DELIVERABLE 6.2

EXPLOITATION IMPLEMENTATION

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# Table of Contents

**Executive Summary** .................................................................................................................. 5

1 **Introduction** .......................................................................................................................... 6

2 **Coordination of Exploitation Actions** ................................................................................. 6

3 **Analysis of Business, Operational & Sustainability Models** .............................................. 7

   3.1 MediaFutures Business and Innovation Workshop ......................................................... 7

   3.1.1 Workshop Structure and Process .................................................................................. 8

   3.1.2 Workshop Results ......................................................................................................... 12

   3.2 Business Model Analysis of MediaFutures’ Startups ...................................................... 18

   3.2.1 Problems and Solutions ............................................................................................. 19

   3.2.2 Value Proposition ....................................................................................................... 21

   3.2.3 Customer Segments .................................................................................................... 22

   3.2.4 Business Model .......................................................................................................... 22

   3.2.5 Revenue Streams ....................................................................................................... 23

4 **Mapping of Exploitation Action and Results** ..................................................................... 23

   4.1 Commercial & Cultural Results ....................................................................................... 24

   4.2 Knowledge Results .......................................................................................................... 26

   4.3 Networking Results ......................................................................................................... 29

   4.4 Accelerator/Residency Results ....................................................................................... 32

5 **Training and Education** ....................................................................................................... 34

6 **Exploitation Actions per Partner** ....................................................................................... 35

   6.1 Leibniz University Hannover .......................................................................................... 35

   6.2 IRCAM-Centre Pompidou ............................................................................................... 40

   6.3 Design Entrepreneurship Institute .................................................................................. 43

   6.4 ZABALA Innovation Consulting ..................................................................................... 46

   6.5 Next Media Accelerator .................................................................................................. 51

   6.6 KU Leuven - Centre for IT & IP Law ............................................................................ 53

   6.7 LUISS Libera Università Internazionale degli Studi Sociali Guido Carli ...................... 56

   6.8 EURECAT ....................................................................................................................... 59

   6.9 Open Data Institute ......................................................................................................... 62

   6.10 King’s College London .................................................................................................... 66

7 **Conclusion** ........................................................................................................................... 70

8 **Abbreviation List** ............................................................................................................... 71

9 **More Information about this Document** ............................................................................. 72
List of Figures

Figure 1: Notes of group Barcelona on their BMC elements ........................................... 9
Figure 2: Group Paris presenting their BMC elements to other groups .............................. 10
Figure 3: Instructions given to evaluate ideas and notes of another group ...................... 11
Figure 4: BMC element from Group Paris which got “upvotes” and “downvotes” .......... 11
Figure 5: The Business Model Canvas of MediaFutures .................................................. 13
Figure 6: Classification of MediaFutures Results ............................................................ 24

List of Tables

Table 1: Overview of Exploitable Commercial & Cultural Results ................................. 25
Table 2: Overview of Knowledge Results and Exploitation Actions ............................. 26
Table 3: Overview of Networking Results and Exploitation Actions ............................ 30
Table 4: Accelerator/Residency Results and Exploitation Actions ............................... 32
Table 5: Exploitation Plan of LUH ................................................................................. 35
Table 6: Exploitation Plan of IRCAM ........................................................................... 40
Table 7: Exploitation Plan of DEN ............................................................................... 43
Table 8: Exploitation Plan of ZABALA ........................................................................ 46
Table 9: Exploitation Plan of NMA ............................................................................. 51
Table 10: Exploitation Plan of KUL ............................................................................ 53
Table 11: Exploitation Plan of LUISS ......................................................................... 56
Table 12: Exploitation Plan of EURECAT ................................................................. 59
Table 13: Exploitation Plan of ODI ............................................................................. 62
Table 14: Exploitation Plan of KCL ........................................................................... 66
Executive Summary

D6.2 Exploitation Implementation provides an extensive overview of the exploitation activities undertaken by the MediaFutures consortium throughout the programme. To facilitate the exploitation implementation various coordination efforts have been taken (see Chapter 2) such as the organisation of regular WP6 calls, workshops and group discussions, surveys and business analysis. The results of these activities can be categorised twofold, there are (1) exploitation efforts and results based on the joint work of the MediaFutures Consortium, which are outlined in Chapters 3-5 and (2) there are exploitation actions taken by individual partners, which are outlined in Chapter 6. In order to properly showcase key elements, exploitable assets and key characteristics of MediaFutures a Business and Operational Model of MediaFutures was created in terms of a workshop with the consortium. Some key insights of this exercise include that MediaFutures takes on various roles, most notably the role of an educator, facilitator and funder. As an educator MediaFutures equips teams with fundamental knowledge that is of interest to almost all teams covering issues such as the GDPR and regulatory issues, art-tech collaboration, business planning, etc. as well as complementary knowledge that might be of interest to some individual teams. As a facilitator the programme opens doors and facilitates networking, visibility and new contacts for the teams. Furthermore as a funder, MediaFutures provides the necessary funding to kick-off projects. One unique aspect is that MediaFutures funds projects with a social mission that tackle the issue of misinformation and disinformation, thereby providing much needed capital for projects that do not get funded through conventional support programmes. Major key activities of the programme include the selection and evaluation of applicants and participants to fund the most promising teams. Beyond that the impact assessment plays a critical role in optimising the programme and deriving further learnings from the programme. From the experiences made in MediaFutures, a longer support period to facilitate deeper ties and connections between the teams and provide further add on services and support to help the teams to grow their projects would be recommended. Last but not least several recommendations on how a programme like MediaFutures could run independently from EU Funding. The major focus was on replacing EU funding with other sources of financing. Such income could be derived from membership fees, revenue from training, sponsorship from corporates, funding from cultural institutions, or taking equity in from the team’s project. It should be noted that such changes would heavily alter the nature of the MediaFutures support programmes. In order to provide further and keener insights into the programme the Business and Operational Model was augmented with an analysis on some of the Business Models from the MediaFutures teams. Some of the major insights include that the vast majority of the candidates incorporated either a freemium or a monthly/annual subscription or donation model into their business idea. Most of the startups focused on customer segments such as artists groups, media-related corporations and CCIs (Creative and Cultural Industries) and businesses as well as regional governmental institutions. It could also be observed that numerous startups followed a gamified approach in order to improve media literacy and boost awareness for fake news in the scope of a rather user-centred strategy while some other candidates followed a more technical approach with the goal to improve the effectiveness of AI technologies that could help in preventing and debunking mis- and disinformation. Based on these results we generated a mapping of the exploitable assets and exploitation activities. The results showcase various commercial/cultural results, knowledge results, Networking Results, Accelerator/Residency Results. These results were exploited by over 10 stakeholders including artists, citizens, cultural institutions, the MediaFutures Consortium, European Ecosystems and Communities, Startups, users/customers, mentors, stakeholders working in between business & arts, similar local/national/EU wide projects and Initiatives and Policy Makers. The Training and Education, detailed in Chapter 5, had an integral role in the MediaFutures programme, as it provided
the participants with the necessary tools for the successful implementation of their project as well as for future success. The report concludes with the exploitation actions taken by individual partners to provide a full and comprehensive overview on all exploitation angles and avenues explored during the project.

1 Introduction

In terms of three open calls, a diverse group of participants, including startups, artists, and mixed teams of startups and artists, were chosen to participate in the MediaFutures programme. Within this support framework, they were empowered to develop their data driven products and services.

Throughout the MediaFutures a coordinated effort by the consortium was undertaken, to identify the unique and valuable results of the project and ensure all exploitation avenues are taken. The objective of this report is to make the ongoing enhancement of exploitation activities both by the MediaFutures consortium as well as individual partners visible and disseminate the achieved results and acquired knowledge to relevant DIHs, accelerators, residencies and projects of similar nature on local, regional, national and EU wide level.

Both on an overall project level (Chapters 3-5) as well as on a level of individual MediaFutures Consortium partners’ (Chapter 6), various exploitation actions were undertaken which will be presented in this deliverable as well. Chapter 2 will first provide a brief overview on the coordination of exploitation efforts in the project. Chapter 3 will provide an analysis of the Business, Operational and Sustainability model of MediaFutures as well as an analysis of business models applied by startups from both the SmA and StC track. The Business, Operational and Sustainability model has been created using the Business Model Canvas Framework to showcase the key aspects of operating a DIH like MediaFutures at a glance. The analysis of startups aggregates various findings to showcase the unique and innovative approaches that startups in the media sector are testing in order to tackle the challenge of misinformation and disinformation. Based on the categorisation defined in our Exploitation and Sustainability Strategy (see D6.1), Chapter 4 provides a mapping on all exploitable results and exploitation activities on a wider project and consortium level. A unique part of MediaFutures was the training and Education provided in terms of the support programmes which is highlighted in terms of Chapter 5. Chapter 6 concludes by detailing the individual exploitation actions taken by each partner.

2 Coordination of Exploitation Actions

As Work Package Lead for WP6 Exploitation and Sustainability, all activities related to exploitation and sustainability were coordinated and managed by LUH, with the support of the MediaFutures partners. Exploitation can only occur once tangible project results have been achieved that are exploitable. As in the nature of most projects, this is the case after the project has reached a few major milestones. In the case of MediaFutures most actions related to exploitation took place in the second half of the project. Various actions were taken to streamline and coordinate the joint efforts of the consortium, which are outlined below:

Workshops and Group Discussions: First coordination efforts were undertaken in the form of a business and innovation workshop during our first online plenary in March 2021. The outcomes of this workshop were essential to shape our Exploitation and Sustainability Strategy as well as our classification of expected results. Further details are outlined in D6.1 Exploitation and Sustainability
Strategy. During our second online plenary in March 2022 we jointly discussed various exploitation avenues. Due to the thematic overlap with multiple WP5 tasks we also coordinated the activities and actions to form and activate the ambassadors’ network as well as the advisory board in alignment with DEN. During our third plenary which took place in June 2022 in London, we jointly discussed the exploitation actions towards the end of the programme including an upcoming workshop, business operational model and analysis and survey. During the fourth and final plenary which took place in Rome in April 2023 we conducted a joint workshop to create a common framework and understanding for our MediaFutures operational model serving both as a tool for internal reflection to pinpoint various learnings as well as best practices of our project.

Regular Telcos: At the beginning of the project we discussed WP6 items as well as items from other work packages under a joint project management telco, which was regularly organised on a weekly, bi-weekly or monthly basis, depending on the project phase, in terms of WP7. During the second half of the project, as the focus on exploitation and sustainability activities increased, we organised bi-weekly WP6 telcos.

Survey: In order to capture both individual and joint exploitation actions, we sent out a survey to partners in order to gather their actions taken both during and beyond the project. The findings have been collected and aggregated by LUH in Chapter 6 Exploitation Plans per Partner.

Business Models: Furthermore, data from 17 startups from our MediaFutures SfC and SmA Tracks has been collected which provides various insights into the business ideas of the candidates.

3 Analysis of Business, Operational & Sustainability Models

Both on a consortium and project level as well as on an individual partner level, various exploitation actions were taken. By setting up, operating and enhancing the open calls, evaluation processes, innovation fund as well as the service portfolio and infrastructure for support programmes, there are multiple exploitable assets within MediaFutures. Likewise there have been multiple exploitation actions both on a wider consortium level, which includes the exploitation of our results by different types of stakeholders, as well as on an individual partner level. In terms of a dedicated Business and Innovation workshop that took place during our fourth plenary in Rome (April 2023) we created a Business and Operational Model of MediaFutures to show exploitable assets as well as key elements to operate a DIH like MediaFutures. Furthermore this effort was undertaken in order to reflect on the three years of running MediaFutures and produce some insights and learnings on the inner workings of our programme. This chapter will provide details on the workshop, the Business and Operational Model as well as on how we arrived at this model.

Additionally this chapter will focus on the business ideas of various media startups that participated in terms of the SfC and SmA track to provide deeper insights on the unique approaches applied in a DIH like MediaFutures.

3.1 MediaFutures Business and Innovation Workshop

Part of the objectives of WP6 was to establish a Business and Operational Model of MediaFutures. This objective was achieved through a Business and Innovation Workshop conducted with the
MediaFutures consortium in Rome. In this chapter we will provide an overview of the workshop and its structure to work out the Business and Operational Model for MediaFutures as well as the final model created in terms of this workshop.

### 3.1.1 Workshop Structure and Process

In this chapter we explain the work process of our workshop to arrive at a Business & Operational Model for MediaFutures. This chapter will furthermore highlight the exploitable activities, assets & results of the programme.

During the MediaFutures Business and Innovation Workshop in scope of the fourth MediaFutures Plenary that took place in Rome, Italy, the MediaFutures partners developed a project specific Business Model Canvas (BMC) consisting of nine elements, namely 1) Key Partners; 2) Key Activities; 3) Key Resources; 4) Value Propositions; 5) Customer Relationships; 6) Channels; 7) Customer Segments; 8) Cost Structure; and 9) Revenue Streams.

The overall structure and process was developed by LUH with some support and alignment with KCL and was moderated and executed by LUH. The workshop methodology was a hybrid adaptation of focus groups and different creative techniques, to shape a simple, effective, and flexible format for hosting group dialogue. The workshop was designed to create a creative process, enabling collaborative dialogue and sharing different perspectives in order to shape and form a Business Model Canvas. The Business Model Canvas is a tool for strategic management to easily visualise and show at a glance the key elements and aspects for operation and innovation of any type of organisation, initiative or project. The BMC is an effective tool for strategic alignment and helps to easily communicate operational and innovation related aspects to audiences from various different disciplines. As a tool we Miro to enable possible online participation if necessary and requested. There were a total of 12 participants which we split into three groups. The group name and constellation can be seen below:

**Group 1 - Barcelona:**
- Merlene Vrielmann (NMA)
- Elena Simperl (KCL)
- Tara Lee (ODI)
- Thomas Zimmer (Zabala)

**Group 2 - Paris**
- Julià Vicens (EURECAT)
- Elisabetta Panico (LUISS)
- Louise Enjalbert (IRCAM)
- Noémie Krack (KUL)

**Group 3 - Rome**
- Johanna Walker (KCL)
- Antonella Passani (DEN)
- Federica Urzo (LUISS)
- Darren Temple (ODI)

The constellation was chosen to provide an optimal mix of different organisations. Each group member was assigned a role, namely moderator to ensure everyone gets a fair chance to speak,
time keeper to alert the group if discussions need to speed up due to time constraints, documentation
to document results and important points of discussion and presenter to present results later on.

After an introduction to the overall aims, structure and purpose of the workshop, the Miro board tool
as well as an introduction to the BMC, the workshop started. The first 20 minutes were used to assign
roles within groups and to start discussing the different BMC elements. Using the miro board the
three groups discussed different, partially overlapping, elements from the BMC. The groups
discussed the following:

Group Paris → Focus on operations
- Key Activities
- Key Partners
- Key Resources
- Cost Structure

Group Barcelona → Focus on business, exploitation & sustainability
- Value Proposition
- Key Activities
- Revenue Streams

Group Rome → Focus on Communication
- Value Proposition
- Customer Segment
- Customer Relationship
- Channels

The elements per group were assigned to cover different strategic topics such as operations,
business and communication. Some elements of the BMC such as “Key Activities” or “Value
Proposition” are in multiple groups as there is a thematic overlap to the overall focus of the group.

After a discussion on the different BMC elements assigned to the groups, each group presented their
results within 10 minutes respectively to the other groups, so that everyone could form a joint
understanding of the various BMC elements.

![Figure 1: Notes of group Barcelona on their BMC elements](image-url)
After this joint presentation, each group was assigned to evaluate the results and notes presented of a different group. Group Barcelona evaluated Group Rome, Group Rome evaluated Group Paris and Group Paris evaluated Group Barcelona. For the evaluation each individual participant was given 6 minutes to think for themselves, which ideas presented they like and which ideas they object with or have further questions for before implementing it into the final BMC. They were asked to evaluate the notes taken with “upvotes” or “downvotes”, little green arrows pointing up and red arrows pointing down to be dragged and dropped on specific notes and ideas of the group to be evaluated (see Figure 3 and Figure 4 below).
Individually Rate Results (6 min)

- Upvote or downvote certain ideas (drag and drop)
- Upvote: Agreement that this idea works
- Downvote: There are some objections or open questions

This evaluation was done individually to give every participant the chance to make up their own mind first about certain ideas that have been presented by another group previously.

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**Figure 3: Instructions given to evaluate ideas and notes of another group**

The joint discussion was then picked up again. In a moderated discussion the elements that received particularly many upvotes or downvotes were discussed. In some cases of particular interest some notes and ideas that received neither upvotes nor downvotes were discussed as well. This discussion was done to get a grasp and better understanding on open questions, ideas that require

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**Figure 4: BMC element from Group Paris which got “upvotes” and “downvotes”**
further improvements or better explanations as well as which ideas and content should definitely be implemented in the final BMC.

### 3.1.2 Workshop Results

After detailing the structure and process of the workshop, this subchapter will highlight the results.

Figure 5 below visualises the MediaFutures BMC and showcases key aspects of the operation and innovation activities of the MediaFutures programme at a glance.
### Key Partners
- European Commission
- Experts within and outside of the Consortium (for evaluation of startups & artists and for networking events)
- Trainers, researchers, professors, innovators, entrepreneurs & journalists
- Network: Alumni network, ambassador network, advisory board
- Other European projects, initiatives, organisations in the field of data driven entrepreneurship & art and the CCI sector
- Local Cultural and Business Experiences

### Key Activities
- Selection: Open Calls & Evaluation (Quality Management of teams)
- Education: Training, Mentoring, Advisory & Guidance
- Facilitator: Internal and External networking opportunities and matchmaking, community building
- Funding: Operation of Innovation Fund Impact Assessment
- Reporting, alignment and guidance from the European Commission

### Value Propositions
- Funding of Startups and Artists tackling misinformation & disinformation in media
- MediaFutures Network and community (incl. peer learning)
- Networking opportunities to find partners such as investors or cultural institutions for further collaboration
- Training, mentorship & advisory
- Network of diverse consortium
- Publicity: Putting spotlight on startups and artists
- Support programme tailored to tackle misinformation and disinformation
- Sandbox for experimentation

### Customer Relationships
- Relationship with startups and artists: Educator, Facilitator, Funder
- Collaboration: With media companies, organisations and cultural institutions
- Collaboration: With other EU projects and initiatives
- Academic cooperation: with startups and artists and in between partners

### Customer Segments
- Current programme participants
- Programme alumni
- Other interested parties and enthusiasts
- End users, i.e. citizens
- Governments (as the top of citizen hierarchy)
- Businesses
- Media (content development, product and services)
- Other EU projects
- Other accelerators
- Academics

### Key Resources
- Funding by European Union
- Experienced experts from the consortium
- Tools and infrastructure to operate Medifutures (from Open Call to Domoday)
- MediaFutures Toolkit
- Data from different teams
- Data papers
- MediaFutures Toolkit & Data Catalogue for Experiment Support

### Channels
- Online: LinkedIn, Twitter, Instagram, Slack, Dealroom, Zoom, email
- Onsite events good for peer learning, networking, immersion into local ecosystems

### Cost Structure
- Salaries of the MediaFutures consortium
- Networking events and exhibitions
- Grants for the teams
- Travels for the Teams and for the consortium

### Revenue Streams
- EU Funding

Other ideas without EU funding:
- Access to network via membership fees
- Revenue from training
- Sponsorship from big corporates that want to gain access to startups and technology
- Funding from cultural institutions that want to gain access to artists and art works
- Sponsorship packages for visibility
- Percentage of equity for participation in MediaFutures

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**Figure 5: The Business Model Canvas of MediaFutures**
As previously mentioned, the different elements of the BMC were discussed in the following groups:

- Operations
- Business, exploitation & sustainability
- Communication

The following subchapters will showcase the outcomes for these groups.

