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PROJECT FINAL REPORT

Grant Agreement number: 632905

Project acronym: CREATIFI

Project title: Leveraging the Future Internet for Creative Industries

Funding Scheme:

Period covered: **from** 01.09.14   **to** 30.11.16

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[1] Usually the contact person of the coordinator as specified in Art. 8.1. of the Grant Agreement.

Project Consortium

imec (Belgium)
Forum Virium Helsinki (Finland)
i2CAT and the Institute of Creativity of Barcelona, referred to as i2CAT and ICUB
(Spain)
CREATE-NET and Trentino Sviluppo (Italy)
European Network of Living Labs (Belgium)
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Dissemination Level

PU	Public	x
PP	Restricted to other programme participants (including the Commission Services)	
RE	Restricted to a group specified by the consortium (including the Commission Services)	
CO	Confidential, only for members of the consortium (including the Commission Services)	

Change History

Version	Notes	Date
0.1	Creation of the document	29.09.2016
1.0	2nd draft of the document	28.10.2016
1.1	Update of the amendments	2.11.2016

Document Summary

This final report of CreatiFI comprises:

1. Final publishable summary report, providing an overview the CreatiFI programme, including achievements and attainment of any milestones and deliverables identified in the DOW. The report contains:

    a. General overview of the project / accelerator program
    b. Overview of the CreatiFI portfolio
    c. Key support activities provided by the CreatiFI accelerator programme
    d. Major traction realized by the startups
    e. Conclusions from a multi-step selection process
    f. Continuation of the CreatiFI program within the Creative Ring
    g. Return on Investment (ROI) of the CreatiFI program
    h. Lessons learned from the experience of running an accelerator, the project itself, and from the FIWARE programme in general.

2. Use and dissemination of foreground

    2.1 SECTION A (Public)

    2.2 SECTION B (Confidential)

3. Report on societal implications

Abbreviation

App	Software Application		i.e.	id est = that is to say
CCI	Creative & Cultural Industries		ICT	Information and Communication Technology
CR	Creative Ring		IP	Intellectual Property
CRC	Creative Ring Challenge		IPR	Intellectual Property Rights
D	Deliverable		KPI	Key Performance Indicator
DoW	Description of Work		M	Month
EC	European Commission		OC	Open Call
e.g.	Exempli gratia = for example		RTD	Research and Technological Development
EU	European Union		SE	Specific Enabler
FAQ	Frequently Asked Questions		SME	Small and Medium Sized Enterprise
FI-PPP	Future Internet Public Private Partnership		T	Task
FIWARE	Future Internet ware		VC	Venture Capital
FP7	Framework Programme 7		WP	Work Package
GE	Generic Enabler			

1 Final publishable summary report

1.1 Executive summary

CreatiFI, a FIWARE accelerator project, offered creative individuals, web entrepreneurs, small and medium sized enterprises (SMEs), the opportunity to receive funding and support in order to develop innovative internet and mobile applications, powered by FIWARE technologies, for the creative industries.

The main objective of CreatiFI was to support selected teams involved in the creative industries in the development and operation of innovative Internet and mobile apps to boost collaboration, co-creation and co-performance between creative professionals or with end users. CreatiFI addressed the domains of advertising, architecture, arts and antique markets, crafts, design, fashion, film, video and photography, software, computer games and electronic publishing, music and the visual and performing arts, publishing, television and radio. Cross overs with other fields such as big and open data; health and well-being and other business or tech domains were welcomed to highlight the potential of strong collaboration between creative and ICT professionals.

Whereas early business ideas and experimentation were accepted in the first phase of the project, the CreatiFI accelerator program funded in the second phase proposals which promised to generate a measurable business or societal impact for companies involved in the creative industries.

With the Creative Ring Challenge, CreatiFI pro-actively searched for interaction with and involvement of local and/or regional creative hubs and communities in order to provide a platform for urban innovation. With the Creative Ring Challenge, CreatiFI reached out to new-generation entrepreneurs and creative individuals emerging in our cities in order to support them in developing novel products and services to enrich and revitalize our cities.

