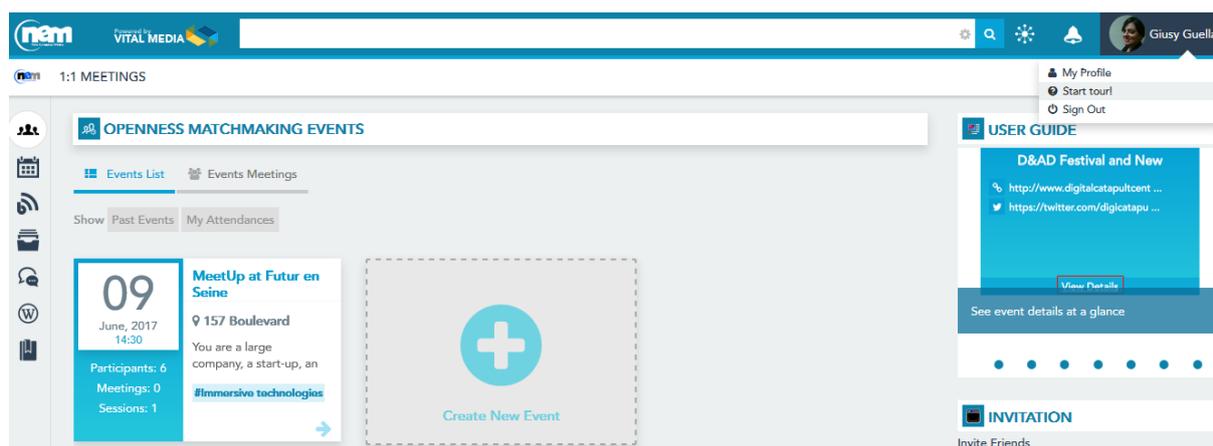


Figure 25. Matchmaking dashboard

During the project duration the cluster partners have organised the following events:

### 2.2.1 London, 24<sup>th</sup> April 2017

The DIGITAL CATAPULT, in collaboration with the D&AD Festival, organized at its premises in London two **Roundtables on “New Realities: Connecting Europe’s creative industries with emerging immersive technology”**. In this report, we outline the central themes, opportunities and challenges that were raised and discussed by participants. The key outcomes of the roundtables / key points were summarised and presented at the NEM General Assembly on 11 May 2017. This report will help the community better understand the creative industry-immersive technology landscape, and help key stakeholders within NEM, the Vital Media project and across Europe focus priorities and activities.



#### **Fields of work and organisation types of the participants:**

- Journalism
- Communications and marketing
- Graphic design: visualisation to sell construction projects
- Design agencies
- Immersive tech for sports
- VR content creators: fantasy
- Immersive theatre and live events
- Mobile apps
- Universities
- SMEs
- Start ups
- Independents / consultants
- Strategic bodies

Participants: predominantly UK-based, approx. 20/25 attendees in each roundtable.

**Presenters:**

- **Tanya Laird, CEO and Director of Digital Jam** (consultancy agency) [www.digitaljamlimited.com](http://www.digitaljamlimited.com)
- **Julia Wolny, CMO of Sonic Paintings** (interactive soundscapes platform for visual art) <http://sonicpaintings.com>
- **Jo Thomas, creative business owner and composer of electronic music** <http://www.iothomas.me>
- **Eliza Legzdina, Partnerships at JukeDeck** (platform using artificial intelligence to revolutionise the way people and companies make and consume music) <https://www.jukedeck.com>
- **Andy Dickinson, Director of the Media Innovation Studio at UCLan** (research centre and learning lab at the University of Central Lancashire) <http://mediainnovationstudio.org>

**Rationale of the event:** the event was organised by DIGITAL CATAPULT with the aim to connect content creators and technology developers around new technologies such as AI, AR and VR and to foster collaboration between them. These particular technologies offer a range of new business opportunities that were explored during the two roundtables. For this purpose, the tables intentionally comprised participants with different skills and backgrounds, mixing creative professionals and technology developers, companies of different sizes and researchers.

**Key themes** that emerged during this session and **impact** on participants:

Despite the topic of the roundtables being focused on connecting content creators and technology developers across Europe, much of the discussions were focused on other challenges that creative SMEs face; which perhaps indicates that there is a significant gap, and therefore opportunity, to address why UK-based SMEs do not collaborate beyond the UK border.

An overriding theme of the roundtables was the difficulty for creative start ups and SMEs transitioning in an emerging market, and identifying appropriate business models to develop opportunities beyond current capabilities. The challenges this posed spanned: resource within teams, the capability of those teams, the challenge of educating the market (both users and customers), the adoption curve, and cultural differences East to West.

The 'emerging market' theme also highlighted the current rate of adoption and moving away from gimmicky short-stay models toward more sustainable markets, particularly in the construction and surveying markets; although AR as opposed to VR was pushed

as the real area for sustainable business development. In turn, there were mixed opinions and scepticism about the long-term viability of different immersive technologies, particularly in regards to investment, and forecasts for timescales for adoption and market growth.

In regards to exporting and access to markets, a key focus was 'how does exporting come into play in a globally connected world?' This raised some lively debate about where the true dividers in the markets now sit and who holds the keys. For example, it was suggested that a 'land grab' is yet to happen by headset makers as headsets are still being developed for different users. And different users have different needs, i.e. ease of access vs quality of output.

In regards to point of access for VR, it was suggested that the only collaborative successes to date in Western countries have related to content partnerships making certain applications 'cool', for example, the recent Star Wars/IMAX/LA collaboration and James Cameron's partnership with the Void. Whereas in the East, it was suggested that people are more willing to give things ago as this technology and the community focus around it is more prevalent, for example, the arcade culture being an enabler in the East.

Another potential enabler for the market that was discussed was social content and utilising communities to augment experiences - as this will break down borders and make experiences more meaningful.

*"We heard from Tanya Laird, from Digital Jam who talked about the scale of the immersive market place in terms of both solutions developers and the global buzz around the technology.*

*"Tanya was keen to highlight the pace of development in the East in comparison with the rest of the world, and the potential market creep that we will see if developers in the West do not move quickly.*

*"Tanya also focused on research conducted and some of the fundamental challenges that are holding creative development back, such as the lack of rigid frameworks in engaging with writers of VR content (games vs film vs tv writers)."*

### **Key opportunities for creative SMEs (in particular, collaborating with immersive tech):**

- Video content creation is exploding
- 600 hours of video uploaded to YouTube every minute
- Dynamic music in gaming can be interesting. This is moving towards high personalisation to users

- In regards to universities' roles in supporting innovation: Should universities be handing over this role /forfeiting funding? Not always, given that universities and other sponsored institutions are safer environments for innovation - because they don't have commercial pressures
- Holoportation is a next emerging trend for VR and 3D

*"The USA sees UK as an idea generator."*

(Due to a highly creative environment.

This can be leveraged for content creating

which in many cases is the barrier for

further VR and AR adoption).

*"Innovation only works if it's hard.*

*No one cares about soft innovation*

*(social, cultural, etc.). The real*

*driver is always money, but better*

*results come when communities*

*are involved from the beginning."*

*"If you don't include the audience in the*

*creation you are not really creating*

*media". (This applies also to VR).*

### **Key opportunities of doing business and research with European companies and institutions:**

- There could be significant opportunities made by showcasing technologies in large multinational stores and company offices such as IKEA, which may offer more exposure
- Creating a buzz around a country's unique market position is essential to securing the future for a business within that country. In the UK, the creative buzz remains but it is essential that organisations like Digital Catapult remain a national and international advocate of this community and buzz. This also must be supported by industry players such as the BBC

- Funding is what brings people together. It is generally the common interest. To foster collaboration money needs to be involved
- A good way of meeting people from institutions in Europe is attending one of their events. Interestingly, if you haven't participated in those first events and kept the relationship going forward, you almost have a closed door for funding opportunities
- To aim for funding from European institutions, UK companies need to be discoverable. Participating in international contests gives them visibility
- An idea to connect UK students with European companies is through apprenticeships schemes
- The safest way of applying for European bids is partnering with a university
- VC and angel speed dating presents opportunities for small companies to get the attention of larger companies or universities in Europe
- The immersive sectors most expected to grow globally, in addition to entertainment, are medical and surveying/transportation