### 3.1.2.1 Operations

In terms of Group Paris, the operational aspects of running MediaFutures was in focus. We discussed the key activities, key partners, key resources and the associated cost structure.

**Key Activities:** Some of the key activities identified refer to our **selection** processes such as the Open Calls and evaluation processes, which have been supported by external evaluators. Shaping **communication channels** and materials that guide applicants through, sometimes complex, application procedures with as much ease as possible is important to ensure a high number of fully finalised applications of good quality. Likewise ensuring a solid **review process** and that applications are timely reviewed and discussed in terms of our jury panels is equally important to be able to scout the best suited proposals for the support programme. Communication and alignment with the European Commission (EC) in order to ensure proper reporting and receiving necessary guidance on the project is important as well. The conversation went on that through many of its different key activities MediaFutures takes on several roles in supporting startups and artists. MediaFutures acts as an **educator** by providing training, mentorship, advisory and guidance. MediaFutures also fulfils the role of a **facilitator** by providing contacts to participants and presenting the teams with various opportunities to network amongst other teams, the consortium and relevant stakeholders of the business and cultural ecosystem. This also includes the proactive building of networks and communities (e.g. alumni network, advisory board, etc.). Last but not least through the operation of its Innovation Fund, MediaFutures also acts as a **funder**. The regular **assessment of impact** was also mentioned as a vital activity to enhance and optimise the project. Beyond this it was identified that the majority of activities (e.g. trainings, education, mentoring, advisory, independent work on project) was done online, while the rest was facilitated onsite (e.g. physical meetings and networking events), which is a pragmatic and practical balance for a DIH operating a programme targeting teams from various countries both in and outside of the EU. An additional learning that was drawn in the discussion is that some of the activities' effects such as the networking or the support in developing their projects could unfold better if the support programmes would last longer. This is because some of the teams have just started to have the first viable version or prototype of their product, service or artwork and the ties between teams have just been established. Further peer learning sessions would therefore benefit the teams. Therefore supporting fewer teams but for a longer time (e.g. 9 months) could enhance the ultimate outcome per team. Also not having strict recruitment numbers per track (SfC, SmA, AfM) for each cohort but rather figuring out what amount of funding should be allocated to what track based on the quality of proposals received would make more sense.

**Key Partners:** In this context several key partners were identified. In terms of the open calls and evaluation of teams it was highly important to collaborate with experts both within and outside of the consortium with relevant expertise in business, art, entrepreneurship and computer science. In terms of the educator role the collaboration with trainers, researchers, professors, innovators, entrepreneurs and journalists both from within and outside the consortium was essential. In terms of
facilitation the contact to curators, cultural institutions, museums and partners for events are noteworthy examples. Beyond this various networks such as the alumni network, ambassador network and advisory board are great partners to provide networking opportunities, grassroots support for MediaFutures as well as strategic direction. In this context the collaboration with other European and local projects, initiatives and organisations from the fields of data driven entrepreneurship & art as well as the CCI sector have proven very useful to enable matchmaking and networking opportunities for the MediaFutures participants and alumni teams. Additionally the EC, as a key partner, provides the necessary oversight and guidance to ensure a high level of impact for the project.

**Key Resources:** There are several important resources, including the funding provided by the European Union, through which both the activities of the consortium as well as the funding for the teams is financed and made possible. Others include the experienced experts of the consortium or the tools and infrastructure to operate MediaFutures from open call to final demo day. Beyond that the discussion evolved to also include bespoke resources developed by the MediaFutures consortium. This includes the MediaFutures toolkit, as the go to resource that collects all the relevant project insights to help startups, artists and everyone working in between tech and art to enhance their expertise in art/AI interactions and its application to counter misinformation and disinformation. Other key resources include the data generated by different teams, as well as research papers created to gather some of the insights of our programme.

**Cost Structure**

The cost structure of the H2020 MediaFutures project is largely defined by salaries of the project partners, exhibitions that were organised by MediaFutures, the grants for the funded startup and artist teams, and travels both for the accelerated teams as well as the Consortium of our project.

### 3.1.2.2 Business, Exploitation & Sustainability

The focus of group Barcelona was the business, exploitation and sustainability angles of the project. In this context the value proposition, key activities and revenue streams have been discussed.

**Value Proposition:** One of the biggest value propositions for startups and artists is the accessibility of funding. MediaFutures is highly focused, not only on the media sector but on teams with a social mission to tackle the problem of misinformation and disinformation. Obtaining funding and investment in the media sector in general is often hard, thus for teams with a specific focus on misinformation and disinformation it is often even harder. The funding provided by MediaFutures gave participants a chance to develop products, services and artworks with a social vision that might have not received funding otherwise. In this context it was also discussed that providing a network and community with contacts and a programme with several networking opportunities, enabled the teams to find partners such as investors and cultural institutions to drive forward their ideas beyond the programme duration. Additionally the training, mentoring and advice provided was vital to the future success of the teams. This helped them set up their projects for the future and gain expertise in topics such as data ethics, business planning, pitching skills, startup-artist collaboration, IPR as well as other relevant legal as well as regulatory issues. In this sense the diverse network of the consortium was described as an asset as well. The peer learning with other teams from the same cohort and from the alumni network, proved to be very useful as well in obtaining relevant advice to challenges and gaining new interesting contacts. Furthermore MediaFutures helped its
participants in gaining visibility and recognition by putting the spotlight on the teams. This was done through the various online channels such as the website and social media but also through self organised events such as demo days or enabling participation in events like the ODI Summit, 4yf, South Summit or OMR.

**Key Activities**: The Key Activities were already discussed in terms of Group Paris (see chapter 3.1.2.1), thus recurring elements will not be repeated. Beyond what was discussed in Group Paris, In addition to what has been discussed previously, it came up that the selection and evaluation processes also serve as a quality management activity, ensuring that the best teams proceed to and within the programme. The conversation then went beyond what MediaFutures is now and what key activities could look like without funding provided by the EU. Shaping the access to mentors, our network platform, matchmaking activities and service infrastructure into a paid service was one suggestion to shape several key activities that could drive revenue independent from EU funding. The ideas were discussed under key activities, as it involved reshaping existing activities into new types of paid services but the underlying idea behind it was to look for alternative ways of funding a programme like MediaFutures, which is why this will be further explained under “Revenue Streams” below.

**Revenue Streams**: MediaFutures technically does not have a regular stream of revenue but rather lives from the funding provided by the EU. In order to elevate the discussion the consortium therefore took efforts to think of alternative ways for funding and gaining revenue streams for programmes like MediaFutures. Ideas in that direction include:

- Access to MediaFutures network via membership fees (for corporates or startups/artists that did not participate in the programme but want to benefit from the network)
- Gaining revenue from the training
- Sponsorship from big corporates who want to support, invest in and gain access to startups and new technologies
- Funding from cultural institutions who want to gain access to art and new aspiring artists
- Sponsorship packages to provide visibility for corporates, cultural institutions as well as startups or artists
- Percentage of equity for the outputs emerging from the participation in MediaFutures

**3.1.2.3 Communication**

The focus of Group Rome was on Communication. In this regard the group discussed value proposition, customer segments, customer relationship and channels.

**Value Proposition**: The value proposition has already been discussed in terms of the Group Barcelona (see chapter 3.1.2.2), thus recurring elements will not be repeated. Beyond what was discussed in Group Barcelona, several further items were discussed. As previously mentioned it is challenging to attract funding and support for media projects specifically tailored to tackle misinformation and disinformation. However, occupying this niche, MediaFutures provides unique value for media startups and artists that aim to do exactly that, by providing them with a tailored programme and support to find new innovative ways to come up with solutions and artworks against misinformation and disinformation. Furthermore MediaFutures provides them with space for experimentation acting as a sandbox for new and unique solutions to this problem.
Deliverable 6.2 - Exploitation Implementation

Customer Segments: As “customers” several groups were identified. As MediaFutures is an EU funded project, it does not gain any direct revenue from “customers”. Therefore “stakeholder segments”, might be a more fitting description for this element of discussion. In terms of the discussion results, first and foremost MediaFutures startups and artists were considered, as they are the main target group for support. Beyond that the programme aimed to further support, as much as possible, alumni by presenting them with further opportunities to present their work, network and get further access to our communities and training. In a wider sense other stakeholders were considered as well including enthusiasts that are interested in our training (access e.g. via ambassador network) or the solutions and artworks offered by the participants. Citizens are some of the end users of the products and artworks developed by the participant and were also considered as relevant stakeholders. Governments, having a mandate from the citizens to serve their population, are therefore also considered as a relevant group of stakeholders that should have an interest in mitigating misinformation and disinformation. Actors and stakeholders in the media value chain were considered as they have reasonable interest in new innovations reshaping the media landscape. Furthermore other EU projects, accelerators and actors from academia were considered as they can generate synergies and new collaboration amongst each other and discover new talent such as the startups and artists participating in MediaFutures.

Customer Relationships: In terms of the relationship to the stakeholders named above some of the previously mentioned roles were mentioned. For startups and artists we have the role of educator, facilitator and funder, providing them with related services. Likewise for alumni we provide extended networking opportunities. With various companies, organisations and cultural institutions we had a relationship as collaboration partners to invite them as evaluators or to join our advisory board. Furthermore such connections have been used to invite each other to relevant networking events as speaker and participant. Likewise other EU projects, accelerators, residency programmes and initiatives have a relationship as collaboration partners with us in order to generate synergies, further collaboration and gain access to each other's networks. Ongoing collaboration with some of the teams as well as in between partners in terms of research is taking place as well, creating an additional relationship for academia and research.

Channels: With regards to channels, most channels and reach was established online via LinkedIn, Twitter, and Instagram for the purposes of informing potential applicants about our open calls, informing stakeholders on events, outcomes and learnings and shaping an online following to put the spotlight on our MediaFutures teams. Other online channels include dealroom events, through which we facilitated our matchmaking between startups and artists and informed potential applicants on our open calls. Slack is another tool that will allow the MediaFutures consortium to stay in touch with the startups and artists that participated in the programme. In cohorts 1 and 2 there was a desire for more onsite events, which we facilitated after the COVID restrictions had been lifted in cohort 3. Onsite events are an important channel to facilitate peer learning, networking and enable participants to immerse themselves in local business and cultural ecosystems.

3.1.2.4 Conclusions on Business and Innovation Workshop
The Business and Innovation Workshop was a helpful session to reflect and capture the essence of the MediaFutures programme. Some of the major findings are presented here below

MediaFutures value lies in its expertise, how this is bundled into activities and translated into roles that MediaFutures takes on and carries out. Through its training, mentorship, advisory and guidance, MediaFutures takes on the role of an educator and provides participants with relevant guidance and
expertise for the successful implementation of their projects. Through access to various contacts, exclusive networking events and opportunities MediaFutures also acts as a facilitator. A third role that MediaFutures takes on, is the role of the funder providing teams with a highly important social mission, in tackling misinformation and disinformation with funding, that otherwise might have been hard to access for these teams.

Some of the key activities to consider are the selection as well as the impact assessment. In order to achieve high impact it is important to establish careful selection procedures, to select the best teams to proceed to MediaFutures and within the programme. It is to be highlighted that in MediaFutures, the meaning of impact goes beyond the understanding of a classical commercial impact. For instance, in our support programme we strongly fostered the social impact in terms of knowledge acquisition by the team or positive impact on citizens by engaging underrepresented groups. The impact assessment overall provides great impetus to learn, iterate and enhance the programme with each cohort and draw on lessons learned.

A major learning in terms of the discussion is that the participants would be able to benefit even further and provide more impactful results if the duration of the programme is slightly increased (e.g. 9-12 months). Though this would require to fund less teams and provide extended funding for the selected teams, it would enable the teams to bring their work to a more mature stage and to forge deeper ties with other teams of the programme as well as partners and other contacts made in terms of the programme. In this sense as opposed to having strict recruitment numbers per track (SfC, SmA, AfM) it would make more sense to evaluate the quality of each open call and assess whether more or less funding should be allocated to certain tracks based on quality. Furthermore the Online-Onsite balance of the programme in the third cohort was optimal to facilitate training and support for teams that are spread out between multiple European countries and beyond. The cohorts 1 and 2 had no or only limited access to onsite events due to covid restrictions.

Furthermore ideas on how to generate revenue without EU funding for similar programmes and initiatives have been developed, including: (1) Access to MediaFutures network via membership fees (for corporates or startups/artists that did not participate in the programme but want to benefit from the network; (2) Gaining revenue from the training; (3) Sponsorship from big corporates who want to support, invest in and gain access to startups and new technologies; (4) Funding from cultural institutions who want to gain access to art and new aspiring artists; (5) Sponsorship packages to provide visibility for corporates, cultural institutions as well as startups or artists; (6) Percentage of equity for the outputs emerging from participation in MediaFutures.

### 3.2 Business Model Analysis of MediaFutures’ Startups

Several MediaFutures startups from all three cohorts have been asked to provide their business models and the data of 17 candidates could be used.

In total, 51 startups both from the SfC and SmA tracks have been contacted, of which 17 have replied and have given consent to use their data in an semi-anonymised way. The target group of the

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1 We notified the teams that neither their team name nor the names of the participants would be displayed in any of the publicly available documents
Business Model Analysis were exclusively startups which is why candidates from the SfC and SmA tracks were contacted because in both tracks, startups have participated. Moreover, these startups participated in the business planning session during the START phase which made them suitable candidates for the Business Model Analysis. Thus, the artists from the AfM track as well as the SmA track were left out completely. The candidates have been contacted via email and have been asked whether the outcomes of the business planning session from the START phase of the MediaFutures programme could be used.

The data provided by the candidates are derived from the individual business ideas and business models of the startups. The data has been collected during the START phase which allowed startups to constantly iterate their approaches within the respective projects. Based on the response of the startups, five different categories have been developed, namely “Problems and Solutions”, “Value Proposition”, “Customer Segments”, “Business Model” as well as “Revenue Streams”. The latter category has been selected due to the fact that the business models of many candidates included a cash flow system or a subscription model that allow to yield revenues.

Moreover, it is important to note that not all startups provided content to all categories since the candidates strived to focus on specific topics and elements. In order to secure the data privacy of possible confidential data of the startups, the MediaFutures Consortium agreed with each of the 17 startups to keep the startups semi-anonymous and to only share the aggregated data, since this deliverable is of public nature and will be displayed on the MediaFutures website. In the following, all five categories will be presented while maintaining semi-anonymity of the startups, as per the consent agreed with each of the candidates that provided us with input.

### 3.2.1 Problems and Solutions

Originally, "Problems" and "Solutions" have been two separate categories. However, as these two categories are directly related to each other and go hand in hand, they were merged into one category.

For this category, data from 8 out of 17 candidates has been acquired.

One of the candidates addressed the complex challenge of combating the online misinformation and disinformation – which are often regarded as costly in a political, social and economic matter – by creating an educational experience in the form of a board game that utilised augmented reality in order to challenge the players of the game to critically check the information they acquire online.

Another candidate underlined the frequency and intensity of disinformation campaigns, especially in regards to topics like gender, migration or climate change: since disinformation spreads out fast, fact checkers need to be faster and act in a more impactful manner. Thus, a deeper understanding of disinformation in the public debate is needed. As a solution for this challenge, the candidate proposed a fact checker tagging service. The automated tagging of disinformation ensured the improvement of analyses in social conversations, a faster debunking as well as preemptive prebunking of disinformation.

Moreover, yet another candidate dealt with the problem of existing, unfounded stereotypes and misinformation that stigmatise certain groups, more specifically, minorities living in a multicultural environment which increases inequality and reduces social cohesion. In order to find a solution for
this issue, the startup suggested to make the general public aware of the different discriminations that migrant groups have to endure by creating the necessary body of knowledge in order to tackle these stereotypes and misinformation. Furthermore, a call for actions led by local administrations that improved social cohesion has been proposed by the candidate.

Another startup addressed the problem, that the awareness on social topics such as climate change is threatened by poor information, misinformation and the lack of access to reliable information due to language, social and cultural barriers. In order to address this challenge, the candidate suggested the use of immersive, interactive data-based installations in public spaces that can provide reliable information through the medium of art and engage citizens, regardless of their native language or culture.

A further candidate mentioned the issue that the representation of audio is exclusively visual in an audiovisual world, limiting the opportunities for engagement and reach and that the data collection for music and audio machine learning requires innovative methods. To solve this problem, the respective startup created a freemium, generative platform where users are able to transform fact-checked public data sets into unique generated pieces of audiovisual art. Users are enabled to generate royalty-free music, to engage with public data sets and passively perform data annotation. Last but not least, potential revenue streams from user freemium model and B2B data products for Music AI pipelines.

Another startup addressed the challenge, that art creation using AI requires specialised technical skills and that extensive exploration is costly. As a solution, the candidate proposed a no-code tool for artists and creatives to ease exploration using natural language to generate visual art.