CreatiFI funded 72 promising innovations across Europe
- to create high-impact applications dedicated to individuals and professionals involved in the creative industries and cultural sector
- to implement and validate the FIWARE technology
- to bring their apps to market and validate cross border adoption in relevant EU markets and beyond.

The digital transition of societies, which is rapidly taking place at a global level, provides these creative communities with opportunities that can boost the collaborative movement even more.

1.1 Project context and objectives

Creative Industries are those industries that have their origin in individual creativity, skill and talent, and combine the production and commercialization of creative content. At their core, they include design, advertising, film and video, music, gaming, performing arts, printing, publishing and broadcasting. Traditionally, the creative industries have been regarded as the result, rather than the source of economic wealth. However, the ever-increasing focus on creativity and innovation in today's information and experience economy is totally transforming our view of the creative industries. They are now regarded as one of the prime sources of innovation and of competitive advantage for companies and industries as well as for cities, regions and nations.

Also, creative activities are permeating into other sectors that require high degrees of creativity, most notably the ICT sector. It has been demonstrated by Richard Florida that creative communities, if they have access to ICT technologies, constitute the so-called "Super-Creative

Cores" of cities and regions, and in this way become the most important drivers of economic growth in the information society.

With digital transformation in general and the fast-pace evolution of technology, the establishment and strengthening of such super-creative cores has become vital for Europe's competitiveness.

Sustainable alliances between technology, design, and business needs to be crafted, in order to create the next generation of high-yielding innovations. Prime examples of such an alliance are already visible, i.e. the vast global mobile app and gaming industries, the interactive advertising sector, innovative technologies for urban experience and tourism, the industrial design domain and the emerging wearable technology sector.

Europe as a region of great cultural heritage, cultural diversity and contemporary creative production is eager to develop into a stronghold of technology enabled Creative Industries. Creative Industries account for higher than average growth and job creation, and are vehicles of cultural identity, playing an important global role in fostering cultural diversity (UNESCO & GACD, 2006)[2], they have been identified as a key sector in the Europe of tomorrow (Zaboura, 2009, European Commission 2012)[3]. Measurements show that the core Creative Industries in Europe are contributing no less than €860 billion to the total European GDP (6.9%), and representing more than 14 million workers. Even excluding the tourism and IT sectors, this already makes the Creative Industry larger than other European stronghold sectors, such as the chemical or food industry.

In Europe, the Creative Industries typically consist of SMEs and even micro-enterprises or semi-professionals: in all subsectors of these Industries between 50% and 60% of companies are consist of three persons or less (Kooyman, 2012)[4]. This entails a number of challenges related to new technology adoption and production, scalability across national and socio-cultural borders and the sustainability of business models.

These were exactly the core challenges that the CreatiFI project took into account when designing the accelerator programme.

Furthermore, creative industries in Europe are strongly concentrated in cities and regional clusters, The Nordics, Lowlands/UK, Northern Italy, and Cataluña are the core clusters of the Creative Industries in Europe. These regional clusters are represented in the 4 leading regional hubs of the CreatiFI programme. Each of the regional hubs has a strong position, connecting technology expertise, business acumen, user driven design methodologies as well as direct reach to SMEs, web entrepreneurs and the start-up ecosystems in both the ICT-driven and non-ICT driven creative industries.

The Creative Ring[5], a European network of local creative ecosystems, argues that every city in Europe is a potential CCI hotspot and that there is a significant opportunity for leading as well as upcoming cities and regions to boost their local creative communities by providing them with cross-border multidisciplinary collaboration platforms (physical as well as digital) that span media, leisure, advertising, app development, fashion, design, arts communities and give access to next-generation mobile and multimedia capabilities. A number of cities and regions have shown clear and explicit interest to take the idea of catalysing the Creative Industries through multidisciplinary collaboration

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[2] 'Understanding Creative Industries. Cultural statistics for public-policy making',
http://portal.unesco.org/culture/en/files/30297/11942616973cultural_stat_EN.pdf/cultural_stat_EN.pdf