### **Key challenges for creative SMEs (in particular, collaborating with immersive tech):**

- Contact points are not clear. Institutions such as Innovate UK (the UK Government's innovation agency) are too big. This also happens in similar organisations in Europe.
- To be able to navigate these organisations, it would be good to have a list of contact points within these partner organisations, such as Cap Digital (France)
- There is a cultural divide between creative industry micro SMEs and the business language used in grant bids, which makes application processes difficult to navigate
- Creative immersive micro SMEs are often too small to even think about how they can fund themselves long-term as they are concentrating on producing their product
- Art / creative industry funding vs tech funding is very different – often investors do not want to touch “creative” projects as they don't see them as being lucrative. As such, pitch events in this space tend to be a waste of time
- Government bodies tend to have ‘soft innovation’ knowledge, which means that ‘hard innovation’ knowledge from delivering projects is not being surfaced. However, this knowledge is difficult to communicate because:
  - Information can be sensitive
  - It is difficult to articulate knowledge from delivering the projects
  - There is no vested interest from companies to share this knowledge and spread wider R&D

- There was a 23% increase in video advertisement spends in 2016. All this video needs music, for example, but brands don't have the time to meet with the music producers. Sourcing music is difficult (takes time, expensive, copyright issues).
- When employing artificial intelligence (AI) to advance creative content and immersive tech, and personalisation, how does it avoid being biased by the available information (i.e. music)? For example, the algorithm could be biased because there is more Western music available online compared with Eastern music?
- There are barriers around the business models in VR. Some business models are not relevant
- Sometimes, academic research has no direct application in business context
- Social awkwardness of headsets in that they are overpowering the ability to clearly articulate benefits without people getting hung up on the basics
- The investment community is becoming a little sceptical, as projects like Magic Leap (projections onto the retina) are yet to produce meaningful results as they currently require significant computing power to bring to life

*"I don't find contacts to work with in immersive projects".*

*"VR sounds like its more developed within institutions, but I work as an independent person so VR feels distant".*

*"It is difficult to put in words an art project (i.e. describing a music track or a painting)".*

**Key challenges of doing business and research with European companies and institutions:**

- Communication can drop out because people are constantly changing their jobs

- The money funnel from large companies for R&D often means that there is a cycle of investing in a new innovative solution, only to find it is not feasible to implement on an operational level as it is too expensive. More needs to be done to bridge this cultural divide in the UK and Europe
- If funding comes from the European Commission, you need at least three countries involved to get the money, but each country has specific needs so applicability of projects might be limited
- Match-funding is extremely difficult to navigate for a small start up and can mean if you are a micro SME that you have to scramble to find the additional money from somewhere o UK funding from Innovate UK cannot be matched with European Commission funding, which creates barriers to securing enough money for matched funding from them
- Participating in collaborative funding research normally has too much paper work that pushes companies off
- In the creative industries, there are a lot of freelancers that struggle to be visible. In turn, it's then difficult for larger companies to discover and contact them
- There are IP challenges that create an underlying tension in connecting with other SMEs and corporates - they think they will steal their product. There is an opportunity for EU and UK organisations such as DC to step in to bridge that divide o In partnering between independent content creators and universities, there are IP issues. Here, there is a need to explain the difference between background IP and upfront IP

### 2.2.2 Paris, 9<sup>th</sup> June 2017

CAP DIGITAL, the French Business Cluster for Digital Transformation, organized a **Creative Industries Meetup** entitled **“Immersive Technology: Virtual Reality, Augmented Reality, When Technology Meets Content”**

**Rationale of the event:** This session was addressed to large companies, start-ups, public institutions, researchers, artists and designers developing immersive content, products or services, seeking for strategic collaborations or looking for disruptive ideas around the concept of Immersivity that was being developed under WP3 of the VITAL MEDIA project, and focusing mainly on VR and AR.

The meetup was organized in the framework of Futur en Seine (<http://www.futur-en-seine.paris/en>), the largest free and open event on innovation in Europe gathering 30.000 visitors, creators, developers and other major players from France and abroad. Futur en Seine festival consists of 3 days of demo show, business, networking, conferences and events at Le Parc de la Villette in the Northeast of Paris.



The agenda of the event covered:

14:30 WELCOME – Presentation of LINCC platform and Paris&Co, Leslie Chataigneau, Incubation Business Manager, Paris&Co – LINCC

14:35 WHAT IS NEM – Presentation of the NEM Initiative, Jean-Dominique Meunier, NEM Chairman

14:45 GET INSPIRED! – Showcase. Demonstrations of French innovative immersive content, hardware and software solutions applied to different sectors of creative industries:

- Sky Boy, Overlap Reality applied to cultural heritage
- Innerspace VR, high quality interactive content for VR in gaming, film and theatre
- Art of Corner, virtual visits of museums based on the technique of photogrammetry
- Heavy M, video mapping software with ready-to-use effects for live shows
- Persistent, realtime VFX for entertainment (game, film, TV) and digital industry

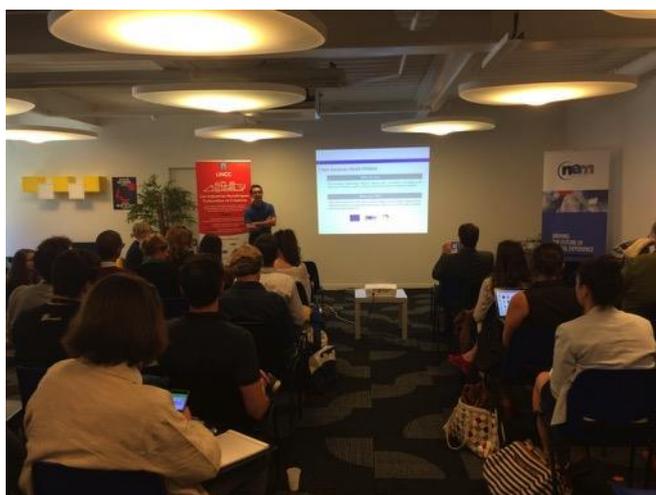
Presentation of culturevr.fr, the first display of French VR creation, Agnès Alfandari, Digital Director, Institut Français

16:00 HOW I MET MY PARTNER – B2B Matchmaking to allow participants expand their international network, find buyers, technology or business partners to develop cooperation possibilities

**Impact of the event:** About 60 participants explored innovative ways to implement immersive technologies in the creative industries during the demos and presentations. They looked for potential partners to build future innovative projects in the bilateral meetings. They expanded their international connections by establishing new contacts and they were encouraged to join the New European Media (NEM) Initiative as a member (<https://nem-initiative.org/structure-membership/join-nem/>) and to become part of the large convergence and social media community.

Numerous stakeholders from creative industries sector gathered to exchange, network and test innovative solutions.

After a short introduction of the Paris&Co and its LINCC platform, **Jean-Dominique Meunier, president of the NEM Initiative** opened the session by presenting the NEM Initiative and its actions. NEM (New European Media) is a European Technology Platform dealing with Connected, Converging and Interactive Media & Creative Industries, driving the future of digital experience by publishing position papers, organizing networking sessions, facilitating collaboration with clusters, projects and technological platforms. NEM gathers over 1060 members, coming from more than 90 countries.



In order to showcase some examples of creative industries stakeholders and to underline one of the current trends in the digital sector, four start-ups presented their virtual reality innovative solutions before inviting the public to test them.

Thus, the Creative Industries Meetup was the occasion to discover:

- **Sky Boy.** [SkyBoy](#)'s Overlap Reality is an exclusive technology that optimises the effects of augmented reality. It is an original tool available to brands, regions and a new generation of retail.



- **Innerspace VR.** [Innerspace](#) is a cutting-edge VR creation studio, dedicated to leveraging the power of VR to build new forms of entertainment with a strong creative identity.
- **Art of Corner.** In the field of Art, Culture and Heritage, [Art of Corner](#) produces a unique User Experience in Virtual Reality and broadcasts it in a materialized and dematerialized way.
- **Persistent Studios – Popcorn FX.** [Persistent Studios](#) develops software and middleware tools for creating real-time special effects. Their main product is Popcorn FX, a solution for video game studios to create and integrate real-time particle effects.

To close the session, **Ms. Agnes Alfandari of Institut Français** presented [Culture.vr](#), the first showcase of French VR creation. Culture.vr documents the invention of a new language to address immersion, experience and sensorial space.

Culture.vr explores these new virtual realities through three different thematics: visual arts, performing arts and filmed and interactive narratives.

The event gathered about 60 participants who had an opportunity to discover, experiment and build partnerships, as the rest of the afternoon was dedicated to live demos and networking.