According to another candidate, Twitter as one of the mainstream media outlets for citizens in general, brand marketing, journalism and public figures, attracts non-human accounts that aim to spread inauthentic and/or malicious content, shift trends and manipulate other users. In order to address this problem, the startup suggested a solution that allowed the detection of bots and offered advanced content analysis to reveal inauthentic behaviour, thus empowering users to expose and isolate non-human activity in their Twitter networks.

Last but not least, yet another startup mentioned the issue that big brands, which do have a corporate concept for Environmental Social Governance (ESG) often experience reputational challenges after being involved in dubious situations (if f.e. They have been accused of practising greenwashing). The startup found a way to face this challenge by proposing an educational approach to explain existing methods of mis- and disinformation as well as a gamified approach for visitors of the platform to guess false and true articles. This solution helps to emphasise to the visitors how emotionally they get triggered by fake news.

While we do see all teams focusing on the overall problem of misinformation and disinformation, most teams, with the exception of one, tackle the issue from a specific angle such as misinformation targeting minority groups, spread of misinformation by non-human actors on Twitter or deceptive marketing from big corporations.

The solutions proposed are even more diverse than the problems identified. Two teams propose education and gamification approaches to tackle their problem. Other teams suggest increasing the body of knowledge on certain subjects, engaging public audiences with reliable information via public
art displays, providing more engaging ways to deal with fact checked data or revealing inauthentic behaviour on social media with analytical tools.

The solutions proposed aim to provide a number of societal benefits such as a better informed public, increased social cohesion, increased exposure to fact checked and reliable information, increased speed of debunking misinformation and less costly generation of art. To reach these solutions the teams draw on different technologies and methods including AI, Generative AI, automated tagging methods, analytical tools and immersive data driven art installations.

3.2.2 Value Proposition

For this category, data from 5 out of 17 candidates has been acquired.

One of the candidates defined its idea as an immersive learning experience that united the analog with the digital in the form of a board game. This way, it nurtured critical thinking and problem solving whilst creating a memorable social experience to the user. The end result of the game was to help the players to refine their skills to question unrefined information and to further develop their media literacy.

The value proposition principles of yet another were based on doubts collection, periodization of propaganda, the definition of a set of rules, steps of common assumptions as well as a guaranteed control of the process.

Furthermore, it has also been proposed to find a fun way to discover the user's environment and its climate futures in a multi-sensorial way.

Yet another candidate introduced an AaaS (agents as a service) platform for 3rd party developers for productizing data AI tasks.

Last but not least, the brand of one of the candidates contributed to the education of people about the harmfulness of mis- and disinformation in a gamified and emotionally connecting way. It was possible to get higher ESG, specifically for social projects that were dedicated to fight with disinformation that led to wars or other disasters.

The reason why only few candidates addressed this concrete type of category is because in many cases, the value proposition was directly incorporated into the corresponding business models which are presented in chapter 3.2.4 below.

It could be observed that while many startups incorporated a more experience-oriented, entertaining, and gamified way into their business models in order to not only improve the media literacy of the users but also raise their awareness about the harmfulness of mis- and disinformation campaigns and stimulate their ability to critically think and double check sources, some of the candidates rather followed a more technical approach by providing platforms to optimise operational tasks such as platforms that would support related parties to produce data AI tasks. This means that the candidates that provided data to this categorization either focused on the human itself (i.e. the user) or the technology (i.e. AI tools and platforms) or incorporated as their core value into their business models.
3.2.3 Customer Segments

For this category, data from 11 out of 17 candidates has been acquired.

The vast majority of the startups focused on artist groups such as “art lovers” also defined as creative industry early adopters, artists and creators without specialised skills in AI / ML / AR / 3D and motion graphics as well as stakeholders from the media sector such as media and publishing groups, ads companies, media and TV holdings, media professionals and agencies, social media users (such as Twitter), the infotainment sector, the data analysis sphere, among others.

Some startups addressed commercial groups such as companies that operate according to the principles of sustainability and circular economy, seeking greater visibility and ease of contact with consumers, companies that are interested in orienting their business towards sustainability and circular economy, eCommerce fashion brands, oil and pharma companies, and industrial factories.

Many startups proposed a B2B or B2C system for their business idea. For example, one startup proposed a B2B system within the cultural sector with focus on libraries, art book museums, publishers, private and public archives as well as heritage institutions. There has also been the case that the B2B and B2C systems have been combined.

It has also been focused on NGOs, Non-profit organisations, cities and regional governments as well as the general public that lives a sportive and active lifestyle and is strongly environmentally oriented.

To summarise this subchapter, the candidates addressed very broad and heterogeneous customer segments: while many startups had a clear focus on companies, organisations with an economic interest and even whole industries, some startups rather focused on instances with little to no economic interest such as governmental or non-governmental institutions as well as non-profit organisations. Some candidates also addressed concrete customer segments that are working in creative sectors related to arts.

3.2.4 Business Model

For this category, data from 13 out of 17 candidates has been acquired.

There is a tendency that those startups that addressed business corporations and enterprises leaned to have a focus on revenue-based business models while those startups that had more artistic customer groups rather developed a business model that offered other benefits such as building a data architecture or creating a data awareness touchpoint.

Many respondents explained that their business model did not intend to gain revenue by e.g. selling data but rather implementing and maintaining a solid data architecture or offering training or specific content on their platforms for sale. In some cases, a data awareness

Free subscription was offered to the generic audience while a paid model was offered to professional people that work in the media sphere or other industries that could be affected by misinformation and/or disinformation issues.
Most notably, there was a case where an open source model with a SaaS-hosted service was offered on a yearly or monthly basis as a business model. Also, in another business model, a data awareness touchpoint with focus on ESGs has been established.

It could be analysed that the vast majority of the candidates either incorporated a paid-subscription model or a freemium-model directly into their business ideas. The type of the business model also highly depended on the customer segments that were addressed by the startups.

3.2.5 Revenue Streams

For this category, data from 5 out of 17 candidates has been acquired.

The reason why few candidates directly addressed this type of category is because in some cases the revenue streams have been briefly mentioned as part of the business models (see chapter 3.2.4) and have not been further elaborated on in more detail.

Those candidates that have addressed “Revenue Streams” explained that the way their ideas could generate revenue streams was by offering freemium models that would allow a free subscription, but in order to obtain additional, advanced features the users would have to upgrade their membership to a paid subscription. Those that had a gamified approach offered monthly and/or yearly in-game content. Besides the subscription models, revenues were generated from local and regional governments or artists who granted sponsorships. There was also the case that revenues were acquired with the help of monthly donations.

All in all, it can be concluded that those few candidates that shared their info on revenue streams either offered some sort of subscription model or incorporated cash flow as a crucial part of their business models.

4 Mapping of Exploitation Action and Results

There are two basic levels on which exploitation actions occurred MediaFutures: 1) On consortium or project level and 2) on the individual partner level. This chapter will focus on the exploitation actions and results on consortium and project level.

Within our work of D6.1 Exploitation & Sustainability Strategy, we identified four major categories of results we expect. These categories include Commercial & Cultural Results, Knowledge Results, Networking Results as well as Accelerator/ Residency results.
Based on our exploitation strategy we have explored all possible exploitation avenues. Within this chapter we will highlight the exploitation activities that took place within MediaFutures. More particularly, based on our workshop of the MediaFutures Business and Operational Model (see chapter 2) as well as our survey of partners on their exploitation plans (see chapter 6), we have created a mapping of all exploitable results, providing a description on how these results have been exploited and by whom.

The upcoming subchapters 4.1 to 4.4 will showcase the exploitable results of the MediaFutures project overall as well as the exploitation actions by various stakeholders of the project. In order to see if and to what extent these results will be sustained, please refer to Chapter 3 of D6.6 Sustainability Implementation Roadmap.

### 4.1 Commercial & Cultural Results

Commercial & Cultural Results include products, services and artworks developed within the Accelerator Programme, Residency Programme and Support Programme. Through new types of product and service offerings as well as the creation of art dedicated to tackle the challenge of misinformation and disinformation there have been multiple stakeholders that were able to exploit the products, services and artworks in various ways. In total we identified 6 stakeholders including artists, citizens, and cultural institutions, the MediaFutures Consortium, European Ecosystems and Communities as well as Users/Customers that were able to exploit the results of the MediaFutures project. Table 1 provides a brief description of the results and exploitation.
Table 1: Overview of Exploitable Commercial & Cultural Results

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<tr>
<th>No</th>
<th>Result</th>
<th>Description</th>
<th>Exploitation by</th>
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| 1  | Artworks                   | There are multiple artworks centering on topics of misinformation and disinformation. Some are more focused on different related social and societal topics like building bridges, violence, health, media literacy, journalism, fake news, deep fakes, generative AI, etc. Physical art installations, XR/VR experiences | **Artists:** Artists exhibit their work and get compensated by cultural institutions, galleries and exhibition venues.  
**Citizens:** Citizens engage with the artwork to inform themselves on various topics.  
**Cultural Institutions:** Cultural institutions such as art galleries, museums, etc. exhibit the artworks to gain wider popularity.  
**MediaFutures Consortium:** Collaborates with various teams for research topics on misinformation and disinformation based on the artworks.  
**European Ecosystems and Communities:** Creation of relevant artwork augmenting the EC’s European approach on tackling misinformation and disinformation and raising public awareness around this subject. |
| 2  | Products & Services        | Products and services related to helping people gain awareness about the subject of misinformation & disinformation, learning more about techniques to identify and counteract misinformation, jointly discuss and exchange on topics that are particularly subjected to misinformation as well as to effect a change in people’s habits and media consumption.  
This also includes products that help journalists to more easily discover misinformation and disinformation or help them make data more easily understandable for themselves or their audience. Some products make data more accessible and compelling while others focus on revealing hidden and complex data patterns. | **Startups:** Startups build their businesses around the products and services they sell.  
**Users/Customers:** The products and services provide different types of users/customers such as companies, public institutions or citizens with new tools, skills and or expertise to tackle the challenge of misinformation & disinformation in different ways.  
**MediaFutures Consortium:** Collaborates with various teams for research topics on misinformation and disinformation based on the products/services.  
**European Ecosystems and Communities:** Creation of relevant products, services and business models augmenting the EC’s European approach on tackling misinformation and disinformation and raising public awareness around this subject. |
Such products and services take different shapes and forms such as Apps, Browser plug-ins, Web platforms, etc.

raising public awareness around this subject.

4.2 Knowledge Results

Knowledge results refers to any type of results related to the creation and dissemination of knowledge helping stakeholders of the media and data ecosystem to enhance their work. Through various formats of training, education, advisory and mentoring, we have supported startups and artists substantially to inform their work, provide access to tools and guide them to enable them to create more meaningful outcomes. Particularly our efforts on training and education were quite substantial, which is why we dedicated a separate chapter to provide further details (see chapter 5). Overall in terms of knowledge results we identified eight exploitable results and 7 stakeholders that exploited these results including Startups & Artists, the MediaFutures Consortium, Mentors, externals working in between business & art, similar projects & initiatives, Policy Makers, European Ecosystems & Communities. Table 2 provides an overview of results and stakeholders as well as a brief description.

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<th>No</th>
<th>Result</th>
<th>Description</th>
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<tbody>
<tr>
<td>1</td>
<td>Training &amp; Education</td>
<td>There were a number of mandatory and optional training sessions aimed to strengthen basic skills needed for startups, artists as well as collaborative startup-artist teams. The mandatory training focused on core topics vital to the success of the teams of the different tracks such as data ethics, business planning, pitching skills, startup-artist collaboration, introduction to IPR, etc. Whereas optional training provided add-on knowledge with a higher level of specificity that was interesting for particular teams. For further details refer to Chapter 5 on training and education.</td>
<td><strong>Startups and Artists</strong>: startups and artists are able to strengthen their skills and expertise in a number of highly relevant topics for their work. <strong>MediaFutures Consortium</strong>: Enhancement of training and service portfolio.</td>
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<td>2</td>
<td>Advisory &amp; Mentoring</td>
<td>Throughout the MediaFutures programme advisory and mentoring services were offered. The advisory was offered for startups by NMA with an expertise in media and</td>
<td><strong>Startups &amp; Artists</strong>: Guidance on successful delivery of their project and work. Beyond that teams were able to address specific knowledge gaps and gain additional insights into new methodologies, approaches and skills</td>
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<td>entrepreneurship and IRCAM with an expertise in art and innovation. The advisory mainly focused on helping teams oversee milestones and achievements within the programme and help with unexpected challenges or iterations in their projects. In addition to that, highly qualified experts offered mentorship in various fields to address knowledge gaps, increase skills and methodologies and make useful introductions.</td>
<td>to help their overall work.</td>
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<td><strong>MediaFutures Consortium:</strong> Many mentors were from the MediaFutures consortium itself. It helped partners to derive a better understanding of the teams’ work, which helped in several areas such as the MediaFutures Toolkit, research and the overall understanding on how different teams approach the challenge of misinformation and disinformation.</td>
<td><strong>Mentors:</strong> Widened their network and experienced new approaches from startups and artists, driven by a social mission (specific focus on misinformation &amp; disinformation).</td>
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<td><strong>3 Peer learning and networking</strong> Multiple online and physical meetings to provide teams the opportunity to present updates to each other, have open discussions on questions and issues relevant to their project and help each other. The physical meetings provided opportunities to add face to face training, workshops and visits to explore the cultural and business ecosystem e.g. in Barcelona, Rome and Hamburg.</td>
<td><strong>Startups &amp; Artists:</strong> Opportunity to learn from like-minded individuals who have faced similar problems. Cross-fertilization between different startups, artists and startup-artist teams working on different projects (partially also from different cohorts). Networking between the teams and insights to local cultural and business ecosystems (for onsite events).</td>
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<td><strong>MediaFuture s Toolkit</strong> The MediaFutures Toolkit is designed to help innovators and artists, and everyone working in-between business and arts to help them enhance their expertise in art/AI interactions and their application to counter misinformation. It helps to provide anyone working in this domain to Make use of the arts and trans-disciplinary STEAM (science, technology, engineering, arts, and mathematics) approaches, to help citizens and the larger public gain a better understanding of participation in AI. The work is</td>
<td><strong>Startups, Artists, &amp; anyone working in between business &amp; art:</strong> Deepen their knowledge on resources that are useful for businesses, artists, and combinations thereof, to address challenges of misinformation through data and AI solutions.</td>
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<td>Deliverable 6.2 - Exploitation Implementation</td>
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<td>based on the multidisciplinary expertise of the MediaFutures partners and gathers their insights gained from our support programme for startups and artists in the media sector.</td>
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<td><strong>5</strong> Data Catalogue</td>
<td>The Data Catalogue for Experiment Support was curated throughout the entirety of the MediaFutures Project and is based on outcomes and experiences of the MediaFutures acceleration and residencies support programme, results of the pilots, strategies, tutorials and webinars, datasets and tools, self-training resources, academic outputs and more. It includes three main categories: datasets, tools and self-training resources. Further information can be found in D4.6 Report on training and experiment support v3.</td>
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<td><strong>Startups &amp; Artists</strong>: The Data catalogue is a useful resource for startups working on data driven solutions and services as well as artists who create data driven artworks. It is a useful asset for any people interested to work with data including people with limited to no coding skills, people who are interested in enhancing their coding skills as well as people who have advanced coding skills but need access to data.</td>
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<td><strong>6</strong> Success Stories</td>
<td>Throughout the MediaFutures Programme there have been multiple examples of successful teams. Some teams have overcome challenges with regards to the use of data, data ethics, business and innovation in very unique ways. The success stories shine a light on the teams, their achievements and how they dealt with certain challenges.</td>
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<td><strong>Startups &amp; Artists</strong>: With the success stories we, once more, put the spotlight on our teams, helping them to gain wider recognition for their work and accomplishments. <strong>Similar local, national and EU wide projects and Initiatives</strong>: The success stories highlight various challenges the teams encountered and had to solve. Gaining a deeper understanding for such challenges can prove helpful in shaping other similar support programmes. Furthermore other support programmes might be interested in working with, collaborating or supporting some of the teams highlighted.</td>
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<td><strong>7</strong> Policy Briefs</td>
<td>Drawing from our observations and interactions with the team as well as from the overall experiences from the MediaFutures programme, we shaped three policy briefs. These cover the subjects of (1) Media Innovation in Entrepreneurship and Arts, (2) Legal and Ethical Challenges for Startups and Artists and (3) Ensuring Ethical AI</td>
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<td><strong>Policy Makers</strong>: The policy briefs include various observations, experiences and lessons learned covering different angles of the MediaFutures support programme and the teams supported. The documents culminate with various suggestions for policy making to tackle the issue of misinformation and disinformation on local, national and EU level.</td>
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Practices to counter Disinformation. Further information can be found in D6.6 Sustainability Implementation Roadmap.