[3] Zaboura, N. (2009)Creative Regions: Future Trends for Digital Creative Industries in Europe. Global Synthesis Report on inter-regional Research Priorities and main Policy Recommendations, http://www.lets-create.eu/fileadmin/_create/downloads/CReATE_global_synthesis_report_final.pdf. European Commission (2012). ICT for the Creative Industries - Background document for the - Expert Group Meeting -November 2012 http://cordis.europa.eu/fp7/ict/creativity/background-doc-creative-ind.pdf

[4] Kooyman, R. (2012). Creative Urban Renewal. Presentation given at the International Workshop on Sustainable Creative Cities, Antwerp, 5/11/2012

5 The Creative Ring is founded by representatives of the creative ecosystems in Aarhus (Denmark), Gent (Belgium), Brussels (Belgium) and Eindhoven (The Netherlands) with the incubation support of CreatiFI and imec.

platforms to the next level. The Creative Ring has the ambition to together this unique capacity to be *the* catalyst of this breakthrough in the Creative Industries in Europe.

CreatiFI has leveraged as a FIWARE accelerator the digital technologies offered by FIWARE as an enabler to boost the creation of digital products and services to streamline collaboration, co-creation and co-performance between actors involved in the Creative Industry and to stimulate crossovers with other industries, across all steps of the value chain, including conception, production, distribution, access to audiences and market engagement/feedback.

1.1.1 Project objectives

The goal of CreatiFI was to be a catalyst in resolving the existing paradox in the relationship between European Creative Industries and ICT, characterised by their dependency on ICT for sustainability on the one hand, and by a significant current gap in ICT-readiness on the other.

In order to do this, CreatiFI aimed to introduce FIWARE to all corners of the Creative Industries, by supporting and accelerating between 60 and 90 entrepreneurs into developing innovative tools and services for the Creative Industries, and by creating at least 18 viable (new) players in this area

Finally, besides this direct impact, CreatiFI actively promoted the diffusion of FIWARE based ICT into Creative Industries, offering these together in established, sector specific marketplaces. The result of this will be a ubiquitous availability of these tools under clear licensing conditions.

This translates into the following, specific CreatiFI objectives for this project period:

Objective 1: Introduce FIWARE technologies to very large relevant communities of Creative Industries and web entrepreneurs
Implementation Conditions: ● Fast and focused access to relevant communities ● Combine European scale with regional/local access and support ● Successful matching of Creative Industry SMEs and ICT developers per project ● Leverage the resources of local creative hubs in conducting Creative Ring Challenge
KPI & Metrics: Number of Hubs to deploy (4): All activities and interactions with CreatiFI teams have been implemented from **4 regional hubs**: Barcelona (Spain) / Brussels (Belgium) / Helsinki (Finland) / Rovereto (Italy). Number of relevant networks to reach (40): During the dissemination activities of Open Call 1 and Open Call 2, CreatiFI strongly focused on reaching entrepreneurs and developers, by attending meetings organised by the local start-up communities as well as own events and meetups in the regional hubs. During the last phase of the project and the incubation of the Creative Ring, we have been reaching out to a wide range of networks and started the dialogue about a European-wide network with the representatives of Creative Ecosystems across Europe. Matches proposed (5 per project): As part of the dissemination plan of Open Call 1, CreatiFI has organised matchmaking events in all hubs and encouraged collaboration between entrepreneurs and developers. During dissemination of call 1, we noticed a lack of available experienced FIWARE developers. The pool of developers has been growing, mainly thanks to the organisation of FIWARE developer weeks. Matches realized (15): New teams have been formed and existing teams consolidated due to CreatiFI. CreatiFI has provided them the financial and business support to turn their ideas into

concrete working prototypes. 39 of the funded companies were incorporated during the period of the project, i.e. 2014 to 2016.

Active involvement local hubs in Creative Ring Challenge (4): The Creative Ring Challenges has been implemented decentralized from **6 regional hubs**: Barcelona (Spain) / Brussels (Belgium) / Eindhoven (The Netherlands) / Ghent (Belgium) / Helsinki (Finland) / Rovereto (Italy).