### 2.2.3 Frankfurt, 11<sup>th</sup> October 2017

MADRID ICT & AUDIOVISUAL CLUSTER in collaboration with the FRANKFURT BOOKFAIR organized a **Working Summit on Innovation at THE ARTS+** (Frankfurt BookFair, hall 4.1) on “**How to support technologically triggered innovation in the cultural and creative industries**”.

**Rationale of the event:** THE ARTS+ (<https://theartsplus.com/>), the business festival for the creative and cultural scene, hosted this **Working Summit on Innovation** to encourage the exchange between policy, research, industry and intermediaries when it

comes to new technologies & innovation support for the creative sectors. This was elaborated in coordination with VITAL MEDIA's whitepaper on "Policy dialogue in Convergence and Social Media: requirements" to respond to the transformation and challenges that Europe is going through by:

- supporting media policies in today's digital landscape through:
  - common policies for the audio-visual sector and new media sector
  - the creation of a true Digital Single Market of Content
  - the promotion of media freedom and pluralism
- digitalising Europe's cultural heritage, making the collections held by Europe's libraries; archives, museums and audio-visual archives available to everyone;
- promoting open data and, in particular, re-use of public sector information (open government data);
- making sure that the right regulatory framework in terms of copyright is in place for all to fully benefit from the great opportunities offered by a truly connected digital single market.

# THE ARTS+

The Summit consisted of 2 round table events in the "Salon format" and a guided tour. Each event was a meeting point for 65 top representatives of politics, industry, cluster organizations, associations and pioneers of the cultural and creative industries.

The aim of the event was not to come up with a "manifesto" or a fixed outcome, but rather to network relevant people and institutions, and to learn from each other, i.e. to nurture a European support network for technologically triggered innovation within the creative industries.

**Impact of the event:** The mix of multi-skilled participants together, they explored:

- New technologies in the Creative Sectors (guided tour and personal meetings with innovators)
- The market impact of new tech in the Creative Sectors (round table event in the "Salon format")
- Agile measures for innovation in the Creative Sectors (round table event in the "Salon format")

THE ARTS+ combined a fair and a networking hub that brought together the players in tomorrow's cultural and creative scene. The Summit was by invitation only and hosted 65 persons in the Salon. The participants came from the creative sectors, but also from intermediaries (cluster organisations, business support, trade associations), research and from EU (DG Culture, DG Connect) and national policy levels. Germany, Spain, France and Italy were strongly represented.



Discussions focused on the best ways to support innovation in the creative industries. New technologies such as artificial intelligence, virtual reality, 3-D printing and big data are triggering innovation at all levels of the creative sectors – innovative products, services and processes, new business models or organizational culture. Currently, all the players in the industry seem to be grappling with the challenge of innovation on their own. Some examples by small and medium companies were shown.

The Summit established a core working group: a European network composed of diverse individuals and institutions, ranging from policymakers and researchers to industry players and intermediaries (cluster organisations and trade associations). The NEM Initiative and the ECBN (European Creative Business Network) established contact for future collaborations.

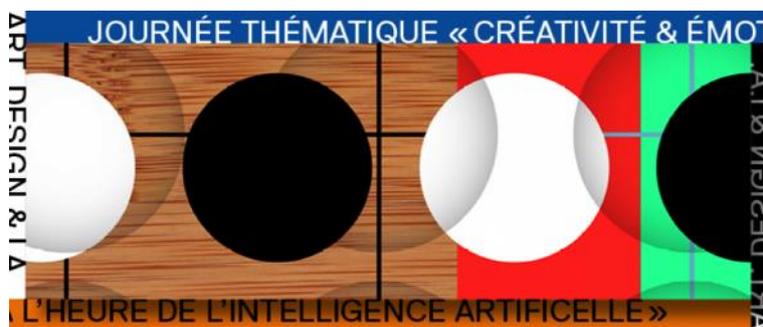
The event explored the best ways to provide support for tech-based innovation in the creative sectors, at both the national and European level. In addition, it laid the ground for a high-ranking policy summit in 2018.

THE ARTS+ spans over 2.000 sqm and is hosted in a specially designed area within the Frankfurt Book Fair, which annually attracts 270.000 visitors from over 110 countries, 10.000 journalists, 10.000 rights dealers (publishing, film, games, online) and 200+ political and administrative officials.

#### 2.2.4 Nantes, 13<sup>th</sup> December 2017

Images et Réseaux French Digital Cluster from western France organized the “**Creativity and emotion at the time of the artificial intelligence**” event.

**Rationale of the event:** the event was organised by Images et Réseaux with the aim to cross point of view from engineers, designers, researchers and artists in order to get a better understanding on the reality over the AI. What can we expect and fear for tomorrow.



The session was organized in the framework of the thematic cycle “Art, Design and Artificial Intelligence” jointly with Stereolux and Cantine de Nantes.

The agenda of the event is the following:

The morning was dedicated to keynotes and round tables on thematic Artificial Intelligence, Creativity and Emotion.

#### First part, Artificial Intelligence and Creativity with:

- Cyrille Chaudoit, Development Director (TheLinks)
- Julien Gachadoat, Designer and founder of Studio 2Roqs
- Lionel Oisel, Principal Scientist (Technicolor)
- Luis Galarraga del Prado, Researcher (INRIA)

- Elisa Braun, journalist



**Second part, Artificial Intelligence and Emotion with:**

- [Filipe Vilas Boas](#), Artist
- Emilie Poirson, Lecturer (Centrale Nantes)
- Julien Pierre, Researcher information and communication (Audencia)
- Jean Marc Diverrez, Engineer (IRT b<>Com)



At the end of the morning, Jean-Dominique Meunier, NEM Chairman, made a presentation of the NEM Initiative presenting the huge amount of members (more than 1000) coming from over 90 countries.

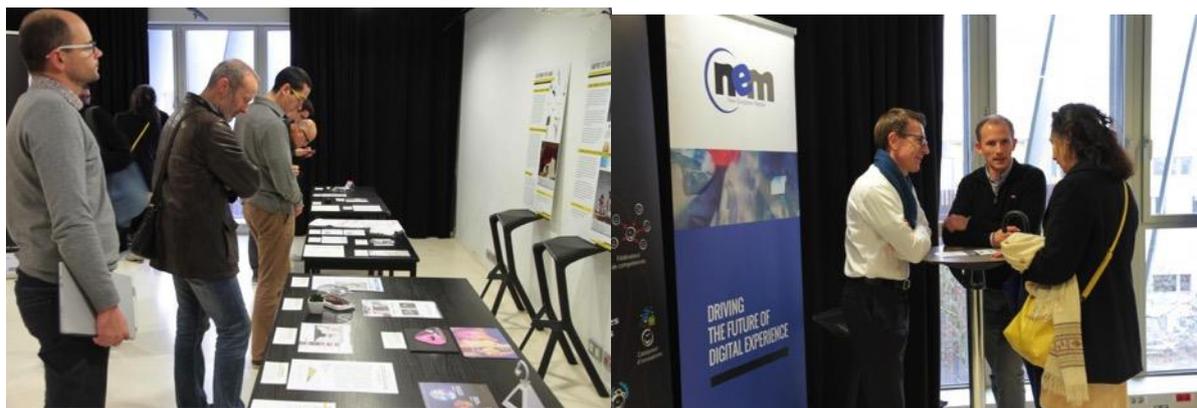


**Impact of the event:** About 55 participants were present in the morning during the two sessions. It's been the opportunity for the participants to interact with the experts and few conclusions and highlight appeared. On one side, certain jobs are threatened. Including in the field of the design and of the creation. On the other side, use of intelligent automatons open new perspectives in terms of artistic experience and cultural contents. Today we can see the AI more as an efficiency support than search of new feelings.

During the break, a space dedicated to projects in the artistic field, design and industrial were the opportunity to meet and share experience with the projects. A place was reserved to present NEM and explain the aim of the initiative.

The projects presenters were:

- [Utop/dystop\(IA\)](#) : when the design fiction meet the Artificial Intelligence
- [La Cité de l'image](#) : Design technologies necessary for the realization of immersive systems allowing the remote interaction between crowds
- [My Script](#) : Recognition of handwriting for text, math, graphs and the music
- Projects created during the workshop « Machine Jacking » aiming to hack AI and to use them as a tool of graphic generation to generate something different of what they were planned and scheduled.