European Ecosystems and Communities: The policy briefs provide various suggestions for policy making augmenting the EC's European approach on tackling misinformation and disinformation and raising public awareness around this subject.

| 8 | Lessons Learned | To capture and disseminate lessons learned on key aspects of the programme we conducted four interviews with key partners. This includes (1) Open calls, Project Evaluation & Diversity, (2) Training & Support, (3) Startup-Artist Collaboration, (4) The MediaFutures Approach. Beyond that we captured the lessons learned via short videos, using vialog (a tool developed by one of our teams), giving each individual consortium partner the chance to share lessons learned from their perspective. Both the interviews and videos for the lessons learned are prominently displayed on the new “Results” webpage on our website. Further details can be found in D6.6 Sustainability Implementation Roadmap. Beyond that, D6.4 Impact Report will complement the lessons learned. | Similar local, national and EU wide projects and Initiatives: The lessons learned cover various subjects that are relevant for similar support programmes to help people working on accelerators, residencies and art-tech support programmes to learn from the wealth of experiences, the challenges we encountered as well as the iterations we made to enhance our programme. |

4.3 Networking Results

Networking results refers to any type of networks, communities, channels, event formats and collaborations that have been established in terms of MediaFutures. Throughout the 3 years of running MediaFutures the consortium has established formal networks such as the Advisory Board or the Ambassador networks, as well as informal networks and online communities and operated channels such as LinkedIn, Twitter, Instagram or Slack. Furthermore multiple networking formats have been established throughout the programme, enabling both consortium partners and MediaFutures teams to network with each other and with stakeholders from different business and cultural ecosystems. Overall, we have identified 7 different networking results and 5 stakeholders that exploited these results including the MediaFutures Consortium, Advisory Board Members, Startups & Artists and Ambassadors. Table 3 provides the respective overview of results and exploitation actions taken.
### Table 3: Overview of Networking Results and Exploitation Actions

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<tr>
<th>No</th>
<th>Result</th>
<th>Description</th>
<th>Exploitation by</th>
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<tbody>
<tr>
<td>1</td>
<td>Advisory Board</td>
<td>MediaFutures established a high-level Advisory Board, which provided their feedback, expertise and direction with regards to the overall steering and execution of the programme.</td>
<td><strong>MediaFutures Consortium:</strong> The consortium benefits from the advice and guidance of the Advisory Board Members. Furthermore the consortium is able to expand their network with high level experts.</td>
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<td></td>
<td><strong>Advisory Board Members:</strong> The Advisory Board members get insight into a unique project and are able to network both with the experts from the consortium as well as the startups &amp; artists.</td>
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<td></td>
<td><strong>Startups and Artists:</strong> The participants of the MediaFutures programme benefit from enhancements made in collaboration with the Advisory Board. Furthermore they were able to network with the Advisory Board members on several occasions.</td>
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<tr>
<td>2</td>
<td>Ambassador Network</td>
<td>The MediaFutures Ambassador Network is a network of domain experts and enthusiasts to help MediaFutures build grassroots support and promote the programme.</td>
<td><strong>MediaFutures Consortium:</strong> The consortium got extra support to create more visibility for the MediaFutures programme.</td>
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<td><strong>Ambassadors:</strong> The Ambassadors get insights into a unique project. Furthermore they got access to the training programme of MediaFutures as well.</td>
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<td>3</td>
<td>Alumni Network</td>
<td>NMA led the creation of the alumni network, with the main goal of inspiring future cohorts and generations with their learnings and experiences and to keep track of the progress of the different teams. As cohort 1 ended in 2021, the community kicked off in 2022 and different meetings were organised to bring various teams from the different cohorts together. See D2.6 Peer Networking and Alumni Services for further information.</td>
<td><strong>Startups &amp; Artists:</strong> Through the alumni network participants from the different cohorts had the chance to get in touch with teams from newer cohorts, discovering new approaches to tackle the challenge of misinformation and disinformation and create synergies with different teams. Teams as well as the consortium.</td>
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<td><strong>MediaFutures Consortium:</strong> Through the alumni network the MediaFutures consortium is able to track the progress of the teams beyond their participation in MediaFutures. This allowed the consortium to more clearly assess the impact of their work, how sustainable the work of different teams</td>
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</table>
was, what challenges they encountered after their participation and what achievements they accomplished after their participation. Furthermore, it allowed for better opportunities to exchange, stay in touch and forge stronger ties with the teams.

| 4 | **Online Channels and Communities** | Within the three years of running MediaFutures, the consortium built up various online communities via different channels including the MediaFutures website, LinkedIn, Instagram, Twitter and Slack. **Startups & Artists:** With the help of the online channels as well as the following that MediaFutures built up over the course of the project, the consortium was able to put the spotlight on the startup and artist teams. The slack alumni channel served as a valuable platform to exchange, recommend interesting events and maintain ties between both the teams and the consortium partners. The slack channel will be maintained beyond the project duration. **MediaFutures Consortium:** The online channels and communities helped MediaFutures partners to promote their work in the space of media innovation, data science, journalism, art and entrepreneurship. Likewise to the teams, the consortium benefits from the extended open channel of slack and are able to share events, updates and news to stay in touch with the different teams and partners. |
| 5 | **Networking events and formats** | Throughout the support programmes we have managed and enabled various opportunities for networking. This includes internal MediaFutures events for peer learning and networking, during which we invited a few selected representatives from local cultural and business ecosystems (e.g. online, Hamburg, Rome, Barcelona). Furthermore we organised multiple open events such as Demodays (e.g. online, Paris, Hamburg). Other events included events from MediaFutures partners such as **Startups & Artists:** Startups and artists made valuable connections, meeting investors, cultural institutions and relevant players from the business and cultural ecosystem. Beyond this the teams made valuable connections among themselves, helping each other with different types of challenges encountered during the programme. **MediaFutures Consortium:** MediaFutures partners found new peoples and organisations to enhance their network. Through these events further collaboration emerged. Beyond that, inviting other partners and MediaFutures teams to own event formats both as speakers and |
6 MediaFutures Collaborations
Throughout the project MediaFutures has partnered up and collaborated with various other projects. Some of the more noteworthy examples, also mentioned in D6.6 Sustainability Implementation Roadmap, include collaborations with the European Open Science Cloud (EOSC), S+T+ARTS, Big Data Value Association (BDVA) as well as the exchange with different projects of the Cultural and Creative Industries (CCIs) ecosystem.

MediaFutures Consortium:
MediaFutures benefited from these collaborations in various ways, some of which included cross promotion (e.g. for open calls, events or other news), joint events, panel discussions, etc. Individual partners gained deeper insight and understanding of the challenges encountered by the teams. Beyond that valuable connections with the teams were forged for further research, projects and collaborations.

Startups & Artists: Throughout the project we made multiple connections, enabling startups and artists to showcase their work online and offline.

7 Individual collaborations between partners, teams and externals
Throughout the project multiple connections have been forged between partners, teams and externals, leading to further collaborations. Further details can be found in Chapter 6 and in D6.6 Sustainability Implementation Roadmap.

MediaFutures Consortium:
Throughout the collaboration in MediaFutures several partners matched and found several follow up projects, see further information D6.6 Sustainability Implementation Roadmap.

4.4 Accelerator/Residency Results
Accelerator and Residency Results refers to concepts, frameworks and methodologies from the MediaFutures support programme. In terms of MediaFutures there have been different types of concepts and frameworks such as the SfC, AfM and SmA track, the overall MediaFutures framework, the framework for funding MediaFutures participants as well as newly developed service offerings. We identified a total of three Accelerator/Residency results as well as four stakeholders that took exploitation action including Startups & Artists, the MediaFutures Consortium, similar EU projects & initiatives as well as other related stakeholders that are shown in Table 4, below.

<table>
<thead>
<tr>
<th>No</th>
<th>Result</th>
<th>Description</th>
<th>Exploitation by</th>
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<tbody>
<tr>
<td>1</td>
<td>Innovation Fund Framework</td>
<td>The MediaFutures Innovation Fund was a fund of 2.5 Million Euro to support startups and artists in advancing their data</td>
<td>Startups &amp; Artists: A total of 25 Startups, 15 artists and 27 startup-artist collaborations have received funding from the Innovation Fund. This</td>
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<td>Deliverable 6.2 - Exploitation Implementation</td>
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<td>driven media projects. The framework itself provided different amounts of money to different teams. Depending on the progress (START, BUILD, EXHIBIT) as well as on the track, teams were able to receive up to 40,000€ in funding for artists and up to 80,000€ to startups.</td>
<td>helped startups and artists to kick off and support projects with a social mission and vision, at an early phase that under different circumstances might not have received funding.</td>
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</table>
| **2 MediaFutures Framework**  
The MediaFutures framework includes the structures, processes, methodologies and infrastructure for the open calls management, evaluation, support programmes (i.e. AfM, SfC and SmA track), Impact Assessment, etc. | **Startups and Artists**: The participants of MediaFutures have been the main beneficiary of the programmes’ methodology and have been able to take advantage of various types of services including training, mentoring, advisory, networking and more.  
**MediaFutures Consortium**: The MediaFutures framework enriched the experiences of both NMA and IRCAM and served as an inspiration for their support programs. Furthermore it gave the opportunity to test various tools such as air table, Dealroom events (event and matchmaking tool) or survey monkey, which increased the knowledge of partners to apply these tools in other contexts.  
**Similar local, national and EU wide projects and Initiatives**: Other incubators and art residencies that engaged with MediaFutures on various occasions benefited from drawing on several lessons learned and best practices on the overall MediaFutures Framework. |
| **3 Updated Service Portfolio**  
This refers to new concepts and service offerings from the service portfolio of partners from the MediaFutures Consortium. | **MediaFutures Consortium**: MediaFutures was in many ways a unique project and experience for partners. Especially the art-tech collaboration to tackle the challenge of misinformation and disinformation has been new terrain for many partners. Through this experience some partners managed to adapt their service offerings. This includes, among |
Deliverable 6.2 - Exploitation Implementation

others, a newly shaped data innovation challenge in partnership with Microsoft and the Industry Data for Society Partnership from the ODI or consulting services for SMEs, startups and artists from Zabala. See further details in chapter 6 Exploitation Plans per Partner.

Various Stakeholders: Various Stakeholders, mainly startups and artists but also other businesses and cultural institutions and players in the business and cultural ecosystems throughout Europe will be able to take advantage of these new services offered.

5 Training and Education

Training was an integral part of the MediaFutures programme. All teams were required to attend a number of mandatory training sessions, in order to provide a solid common basis on which to develop their projects. The training sessions in the START phase were all mandatory, to ensure that all teams received the most crucial training regardless of their further progression. In contrast, only some of the training sessions in the BUILD phase were mandatory, enhancing more specific topics for the supported teams, and many other sessions were optional, allowing for teams and individuals to tailor their own experiences based on interests.

From the OC2 cohort, 53 individuals from 24 teams were registered for at least one training session, and from the OC3 cohort there were registrations from 73 individuals from 24 teams. Upon request from trainers, some sessions were limited to only one registration per team, but other sessions were unlimited and a number of teams often had multiple members joining out of shared interest. Attendance was often very good, although some of the optional sessions did have a lower ratio of attendance to registration, which was taken as a sign of genuine interest competing with practical time pressures.

Training was also offered to selected groups outside of the supported teams in OC2 and OC3. Firstly, registrations to unlimited sessions were accepted from all unsuccessful programme applicants. Secondly, training communication continued with those who were successful in entering the START phase but not the BUILD phase, and they were permitted in unlimited sessions until the end of the programme. This was decided on as a gesture of appreciation for the time and interest spent applying for the programme, and to enhance the MediaFutures outreach and message. In addition, training was offered to a group of Network Ambassadors, who had put themselves forward as independent champions of the programme regardless of participation in it. Consortium member LUISS also opened up their training sessions on "Propaganda Narratives" and "Future Trends of Technology in Media and Journalism" to their student network.
Considering all non-cohort individuals in any one period, there was some keen uptake of training opportunities, with a number of recurring participants too. OC2 training had interest from 42 individuals outside of any cohort, and 9 individuals from the START phase continued to register interest in the BUILD phase. OC3 training had interest from 76 individuals outside of any cohort, and 5 individuals from the START phase continued to register interest in the BUILD phase. It must be highlighted that a good portion of the external interest was for the LUISS sessions from their student network. These were significant events, with a range of experienced journalists and other professionals relating their experiences and insights to the attendees, all under the MediaFutures banner. This provided a notable boost to the brand and its message, beyond those who were previously aware of it.

6 Exploitation Actions per Partner

The previous chapter outlined the exploitation actions on consortium and project level. This chapter on the other hand will focus on the exploitation actions for each partner. Similar to the survey conducted in D6.1 Exploitation & Sustainability Strategy, we have asked partners to provide an update on their exploitation activities and plans within the second half of the project.

Aside from some general company/organisational information, partners were asked to give an update on the following:

- Major contributions and activities in MediaFutures
- Major results and achievements within the project
- Sustainability of the results
- Innovation Impact of MediaFutures
- Exploitation actions during the project
- Exploitation actions beyond the project
- MediaFutures unique competitive position
- Partnerships & Collaborations

The questions are designed to shine a light on the results achieved by each partner as well as the short and long term exploitation plans. In the upcoming chapter 6.1 to 6.10 an update on the exploitation action from each partner is provided.

6.1 Leibniz University Hannover

Table 5: Exploitation Plan of LUH

<table>
<thead>
<tr>
<th>Company/Organization Profile</th>
<th>Leibniz University Hannover (LUH), L3S Research Center</th>
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<tbody>
<tr>
<td>Leibniz University Hannover is a public research university located in Hannover (Germany). As a technical university, LUH belongs to the TU9 consortium of leading technical universities in Germany. LUH is represented in the MediaFutures project by its affiliated L3S Research Center. The L3S Research Center of LUH is internationally</td>
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</table>
renowned for its leading-edge research in artificial intelligence and the development of application-oriented AI methods, particularly in medicine, production, mobility, science, and education. Our research and development projects use various innovative methods and technologies from data science and AI to research and develop customised cutting-edge solutions for industry and society. At L3S, we aim to achieve breakthroughs in trustworthy artificial intelligence and digital technologies to make our world a better place to live. Around 200 excellent researchers from computer science and other relevant disciplines, such as law, philosophy, and sociology, develop cutting-edge AI methods and technologies for the digital transformation of industry and society. In this context, we are a member of vast and diverse international, European and national associations and organizations, such as the Big Data Value Association (BDVA), the pan-European Confederation of Laboratories for Artificial Intelligence Research in Europe (CLAIRE), the Leibniz Research Alliance Science 2.0, a group of notable institutes and organizations that investigates how the Web changes science and scientific publication processes, the Web Science Network of Laboratories (WSTNet), and more.

Business Model of your Company/Organisation
LUH, with its L3S Research Center, is a public University driving forward world leading research and education. As such the main source of income is from public funding.

Objectives / Mission / Vision of your Company/Organisation
In regards to MediaFutures the main objective of LUH and L3S, is to drive forward new and unconventional ways to counteract current issues in the media sector (e.g. disinformation, misinformation, filter bubbles) and promote media literacy and data literacy across Europe and beyond. Our main objective in this regard is to provide ideal support in terms of mentoring, funding, training and networking to startups and artists. Part of our vision is that we as an organisation but also all of our partners acquire competencies and knowledge of the latest and most pressing issues in the media sector and are able to integrate them in our future work, research and support programmes. Ideally we would like to see long lasting sustainable initiatives, business models, networks and cooperations thriving from within the consortium. At a higher level, our work in the MediaFutures project aligns with our core strategic objective and direction to further expand our diverse portfolio of services provision for data and techpreneurs, to interconnect academia and research with industry and spur entrepreneurial culture among data scientists and researchers, leading to sustainable entrepreneurial projects and University spin-offs as SMEs.

Market Analysis & Market Situation (current market situation and market needs that your organisation caters to)
LUH and L3S participate in a rich variety of diverse national, EU-funded and international projects, addressing challenges across many sectors. Via our participation and leadership role in these projects, we aim to help industry, society, and policymakers address current and future challenges by deriving courses of action, recommendations, and innovation strategies. We aim to unlock the potential of AI for positive societal and economic contributions while ensuring the use of intelligent technologies ethically and
sustainably. Our firm conviction is that the active and positive shaping of this change can only be researched and accompanied in an interdisciplinary and international network to derive options for action, recommendations and innovation strategies for business, politics and society. Hence our research and development projects use various innovative methods and technologies from data science and AI to research and develop customised cutting-edge solutions for industry and society. Our strategic project acquisition fosters addressing current societal needs, with a core focus on data driven innovation.

| Target users & audience | Researchers and research community in respective fields, policy makers at various levels, citizen-led initiatives, technology transfer professionals and networks, researchers aspiring to become entrepreneurs, science and industry connectors to co-create novel solutions and products, tackling shared challenges, and fortifying the collaboration among academia, researchers and industry. |

| What are your major contributions to MediaFutures (e.g. project activities)? | In its role as coordinator the Leibniz University Hannover contributes to the project in various ways by handling the effective management of the project and enabling the collaboration on a consortium level through various tools, regular project management meetings, etc. This includes regular quality monitoring in terms of the accelerator, residencies and support programmes as well as the overall project results, ensuring a maximum impact in terms of innovation and data entrepreneurship. Furthermore the Leibniz University Hannover leads the work package on exploitation and sustainability. In this role LUH coordinates the consortium’s activities to drive partners to actively find pathways to exploit the project’s results even beyond the project’s duration. This includes the active collaboration to share knowledge with other Digital Innovation Hubs and related DIH-projects, European projects and initiatives, contributing to policy making by creating policy briefs, engaging various communities to share best practices and success stories as well as the coordination of activities to actively promote the project’s results and legacy in the data, media, art and entrepreneurship space. LUH is furthermore managing the innovation fund of €2.5M for the startups and artists, which is pivotal in helping the startups and artists in generating innovative solutions to tackle the challenge of misinformation and disinformation in new ways. Beyond that LUH is actively promoting the project both via LinkedIn as well as on various events to shape a vibrant, rich and diverse community of stakeholders from Science & Academia, SMEs, artists, multipliers. Part of this effort is to also manage MediaFutures communities such as the Advisory Board or the Ambassador Network. |

| What project results did you manage to achieve from the above mentioned contributions (e.g. technical, improved media literacy, new innovations/products/services in the media sector, etc.)? | LUH managed to achieve a number of results from the project:  
1) Project Framework (overall project set up, project management, quality management, tools and infrastructure to facilitate collaboration)  
2) Support Programme Framework (Accelerator & Residency incl. Innovation Fund)  
3) Community of stakeholder from Science & |
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<tr>
<th>Can you sustain these results beyond the project's duration? If so, how?</th>
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<td><strong>Deliverable 6.2 - Exploitation Implementation</strong></td>
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<tr>
<td><strong>Academia, SMES, artists, multipliers as well as other projects and initiatives on regional, national and EU level incl. Advisory Board &amp; Ambassador Network</strong></td>
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<tr>
<td>4) Policy Briefs</td>
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<tr>
<td>5) Lessons learned &amp; best practices</td>
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<tr>
<td>6) New products and services</td>
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The project's results can be sustained in various ways and to different extent. The project framework can be reused in similar projects that deal with cascade funding and the support of startups & artists. Having a work package and a partner entirely dedicated to the ethical aspects of the project, especially for the ethical handling of data within the project was very helpful to ensure compliance with various laws and regulations throughout the entire project, which is something that LUH plans on handling in coming projects. The overall project management methodology, project setup and infrastructure used has furthermore continuously enabled efficient workflows and collaboration between the partners and can therefore be reused as well. LUH is working on several proposals in the domain of entrepreneurship and innovation, therefore the applied framework for the support programmes (Accelerator, Residencies incl. the management of the innovation fund) is a great and helpful point of reference for future projects that aim to provide incubation and acceleration services as well as funding to startups. The experiences made from the management of these programmes are very helpful in managing similar projects in the future. Throughout the project LUH has managed communities such as the advisory board or the ambassador network and represented MediaFutures in various events to engage stakeholders and shape a vibrant community. The exchange with this community is something ongoing and will continue. LUH is already collaborating with European Open Science Cloud Digital Innovation Hub, short EOSC, to share knowledge and best practices from the MediaFutures support programme framework as well as on sustainability operations. LUH will continue to work on new projects with partners from both within the MediaFutures consortium and the overall MediaFutures community. In terms of the project three policy briefs have been generated. The knowledge from this work informs policy makers and the general public on subjects such as the ethical use of data, how to tackle challenges related to misinformation & disinformation as well as innovation at the intersection of art & entrepreneurship and thereby provides useful guidance for policies. The lessons learned and best practices from the project will help inform LUH in coordinating similar projects in the future, related to incubation, acceleration, bridging academia and research with industry and entrepreneurship, leading to novel, innovative and ideally sustainable venture creation. Furthermore, the outcomes of these policy briefs yield interesting topics for presentation at future events, conferences and summits, to spur conversation on these topics and actively co-create and establish collaborations to develop new projects focused on media and data innovation, as well as the arts.. The products and services developed by the startups need to be sustained by the teams themselves.
However the programme provided the startups with expertise, knowledge and networks to enhance their competitive position and enable their sustainable growth beyond their cohort acceleration phase and overall beyond the MediaFutures project's duration.