Objective 2: Attract a large number of developers and Creative Industries to participate in developing tools and services

Implementation Conditions:
- An attractive, transparent, professionally conducted and well disseminated funding scheme
- Central steering, local guidance
- FIWARE technical information sessions

KPI & Metrics

Number of initial participants (200):
- 332 applications were submitted during Open Call 1
- 126 applications were submitted during Open Call 2
- 89 applications were submitted during the Creative Ring Challenge

Technical sessions organised (1 per Hub + 1 technical webinar): Developers were encouraged to participate to the FIWARE boot camps and developer weeks across Europe. Upon selection, all projects received dedicated technical support. FIWARE training sessions were provided during the Incubation Week of the Creative Ring Challenge allowing the teams to contact FIWARE experts.

Objective 3. Develop a large amount of prototypes for innovative, FI-PPP based tools for the Creative Industries, a large number of which have commercial potential

Implementation Conditions:
- An operational FIWARE technical liaison office
- Intra-consortium technical expertise (FIWARE, XIFI, Use Case Projects, follow-up projects)
- Business model clinics to assess and improve sustainability of concepts (1 per open call)

KPI & Metrics

Number of prototyping activities initially funded (60): 78 projects were initially funded by CreatiFI (Open Call 1 + Open Call 2 + Creative Ring Challenge)

Number of proposals (whether fully funded or not) showing clear technical and market potential at project exit (35): The projects selected under Open Call 1 only demonstrate a working prototype as main deliverable of their prototype plans submitted. During Open Call 2, 9 teams were selected and all projects accepted the sub-grant agreement. Of the 9 selected companies in Open Call 2, 8 were companies that were funded through Open Call 1.

Number of prototyping activities additionally funded (45):
- 8 teams selected under Open Call 1 were additionally funded by CreatiFI in Open Call 2
- 3 teams selected under Open Call 2 additionally funded via the Creative Ring Challenge

Business Model Clinics (1 per open call): common business modelling methodology that enables structured innovation has been implemented across all calls. The methodology has been developed by imec and is a crucial component of the Living Labs methodologies to validate

assumptions linked to product market fit. Besides workshops, the teams were invited to individual sessions with expert business modellers.

Objective 4. Develop a significant amount of technically mature, commercially viable FIWARE based tools for the Creative Industries

Implementation Conditions:
- The services offered above, combined with access to venturing and incubation services and living lab tests for real technical, user and business model assessment
- Clear added value of FIWARE based tools, as evaluated by external experts

KPI & Metrics

Number of proposals fully funded (18):
- 8 proposals form Open Call 1 continued in Open Call 2 and were fully funded.
- 2 proposals from Open Call 2 received additional funding against an ambitious action plan to boost their sales activities during the final sprint of the CreatiFI project.

Living Lab tests setup (4 cities) – Living Lab tests were set up per hub as part of the Creative Ring Challenge. The 2 finalists of the Creative Ring Challenge in June got support for implementing a Living Lab in their city of choice.

Venturing and incubation sessions as well as pitching sessions set up (1 per quarter for Open Call 2) – As part of the quarterly review meeting, venturing and incubation sessions were organised in the location where the reviews took place.

Projects with multiple clients identified at the end of the project (12): almost 60% of the 39 respondents to our impact survey indicate that they have paying customers or running pilots with multiple clients.

Objective 5. Enable widespread uptake of successful tools among Creative Industries, significantly enhance a sustainable ecosystem of CI ICT providers, and Market places

Implementation Conditions:

- Introduction of mature tools with relevant CI communities in targeted events
- Inclusion of tools in established marketplaces
- Contribution of providers to the growth of such communities and marketplaces

KPI & Metrics

Enlarged portfolio of CI ICT Communities – The Creative Ring challenge has allowed to involve local CI ICT Communities in the participating and associated creative hubs, i.e. Barcelona, Brussels, Eindhoven, Ghent, Helsinki, Rovereto – Trento. The local creative ecosystems where deeply involved in the dissemination activities as well as the selection process and providing coaching throughout the 6 months of the challenge.

Proven customer interest in uptake (12) – almost 60% of the 39 respondents to our impact survey indicate that they have paying customers or running pilots with multiple clients.