In the afternoon three thematic workshops were organized:

**Workshop #1 Totem and Tabou:** a workshop to build and demolish allowing to explore and discuss the ambiguity of our relationship in the progress and the technology.

**Workshop #2 Design Fiction:** imagine and build new novels under design fiction bound with unexpected future AI.

**Workshop #3 Reboot Camp:** to question the capacities of an IA to teleport remote feelings.

### 2.2.5 Warsaw, 12-14 April 2018

Images et Réseaux French Digital Cluster from western France organized two sessions on 5G during the “ICT LIVE IT & Mobile Expo” event in Warsaw.

**Rationale of the event:** the event presents companies providing IT and mobile solutions for all sectors of the international market. The goal of this event is to show Central Europe as a modern and innovative region, following the newest trends and technologies and open to a global cooperation. As one objective of Vital Media was to enlarge NEM Initiative to less represented areas such as Eastern Europe we thought this event as particularly promising.



This event welcomed global market companies representatives, buyers, decision makers, administration and public organizations, investors and scientists.

People attending the event were free to participate to any conference or presentation. Three rooms were available all along the day to organize all the sessions.

Vital Media participated in two session the 13<sup>th</sup>:

13 kwietnia 2018r.	
DZIEŃ II	13 kwietnia / piątek
<b>Sala 2</b>	
10.00 - 11.00	<b>NASK</b> "Cyfrowa szkoła przyszłości - nowoczesne technologie w edukacji szansą cywilizacyjną - wprowadzenie i panel dyskusyjny" dr Agnieszka Wrońska - wprowadzenie NASK Marcin Bochenek - moderator NASK prof. dr hab. Marek Konopczyński - Uniwersytet w Białymstoku dr hab. Jacek Pyżalski - Uniwersytet im. Adama Mickiewicza w Poznaniu, dr hab. Maciej Tanaś - Akademia Pedagogiki Specjalnej im. Marii Grzegorzewskiej w Warszawie, NASK Iwona Brzózka - Stowarzyszenie Mistrzowie Kodowania
11.00 - 12.00	„Blok Rady ds. Kompetencji Sektora IT” „Rada ds. Kompetencji Sektora IT - cele, działania, plany” Beata Ostrowska - Rada ds. Kompetencji Sektora IT
11.15 - 12.00	„Kształcenie dualne - możliwości, korzyści, bariery” - panel dyskusyjny
12.00 - 13.00	<b>PARP</b> „Branżowy Program Promocji IT/ICT - wsparcie Polskiej Agencji Rozwoju Przedsiębiorczości dla firm IT”
12.00-12.20	„Branżowy Program Promocji IT/ICT” Magdalena Zwołńska - Departament Wsparcia Przedsiębiorczości
12.20-12.40	„Dofinansowanie udziału w targach - poddziałanie 3.3.3 Go to Brand” Izabela Fiszler - PARP
12.40-13.00	Sesja pytań i odpowiedzi
14.00 - 15.00	<b>PTI</b> Posiedzenie komitetu ds. strategii i informacji, spotkania komitetów roboczych
15.00 - 16.00	„Upskilling i Reskilling pracowników” Beata Jarosz - Coders Trust Polska
<b>Sala 1</b>	
10.00 - 11.00	<b>CURVATURE</b> "Infrastructure Cost Optimization to Support IT Transformation - presentation & discussion" Tom Pappas - Vice President Sales, Europe
11.00 - 12.00	"5G: a Network Operator point of view" New European Media Initiative Gaël Maugis Gérard Faria Aleksander Jakubczak - Orange Polska Zbigniew Kopertowski - Orange Labs Polska
12.00 - 13.00	"Nowy trend w HR: Jak wykorzystywać wyzwania oraz hackathony by dotrzeć do ukrytych talentów" Paweł Kwiatkowski - CEO ChallengeRocket
14.00 - 15.00	"5G: a MultiMedia consumer point of view" New European Media Initiative Gaël Maugis Gérard Faria Aleksander Jakubczak - Orange Polska Zbigniew Kopertowski - Orange Labs Polska

In introduction to 5G session, a presentation of NEM Initiative and Vital Media project was done.

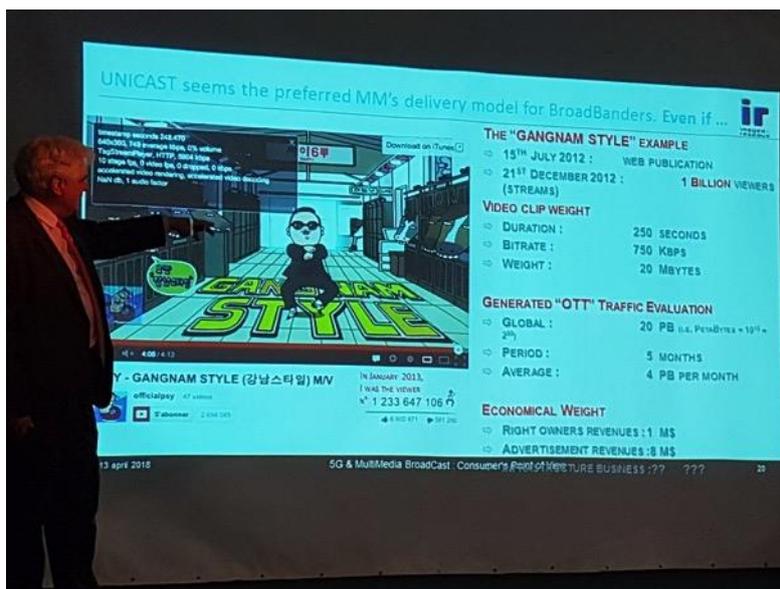


**First session, “5G : a Network Operator Point of view”** : presented by Orange Poland (Aleksander Jakubczak, Mobile Network Strategy, Orange Poland and Zbigniew Kopertowski, Orange Labs Poland)



It's been to opportunity to share with Orange the way they think about the 5G and the strategy from an Operator.

**Second session, “5G : a MultiMedia consumer point of view”**, presented by Gerard Faria (Former CTO of TeamCast)



During this session a state of the art and expectations awaited from the 5G has been presented and the new manner to consume media.

**Impact of the event:** About 25 participants were present during the two sessions and very few questions were asked but we can expect to have positive registration from Eastern Europe.

To illustrate this, one new NEM ambassador comes from Poland and it has been possible through the contact established during the preparation and the organisation of this event.

It has to be noticed this event is very young and not well known, even for local companies. For instance Orange Poland were not at all aware of it, so it's a great opportunity for them to have been invited to participate and we expect for the future more concrete result and use this opportunity to reinforce relationship with Eastern Europe.

## 2.2.6 Dublin, 27<sup>th</sup> April 2018

In April 2018, Digital Catapult, in collaboration with Technology Ireland Innovation Forum, Trinity College and ADAPT Centre Dublin, designed and delivered an Open Call and workshop on the theme of '**Future social media: enhancing cohesion through advanced digital technology**'

## Fields of work and organisation types of the participants:

### Participant numbers and territories:

A total of six businesses applied to the Open Call from across the UK and Ireland with three being selected as finalists – two from Ireland and one from the UK. A total of 48 people registered to attend the workshop with 37 that attended on the day. The vast majority – if not all – of the workshop participants came from Ireland, and came from a mix of start ups, academia and clusters/networks.

### Contributing individuals and organisations:

Details of the three Open Call finalists are as follows:

- **Tony Burke and Keith Curley, Gladcloud:** Gladcloud has developed an Integrated Enterprise SaaS platform that connects Brands and On-Demand Services with their affiliated merchant partners, addressing the key parallel challenges and opportunities of improving customer engagement and increasing revenue at each merchant partner location. Gladcloud’s platform provides these Brands and OnDemand Services with:
  - Aggregation & AI-based analysis of Social & Review data at scale for both affiliated and potential merchant partners (e.g. Restaurants & Bars);
  - An integrated, easy-to use-dashboard within On-Premise portals for these local merchant partners to better manage customer engagement on social and review sites and;
  - Simple to use social video advertising tools to increase revenue at each location by publishing unique, customised and locally relevant video ads at scale across multiple platforms”;
- **Luke Rynne Cullen, Conor Clery and Eoin O’Reilly, Applaud Events:** Applaud Events is an online booking platform for performers. We are aspiring to develop into a Tripadvisor/Airbnb style website, with the networking qualities of LinkedIn. We are implementing an escrow service for performers to get paid once both parties verify the booking. Our MVP includes integrated spotify, soundcloud, bandcamp, youtube and so much more to allow performers to showcase their best content on their profiles, like an online portfolio. We are also aiming to provide a crowdfunding feature that allows performers to set goals like kickstarter/gofundme, this will assist in the websites promotion as the performers will advertise it themselves.
- **Nikita Zdanov and Ilya Kuznetsov, Fussy:** Fussy's innovation will use AI to recommend relevant, local Instagram micro-influencers to promote and review restaurants to their highly engaged and local following. Accumulated data will

also be used to help improve restaurant operations and increase revenue for restaurants.