| How did your organisation help improve the innovation impact of MediaFutures (actions undertaken by your organisation to ensure innovation impact)? | LUH managed successfully the allocated innovation fund among the programme’s three cohorts. The innovation fund of €2.5 Million was one key asset of the project and enabled the innovative work by the startup and artist teams, as well as their independent growth thanks to its equity-free nature. Moreover throughout the project LUH enabled the consortium to tackle various emerging challenges, inherent to the successful delivery of innovative and breakthrough multidisciplinary projects and hence improve the support programmes in meaningful ways. There were several iterations and changes performed in terms of the programme including the use of a networking tool, Deal Room Events, establishing an evaluator fund to pay external evaluators with diverse ethnic backgrounds to become part of our evaluation process, using SurveyMonkey to enhance the application process, and organising project-related events including our final event. More specifically, the networking tool, Deal Room Events, is a tool through which artists and startups were able to find partners to collaborate with and work on joint proposals. It made the collaboration in terms of the SmA-Track possible. The evaluators fund helped us to strengthen the diversity and inclusion in our evaluation and to further add to the level of expertise in our evaluation processes. Survey Monkey helped us enhance and optimise the application process and user experience for startups and artists applying to our support programmes. The organisation of a final event enabled us to one last time put the spotlight on the startups and artists, giving several artists the opportunity to exhibit their artwork and giving both startups and artists to present their work, make meaningful connections and extend their network. All of the aforementioned changes were enabled and supported by LUH. LUH has ensured that the necessary resources (budget) were allocated and took care of the administrative process, especially the reallocation of resources from different partners to others and made sure to attain the necessary approval for such changes by the EC. The applied project management methodology furthermore provided the needed flexibility to deal with challenges such as the pandemic or the Russian invasion of Ukraine. By actively managing project related networks, such as the advisory board, we were able to consult experts in our programme and gather valuable feedback and guidance. |

| Exploitation actions during the project (short-term). How did the activities in MediaFutures help you to exploit or create new business opportunities? | Contributions via policy briefs, white papers success stories and research disseminated via various channels. Building a strong network of relevant stakeholders within the media, data and art sectors, including the MediaFutures Advisory Board and partner network (Stakeholder cluster, Ambassador Network & other DIHs). |

<p>| Exploitation plans beyond project duration. How will you exploit the framework? | The framework of the project, as well as the support programme are great reference points, which LUH intends to apply in future projects. LUH furthermore intends to |</p>
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<tr>
<th>Project results beyond the project? (long-term)</th>
<th>collaborate both with partners from the consortium as well as the wider MediaFutures community to work together on projects related to innovation and entrepreneurship.</th>
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<tr>
<td>How did your organisation enhance MediaFuture’s unique competitive position?</td>
<td>LUH participates in a variety of national, EU funded and other international projects and can therefore draw on extensive expertise on data focused projects as well as projects in the domain of entrepreneurship. LUH is one of Germany’s leading technical universities and therefore integrated into strong international networks.</td>
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<tr>
<td>How did the project contribute to the expansion of your network?</td>
<td>The project helped LUH to extend its network in various ways. First and foremost through the productive collaboration within the consortium, there are many partners and contacts that we intend to continue working with. Secondly, with 67 supported startup and artist teams there are a lot of teams and contacts that we can reach out to, if we want to collaborate in the future and in terms of similar projects. Third, there are many interesting projects and initiatives such as STARTS, BDVA, EUH4D, EOSK, as well as stakeholders from Arts and AI, Citizen Science that we got to know in terms of the project. Last but not least, LUH and L3S strategically aim to further expand their incubation and acceleration portfolio and services for researchers and aspiring entrepreneurs, enabling the sustainable collaboration, venture and product/services creation between research, academia and industry.</td>
</tr>
<tr>
<td>Are there any meaningful new contacts or partnerships that you intend to collaborate with in the future?</td>
<td>The project helped LUH to extend its network in various ways. First and foremost through the productive collaboration within the consortium, there are many partners and contacts that we intend to continue working with. Secondly, with 67 supported startup and artist teams there are a lot of teams and contacts that we can reach out to, if we want to collaborate in the future and in terms of similar projects. Third, there are many interesting projects and initiatives such as STARTS, BDVA, EUH4D, EOSK, as well as stakeholders from Arts and AI, Citizen Science that we got to know in terms of the project. Last but not least, LUH and L3S strategically aim to further expand their incubation and acceleration portfolio and services for researchers and aspiring entrepreneurs, enabling the sustainable collaboration, venture and product/services creation between research, academia and industry.</td>
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### 6.2 IRCAM-Centre Pompidou

| Table 6: Exploitation Plan of IRCAM |
|---|---|
| [IRCAM Logo] | [IRCAM Centre Pompidou logo] (IRCAM) |
| Company/Organization Profile | IRCAM, non-profit institution under the support of the French Ministry of Culture. |
| Business Model of your Company/Organisation | Main activities: research, artistic production, education and cultural outreach. The research part is hosted at IRCAM in the framework of a joint research unit entitled STMS (Science and Technology of Music and Sound) supported by CNRS, Sorbonne University and Ministry of Culture. It is funded partly through external resources including collaborative RIA and IA projects, private and public R&D subcontracts and technology licences. |
| Objectives / Mission / Vision of your Company/Organisation | IRCAM’s main mission in relation to its activity in MediaFutures is to develop a reference expertise at international level in art-tech-science-innovation interactions. |
| Market Analysis & Market Situation (current market situation and market needs that your organisation caters to) | IRCAM’s specific interest in MediaFutures combines two aspects:  
- a focus of artistic residencies on informational databases  
- methodologies of innovation processes gathering artists and startups |
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<tbody>
<tr>
<td><strong>Target users &amp; audience</strong></td>
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</table>
| **What are your major contributions to MediaFutures (e.g. project activities)?** | As consortium partner in charge of the residency programme within the MediaFutures, IRCAM’s contributions were the following:  
- Evaluate and support the best proposals involving artists contributing to innovations in the media sector through the management of informational databases.  
- Communicate and promote MediaFutures activities, open calls, events, progress with our international network of artists and researchers  
- Advise and manage the teams within the art residency (AIRM) and art-tech collaboration (SmA) tracks, having regular meetings with them, following-up on their progress and achievements  
- Help artistic dissemination by organising physical gatherings and facilitating the participation of the supported teams to external events |
| **What project results did you manage to achieve from the above mentioned contributions (e.g. technical, improved media literacy, new innovations/products/services in the media sector, etc.)?** | In terms of results, IRCAM achieved the following:  
- Develop an art-tech residency methodology in the specific framework of MediaFutures: 6 month cycles with successive evaluations, joint projects with startups for the SMA track.  
- Support for the creation and the dissemination of the residency results (physical and online artworks, experiments)  
- Strengthen MediaFutures network by inviting experts from the media, data, innovation, art-tech collaboration fields |
| **Can you sustain these results beyond the project’s duration? If so, how?** | The residency framework can be reused in other residency programmes, especially those fostering artists’ collaboration with businesses or other sectors. The network of artists, startups/SMEs and experts built over the three years will offer future opportunities for dissemination of MediaFutures results over time, but could also lead to new collaborations. |
| **How did your organisation help improve the innovation impact of MediaFutures (actions undertaken by your organisation to ensure Innovation Impact)?** | IRCAM has a decade-long expertise of international innovative programmes fostering artists’ encounters with the scientific research and the use of the latest technologies. Within the MediaFutures programme:  
- IRCAM was responsible for the 43 artistic residencies; each one proposed an innovative approach for mediating issues of dis-misinformation to the public.  
- With NMA, we managed and adapted the innovative art-tech collaboration track (SmA). IRCAM facilitated extra mentoring sessions when needed for the collaboration. |
<table>
<thead>
<tr>
<th>Exploitation actions during the project (short-term). How did the activities in MediaFutures help you to exploit or create new business opportunities?</th>
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<tr>
<td>IRCAM conceived and held the training about art-tech collaborations and best practices. We invited experienced stakeholders of the field for their testimonies and advice.</td>
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</table>

IRCAM was the main organiser and hosted cohort 2 DemoDays, in October 10 and 11 2022. All presentations took place in our conference room (salle Stravinsky) and one studio was made available for exhibiting results. IRCAM was also the main organiser of the third DemoDays in Hamburg.

We took advantage of the S+T+ARTS network and organised panel discussions at Ars Electronica (one in 2021 and one in 2022), and attended S+T+ARTS events (family meeting in Linz, summit in Brussels). Moreover, we supported the artistic teams by facilitating artistic dissemination opportunities: on the one hand through the “dissemination circle”, an annual in which we invited curators for several European venues and festivals, on the other hand by helping them with their applications to exhibitions, symposiums or residency programmes.

By doing so, we strengthened our position within the S+T+ARTS and European ecosystems and our relations with certain partners. For instance, we partnered again with KU Leuven for the project Dafne+ (Horizon Europe, grant agreement n°101061548). |

<table>
<thead>
<tr>
<th>Exploitation plans beyond project duration. How will you exploit the project results beyond the project? (long-term)</th>
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<tbody>
<tr>
<td>IRCAM will keep on engaging with the artist and startup network built during the three-years, as well as with S+T+ARTS network, and will support artists in their further residency and exhibitions plans when possible. Also, we will share the residency methodology through symposiums, meetings or events happening after the end of the programme.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How did your organisation enhance MediaFuture's unique competitive position?</th>
</tr>
</thead>
<tbody>
<tr>
<td>IRCAM is a unique art-science institution, having a world-renowned expertise in terms of research, creation and technological innovation in the musical and sound areas. For more than 40 years, it has built a strong network of university &amp; researchers, but also of top composers and instrumentalists. IRCAM’s network and know-how were an asset for supporting artists and startups working on the media value chain and online information consumption habits and creating with data. This successfully led to the creation of online and physical works of art and experiment, being focused on social impact, fair use of data and technology and nonetheless its intrinsic artistic value.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How did the project contribute to the expansion of your network? Are there any meaningful new contacts or partnerships that you intend to collaborate with in the future?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thanks to MediaFutures, IRCAM’s network has expanded to several extents. Firstly, we developed our artistic and business networks by mentoring the residency programme and meeting the incubated startups/SMEs. Secondly, we met and connected with professionals from the CCSIs and the media sectors at events we attended in the frame of MediaFutures (Ars Electronica, OMR Hamburg, Experimenta, ISEA). These encounters also occurred</td>
</tr>
</tbody>
</table>
during events organised by MediaFutures, namely the DemoDays, especially with keynote speakers and experts invited by other partners. The exchanges with professionals from S+T+ARTS, DIHs, EUH4D and EIT for Culture and Creativity could lead to further opportunities and new projects.

### 6.3 Design Entrepreneurship Institute

Table 7: Exploitation Plan of DEN

<table>
<thead>
<tr>
<th><strong>Company/Organization Profile</strong></th>
<th>Independent non for profit think tank, based in Brussels, Belgium.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Business Model of your Company/ Organisation</strong></td>
<td>Participation in public and private funded research projects.</td>
</tr>
<tr>
<td><strong>Objectives / Mission / Vision of your Company/ Organisation</strong></td>
<td>DEN is aiming at contributing to a sustainable future by assessing and maximising the impact of innovative processes. Dissemination, networking, engagement and policy dialogue activities support this effort. DEN co-develops studies, strategies and policy recommendations to ensure the immediate, medium- and long term impacts of research and innovation activities. It supports the success of start-ups, SMEs as well as citizen-led initiatives by facilitating interdisciplinary and intersectoral collaborations.</td>
</tr>
<tr>
<td><strong>Market Analysis &amp; Market Situation (current market situation and market needs that your organisation caters to)</strong></td>
<td>DEN is participating in a variety of EU funded research projects in the areas of health, migrant integration, climate change, citizen science, creative and cultural industries, disinformation, Artificial Intelligence (AI).</td>
</tr>
<tr>
<td><strong>Target users &amp; audience</strong></td>
<td>Research community in several fields, policy makers at various levels, citizen-led initiatives and civic society.</td>
</tr>
<tr>
<td><strong>What are your major contributions to MediaFutures (e.g. project activities)?</strong></td>
<td>In MediaFutures DEN coordinated the communication and dissemination activities and was responsible for the impact assessment activities.</td>
</tr>
</tbody>
</table>
| **What project results did you manage to achieve from the above mentioned contributions (e.g. technical, improved media literacy, new innovations/products/services in the media sector, etc.)?** | From our work in the dissemination and communication activities we can mention the following results:  
- Dissemination and communication strategy, defining target audiences, tools and timeline  
- Contribution to the monthly newsletter of S+T+ARTS and BDVA  
- Website performance:  
  ○ 170 published news thank to the coordination with project partners |
<table>
<thead>
<tr>
<th>Deliverable 6.2 - Exploitation Implementation</th>
</tr>
</thead>
<tbody>
<tr>
<td>○ Over 2,000 average pageviews per month</td>
</tr>
<tr>
<td>● Twitter performance (Sept. 2020 - June 2023):</td>
</tr>
<tr>
<td>○ 709 tweets</td>
</tr>
<tr>
<td>○ 8.07% tweets engagement rate</td>
</tr>
<tr>
<td>○ 360K tweets impressions</td>
</tr>
</tbody>
</table>

With reference to the impact assessment activities we developed:

- a new methodological framework and related data gathering tools
- A comprehensive, final impact assessment report and three intermediate reports.

### Can you sustain these results beyond the project’s duration? If so, how?

The sustainability of the impact assessment methodology will be assured by re-using, adapting and updating it in our future projects. Indeed, the methodology could be applied to other domains and contexts increasing DEN research and study offer.

With reference to the impact report, the main results will be included in future (open access) publications. Regarding the communication and dissemination activities, the collaborative approach and the implementation of a co-design process - as described in the strategy - will be used in future projects. In particular with reference to the news creation for website posts, the project brand identity - the logo, were created with the collaboration of all partners using a survey to collect the different ideas and impacts - and the dissemination of press releases throughout different partners’ contacts and networks. This methodology worked successfully and will be applied to future projects.

### How did your organisation help improve the innovation impact of MediaFutures (actions undertaken by your organisation to ensure innovation impact)?

The dissemination played a central role in the innovation impact of MediaFutures; indeed we were able to support the three project Open Calls in reaching the desired networks with constant and constructive coordination work with the consortium team but also by actively searching for new contacts and networks. The capability of MediaFutures to attract innovative artists and start-ups has been positively influenced by the professional work done on the visual identity of the project, and the constant work on graphic elements, communication material, the project website and social media. In addition DEN planned and organised a panel discussion on opportunities for artists and startups at the final DemoDays in June 2023 in order to promote DENs connections in relation to the Cultural and Creative Industries ecosystem and to further support artists and startups with similar opportunities as offered by MediaFutures.

The impact assessment activities supported the innovativeness of the project by providing feedback on the ongoing activities and by highlighting aspects to be improved. The impact assessment activities offer to the consortium the reflexivity support that made it progress and improve call after call.

### Exploitation actions during the project (short-term). How did the activities in MediaFutures help you to exploit or create new business opportunities?

The project improved the team capabilities in communication and dissemination: the growth in human capital translated into the enlargement of our dissemination team. Besides this, the work carried out in terms of impact assessment and the methodology
Deliverable 6.2 - Exploitation Implementation

<table>
<thead>
<tr>
<th>Exploitation plans beyond project duration. How will you exploit the project results beyond the project? (long-term)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MediaFutures reinforced DEN’s expertise and portfolio on dissemination and impact assessment. As a consequence DEN is enlarging its service offer to those new actors and networks accessed thanks to the project. At the time of writing we submitted and are preparing two proposals that are based on our experience in MediaFutures and, more precisely, on the know-how acquired in assessing art and science collaboration, how to foster such collaboration and how to give visibility and recognition to those collaborations and their outputs. Besides this, considering the impact assessment activities we are exploiting the methodology developed by proposing it as cornerstone for the proposal we recently wrote and that we are currently writing. The impact assessment report will be exploited at scientific level via publication that we are drafting at the time of writing. Impact assessment will be also a fundamental pillar of future DEN services as we foresee its application to new and emerging domains.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How did your organisation enhance MediaFuture’s unique competitive position?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The dissemination and communication were crucial activities in this project and we contributed to enhance MediaFutures’ competitive position. Firstly, we created a brand identity for the project, consisting of a logo and templates for communication and dissemination activities and materials. We then developed a strategy to highlight MediaFuture’s unique strengths and opportunities, effectively showcasing its innovative approach. We implemented a comprehensive digital communications strategy, utilising social media - particularly Twitter - and creating engaging and informative content. We also set up social media advertising campaigns on Twitter and Facebook for the three MediaFutures Open Calls, in order to increase the number of applications and reach the identified target. For particular outputs we implemented dedicated communication campaigns, e.g. for the toolkit or the DemoDays. Additionally, we fostered the communication activities of the partners leveraging their reach and credibility to amplify MediaFuture outcomes: through collaboration, we ensured prominent dissemination of the press release to a wider audience in line with the MediaFutures objectives. DEN representatives also actively participated in events and conferences to showcase the MediaFuture project and engage with key stakeholders. Finally, we established partnerships with other projects by exploring their potential for collaboration.</td>
</tr>
</tbody>
</table>
communication channels to identify new opportunities for MediaFuture visibility.