Proven investor interest in applications (10) – Of the 9 companies selected for open Call 2, all companies are actively pursuing follow on rounds ranging from 300K€ seed investing rounds up to VC A-rounds of well over 1M€. 5 of the 9 companies have reported additional external funding during the CreatiFI project time. 2 companies are in M&A discussions.

| **Objective 6. Provide evidence of FIWARE value to these communities** |
| --- |
| Implementation Conditions:

● Visibility of successful tools to large and relevant audiences
● Availability of tools in marketplaces |
| KPI & Metrics

<u>FI-PPP based tools for CIs developed outside of the project</u> –

It is encouraging to see that many of the projects that received funding during OC1 continued their venture, although they were no longer funded by CreatiFI. Only 13.5% of the funded projects have been abandoned, as they were not able to validate their business idea or generate traction. |

1.2 General overview of the project / accelerator program

The CreatiFI project was set up to introduce FIWARE to all corners of the Creative Industries. In order to do so, the CreatiFI accelerator programme aimed at creating ca. 20 viable players by supporting and accelerating creative individuals, web entrepreneurs and SMEs in developing innovative tools and services for the Creative Industries.

The Open Calls can therefore be considered the backbone of the CreatiFI programme around which the Work Packages gravitated. CreatiFI has devised a two-stage, consecutive and complementary open call schedule followed by the Creative Ring Challenge.

1.2.1 Project Timeline

The first stage of the CreatiFI accelerator programme was focused on turning ideas into working prototypes using FIWARE generic enablers, whereas the second stage focused on bringing innovative products and services, powered by FIWARE technology, to the market. In parallel, the Creative Ring Challenge focused on the entrepreneurial linkages of local creative hubs with cities, corporates, technology partners and researchers.
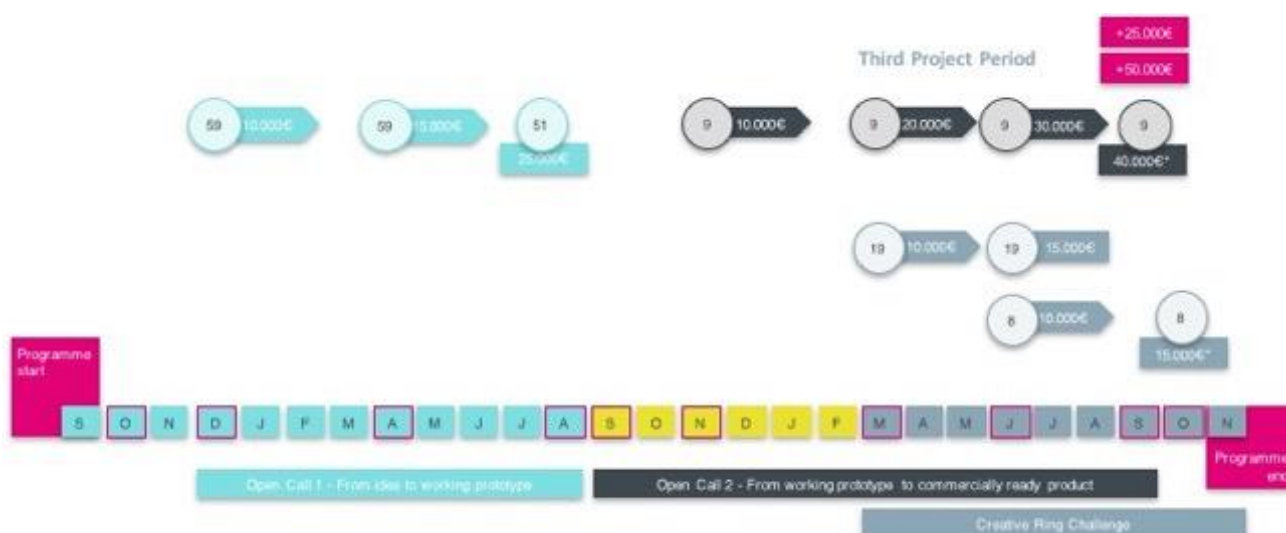
As part of its strategy to attract the best possible teams with varying characteristics from all relevant areas of the respective industry domains, CreatiFI implemented a two-stage, consecutive and complementary open call schedule complemented with the Creative Ring Challenge.