Details of the social media, advanced digital technology and business development experts (including investor, accelerator and incubator representatives) who presented / spoke on the day are as follows:

- **(Keynote) Mark Little**, Co-Founder, NevaLabs. Mark was Founder of world's first social news agency, Storyful, and led Twitter's media team in Europe. He's also a former TV news anchor and foreign correspondent. Mark is currently building solutions for those who want a more productive and empowering news experience.
- **Prof. Vinny Wade**, Director, ADAPT Centre
- **Dr. Jennifer Jones**, Media for Communities - Research, Education, Advocacy and Lecturer in Service Design, Scotland's Service Design Academy
- **Kevin Marks**, Decentralised Web Fellow consulting on standards, data and strategy, Digital Catapult
- **Prof. Dave Lewis**, Deputy Director for Industry Spokes, Trinity College Dublin / ADAPT Centre
- **Alison Crawford**, Investment Associate, University Bridge Fund
- **Neil Gordon**, Start-up support Manager, Trinity College
- **Thomas Melia**, Senior Commercialisation Specialist, Enterprise Ireland
- **Julian Seymour**, Syndicates Manager, Halo Business Angel Network

#### **Rationale for the activities:**

##### Strategic focus of activities:

Why we chose the theme: We developed the 'Future Social Media: enhancing cohesion through advanced digital technology' theme in order to explore what and how social media will look in the future, how we are going to get there, and what has to be done to enable it. It's well known that during the last one-two decades, social media applications have introduced significant changes to the way people and businesses communicate, and moreover, to the way entire online communities are established and organised through common interests.

Its capabilities are tremendous to obtain information about the acceptance of a new product or service, identification of needs, or even the determination of ways to influence particular social acts and events. Opportunities as much as challenges are abundant – be it in relation to data protection, consumer trust, new areas of social

media brought on by the convergence of technologies, disruption to business and cooperation models, and citizen/user education.

As advanced digital technologies become more prominent in enhancing users' social experiences, technology providers and creative content makers need to work together effectively in order to deliver relevant, accessible, cutting edge and user-focused innovations, products and services. For the purpose of this Open Call and workshop we describe advanced digital technologies as:

- Immersive (augmented reality (AR), virtual reality (VR), mixed reality, haptics)
- Intelligent (artificial intelligence (AI), machine learning (ML))
- Data-driven (blockchain/distributed ledger, cybersecurity)
- Future networks (5G, low-power wide-area network (LPWAN), IoT)

Furthermore, as the Vital Media project is aligned with the NEM (New European Media) Initiative - one of the largest research and innovation communities focused on media and content in Europe – we aimed to align the theme of the Open Call and workshop with current priorities of NEM as well as with the European Commission (EC). The Towards the Future Social Media White Paper was published by NEM in December 2017 aiming to identify the next steps towards the future social media, including required research and innovation activities to achieve defined goals, as well as related standardisation, regulatory, and policy actions – underpinned with a European approach. We took key themes from this White Paper to help shape the Open Call and workshop.

### Why we worked with the partners:

Digital Catapult met with Technology Ireland Innovation Forum at Cap Digital's Future en Seine festival in Paris in June 2017, and again at the NEM Summit in Madrid in November 2017, where early discussions took place about the aspiration to collaborate. The Forum's network manager, Dave Feenan, subsequently connected Digital Catapult with Trinity College Research & Innovation's industry liaison manager, Audrey Crosbie and the ADAPT Centre's head of design and innovation, Declan McKibben, and associate director commercialisation, Liam Cronin, in which they all saw the opportunities in working with us.

Trinity College and ADAPT Centre were particularly keen to collaborate with us via the Vital Media project and NEM Initiative, as they saw this as an opportunity to raise their profile across the European media, technology and innovation landscape. As well as to be able to tap into future opportunities with Vital Media project partners and NEM members - such as developing future EU-funded project bids and also to be able to exploit knowledge transfer across different European territories.

Digital Catapult also saw the potential in collaborating with the three Irish organisations, as their objectives and approach to technology innovation and working with start up and scale up organisations align with ours. Furthermore, it was clear from an early stage that all of the organisations are very well connected with business, industry, research and investment community, which was essential for us to deliver a successful Open Call and workshop. Trinity College plays a significant role in producing entrepreneurs and is the only European university within the Top 50 (in 2017), making this the third year in a row that it has been ranked first in Europe by the private equity and venture-focused research firm PitchBook.<sup>2</sup>

### Why we chose Ireland:

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<sup>2</sup> [https://www.tcd.ie/news\\_events/articles/trinity-remains-european-leader-in-producing-entrepreneurs/8143](https://www.tcd.ie/news_events/articles/trinity-remains-european-leader-in-producing-entrepreneurs/8143)

With guidance from the EC, we ran our second event in a European country that does not have significant representation across both the NEM Initiative as well as wider EC-funded projects. We chose Ireland as opposed to a country in Eastern Europe, due to a number of factors:

- The Republic of Ireland derived €263m from the “digital media” market in 2018,<sup>3</sup> while the digital technology and ICT industry in Ireland holds “9 of the world’s top 10 ICT companies located in market” with Twitter, LinkedIn, Facebook and Google all having significant operations.<sup>4</sup>
- We were also drawn to Ireland given some of the unique challenges and opportunities that media companies face there. For example, as Brexit could potentially have negative impacts on media companies, such as in Louth and Donegal,<sup>5</sup> we wanted to ensure that links remained well established.
- Furthermore, social media can help in seizing the main opportunity for consumer-centric businesses (such as those in media) to find themselves with more engaged and loyal audiences per capita.<sup>6</sup>

### Objective of the activities:

The Open Call was designed to identify and showcase some of the most innovative future social media solutions across Europe. The objective was also to demonstrate cohesion between technology providers, creative content makers, their users/adopters and research through social media, and the role (including opportunities and barriers) that different advanced digital technologies can have on the interplay of these.

We invited applications from startups, scale ups, and collaborative partnerships from across Europe to showcase and pitch their innovative future social media solutions in front of peers, investors, accelerators and incubators at the workshop on 17 April in Dublin. As well as showcasing and pitching, the three successful finalists (out of six applications received in total) have had / will have the opportunity to:

- Participate at a 1:1 mentoring session with relevant specialists / experts (for example, lawyers, business development experts, social media and advanced digital technology experts)

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<sup>3</sup> "Digital Media - Ireland | Statista Market Forecast". 2018. Statista.

<https://www.statista.com/outlook/200/140/digital-media/ireland?currency=gbp#>

<sup>4</sup> <https://www.gov.uk/government/publications/exporting-to-ireland/exporting-to-ireland>

<sup>5</sup> <https://www.tssg.org/2018/02/rise-of-the-regions-which-areas-of-ireland-are-winning-in-tech/>

<sup>6</sup> <https://www.pwc.ie/media-centre/press-release/2017/irish-entertainment-and-media-industry-set-to-grow.htm>

- Have all their expenses paid to attend the workshop in Dublin
- Increase exposure of their product, service and organisation
- Gain access to investors / accelerators / incubators, which will potentially lead to investment or business development.
- Pitch their innovation to peers, leading to potential collaborations and adopters.
- Leverage advice and expertise to help their business overcome a challenge / accelerate innovation.
- Promote their story via a case study that will be published online including on the NEM Initiative Digital Catapult, Technology Ireland Innovation Forum and Trinity College websites, and disseminated to a wide European (and wider) audience.\*

The objective of the workshop was to bring start ups, SMEs, academics, researchers, cluster representatives and representatives from citizen- and media literacy-focused organisations from across Europe together. The workshop was designed to be interactive and a learning and networking opportunity for participants as well as an intelligence-gathering opportunity for us (the facilitators). Participants had the opportunity to gain insights and advice from leading social media, advanced digital technology and business development experts, and contribute to a panel and provocation session about innovation opportunities and barriers for future social media for technology providers, creative content makers and research.