<table>
<thead>
<tr>
<th>How did the project contribute to the expansion of your network?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are there any meaningful new contacts or partnerships that you intend to collaborate with in the future?</td>
</tr>
</tbody>
</table>
| As mentioned above, the enlargement of our collaboration network is one of the main takeovers for DEN. Indeed we will keep collaborating with several partners within the consortium both on the topic of dis-/misinformation and both focusing on the art-science-start-up collaboration. Beyond the MediaFutures teams is worth mentioning the good relationship established with some of the supported teams. This is shown by the fact that we invited some of the teams in an event we organised for another EU-funded project. The collaboration with them will hopefully continue. Over the three years of the project, DEN has worked to reinforce relationships and connections with other communities and stakeholders interested in the topic. For instance, DEN reinforced the collaboration with the S+T+ARTS ecosystems and with the European hubs funded to tackle disinformation (e.g. IDMO - Italian Digital Media Observatory in which our team is deeply engaged). The good collaborations established will be further exploited in the future.

Enlarging our analysis further we got the opportunity to develop a detailed understanding of the players in the big data, art&tech and di-misinformation players and this will support us in develop future initiative especially in the S+T+ARTS and EIT for Culture and Creativity programs in which our team members are already, also thanks to MediaFutures, involved.

6.4 ZABALA Innovation Consulting

Table 8: Exploitation Plan of ZABALA

<table>
<thead>
<tr>
<th>Company/Organization Profile</th>
<th>ZABALA Innovation Consulting (ZABALA)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ZABALA Innovation Consulting, S.A. is an independent consulting firm, based in Spain, France, Belgium, UK and Colombia.</td>
<td></td>
</tr>
<tr>
<td>Business Model of your Company/Organisation</td>
<td>ZABALA is an SME providing Innovation-related services to any type of organisation (Companies, Research and Technology Organisations, Universities and Public Administrations are local, regional, national or European level)</td>
</tr>
<tr>
<td>Objectives / Mission / Vision of your Company/Organisation</td>
<td>Our mission is to assist our clients with their innovation strategies by creating a framework in which they can collaborate with different stakeholders to continue to push the boundaries of innovation. Founded back in 1986, we are a team of more than 320+ professionals located across</td>
</tr>
</tbody>
</table>
Deliverable 6.2 - Exploitation Implementation

<table>
<thead>
<tr>
<th>Deliverable 6.2</th>
<th>Exploitation Implementation</th>
</tr>
</thead>
<tbody>
<tr>
<td>thirteen offices in strategic places. Because the 21st century is the century for cooperation, let us help you take part and achieve the backing that your projects need, so you can realise the advances and reap the economic rewards of innovation, the one that works.</td>
<td></td>
</tr>
</tbody>
</table>

**Market Analysis & Market Situation (current market situation and market needs that your organisation caters to)**

ZABALA is the leading innovation consulting company in Spain in terms of supporting the achievement of Public R&D Funding (both with financial and tax incentives). At European level it is one of the 3 most relevant and successful companies, with more than 8,000 clients and more than 20 Mill € sales. In the 2014-2020 period, ZABALA has submitted more than 800 proposals to different European Programmes, with an average success rate higher than 33% and more than 700 mill € achieved for our clients. ZABALA is the 1st Spanish SME in H2020 return and the 4th Spanish company also in H2020 behind ATOS, INDRA and ITP. Thanks to a team of more than 320 professionals, engineers, biologists, chemists and 13 offices in strategic locations (Pamplona, Madrid, Barcelona, Valencia, Seville, Bilbao, Zaragoza and Vigo in Spain; Brussels in Belgium; Paris and Bordeaux in France; London in the UK; and Bogota in Colombia), we work with specialised profiles that understand our clients' business and speak their language perfectly. When speaking about Cascade Funding services, ZABALA manages more than 40 mill € in Funding to Third Parties in 10 different projects.

**Target users & audience**

Within the overall ZABALA users, the main targets in MediaFutures of interest will be:
- SMEs and start-ups in Media sector
- Media artists (new target)

**What are your major contributions to MediaFutures (e.g. project activities)?**

ZABALA role is mainly focused on:
- Management of Cascade Funding mechanism (3 Open Calls)
- Support in the business incubation and acceleration, with peer support and networking
- Training to experiments on Funding and Social Innovation

Apart from that, ZABALA collaborates as well on the project dissemination, exploitation and sustainability.

**What project results did you manage to achieve from the above mentioned contributions (e.g. technical, improved media literacy, new innovations/products/services in the media sector, etc.)?**

The most relevant project’s results for exploitation have been the outputs of the supported third parties that have achieved relevant milestones to bring to a mature level their research/innovations/technologies/know-how (in different forms depending on their profile and innovation readiness and potential). However, in relation to the exploitation of the project itself by ZABALA, the following exploitable results have been identified:
- Open Call (Cascade Funding) management services: improvement and growth
- New services and contracts for specific Target Groups (media companies and artists)
| Can you sustain these results beyond the project’s duration? If so, how? | ZABALA can sustain these results by integrating them in its current structure, within the European projects Business Unit, within the Knowledge Area of Entrepreneurship.  
  - Regarding the Open Call management services, the knowledge will be integrated in the Studies experts, leading to new proposals and services.  
  - The new services to startups and artists will enrich the commercial portfolio of products delivered by ZABALA, widening the potential market of customers. |
|---|---|
| How did your organisation help improve the innovation impact of MediaFutures (actions undertaken by your organisation to ensure Innovation Impact)? | Main contributions of ZABALA's work related with Innovation Impact are:  
  - Open calls management  
  - Continuous improvement of acceleration process  
  - Training of SMEs/start-ups to accelerate its activities and reach the market  
  - Support of SMEs/start-ups on networking events  
Other indirect contributions refer:  
  - Creation of an innovative ecosystem on Media sector  
  - Dissemination of project outcomes and results in several platforms  
  - Exploitation of results |
| Exploitation actions during the project (short-term). How did the activities in MediaFutures help you to exploit or create new business opportunities? | CALL MANAGEMENT SERVICES – IMPROVEMENT AND GROWTH:  
Different public administrations and industry clusters have contacted ZABALA after the management of open calls in previous projects to subcontract the management of their own entrepreneurship programmes. So there will be an important role to further develop the open call methodology to then offer it to different administrations. So far, ZABALA has not officially signed any contract on this behalf but is currently participating in different tenders from the public administration to officially the manager of the calls for selection of entrepreneurs.  
The services offered are:  
1. analysis of the objective of the open call: identify the best strategy for the fund owner to reach the desired beneficiaries;  
2. legal and administrative documentation;  
3. pre-proposal clinics: service aiming to sort out potential doubts with proposers during the open call time and  
4. evaluation of received proposals: contracting external evaluators among an internal pool of experts currently cooperating with ZABALA in varied sectors (energy, ICT, Agri-food, bio-based industries, industry, etc.).  
NEW SERVICES AND CONTRACTS FOR TARGET GROUPS:  
The first line of service that ZABALA will exploit will be the creation of a new package on financing needs for 1) SMEs and startups in Media sector; 2) Media Artists. ZABALA usually works with large companies in the field of public funding. A new package derived from |
MediaFutures participation would comprise:

For SMEs and Startups:
- Better and wider analysis of opportunities: Based on a better knowledge of SMEs and startups' needs will allow ZABALA to analyse existing opportunities for this specific group. The analysis will comprise public funding opportunities, EIB/EIF funds or even contacts with existing accelerators/VCs. The increase of the private sector investors’ networks and providing a global offer, not only focused on public, but also private funding.
- Better offer of services: the existing business model for ZABALA comprises a fixed term payment to weekly monitor and inform of a range of open calls and tenders for their customers. At the same time, this fixed amount covers the writing, submission and management of individual proposals to different funds. In case of success (funding) a percentage is charged as a success fee (from 2% to 15%). The problem with smaller companies is that the number of options is limited, and fixed payments are nearly impossible to be accepted. The idea is, thanks to MediaFutures, detecting specific programmes (like the EIC Accelerator, cascade-funding programmes, early stage accelerators or VC funds) and include the service of writing and submitting the expression of interests or proposals under a closed fee. Setting up a fixed amount of €5,000 for 4 submissions and a success fee of a 10% of the obtained funds is a model we would like to explore.

For Media Artists:
- Strategy for exploitation: ZABALA will be aware of the usual weakness and barriers of artists for access funding. This will be useful to identify new tools and programmes to support them in this task. ZABALA will make an analysis to design an exploitation strategy for Artists willing to reach the market with a selection of the most suitable funding programmes, technology transfer tools or creation of agreements or spin-offs.

<table>
<thead>
<tr>
<th>Exploitation plans beyond project duration. How will you exploit the project results beyond the project? (long-term)</th>
<th>NEW SERVICES AND CONTRACTS FOR TARGET GROUPS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Based on the success of MediaFutures, ZABALA’s objective is to sign commercial agreements with at least 10% of the participants in the programme (12 companies in 2 years after the end of the project).</td>
<td>OPEN CALL MANAGEMENT SERVICES – IMPROVEMENT AND GROWTH:</td>
</tr>
<tr>
<td>It could bring us the opportunity to obtain around 1-2 new contracts per year from 2023 due to the expertise and reputation in this area.</td>
<td></td>
</tr>
</tbody>
</table>
## How did your organisation enhance MediaFuture's unique competitive position?

Main unique values of MediaFutures from ZABALA’s point of view are:
- Main acceleration programme for SME/Start-ups on the Media Sector
- New Business models based on the use of Open Data
- Innovative impact generation through established collaborations with artists.

Main contributions of ZABALA to this position have been:
- Robust and contrasted methodology for running complex Cascade Funding calls
- Strong communication department for promotion of Open calls
- Access to startups networks (F6S) for Open Calls promotion
- Experts on entrepreneurship for evaluation of most promising Startups and entrepreneurial teams
- Long experience in participation in main startup events in the South of Europe (4YFN, Southsummit...)
- Training experience on considering SDG (Sustainable Development Goals) in the execution of the projects.

## How did the project contribute to the expansion of your network?

### Are there any meaningful new contacts or partnerships that you intend to collaborate with in the future?

ZABALA promoted the link with other EU projects related with Cascade Funding and SMES/Start-ups acceleration services in different fields:
- FINODEX (Fiware + Open Data)
- IRSUS (any Topic under Innovation Radar)
- BLOCKCHERS (Blockchain and DLTs)
- NGI Explorers (5G, IoT, Blockchain, Big Data, AI)
- NGI DAPSI (Data Portability)
- DIGIFED (DIH’s in electronic embedded systems, CPS)
- DATA MARKET SERVICES (Data)
- EDI (Big Data)
- NESOI (Energy transition for EU islands)
- EUH4D (Big Data)
- REACH (Big Data, Data Value Chains)

Apart from it, several contacts have been made with other partnerships that could lead to further projects and collaborations as: S+T+ARTS, DIHs and EIT for Culture and Creativity.
## 6.5 Next Media Accelerator

**Table 9: Exploitation Plan of NMA**

<table>
<thead>
<tr>
<th><strong>Company/Organization Profile</strong></th>
<th>Leading pan-European startup program for innovation in media and marketing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Business Model of your Company/ Organisation</strong></td>
<td>Investing in startups and help them to accelerate</td>
</tr>
<tr>
<td><strong>Objectives / Mission / Vision of your Company/ Organisation</strong></td>
<td>We aim to become the largest hub for media innovation in Europe.</td>
</tr>
<tr>
<td><strong>Market Analysis &amp; Market Situation</strong>&lt;br&gt; (current market situation and market needs that your organisation caters to)</td>
<td>NMA provides investors and partners with the most promising European media startups. Moreover, NMA is involved in several EU projects.</td>
</tr>
<tr>
<td><strong>Target users &amp; audience</strong></td>
<td>Investors, media corporates looking for innovation, startups</td>
</tr>
<tr>
<td><strong>What are your major contributions to MediaFutures (e.g. project activities)?</strong></td>
<td>NMA successfully organized various training modules that centered on business model optimization, pitch training and fundraising. We actively helped the teams in their efforts to grow by doing matchmaking and connecting them to stakeholders within the media industry.</td>
</tr>
<tr>
<td><strong>What project results did you manage to achieve from the above mentioned contributions (e.g. technical, improved media literacy, new innovations/products/services in the media sector, etc.)?</strong></td>
<td>All the teams succeeded in delivering a short and concise pitch. This is essential for explaining the concept and project scope to stakeholders in the media industry to work on joint projects together or do successful fundraising. We also helped the teams clearly define their USP (unique selling proposition) and supported them in their efforts to build the project around these USP. Successful match-making resulted in extensive discussions with media professionals about mutual projects and helpful use-cases to further explore the project’s main topic.</td>
</tr>
<tr>
<td><strong>Can you sustain these results beyond the project’s duration? If so, how?</strong></td>
<td>Teams who entered into a project phase with media companies hopefully have reached a status as a client that will help them sustain their business model until after the program is over. But this depends on the willingness of both partners to work together in the future.</td>
</tr>
<tr>
<td>How did your organisation help improve the innovation impact of MediaFutures (actions undertaken by your organisation to ensure Innovation Impact)?</td>
<td>NMA focused on two aspects during the duration of the program: a successfully delivered pitch presentation and the networking with stakeholders from the media industry. In essence, this provided a combination of reality check and encouragement, which helped the teams focus on the important aspects of their projects and find a niche in the market.</td>
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<tr>
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</tr>
<tr>
<td>Exploitation actions during the project (short-term). How did the activities in MediaFutures help you to exploit or create new business opportunities?</td>
<td>NMA is a network organization and it is important to continually address our network and give them insights into new developments in the innovation space of the media industry. So for us each and every project provided an opportunity for us to connect with stakeholders in our network to introduce them to projects from MediaFutures. Obviously, not every project fits every stakeholder in the media industry, but new connections are always helpful.</td>
</tr>
<tr>
<td>Exploitation plans beyond project duration. How will you exploit the project results beyond the project? (long-term)</td>
<td>All the startups we worked with will still be within the relevant set for us to connect to companies within our network. We facilitate plenty of matchmaking opportunities for our network and will continue to include the projects from MediaFutures in our activities, when it makes sense for all parties involved.</td>
</tr>
<tr>
<td>How did your organisation enhance MediaFuture’s unique competitive position?</td>
<td>Our angle at NMA is a focus on bringing together startups and corporates to facilitate an exchange between the two sides. This ensures that both the startup and the corporate share their experiences and learn from another. Corporates have a vast knowledge of the market and oftentimes a better understanding of why something works - and also why something won't work. This is really valuable information for a startup with limited resources. And at the same time, a startup can challenge the prevalent thinking at a corporation and suggest why their new approach has a better chance of success than the corporate thinks. So ideally, this turns into a form of a mentor/mentee relationship for the mutual benefit of both sides. It is important to understand that startups need to run fast and spend the money wisely, so it helps them tremendously if they get good information about how the market works. This is possible in a setting we provided in MediaFutures.</td>
</tr>
<tr>
<td>How did the project contribute to the expansion of your network? Are there any meaningful new contacts or partnerships that you intend to collaborate with in the future?</td>
<td>First and foremost, we enjoyed the suggestions and feedback from our work package partner IRCAM tremendously as it helped us to get a better understanding of innovation in music. The setup of the MediaFutures project gave us many opportunities to reach out to our network and also...</td>
</tr>
</tbody>
</table>
Deliverable 6.2 - Exploitation Implementation

expand our network. We established some hopefully meaningful contacts along the way, but in our network-driven business, the value of a contact is hard to evaluate, as it takes time and work to foster the relationship, which could eventually lead to a partnership. For sure MediaFutures has helped us to be a relevant part in the European media startup ecosystem, especially since the focus is misinformation and disinformation, which is one of the core topics for media innovators across Europe.

6.6 KU Leuven - Centre for IT & IP Law

Table 10: Exploitation Plan of KUL

<table>
<thead>
<tr>
<th>Company/Organization Profile</th>
<th>The Centre for IT &amp; IP Law is a research center at the Faculty of Law of the University of Leuven (KU Leuven). Researchers are specialized in legal and ethical aspects of IT innovation and intellectual property. The Centre is dedicated to advancing and promoting legal knowledge about the information society through research and teaching of the highest quality in the areas of Data Protection, Privacy and Information Security Law, New Media and Communications Law, and Information Rights Management.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Business Model of your Company/Organisation</td>
<td>KU Leuven is a research University participating in private and public research funding.</td>
</tr>
<tr>
<td>Objectives / Mission / Vision of your Company/Organisation</td>
<td>KU Leuven has a clear vision focused on research, education, quality and diversity. KU Leuven CiTiP brought his expertise to MediaFutures by offering guidance, training and knowledge on legal matters via the toolkit, the training, the one to one meetings about law related matters including media law, intellectual property law, data protection law, artificial intelligence ethical and regulatory framework. CiTiP in this project aims to raise awareness about disinformation, freedom of expression, data protection, and intellectual property when startups develop projects in relation to the media.</td>
</tr>
<tr>
<td>Market Analysis &amp; Market Situation (current market situation and market)</td>
<td>In relation to MediaFutures, start-ups and artists are often in need of guidance when it comes to legal matters related to innovation and law. They received explanations on the</td>
</tr>
</tbody>
</table>
needs that your organisation caters to) | rights and obligations which could be attached to their projects, explanations on some law concepts to further undertake relevant action towards compliance.

For the market situation, our institution participates in research projects, provides higher education and expert studies on legal matters to governments or international institutions. With innovation developing fast and the tech policy and regulatory landscape in constant movement, our institution has developed a key knowledge center at the forefront of legal matters updates.