By structuring the selection process as two open calls rather than as a single process, CreatiFI envisaged to allow early-stage developers and more experienced teams to enter the CreatiFI realm at different stages in the project and adapt the provided services to the maturity of participating teams and the specific needs at the specific stage of their venture:

- Phase 1 – from idea to working prototype
- Phase 2 – from working prototype to commercially viable product or service

The 2-stage model allowed for corrective measures after the first stage. The focus on scalable growth companies as main criteria for selection after open call 2 resulted in less but more mature second stage participants.

To participate in the open calls, participants had to register centrally in the Open Call Management System, which processed the applications and facilitated the selection process.

CreatiFI defined for the 3 open calls a standardised operational framework of call management, including the submission process, eligibility checks, selection and review process. The process of the Creative Ring was adapted to the decentralised set up of the Creative Ring Challenges.

1.2.2 Work packages

CreatiFI has defined 5 Work Packages: one management work package and 4 distinct coordination work package. to support the innovation process of teams selected through the open call process.

The Management **Work Package 1** steered the project and ensured all deadlines were met within budget. Work Package 1 was led by imec and served as the main interface to the European Commission.

Work Package 2 was concerned with organising, executing, and following up the Open Calls and the selected teams. The objective of Work Package 2 was to ensure that all open calls were conducted in an efficient and transparent manner in order to select the best teams from across Europe to benefit from the provided funding and support. imec was leading this work package, building upon over ten years of experience in running large-scale open calls.

Work Package 3 was in charge of the technological aspects related to the implementation and/or integration of the FIWARE technology. The technical support team ensured that all participants had access to infrastructure, documentation and experts to develop their product or solution using FIWARE generic enablers. The technical support was crucial for the selected teams to make best used of the technical capabilities of FIWARE in order to validate and test their prototypes and applications within the timeframe of the accelerator. This Work Package was led by Create-Net.

Work Package 4 took care of business and venturing support in order to ensure that every participant received the best possible guidance to leverage the connections and knowledge available within the consortium. Work Package 4 was led by EBN, the European network of incubators.

Work Package 5 was in charge of dissemination of all aspects linked to the project including attracting interested individuals, entrepreneurs and SMEs to participate to the open calls, to organise relevant high quality events and to distribute information about the selected teams across all relevant channels to support match making with investors and corporates. WP5 took care of the

exploitation of CreatiFI and the incubation of the Creative Ring as CreatiFI's sustainability. This WP was led by Forum Virium, well connected with Europe's creative innovation communities and ecosystems.

1.3 Overview of the CreatiFI portfolio

1.3.1 Finalists Open Call 2

1.3.1.1 Artomatix Limited: Artomatix Cloud

Artomatix mobilizes the latest developments of Texture Synthesis, a sub-domain of Computer Science that starts getting commercial attention, to create revolutionary solutions that automate art creation, possibly the biggest hurdle in the development of numerous industries – some of them 100% digital (Video Game, Special effects, Virtual reality), some of them with real-world outputs (Industrial Design, Architecture, Arts, 3D printing). More specifically, Artomatix hinges on machine learning and computer vision to supports its example-based way of making art.

Angellist: https://angel.co/artomatix
Crunchbase: https://www.crunchbase.com/organization/artomatix

Staffing situation on September 2016: 8 FTE + 7 interns

CreatiFI Funding:
- To date: €185,000.00 - Open Call 1, Open Call 2, and 50,000€ acceleration grant winner
- Fully funded: €200,000.00

Total funding raised: + €2M including:

- Prior to incorporation, Artomatix received € 10k from Trinity's Launchbox and a grant of €15k through Enterprise Ireland's 'New Frontiers';
- In April 2014, NDRC, an Irish public support to digital startups, invested € 100k through its VentureLab initiative, in a convertible note;
- In June 2014, Artomatix won the Enterprise Ireland Roots in Research Award: € 5k;
- In March 2015, Artomatix won the NVIDIA Early Stage Challenge: € 90k
- € 400k seed round from angel investors and Enterprise Ireland.
- 1,47M€ SME Phase 2 investment.