### **Impact of the event:**

*Top takeaways from the workshop for innovators working in the social media space – by keynote, Mark Little:*

Five principles and areas where innovators can find solutions:

1. Design (with human beings in mind, otherwise your business/innovation is open to manipulation - don't fall in love with the product but the problem it solves)
2. Decentralisation (while considering the identity of the individual - a need to think about natural language processing (NLP) in a radically new way)
3. Engagement (for example, engaged journalism, where the audience/users are part of the storytelling process and communities are at the centre of the journalism)
4. Revenue (innovators of course need to think about how they make money, and think about sustainable business models across all aspects of the innovation, but should avoid thinking about the social web as philanthropic)

5. Capital (think about how businesses are financed – venture capitalists (VCs) think about growth but this should not be the core of your ideas – you should look wider at unlocking potential).

Key themes and learning gained at the workshop about enhancing cohesion between the different social media players (technology providers, content creators, users/adopters, researchers):

Incorporating opportunities and challenges around data protection, consumer trust, new areas of social media brought on by the convergence of technologies, disruption to business and cooperation models, and citizen/ user education.

- What will / could cohesion look like?
  - Social media started as a revolutionary idea, then became the antithesis, i.e. between users/adopters, and now we have to look at how to create a synthesis
  - Preserving the web as a set of independent sites that communicate with each other, i.e. via standards
  - For future social media, the benefits must outweigh the negatives. Where cohesion is created, benefits include:
    - A means for content creators to seek other opinions from specialists (via crowdsourcing)
    - Access to a mass audience without going through gatekeepers
    - Ability to be transported to the place, in real time
    - Democratic potential
  - We need to determine “what is information that is healthy?”
  - How can we replicate innovative things happening in wellness and health technology, for example, to the broader social media ecosystem?
  - We need to go beyond fetishizing ‘disruption’. For example, instead of calling for the likes of Facebook to be boycotted altogether (particularly on the back of the Cambridge Analytica situation), we need to mature alongside advances in digital technology and make incremental gains in our exploitation of them.
- What needs to be done to enable this?
  - Policy and makers and regulators need to see the information disorder across social media as the next big public health problem
  - Government and tech platforms should not necessarily be the entities spearheading regulation

- Regulations such as the General Data Protection Regulation (GDPR) are useful, especially as it is citizen/user-centric, but not necessarily designed for innovation or the nuances of advanced digital technologies such as AI and ML. Furthermore, where an issue is presented at an individual level, such as an individual activating their right for data portability and taking their data elsewhere, this is still a fairly powerless undertaking. Whereas if 100,000 people ask for portability of their data, or collectively request more transparency, this is a big bargaining chip. Therefore, how can regulations and frameworks be designed and implemented that take into account both the citizen and the innovation opportunity? And how can they be 'speak to' and reach the common person so that maximum impact can be gained through their implementation?
- Both policy makers and platform providers need to consider how we address closed social networks
- Platform providers reward for bad behaviour and don't currently create incentives for people who create value through using their services. Therefore, there is opportunity for the likes of Twitter and Facebook to reward for value creation – be it via journalism, community building, providing positive experiences for other users
- They should be delivering a service that benefits everyone, including other innovators. Such as building APIs for other innovators to benefit from and provide different services through, allowing interoperating data, and sharing data
- Users and adopters shouldn't see platform providers as monoliths, but rather we should be more open to a third-party ecosystem emerging alongside them
- Media and digital literacy is essential and as traditional education establishments are not equipped with this endeavour, policy makers, platform providers, and other stakeholders need to work together to enable effective, relevant and timely knowledge and awareness for users
- Researchers need to continue to explore 'humanistic overload' as so many people are continuously playing catch-up with the pace and dynamics of social media – even those who have grown up online
  
- What are the opportunities for innovators?
  - Social media empowers people, so innovators need to ensure that their product or service is enabling empowerment in a positive and constructive way

- For areas such as news media/journalism, which social media completely changed the means of production for, technology innovators particularly should look at what advanced digital technologies will take such aspects to the next level in the future
- Innovators need to ensure that ethics and values are embedded into their technology

*The role that advanced digital technologies can play in enhancing cohesion and in creating wider opportunities and challenges:*

- To enable content creators (e.g. journalists) to do their job more efficiently – for example, so they don't need to spend vast amounts of time wading through information and determining what is legitimate
- In regards to antithesis, big social platforms are essentially a contradiction. As on one hand they enable and encourage democratisation, but on the other hand they exploit this through being the gatekeepers of users' data and monetising it through pushed content, and third parties and advertisers of their choice – not the choice of the users
- We need to consider the interplay between advanced digital technologies and marginalised communities and ensure that humans still act as a broker rather than relying on technology itself
- AI is a very specific challenge as the technologists and content creators do not understand the outputs of the AI. There is a lot of opportunity with AI to build transparency, however:
  - We need to be able to explain to common people how things like deep learning works in order to match businesses enthusiasm about it
  - There is perhaps incentive for business to use AI to hide the fact that we (consumers) are not making conscious choices
  - There is difficulty in narrating and renarrating through our own lens about what AI is, how it works and why it's 'good' or 'bad'
- Advanced digital technologies do bring the benefit of helping people understand others better – be it in regards to identity, perceptions, biases and interests, and also helps people to collaborate
- We shouldn't force technological advancements onto people, however. User experience is fundamental and each person doesn't necessarily want or need the same experience or functionality. For example, users should be able to turn off AI-driven recommended content

- We also shouldn't allow only digital technology to prescribe aspects such as filter bubbles and identities, as context is lacking. For example, humans often have a public identity that is different from their personal or offline identity.

### Did the activities meet their objective?

These joint activities facilitated multiple new engagements between Trinity College and Digital Catapult, the three short listed companies, the Irish investment community and the start up ecosystem. Furthermore, on the back of helping to design and deliver these activities, Trinity Research & Innovation aims to connect its researchers to industry and the end user community for future activities, to ensure that relevant research results are transferred for commercial and societal gain.

Through the Open Call, Digital Catapult met its objective of showcasing a variety of European social media innovations and businesses, and also demonstrating cohesion between different player across social media, and the role of advanced digital technology (particularly apparent in Gladcloud's and Fussy's innovations).

Through the workshop, Digital Catapult met its objective of bringing together participants from a variety of backgrounds / organisations, providing learning and networking opportunities for them, and gathering intelligence for Digital Catapult and the co-facilitators.

Upon collecting feedback from the Open Call finalists about their experience of being part of the Open Call and workshop, overall the objectives were met in relation to:

- Benefiting the finalists' business / innovation
- Increasing their knowledge about the role that advanced digital technologies can play in enhancing cohesion between the different players across social media, and/or the role they can play on some of the key social media challenges

Aspects that could have been improved upon (based on Open Call finalists' feedback and Digital Catapult evaluation) include:

- Capturing interest from more European territories / businesses to apply to the Open Call
- Incorporating a prize (financial or other) for an Open Call grand winner
- Having more time (i.e. making the workshop all-day instead of finishing mid-afternoon) to do 'deeper dives' into some of the key opportunities and challenges, and having all of the expert contributors present individually about their areas. E.g. an investor explaining the criteria needed for a start up to receive investment or a GDPR specialist explaining how best start ups can adapt their business for the new Regulation.

### Next steps

Digital Catapult is eager to build on its working relationship with Trinity College, ADAPT Centre and Technology Ireland Innovation Forum and look at future collaborative opportunities, including other CR&D projects and also involvement in a London-based event. \*Digital Catapult will also follow the progress of the Open Call finalists and will publish a case study on them if, for example, they secure investment / scale in turnover / grow in employees on the back of participating in the Future Social Media activities.

Trinity College will further develop relationships and networks from post-workshop meetings that the Open Call finalists are scheduling with the business development experts, and will actively seek to create opportunities for collaboration and business development. It also aims to provide additional support to the finalists and provide access to expertise and infrastructure within the University. In addition, Digital Catapult has shared information with the Irish co-facilitators about the NEM Initiative and has encouraged them to become members and consider becoming NEM ambassadors.

### **2.2.7 Madrid, 29<sup>th</sup> May 2018**

As part of the European Project VITAL MEDIA the **Madrid ICT & Audiovisual Cluster (MAC)** organised an event on “**Virtual Reality and New Ways of Communicating**” in Madrid the 29 May 2018. The event gathered representatives from SMEs, accelerators, consultancies and academia to exchange on the latest technological developments and trends within reality technologies: virtual reality, augmented reality, and mixed reality.