<table>
<thead>
<tr>
<th>Target users &amp; audience</th>
<th>Students, research community in respective fields, policy makers at various levels, professionals in need of training.</th>
</tr>
</thead>
</table>
| What are your major contributions to MediaFutures (e.g. project activities)? | • Trainings  
• One to one coaching sessions  
• Toolkit  
• Research on the use of data by the teams during the project |
<p>| What project results did you manage to achieve from the above mentioned contributions (e.g. technical, improved media literacy, new innovations/products/services in the media sector, etc.)? | We improved the legal awareness and knowledge from the teams. Interacting with data for the project or artwork leads to many legal questions. The support provided led to more awareness, change in their practice to ensure compliance but also sustainability of their business. On the other hand providing more information on their intellectual property rights was also crucial so they can maximise their opportunities and make themselves respected. |
| Can you sustain these results beyond the project’s duration? If so, how? | The training and the materials created are used in research and in teaching activities at KU Leuven CiTiP. We gained through the feedback of the teams a better understanding of what they need in terms of support and what topics are of interest for them. We could participate in similar programs and re-use this expertise. The expertise gained is also extremely valuable for further participation in innovation, media or research projects. Our MediaFutures participation also improved our teaching abilities to a wider audience about complex legal matters and translate them into a digestible manner. |
| How did your organisation help improve the innovation impact of MediaFutures (actions undertaken by your organisation to ensure Innovation Impact)? | By supporting the teams from a legal point of view we believe to have steered their project in a direction where they are aware of their rights and obligations and also where to look for more specific information when confronted with legal issues. Through guidance on data protection or intellectual property compliance, the teams could be confronted or redirected in their innovation project to make sure to have a short-mid-long term sustainable and compliant project. |
| Exploitation actions during the project (short-term). How did the activities in MediaFutures help you | Thanks to our activities in MediaFutures, we got in contact and built bonds with different partners (internal and external). We built our network and our expertise from the legal and ethical perspective has been |</p>
<table>
<thead>
<tr>
<th>to exploit or create new business opportunities?</th>
<th>acknowledged. For new business opportunities, we submitted proposals for projects that call for research and we are confident that future collaborations opportunities will arise thanks to our participation in this project.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exploitation plans beyond project duration. How will you exploit the project results beyond the project? (long-term)</td>
<td>The experience gained by KU Leuven in MediaFutures can be applied to further research projects and activities. Developing training and guiding the startups helped the researchers involved to vulgarise come complex topics improving the teaching ability for further educational activities and to research on several area of law and the current policy and legal initiatives about some modern challenges such as disinformation, the rapid uptake of artificial intelligence, freedom of expression online, data protection and so forth. This can be further used in classes, seminars, workshops or further projects.</td>
</tr>
<tr>
<td>How did your organisation enhance MediaFuture’s unique competitive position?</td>
<td>Having a legal partner on board when dealing with support programmes especially about innovation, data and media appeared to be extremely valuable. The team’s feedbacks showed how well appreciated and welcomed were these legal support including the training. Legal knowledge and information can appear often as inaccessible, scattered or complex. In addition, legal services from consultancies or law firms are often very costly which makes our participation in the program extremely appealing and useful for the teams. It was a great opportunity for them to learn more about these various legal topics which are or can impact their development as a business or their projects as artists.</td>
</tr>
<tr>
<td>How did the project contribute to the expansion of your network? Are there any meaningful new contacts or partnerships that you intend to collaborate with in the future?</td>
<td>MediaFutures was a great opportunity to work with extremely talented partners from different horizons. We developed strong bonds thanks to the design of the project. We indeed all worked together on the one hand on various horizontal and transversal aspects of the programme but also on the other hand on more specific aspects of the programme. This created great synergies and collaboration opportunities. The fact to have a small/mid-size consortium also enabled to create this great MediaFutures spirit. We are definitely willing to keep the network and connection going, perhaps work again together and continue the research collaborations. We had the chance to discover new sectors such as the art and tech collaboration and also the startups world. All the expertise of the various consortium members but also the teams supported and the external partners we had the chance to work with has been extremely enriching and will potentially lead to future collaborations.</td>
</tr>
</tbody>
</table>
# 6.7 LUISS Libera Università Internazionale degli Studi Sociali Guido Carli

**Table 11: Exploitation Plan of LUISS**

<table>
<thead>
<tr>
<th><strong>Company/Organization Profile</strong></th>
<th>Luiss Libera Università Internazionale degli Studi Sociali Guido Carli (LUISS)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Business Model of your Company/Organization</strong></td>
<td>LUISS Libera Università Internazionale degli Studi Sociali Guido Carli – is an independent university that offers an innovative educational approach at its four Departments: Economics and Finance, Business and Management, Law, and Political Science. Specifically LUISS Data Lab is an international and interdisciplinary research center focused on digital media, artificial intelligence, Media Literacy, fight against disinformation, fact-checking, big data, and digital transformation. The center also leads the national hub of the European Digital Media Observatory (EDMO) called IDMO. This collaborative hub brings together stakeholders such as RAI (the national broadcasting, TIM, University of Tor Vergata, NewsGuard, T6 Ecosystems, Pagella Politica, and Gedi editorial group. By pooling their expertise and resources, IDMO aims to address challenges related to digital media and disinformation effectively.</td>
</tr>
<tr>
<td><strong>Objectives / Mission / Vision of your Company/Organization</strong></td>
<td>LUISS offers an innovative educational approach at its different Departments (Economics and Finance, Business and Management, Law, and Political Science) and research centers including LUISS Data Lab and Master of Journalism. Moreover Data Lab lead IDMO (Italian Digital Media Observatory) a new project coordinated by the Director Gianni Riotta and Prof. Livia de Giovanni, represents one of the 8 selected hubs (representing 14 EU and EEA countries) that will help implement the activities promoted by the European Digital Media Observatory (EDMO) in the fight against disinformation and fake news at European level. Moreover, it is committed to advancing research, knowledge, and practical solutions in the fields of digital media, artificial intelligence, media literacy, combating disinformation, fact-checking, big data, and digital transformation. They successfully collaborate with other organizations and institutions to tackle the challenges posed by digital media and promote a more informed and reliable information ecosystem.</td>
</tr>
<tr>
<td><strong>Market Analysis &amp; Market Situation (current market situation and market needs that your organisation caters to)</strong></td>
<td>LUISS is well renowned for its research activities, aimed at producing knowledge and innovations, contributing to the scientific debate as well as to the benefit of economic, social and cultural development with an international perspective. By providing quality education, research opportunities, and interdisciplinary collaboration, the university aims to prepare students for the challenges and demands of the current market situation in these fields.</td>
</tr>
</tbody>
</table>
Specifically, LUISS Data Lab addresses market needs by conducting research, developing insights, and offering practical solutions in the fields of digital media, AI, media literacy, combating disinformation, fact-checking, big data analytics, and digital transformation. By doing so, the center contributes to advancing knowledge and practices in the dynamic realm of digital media.

### Target users & audience

Target users and audience include researchers, academics, media professionals, policy makers, government organizations, educators, students, journalists and the general public interested in digital media, artificial intelligence, media literacy, disinformation and fact-checking.

### What are your major contributions to MediaFutures (e.g. project activities)?

As consortium partners LUISS’ contributions for the MediaFutures project were:

- Communicate and promote MediaFutures activities, open calls and events
- Organize and promote MediaLiteracies
- Write policy brief regarding disinformation and misinformation
- Contribution to the scientific research with the submission of papers

### What project results did you manage to achieve from the above mentioned contributions (e.g. technical, improved media literacy, new innovations/products/services in the media sector, etc.)?

In terms of results, LUISS achieved the following:

- Develop a policy brief
- Strengthen MediaFutures network throughout the media literacy and events by inviting experts from the media, data and journalists
- Contribution in the fact-checking
- Collaboration with the school of Journalism and media organizations
- Scientific papers in the fact checking and new technologies

### Can you sustain these results beyond the project’s duration? If so, how?

We can sustain these results beyond the project’s duration by organizing other events inviting the MediaFutures network. We can also interview and mentor the startups and artists and collaborate with them. The network of artists, startups/SMEs and experts built over the three years offers future opportunities for dissemination of MediaFutures results over time, but could also lead to new collaborations.

### How did your organisation help improve the innovation impact of MediaFutures (actions undertaken by your organisation to ensure Innovation Impact)?

- Fostering collaborations among researchers, experts, and practitioners from various disciplines, such as journalism, computer science, data science, AI, and social sciences. This interdisciplinary approach helps leverage diverse perspectives, expertise, and methodologies to drive innovation and address complex challenges related to disinformation.
<table>
<thead>
<tr>
<th>Exploitation actions during the project (short-term). How did the activities in MediaFutures help you to exploit or create new business opportunities?</th>
</tr>
</thead>
</table>
| - Supporting for research and development activities related to disinformation detection, fact-checking methodologies, and innovative technologies. This may include access to datasets
- Organising training programs, workshops, or courses to educate journalists, fact-checkers, researchers, and students on disinformation, media literacy, and the use of innovative technologies.
- Facilitate networking opportunities, conferences, and workshops to bring together researchers, practitioners, policymakers, and industry representatives working in the field of disinformation, journalism and new technologies. |

<table>
<thead>
<tr>
<th>Exploitation plans beyond project duration. How will you exploit the project results beyond the project? (long-term)</th>
</tr>
</thead>
</table>
| - Contributions via policy briefs, articles and interviews.
- Dissemination on various social networks.
- Contribution in the toolkit that help to detect, analyse and combat disinformation
- Training programs and workshops to educate artists, startups but also journalists, fact-checkers, and other relevant stakeholders about disinformation detection and mitigation techniques
- Collaboration with social media platforms by involving them in the Media literacy programs |

| Researchers will present their work, findings, and tools at conferences and events focused on disinformation, media, or technology
- Policy recommendations and guidelines on disinformation and misinformation to policymakers, regulatory bodies, or social media platforms on addressing disinformation
- Continued research and development: This may involve securing additional funding or collaborating with other research institutions or industry partners to sustain the innovation
- Develop training programs, workshops, or online resources to educate a wide range of stakeholders, including journalists, educators, policymakers, and the general public. By providing access to knowledge and tools for combating disinformation
- Disseminate the project’s findings, methodologies, and tools through academic publications, reports, public events, and media engagement |
How did your organisation enhance MediaFuture’s unique competitive position?

- Exploring and training the emerging technologies such as block chain or machine learning to develop innovative ways of delivering news, conducting fact-checking, or engaging with audiences
- Establishing partnerships and collaborations with other research centers, technology companies, and media organizations (at national and international level)
- Investing in fact-checking capabilities and research initiatives to ensure accuracy, credibility, and transparency in media thanks to the collaboration with different academia
- Offering specialized training programs focused on emerging technologies, data journalism, fact-checking, and media ethics
- Organising public lectures, seminars, workshops, and conferences on topics related to digital media, journalism, and technology
- Encouraging interdisciplinary collaboration among researchers, technologists, and journalists

How did the project contribute to the expansion of your network?

Are there any meaningful new contacts or partnerships that you intend to collaborate with in the future?

- Thanks to the events and the media literacy we had the opportunity to meet experts
- During the three open calls we had the chance to talk with the winners and we created new contacts. With some of them there is the possibility to collaborate in future especially for those who cover the fact checking area

6.8 EURECAT

Table 12: Exploitation Plan of EURECAT

<table>
<thead>
<tr>
<th>Company/Organization Profile</th>
<th>Eurecat (EURECAT)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eurecat is a private non-profit research and technology development center based in Catalunya.</td>
<td></td>
</tr>
<tr>
<td>Business Model of your Company/Organization</td>
<td>Eurecat contributes with knowledge and technologies to our innovation ecosystem. We support companies and other stakeholders in creating and improving products, services, processes, and business models with an</td>
</tr>
<tr>
<td><strong>Objectives / Mission / Vision of your Company/ Organisation</strong></td>
<td>In relation with MediaFutures, Eurecat's main interest is developing and testing methodologies for cooperative data experimentation with stakeholders in the creative and cultural industries.</td>
</tr>
<tr>
<td><strong>Market Analysis &amp; Market Situation (current market situation and market needs that your organisation caters to)</strong></td>
<td>Initiatives such as the European Data Space and the European Digital Media Observatories attest to the importance of pan-European data sharing for collaboratively studying and addressing societal challenges such as disinformation.</td>
</tr>
<tr>
<td><strong>Target users &amp; audience</strong></td>
<td>Eurecat’s methods for collaborative data experimentation developed in MediaFutures are particularly suitable for stakeholders in the creative and cultural industries, with a potential for scaling to other sectors.</td>
</tr>
<tr>
<td><strong>What are your major contributions to MediaFutures (e.g. project activities)?</strong></td>
<td>Eurecat’s major contribution to the project consists in, on the one hand, providing support to the funded project in data science, facilitating open data resources (datasets, libraries, etc) and deploying them when needed; and on the other hand investigating, performing studies and experiments with the funded project in our areas of expertise (computational social science, citizen participation, fair and explainable AI...) to advance the knowledge in the open call topics (e.g. misinformation). Furthermore, Eurecat participated in the whole phases of the programme: definition of the challenge, review of applications, one-to-one support and mentoring in the above-mentioned topics, workshops, and toolkit and finally in the final jury panels.</td>
</tr>
<tr>
<td><strong>What project results did you manage to achieve from the above mentioned contributions (e.g. technical, improved media literacy, new innovations/products/services in the media sector, etc.)?</strong></td>
<td>We achieved improved knowledge of the ecosystem at the crossing between media, art, data science and artificial intelligence at all levels. In particular, we developed a repository with a collection of resources in the context of MediaFutures open calls, containing datasets and open-source technologies for data exploitation, related to data science, artificial intelligence and digital art. The repository was developed iteratively, and enriched with information acquired along the project and received from the teams. Furthermore, we have been facilitators of guidelines, methods, technologies and, in general, research to the teams in order to generate new works on media literacy, online platforms and other outcomes of MediaFutures projects.</td>
</tr>
<tr>
<td><strong>Can you sustain these results beyond the project’s duration? If so, how?</strong></td>
<td>We will maintain our knowledge and position in the field, both at technical and scientific level that we have consolidated through the MediaFutures project. We will take advantage of the collaborations started during the project with both members of the consortium, and artists and startups participating in the programme, exploring further opportunities for funding and partnerships</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
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<tr>
<td><strong>How did your organisation help improve the innovation impact of MediaFutures (actions undertaken by your organisation to ensure Innovation Impact)?</strong></td>
<td>Eurecat helped improve the innovation impact of MediaFutures by mentoring teams to support them in dealing with data and data technologies in their projects, by facilitating state of the art data resources and tools for data exploitation in the repository, and by co-designing and developing experiments with the teams to gain new insights and knowledge, especially in topics like trustworthy AI and promoting a fair and responsible use of this technologies.</td>
</tr>
<tr>
<td><strong>Exploitation actions during the project (short-term). How did the activities in MediaFutures help you to exploit or create new business opportunities?</strong></td>
<td>We are in the process of writing two academic publications for disseminating the results of the project, which will strengthen our position as technical and scientific partner in the field. We have published a repository collecting state of the art open resources for data exploitation at the crossroad of data science, artificial intelligence, media and art. We have created materials for delivering workshops on data technologies in the media ecosystems.</td>
</tr>
<tr>
<td><strong>Exploitation plans beyond project duration. How will you exploit the project results beyond the project? (long-term)</strong></td>
<td>We will apply the technologies and methodologies developed in MediaFutures in other programs (e.g. regional, national or EU) focused on computational social science research, in particular in relation to topics relevant to MediaFutures, i.e. media, art, disinformation, citizen participation and artificial intelligence. Given the strong connection of EUT with the public sector, industrial sector and local SMEs we will actively search for partners in the media sector to exploit the research results (e.g. CCMA - Corporació Catalana de Mitjans Audiovisuals, SONAR+D, etc.). Furthermore, the results of the project can be applied to the CCIs KIC, where Eurecat is a core partner.</td>
</tr>
<tr>
<td><strong>How did your organisation enhance MediaFuture’s unique competitive position?</strong></td>
<td>Eurecat provided its strong knowledge and expertise on working with data in fields including data science, computational social science, artificial intelligence, citizen participation, online disinformation, contributing both at technical level and scientific level.</td>
</tr>
<tr>
<td><strong>How did the project contribute to the expansion of your network?</strong> Are there any meaningful new contacts or partnerships that you intend to collaborate with in the future?</td>
<td>First of all, the project gave us the opportunity to create strong links with the consortium partners, as a solid basis for future collaborations. Furthermore, it allowed us to interact with all teams, cooperating with some for the development of joint experiments, which may lead to further collaborations. Finally, the MediaFutures events and online presence opened up to getting in</td>
</tr>
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</table>
contact with other relevant actors in the media, art and data ecosystem.