Funding plans: Artomatix was preparing to raise €1.5m Series A round in Q3 2016 to further fuel development, but secured funding through SME Phase 2 funding.

1.3.1.2 OpenTelly - THEOplayer-as-a-Service

OpenTelly is a pioneer in the development of next generation HTML5-based playback solutions for the web. They have developed a fully HTML5 based video player, called THEOplayer, that can be used by broadcasters to easily stream their content to all popular platforms with a single streaming protocol. And because it is fully HTML5, this all happens without the need for viewers to have external plug-in such as Flash, Silverlight or QuickTime installed.

Angellist: https://angel.co/opentelly

Staffing situation: The OpenTelly team currently exists of 22 people incl.
- CxO: 5
- Sales and Marketing Team: 8 FTEs
- R&D team: 5 FTEs + 2 job students

- Office Manager: 1 FTE
- Legal: 1 (freelance)

The company is actively looking into expanding the team short term with following hires:
- additional R&D engineers
- senior Partnership manager
- medior Sales Account Executives
- senior Marketing Manager
- sales development rep

CreatiFI funding
- To date: €155,000.00 (Open Call 1, Open Call 2, and 25,000€ acceleration grant winner)
- Fully funded: €175,000.00

Total funding raised: €875,000.00 (including CreatiFI)
OpenTelly received a cash injection of 700k EUR that happened at the transition from BVBA to NV with following mix:
- business angel investment of 100k€ Dirk Wauters, o.a. ex-CEO van VRT and Siemens. As part of the deal, Dirk joined the management team as Chief Strategic Officer.
- PMV: 350k EUR (KMO co-financing)
- ING: 250k EUR

Funding plans
cash flow positive, looking to raise growth capital (undisclosed amount) through a Series A investment in 1st half of 2017.

1.3.1.3 GraphyStories

GraphyStories is a new online Web and Social Analytics tool for the media industry. GraphyStories monitors the big data from the Web and Social Networking Sites to empower content marketers and provide newsrooms with key content and insights about the performance of their editorial activities.

Angellist: https://angel.co/graphystories-1
Crunchbase: https://www.crunchbase.com/organization/graphystories

Staffing situation: 3 Full Time Employees + 2 trainees.
Company looking at hiring a sales manager.

CreatiFI funding
- To date: €135,000.00
- Fully funded: €150,000.00

Total funding raised to date: €135,000.00 (CreatiFI)

Funding plans: 300 to 400K€ round, negotations in progress with an investor in France.

1.3.1.4 Display.direct

For large ecommerce companies it's very difficult to advertise each individual product with banners in advertising space that is highly relevant to their product. Display.direct selects advertising spaces closely related to the content of the landing page of the advertiser. After implementation it is connected to the biggest ad exchanges like Appnexus, Google Doubleclick Ad Exchange, Facebook

Ad Exchange and more. Within these ad inventories the system looks for the best locations to place your ads using data from your website.

Angellist: https://angel.co/traffic-direct

Staffing situation: 5 FTE

CreatiFI funding
- To date: €85,000.00
- Fully funded: €100,000.00

Total funding raised to date: €135,000.00
- 85.000€ via CreatiFI
- 50.000€ via iStart – iMinds accelerator

Funding plans: looking to raise investment from Cronos group (amount under discussion) and additional investor.

1.3.1.5 Uxprobe: UXvue

UXvue is a software as a service (SaaS) that helps companies to eliminate bad user experiences on websites, web- and desktop applications, mobile apps and even services like shopping experiences, unboxing of products, etc. UXvue makes it easy to get feedback from the target market, wherever they are, so companies can protect their brand, boost conversions and provide good experiences with their products and services.