The framing of the event, with practical demonstrations of technologies, Q&As and a diverse group of presenters, built a conducive environment for knowledge- and experience-sharing, as well as network building. Practical examples illustrated how reality technologies are disrupting the way of teaching, communicating, interacting, and transmitting stories, and illustrated the significant impacts these technologies can have in different sectors across the economy.



### Presenters:

- Miguel Ángel Doncel, CEO of SGO (high-end technology solutions within the post-production market): <https://www.sgo.es/>
- César Urbina, Creative Director, IRALTA (audio-visual production company): <http://iraltavr.es/>
- Carlos López, CEO, OARSIS (entrepreneur's academy focused on virtual, augmented & mixed reality technologies): <http://www.oarsis.com/>
- Beatriz Calvo, Real Academia de Bellas Artes de San Fernando: <http://realacademiabellasartessanfernando.com/es>

### Fields of work and organisation types of the participants:

The event counted with 35 participants (62 had registered in advance) from different organisations and sectors, including academic institutions, SMEs, venture builders, representing different fields such as content development, media, consultancy, research, law and technology.

### Rationale of the event:

The objective of the event was to gather actors representing different perspectives to virtual reality technology, from business to academia, to allow for an open exchange on potential applications across sectors and identify synergies and/or collaborations.

The event was chaired by **Miguel Ángel Doncel, CEO** at **SGO**, who provided introductory remarks reflecting on the significant technological developments in the audio-visual sector in recent years. **César Urbina, Creative Director** at **IRALTA**, talked about the keys to succeeding in the field of virtual reality and provided examples of how these technologies can disrupt communication in different sectors. **Beatriz Calvo**, from the **Real Academia de Bellas Artes de San Fernando**, addressed how 3D digitalisation can serve as an amplifier for the diffusion of cultural heritage. Lastly, **Carlos López, CEO** of **OARSIS**, talked about the power of entrepreneurship in relation to development of technology platforms.

The idea was to frame the event in a way that would facilitate knowledge and experience-sharing, as well as network building. Such facilitative framing was secured by including demonstrations of technologies, Q&As, presenters with different backgrounds, as well as dedicated time for networking (one-to-one meetings and/or during event).



### **Impact of the event:**

The event resulted in a fruitful exchange between a diverse group of participants, including SMEs, start-up accelerators, academia and business consultancies (35 participants), on the latest tendencies in the sector. 37 one-to-one networking sessions between participants were scheduled in advance of the meeting, in addition to the possibilities for networking during the event.

Participants got a practical introduction to different reality technologies, e.g. 360° cameras and VR glasses, and exchanged on potential usages, current shortcomings and expected technological advances. The event furthermore illustrated how different Spanish businesses and institutions are adapting to these new tendencies and applying new technologies and new ways of communicating. SGO, IRALTA, OARSIS and Real Academia de Bellas Artes de San Fernando all shared their knowledge and experience relating to reality technologies, and reflections on future potential.



### ***Key themes that emerged during this session and impact on participants:***

- The event illustrated multiple uses of Virtual Reality across economic sectors, fostering new knowledge and ideas amongst participants;
- Participants reflected on how technological advances in the field of virtual reality are disrupting the way of teaching, communicating, interacting, and transmitting stories;
- The event showed the significant impacts these technologies can have in different sectors such as tourism, cultural heritage, digital art, education and for sustainable development;

- Participants also reflected on the high level of competition in the sector, with big global players investing a lot of money into virtual reality and the implications this has on small businesses;
- **IRALTA** presented different projects that showed how VR technologies can be applied across sectors, ranging from the financial sector to education and tourism. VR technology can for example be used to assess different investment opportunities (e.g. infrastructure/smart city) and serve as a tool to promote sustainable development; VR also opens for new ways of story-telling that i.a. museums can use to reach new groups or people;
- **Real Academia de Bellas Artes de San Fernando** illustrated how 3D printing and digitalisation can provide improved access to original art pieces and cultural heritage; Digital technology can for example be used to restore original pieces that are broken (creating digital 3D versions); Furthermore digitalisation can help disseminate cultural heritage to a broader audience (beyond academics and researchers) by allowing online display & study of different pieces and creation of digital models of historic buildings/cities;
- **OARSIS** supports different start-ups that provide enabling technologies within the VR sector and showed several examples of start-ups they are working with that used VR for educational purposes, for sports broadcasting and work-place mindfulness to name a few; It was explained that they mainly work with start-ups that develop enabling technologies, as such they are not in direct competition with big players developing VR technology;
- The importance of balancing the use of technology with the artistic side was highlighted by **SGO**, as technology cannot compensate for a low-quality content; Several participants supported the notion that the art of storytelling has not lost its importance with emerging technology, rather the opposite: when storytelling meets technology, a whole new world opens up;
- Overall reflections during the event illustrated the need for collaboration between different players within the sector (e.g. technology producers and adapters and content providers);

### 2.2.8 Paris, 21 June 2018

On the 21st of June, Futur.e.s in Paris festival hosted a NGI/NEM event organized by Cap Digital and supported by the Vital Media project. The purpose of this event was to address different points raised by the NGI initiative while keeping in mind the various perspectives of the Futur.e.s festival.

It provided us with a stage to meet and exchange with stakeholders from Paris' Region in the presence of:

- Olivier Bringer, Deputy and Acting Head of Unit, Next Generation Internet, European Commission (EC)
- Rehana Schwinniger-Ladak, Head of the Unit “Data Applications and Creativity”, DG Connect, European Commission (EC)
- Jean-Dominique Meunier, President of the NEM Initiative
- Tristan Nitot, Advocacy Vice-President, Qwant
- Régis Chatellier, Innovation & Foresight Project Manager, French Data Protection Authority (CNIL)
- Paul Fehlinger, Deputy Director, Internet & Jurisdiction
- Dr. Monique Calisti, CEO, Martel Innovate, HUB4NGI Coordinator
- Manuella Portier, Director of European Affairs at Cap Digital

During this meeting Olivier Bringer took the floor to present the NGI flagship initiative by focusing on the key of NGI in order to involve internet innovators. He emphasized that at the beginning of 2019, Open Calls will be dedicated to internet innovators. He briefly underlined that NGI calls also support cross-continental actions as such the call

ICT-31: EU-US Collaboration.



As the event took place during the Futur.e.s in Paris festival, it was natural to challenge the audience by setting up a debate who aimed at discussing “Should Open Data end where Data protection begins?”

During the debate different visions were put forward: the entrepreneur, the technologist, the lawyer and the European Commission all had their word to say. Through 4 key topics, the speakers discussed: governance, cross-border Internet, business models and education, culture and citizens’ awareness. This gave a full picture of the different issues that Open data raises and how the NGI initiative handles it.

After the debate, Rehana Schwinniger-Ladak, Head of the Unit “Data Applications and Creativity”, DG Connect, European Commission explained to the audience the daily

issues its Unit has to deal with as such the conservatism and insists on NGI approach as human centric vision. To make it more tangible, she raised the questions that she has to handle with her work: “how to embrace school in the digitalisation?” “How do you recombine technologies with protection and empowerment?” She continued by describing the challenge, the objective, and the expectations of each call: ICT-25-2018-2020 and ICT-30-2019

To conclude the meeting, Monique Calisti emphasised that NGI Initiative has created a community and tools for the community to access in an effective way. Briefly, she described the various NGI Initiatives: NGI Map, consultation on NGI, excellence in NGI, the upcoming Open calls funded by ICT-24 NGI OPEN INTERNET CALLS. Finally, she invited the audience to join the NGI community by participating in the next NGI forum on 13 september 2018 in Porto.

All presentations and more details about the debate will be available online.

### **Feedbacks of the participants:**

There were 58 participants registered for the NGI/NEM event whereas we expected 100-150. We broadly communicated through dedicated communication channels (H2020 portal, H2020 newsletter, EEN, NGI, NEM, Twitter, Cap Digital’s tools...). Finally, 36 participants attended the event. A questionnaire was sent to the participants to know how they deemed the event, namely the organization of the event (location, duration...), the relevance of the content (topics, speakers...), and the relevance for their business. It has to be noted that among the participants, Sven Semenčić, NEM ambassador of Croatia was present at the NGI/NEM event.

11 questions were asked for knowing the experience of the participants, one section was dedicated for remarks. In total, 17% participants answered back to the form.