### 6.9 Open Data Institute

**Table 13: Exploitation Plan of ODI**

<table>
<thead>
<tr>
<th><strong>Company/Organization Profile</strong></th>
<th>The ODI is a non-profit with a mission to work with companies and governments to build an open, trustworthy data ecosystem. We work with a range of organisations, governments, public bodies and civil society to create a world where data works for everyone.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Business Model of your Company/Organisation</strong></td>
<td>The ODI is a non-profit company, founded in 2012 by Sir Tim Berners-Lee and Sir Nigel Shadbolt. Since 2017, the ODI’s operating costs of around £6m per annum have been met through a range of grants and commercial revenue. Many of our products and services are available openly and for free, including our reports, tools and webinars.</td>
</tr>
</tbody>
</table>
| **Objectives / Mission / Vision of your Company/ Organisation** | Our mission is to work with companies and governments to build an open, trustworthy data ecosystem. We want a world where data works for everyone. This means getting data to those who need it, particularly in response to the UN Sustainable Development Goals. To achieve our mission, we:  
  - work with organisations to help them use better data practices  
  - work with sectors and regions to ensure data is helping them  
  - help interpret and apply the latest thinking around data and data infrastructure. |
| **Market Analysis & Market Situation (current market situation and market needs that your organisation caters to)** | The ODI aims to enable the development of data infrastructure in ways that benefit people, companies, governments and civil society. We focus on increasing data flows around the data ecosystem, improving skills and capabilities, and encouraging innovation. We support data flows, focusing our efforts in three broad areas:  
  1. Improving the data practices of organisations so that they can build and manage adequate data infrastructure and data use.  
  2. Tackling challenges so that the data ecosystem works better.  
  3. Gathering and creating research, evidence and knowledge about data and the benefits of open, trustworthy data access, to inform companies and policymakers as they create data |
| Target users & audience | The ODI operates as an institute, and we also undertake commercial work that advances our mission. We:  
- work in policy – influencing government decisions towards the kind of data ecosystem we want to create that will be best for society  
- work with businesses – helping them to develop ethical, equitable data infrastructure that will be both good for business and their social mission  
- work with philanthropic and other grant-giving organisations – to build a data infrastructure that brings benefits to all  
- work with governments, research organisations, public bodies and civil society around the world – to ensure that they can benefit from better data infrastructure. |
| What are your major contributions to MediaFutures (e.g. project activities)? | - Contributing to the design of the open calls (x3)  
- Scoping and setting up the new open call platform used in open call 3 (Survey Monkey/ Momentive)  
- Supported dissemination of the 3 open calls  
- Sourced external evaluators, drawing on the ODI's wider network and Data as Culture programme  
- Designing and running the evaluation process for the 3 open calls at: the initial stage; from START to BUILD stage; and the final Demo Days and prize giving  
- Preparing feedback for applicants through all stages of the evaluation process  
- Designing and managing the training programme, including coordination of trainers and participants  
- Delivering sections of the training programme  
- Monitoring and collecting feedback from participants and trainers during the training programme across all 3 open calls, to help all partners iterate and improve their offerings  
- Providing additional mentorship to participants where required  
- Supporting the development and iterations of the MediaFutures toolkit, both in terms of providing original content and proofreading other content  
- Organising/ facilitating a showcase of the work from the first two open calls at two ODI Summits  
- Supporting with press releases, website content and social media, including the creation of original content, as well as |
<table>
<thead>
<tr>
<th><strong>Deliverable 6.2 - Exploitation Implementation</strong></th>
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<tbody>
<tr>
<td><strong>What project results did you manage to achieve from the above mentioned contributions (e.g. technical, improved media literacy, new innovations/products/services in the media sector, etc.)?</strong></td>
</tr>
<tr>
<td>- Developed a robust evaluation process that supports the mitigation of barriers to entry for participants from varied backgrounds</td>
</tr>
<tr>
<td>- Embedded diversity, equity and inclusion considerations into the process from end-to-end</td>
</tr>
<tr>
<td>- Strengthened the MediaFutures network by inviting experts from the media, data, innovation, art-tech collaboration fields</td>
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<tr>
<td>- Improved awareness for participants around the use and publication of open data and data licensing</td>
</tr>
<tr>
<td>- Supported consortium partners to improve their own training offerings</td>
</tr>
<tr>
<td>- Increased awareness of technical platform offerings to the consortium partners</td>
</tr>
<tr>
<td><strong>Can you sustain these results beyond the project’s duration? If so, how?</strong></td>
</tr>
<tr>
<td>Much of our results are around improved learning, so this will be sustained by the individuals who have benefited from this learning into their own future work.</td>
</tr>
<tr>
<td><strong>How did your organisation help improve the innovation impact of MediaFutures (actions undertaken by your organisation to ensure Innovation Impact)?</strong></td>
</tr>
<tr>
<td>- By establishing and managing a robust evaluation process, which we iterated and improved for each open call, we ensured the best applicants and those with the most potential were given the opportunities that MediaFutures provided, to ensure the highest chance of positive impacts from the projects they developed</td>
</tr>
<tr>
<td>- To support the evaluation process we helped to facilitate an evaluators fund to pay external evaluators with diverse backgrounds to support our diversity, equity and inclusion considerations in the process</td>
</tr>
<tr>
<td>- Also as part of the evaluation process we researched and identified Survey Monkey as an improvement on the previous application platform, and facilitated the licence for it in open call 3 to enhance the application process, in turn improving the likelihood of attracting the best and most promising applicants</td>
</tr>
<tr>
<td>- We disseminated the project results via the ODI’s extensive network, including our Twitter following of 66,500+ and weekly newsletter with 18,800+ subscribers</td>
</tr>
<tr>
<td><strong>Exploitation actions during the project (short-term). How did the activities in</strong></td>
</tr>
<tr>
<td>- Through our showcase of work from the first two open calls at the ODI Summit in</td>
</tr>
</tbody>
</table>
| MediaFutures help you to exploit or create new business opportunities? | 2021 and 2022 we created awareness amongst potential clients of the work we do and support, including innovation challenge scoping and management, as well as our Data as Culture programme linking artists with the work we do around data
- Through our training offering during MediaFutures, we increased awareness of the ODI's training offering, both free and commercial
- We took learnings from our activities on MediaFutures to improve our delivery managing a separate data innovation challenge in partnership with Microsoft and the Industry Data for Society Partnership |

| Exploitation plans beyond project duration. How will you exploit the project results beyond the project? (long-term) | ● Our improvements to the running of a data innovation challenge with Microsoft and IDSP is likely to lead to future work with them running additional data innovation challenges
● Use the knowledge and methodology of running challenges for future challenges, including possible production of an internal playbook, templates for evaluating proposals, templates for monitoring jury panels, and templates for providing feedback. We are currently using this knowledge to guide our scoping for an upcoming data innovation challenge management bid within the UK Government
● Planning work towards an exhibition of all artists' work from the three open calls in a unified space, which will be the first time this has been achieved. There is strong interest in this from the ODI's well established Data as Culture programme.
● Possible creation of learning resources. Potential themes are not only the core programme themes of misinformation and disinformation, but there is also interest in exploiting the arts angle in particular. |

| How did your organisation enhance MediaFuture's unique competitive position? | The ODI is unique in its established history and status in the data landscape, with strong foundations and a respected brand. MediaFutures benefited not only from the internal know-how in terms of management and data awareness of the ODI, but also the brand impact. This has been important when making connections and attracting evaluators and participants alike. |
How did the project contribute to the expansion of your network?

Are there any meaningful new contacts or partnerships that you intend to collaborate with in the future?

- Good connections were made in the first instance with the consortium partners themselves, with regular meetings both virtual and physical to strengthen understanding and relationships.
- External contacts of all partners were freely shared amongst the group for mutual benefit, in particular when it came to sourcing evaluators and jury panellists.
- Finally, a number of connections were made with the many varied participants, and we look forward to seeing how these early startups and groups continue to grow. We will support them with relevant guidance where applicable from the wider ODI team as well as our Data as Culture programme.
- All of the above will be considered for future collaborative work depending on project needs, and the ODI always welcomes incoming contact for new endeavours.

6.10 King’s College London

Table 14: Exploitation Plan of KCL

<table>
<thead>
<tr>
<th>Company/Organization Profile</th>
<th>King’s College London (KCL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KCL is a public non-profit university based in London, UK.</td>
<td></td>
</tr>
<tr>
<td>Business Model of your Company/ Organisation</td>
<td>KCL is a University and as such hosts both world-leading research and education. We also provide consultancy services to organisations in industry and policy.</td>
</tr>
<tr>
<td>Objectives / Mission / Vision of your Company/ Organisation</td>
<td>In relation with MediaFutures, KCL’s main interest is developing and testing methodologies for cooperative data experimentation and innovation with stakeholders in both industry and arts.</td>
</tr>
<tr>
<td>Market Analysis &amp; Market Situation (current market situation and market needs that your organisation caters to)</td>
<td>Initiatives such as the European Data Space and the European Digital Media Observatories attest to the importance of pan-European data sharing for collaboratively studying and addressing societal challenges such as disinformation.</td>
</tr>
<tr>
<td>Target users &amp; audience</td>
<td>KCL will use the methods and results developed in MediaFutures in future research, as well as in their education offering.</td>
</tr>
</tbody>
</table>
### What are your major contributions to MediaFutures (e.g. project activities)?

- KCL is the technical and scientific coordinator of MediaFutures;
- Provided expert guidance to the consortium in a variety of areas, including interdisciplinary collaboration, machine learning and human data interaction;
- Undertook research to capture best practice to enable future programmes to deliver high quality, focused and appropriate content;
- Led WP4, data innovation toolkit and support. While we were involved in and contributed to all sections of the toolkit, we specifically developed content for the human data and AI interaction section;
- Provided support for the experimentation platform, led by Eurecat;
- Led definition of a set of suitable challenges for the competitive call. A key contribution was leading the analysis of the expected applications and areas for the calls in collaboration with the partners, Advisory Board, and stakeholders, which led to the focus on misinformation;
- Supported WP2 lead NMA in the selection, support and review of applicants and participants of the acceleration programme;
- Supported the selection of prize winners;
- Called upon our extensive network in order to find speakers, jurists, and application assessors;
- Supported the ODI in WP5 to provide high quality training, including training on data visualisation and dashboards best practice;
- Supported WP7 lead LUH in the administration of the calls;
- Fostered collaboration with other EU projects including EUHubs4Data and IMPETUS, presented to the data-drive innovation community at MyData and DataWeek.

### What project results did you manage to achieve from the above mentioned contributions (e.g. technical, improved media literacy, new innovations/products/services in the media sector, etc.)?

- Delivery of a data innovation toolkit aimed at artists and startups working with human-centric AI;
- Increased awareness of the scale of the misinformation challenge in Europe and globally, and concomitantly, increased awareness of strategies to combat it;
- New understanding of the resources and approaches required to support artists working in this arena;
### Can you sustain these results beyond the project’s duration? If so, how?

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<tr>
<th>Action</th>
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<tbody>
<tr>
<td>- We will continue to promote the toolkit;</td>
</tr>
<tr>
<td>- We will share our learning about how best to support art/start up collaborations;</td>
</tr>
<tr>
<td>- We will continue to promote our gained knowledge on how data-driven art can counter misinformation via publications.</td>
</tr>
</tbody>
</table>

### How did your organisation help improve the innovation impact of MediaFutures (actions undertaken by your organisation to ensure Innovation Impact)?

<table>
<thead>
<tr>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>- KCL improved innovation impact by supporting the use of data, tools and techniques by the project participants via workshops, training and mentoring;</td>
</tr>
<tr>
<td>- We improved innovation impact by designing, leading and building the data innovation toolkit;</td>
</tr>
<tr>
<td>- We improved innovation impact by focusing the project on misinformation, where most impact could be made.</td>
</tr>
</tbody>
</table>

### Exploitation actions during the project (short-term). How did the activities in MediaFutures help you to exploit or create new business opportunities?

<table>
<thead>
<tr>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Our paper using MediaFutures as a case study, ‘AI Art and Misinformation: Approaches and Strategies for Media Literacy and Fact Checking’ contributes to the literature on countering misinformation and on critical AI. It introduces the concepts of using emotion and narrative into the misinformation and AI literature. It will be published in the Proceedings of the AAAI/ACM Conference on AI Ethics and Society;</td>
</tr>
<tr>
<td>- The misinformation literature has a substantial gap in the arena of ‘real life’ assessment of the effects of interventions. We have piloted a longitudinal assessment of attitudes of people before and after exposure to data-driven art works designed to counter misinformation, to fill this gap;</td>
</tr>
<tr>
<td>- We contributed to a Parliamentary inquiry into the governance of artificial intelligence in the UK, citing MediaFutures’ approach to countering misinformation;</td>
</tr>
<tr>
<td>- We presented MediaFutures in the Creative AI Theory and Practice symposium in January 2023, attended by over 100 people, which we expect to lead to future collaborations;</td>
</tr>
<tr>
<td>- We are also contributing to research papers led by Eurecat. All the above add to our existing reputation as a strong technical and scientific partner in the fields of data innovation and misinformation.</td>
</tr>
</tbody>
</table>

### Exploitation plans beyond project duration. How will you exploit the project results beyond the project? (long-term)

<table>
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<tr>
<th>Action</th>
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<tbody>
<tr>
<td>- Alongside the ODI, we are engaged in discussions with exhibition spaces for the display of art works from all three cohorts.</td>
</tr>
</tbody>
</table>
We have also reached out to IRCAM to join us in this collaborative effort between institutions and artists and galleries. One of these spaces is within KCL, and we will (1) engage with the public; (2) implement our measurement of impact; (3) engage with other AI art researchers within KCL. This will involve securing further funding or industry sponsorship;

- Our paper using MediaFutures as a case study, ‘AI Art and Misinformation: Approaches and Strategies for Media Literacy and Fact Checking’ will be presented and published. We are working with our PR department to publish this in mainstream media and this will be followed up in an impact case study;
- Researchers will present their work, findings, and tools at future conferences and events focused on disinformation, media, and technology;
- We are using artists as a case study to add to our existing data-driven innovation data management templates.

### How did your organisation enhance MediaFuture’s unique competitive position?

- The KCL brand is known globally as a leading research university;
- We brought nearly a decade’s worth of experience in developing and leading European data innovation projects, and in-depth understanding of how to deliver valuable and sustainable project assets and outcomes;
- We brought academic rigour, with all members of the KCL team having published on data-driven innovation;
- We brought experience of developing useable and accessible toolkits;
- We brought in depth experience of working with data-driven innovation in low resource environments, meaning we can problem solve as soon as issues arise;
- We brought our strong relationships with other EU projects and consortia. Through this we have been able to exploit synergies (for instance, at events such as DataWeek and MyData) with other European projects and develop opportunities for sustainability (for instance, by MediaFutures being part of the EUH4D Stakeholder Group).

### How did the project contribute to the expansion of your network?

- We intend to work in the future with a number of the artists and startups in all three cohorts.
Are there any meaningful new contacts or partnerships that you intend to collaborate with in the future?

- We have already collaborated with one artist to present a workshop to Informatics students at KCL and to pilot our longitudinal study into the impact of AI art misinformation interventions.
- We have worked with two artists on co-developing informatics/art residency applications.
- These are but two models of future potential collaborations and we expect to develop more along these lines.

7 Conclusion

The aim of D6.2 Exploitation Implementation was to evaluate the implementation of exploitation measures that were identified in D6.1 Exploitation and Sustainability Strategy as well as supporting measures towards its implementation. After a brief introduction into the coordination of the exploitation actions, an insight into the activities and outcomes into the Business Model Canvas workshop in Rome in April 2023, as well as some general information about the BMC were given.

Exploitation actions, both on the consortium level as well as on the level of each individual MediaFutures partner have been presented in detail.

17 startups provided information concerning the business idea of their own team which the MediaFutures partners presented in an semi-anonymized form. Five categories, namely problems/solutions, value proposition, customer segments, the business model, and revenue streams have been selected to display the business ideas of the startups in the best possible way. The results in all categories were compared and similarities and differences between each other were identified.

Four types of exploitation actions and results have been displayed, namely commercial and cultural results, knowledge results, networking results as well as accelerator / residency results. For each category, different amounts of stakeholders from various areas have been identified that exploited the results gained in the process of MediaFutures.

Last but not least, each MediaFutures partner has presented the exploitation plan of its organisation that will be implemented after project end. This way, the project outcomes, the networks established with the artists and startups as well as promotional activities will continue to sustain post-MediaFutures.

In conclusion, the MediaFutures partners were able to successfully evaluate the implementation strategy of the exploitation actions that were declared in the Grant Agreement. All arrangements have been made and all tasks have been finalised in order to reliably exploit the outcomes of the project after the closure of MediaFutures.
# Abbreviation List

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>AaaS</td>
<td>Analytics as a Service</td>
</tr>
<tr>
<td>AfM</td>
<td>Artists for Media track</td>
</tr>
<tr>
<td>AI</td>
<td>artificial intelligence</td>
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<tr>
<td>API</td>
<td>Application Programming Interface</td>
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<tr>
<td>B2B</td>
<td>Business to Business</td>
</tr>
<tr>
<td>B2C</td>
<td>Business to Customer</td>
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<tr>
<td>BMC</td>
<td>Business Model Canvas</td>
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<tr>
<td>BUILD</td>
<td>Build phase of the MediaFutures programme</td>
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<tr>
<td>BDVA</td>
<td>Big Data Value Association</td>
</tr>
<tr>
<td>CCI</td>
<td>Cultural and Creative Industries</td>
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<tr>
<td>DIH</td>
<td>Digital Innovation Hub</td>
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<tr>
<td>e.g.</td>
<td>exempli gratia</td>
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<tr>
<td>EC</td>
<td>European Commission</td>
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<tr>
<td>EOSC</td>
<td>European Open Science Cloud</td>
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<tr>
<td>ESG</td>
<td>Environmental Social Governance</td>
</tr>
<tr>
<td>EU</td>
<td>European Union</td>
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<tr>
<td>EXHIBIT</td>
<td>Exhibit phase of the MediaFutures programme</td>
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<tr>
<td>f.e.</td>
<td>for example</td>
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<tr>
<td>H2020</td>
<td>Horizon 2020</td>
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<tr>
<td>IPR</td>
<td>Intellectual Property Rights</td>
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<tr>
<td>OC1</td>
<td>First MediaFutures Open Call</td>
</tr>
<tr>
<td>OC2</td>
<td>Second MediaFutures Open Call</td>
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<tr>
<td>OC3</td>
<td>Third MediaFutures Open Call</td>
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<tr>
<td>S+T+ARTS</td>
<td>Science + Technology + Arts</td>
</tr>
<tr>
<td>SaaS</td>
<td>Software as a Service</td>
</tr>
<tr>
<td>SfC</td>
<td>Startups for Citizens</td>
</tr>
<tr>
<td>SmA</td>
<td>Startup meets Artist</td>
</tr>
<tr>
<td>SME</td>
<td>Small and medium enterprises</td>
</tr>
<tr>
<td>START</td>
<td>Start phase of the MediaFutures programme</td>
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<td>---------------</td>
<td>------------------------------------------</td>
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<tr>
<td>STEAM</td>
<td>Science, Technology, Engineering, Arts, Mathematics</td>
</tr>
<tr>
<td>SWOT</td>
<td>Strengths, Weaknesses, Opportunities &amp; Threats Analysis</td>
</tr>
<tr>
<td>TRL</td>
<td>Technology Readiness Level</td>
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<tr>
<td>VPC</td>
<td>Value Proposition Canvas</td>
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<tr>
<td>VR</td>
<td>Virtual Reality</td>
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<tr>
<td>XR</td>
<td>Extended Reality</td>
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<td>WP</td>
<td>Work Package</td>
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## 9 More Information about this Document

<table>
<thead>
<tr>
<th>Project acronym</th>
<th>MediaFutures</th>
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<tr>
<td>Project full title</td>
<td>MediaFutures, Data-driven innovation hub for the media value chain</td>
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<td>Grant Agreement no</td>
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<td>D29</td>
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<tr>
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<td>D6.2 Exploitation Implementation</td>
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<tr>
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<td>Report</td>
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<td>Dissemination level</td>
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<td>Work package and Task</td>
<td>WP6, Task 6.1</td>
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<td>Contractual delivery date</td>
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<td>Actual delivery date</td>
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| Authors | Alexandra Garatzogianni, LUH  
Gerrit Rosam, LUH  
Michael Fribus, LUH  
Darren Temple, ODI |
| Reviewers | Igor Idareta, ZABALA  
Antonella Passani, DEN |
## Revision History

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<tr>
<td>0.1</td>
<td>19.09.2023</td>
<td>Igor Idareta (ZABALA)</td>
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<tr>
<td>0.2</td>
<td>25.09.2023</td>
<td>Antonella Passani (DEN)</td>
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