66,7% considered the organization of the event as “excellent” (score 5). Regarding the duration of the event 33, 67,7% choose score 4 and 5. 83,3% evaluated the location and quality of the facility as “good” and “excellent”. 100% of the participants thought the relevance of topics as well as the relevance of the speakers and the relevance of the event with regards to their business/organisation/work position were “good” and “excellent”.

66,7% replied positively to the questions: “Would you be interested to apply to one of the call presented?” “Did you made interesting business contact and/or meet potential project partners?”

The most useful session seemed to be the presentation of the calls H2020 ICT-25-2018-2020 and ICT-30 -2019. One of the participants would have liked to have a feedback

session of one project financed by a similar call. 50% was the first time they participated to a NGI/NEM event. 66,7% participated for the first time at Futur.e.s in Paris.

## 3 SUMMARY OF ACHIEVEMENTS AND FINDINGS

### 3.1 WP2 Objectives

**Knowledge exchange and awareness of relevant research, technological, policy and regulatory issues, R&D programmes, project results, events and activities** has been facilitated through the online platform (possibility to provide input on position papers) and through the brokerage events. During the different brokerage events a broad variety of presenters and participants have been involved in order to ensure reflections and exchanges from different policy perspectives (public sector, academia and private sector).

At the event *“How to support technologically triggered innovation in the cultural and creative industries”*, organized by MAC in collaboration with the Frankfurt BookFair (The Arts+), a mix of industry companies and policy makers at high level were present (including the Spanish Ministry of Culture and the Madrid City Council). The objective of the event was to raise awareness amongst policy makers of creative industries. This event planted a seed, and a similar event, bringing policy makers and industry together, will be organized at the upcoming Frankfurt BookFairs. This is important as the awareness of creative industries amongst policy makers is low compared to other prominent policy areas.

Awareness and knowledge exchange about R&D programs, and policy and regulatory issues was also at the heart of the event organized 21 June 2018 in Paris. Two Heads of Units responsible for the Next Generation Internet (NGI) presented the initiative and upcoming calls. Moreover, a debate on how to enhance openness of internet and data protection allowed participants to reflect on future regulatory issues and get valuable insights from experts. In 2017, the NEM Creative Industries Meetup has been an opportunity for stakeholders to discover and test innovative virtual reality services and/or products.

**Online and on-site networking among key community players** has been facilitated through the events and the platform. The NEM Collaborative Platform has been used as a registration and networking tool for the different events. For the NEM Creative Industries Meetup in June 2017, 40 participants registered, and about 60 French and European participants joined the event, with dedicated time for networking. For the event organized by Cap Digital on 21 June 2018, a networking lunch allowed stakeholders to exchange and find partners. Moreover, participants have had the chance to enlarge their networking opportunities to a very large audience, as the two events mentioned have been organised within Futur.e.s festival which gathered 22.000 professional and general public in 2017. For the events organized by MAC, the framing has also allowed

for networking amongst participants. During the Arts+ event roundtables discussions with 5-6 persons were organized. Furthermore, realizing the event during the Arts+ bookfair allowed for extensive networking opportunities, as the fair is the world's largest trade fair for books, based both on number of visitors and the number of publishing companies represented.

The framing of the different events, allowing for extensive networking (lunches, roundtables, during large events, etc.) have been set up with the goal of creating fruitful discussions to **foster the creation of collaborative projects and working groups on key challenges**. Putting relevant stakeholders in contact through the events build the basis of future cooperation.

In order to **ensure a common strategic vision of research agendas and roadmaps** white papers have been published through the platform (with the possibility to provide feedback) and representatives from academia and the policy side have been present during the different events organised.

### 3.2 Brokerage Events

Based on direct feedback from participants the **brokerage events have been very successful**. Things that have worked particularly well have been the demos of innovative start-ups combined with a networking lunch. Many have been eager to participate in these type of events, combining demo shows and possibilities for networking; Another thing that has worked well has been that the events have managed to attract participants of high-level with mixed profiles. In general, the events themselves have attracted a lot of people. Some partners have highlighted that dedicated events have been very effective, as they attract people very interesting in the subject and contribute to cross knowledge and best practises and are thus suited to specialists and to encourage collaboration between specialists.

Things that have **not worked as expected** has been the registration and networking on the NEM Collaborative Platform for the lack of a winning involvement and motivation policy. In general after the first year the platform has increased of 5 times passing from 59 registered members to 324 registered members. Another thing that could have been considered is a system of more structured feedback after the events, to see if there are tangible collaborations resulting from the events. Where contact was established, it can be difficult to follow-up and to be sure if concrete collaboration will be finalized.

**Key take-outs and learnings** from the brokerage events is that there has been a real interest from stakeholders to discover and test new innovations and to meet potential partners. Another key learning is that face-to-face meetings are the best way to create exchange and foster real cooperation. The different partners have also experienced that it has been difficult to bring participants from other countries, despite large dissemination campaigns. Participants were expecting to create connections and relations with others, which they were able to do through the events. Another thing they were also expressed interest in was to have an overview of potential funding opportunities which could fit with their expectations.

Regarding the facilitation of access to the knowledge exchange and networking to a greater number of industry players coming from a wider variety of European regions, especially from Eastern Europe, one collaboration to an Eastern event has been organized in Poland. In order to increase the participation in Eastern Europe further one partner has highlighted the importance of NEM representatives being more present in these regions.

### 3.3 The Collaboration Platform

The consortium members have tried to engage its communities to join the platform through dissemination of the information through communication tools (e.g. website, newsletters, emails, and social media). Furthermore, members have been invited to contribute to NEM position papers, that are published through the portal. The partners have also published information about planned events, with registration to participate to events and bilateral meetings facilitated through the platform.

However, the partners have observed that there has been little engagement, visits and clicks on the published information. The number of members of the platform has increased significantly since Phase 1, from 59 to 324 registered members. However, the current number of platform members is still low compared to what was envisaged by the consortium members.

Analysis from the consortium members indicate several possible explanations to the low number of platform members, and it's not possible to point to one specific factor. Rather it is a combination of different factors that is likely to explain the low number of platform members. One factor reflected by the consortium members is the existence of other competing platforms, providing same or similar functions. Another factor highlighted is the information overload that members of some communities are experiencing. A focus on domestic markets, rather than European networking opportunities could be another possible factor for some, and language barriers can furthermore have played a role. Furthermore, several SMEs and start-ups have capacity

constraints, and can have challenges contributing to development of position papers for this reason.

Some members have highlighted that it has resulted difficult to populate the platform on a short-term perspective, as it requires interesting and high-quality content over time in order to reach a certain usage. This is considered to have played a role by some of the consortium members, in combination with other competing platforms.

Regarding the mandatory registration on the platform, it did not work as many interested participants complained about the fact that they had to create an account on “one-more” platform.

## 4 CONCLUSIONS

The animation of the convergence and social media community has been tackled by the VITAL MEDIA project both at online and physical levels, contributing to the objectives of WP2 in a variety of ways as summarised in section 3.1.

Concerning the brokerage events, the VITAL MEDIA partners have organized eight events covering a range of different subjects to attract different actors in the industry and provide new business and development opportunities, especially for the SMEs. Several of the meetings have been organized back to back with different larger fairs or festivals across Europe to reach a higher impact in terms of visibility and number of participants. Based on direct feedback from participants the brokerage events have been very successful and have allowed for knowledge exchange and effective networking. Things that have worked particularly well have been the demos of innovative start-ups combined with networking opportunities, and many have been eager to participate in these type of events.

The online collaboration platform created by the project has reached 324 platform members. After M12 new measures were put in place by the project partners to populate the online collaboration platform, notably to attract members of the clusters and members of the NEM community. Adjustments to the platform were made on user-friendliness, as requested by the VITAL MEDIA partners. Several training sessions on the usage of the platform have furthermore been organized by ENGINEERING for the VITAL MEDIA team and NEM Steering Board members. A brief introduction has been written for a landing page where the users are redirected from the NEM or from the clusters websites. Also, a quick guide has been created to facilitate access to the features of the platform.

The NEM collaboration platform activities will continue after the end of the project with the aim to exploit clusters and ambassador's involvement to create an operational environment for the whole NEM Initiative to share documents, information, best practices, guidelines, innovative ideas suggestions and collaborative contents to describe the future of Social Media. The platform will be maintained by ENG to serve NEM and others community members after the project end. ENG will evaluate together with NEM Steering Board the modalities to maintain the platform in the medium and long term.

Regarding sustainability of further collaborative action reference is made to D 4.3.