Angellist: https://angel.co/uxprobe-2
Crunchbase: https://www.crunchbase.com/organization/uxprobe

Staffing situation: 3 FTE, 2 interns

CreatiFI funding
- To date: €135,000.00
- Fully funded: €150,000.00

Total funding raised to date: + €500,000.00
- €135,000.00 via CreatiFI
- Additional funds through iMinds istart, KBC, PMV, IWT

Funding plans: pursuing seed funding of 600K€
- Preparing LRM Klimop achtergestelde lening - Cynex (€ 140k).
- In discussions with Cronos – TheCoFoundry (€ 400k – 500k)

1.3.1.6 Videobot

Videobot wants to productize a social video recording application for enterprise brands conducting events and product/service sales. The recording of videos will be triggered from smartphone browsers and will be controlled, designed and branded by enterprises depending how they need to use it. Videobot also wants to extract more valuable info related to the recording of videos. Such information can be mapped to value across applications, locations, events, enterprise functions, management layers, content, ... Value can be qualified in terms of productivity gains, engagement gains, and revenue gains.

Angellist: https://angel.co/videobot-limited-vbot

Crunchbase: https://www.crunchbase.com/organization/videobot#/entity

Staffing situation: 6 FTE, and 2 FT contractors

CreatiFI funding
- To date: €135,000.00
- Fully funded: €150,000.00

Total funding raised to date: €337,500.00
- €40,000.00 seed in 2013
- €62,500 grant in 2014
- €100,000.00 convertible shares from Enterprise Ireland.
- €135,000.00 via CreatiFI

Funding plans: working on series A of € 1.5M from existing investors, private investors and Enterprise Ireland matched funding.

1.3.1.7 BLITAB

This innovative Austrian-Bulgarian start-up company developed the first-ever braille tablet, using a new liquid-based technology to create tactile relief outputting braille, graphics and maps for the blind and partially sighted.

Angellist: https://angel.co/blitab-technology-2
Crunchbase: https://www.crunchbase.com/organization/blitab-technology#/entity

Staffing situation: 2 founders, 5 FTE, 6 freelancers

CreatiFI funding
- To date: €135,000.00
- Fully funded: €150,000.00

Total funding raised to date: €335,000.00

Funding plans: preparing Series A up to €3M

1.3.1.8 LeeLuu Labs: LeeLuu Stories

LeeLuu Stories helps families sleep better through providing a platform for communication and storytelling around sleep and fear of darkness. Through using an interactive nightlight together with a storybook for smart pads an interwoven physical and digital experience is created. Through FIWARE technology, the sleeping and bedtime behaviour of the child is sensed by the nightlight. This data then affects the story to make it individual to the child and evolve with the child's feelings so that the child and parent can communicate around them.

Crunchbase: https://www.crunchbase.com/organization/leeluu-nightlights

Staff: 5 FTE

CreatiFI funding
- To date: €135,000.00
- Fully funded: €150,000.00

Total funding raised: €214,000.00
- €135,000.00 via CreatiFI
- €54,000.00 via Indiegogo

- €50,000.00 via IMPACT accelerator

Funding plans: looking for a lead investor, targeting €500K

1.3.1.9 Lume Games: Everherd (previously petspot)

Lume Games developed Everherd, a game in which players catch animals from the real world. As players start the game, they see a colourful fantastic world where animals wonder around and the player's goal is to catch animals and grow their own animal collection. The animals can build structures to the real world and each building attracts more animals to the location so players can collect more and rarer animals! If players move in the real world, they encounter new locations that in turn have new kinds of animals. The game is a free to play game, where the players may buy certain upgrades to progress faster, but it is not necessary to use money to progress in the game.

Angellist: https://angel.co/lume-games

Staff: 6 FTE

CreatiFI funding
- To date: €135,000.00
- Fully funded: €150,000.00

Total funding raised: €856,000.00 outside of CreatiFI, including:
- TEKES, the Finnish Funding Agency for Innovation, R&D loan, 256k €, 1/2013.
- Pre-seed angel Investment round, 100k€, 12/2012.
- Publishing deal for Hidden Heroes, total worth app 500k€, until end of 2015.

Funding plans: Originally preparing an A-round of 2M€, but Lume Games is investigating merger with larger Finnish gaming company. Due diligence process is ongoing.

1.3.2 Finalists Creative Ring Challenge

1.3.2.1 HandMadeDance (Barcelona)
 http://handmadedance.org/ + video

HandMadeDance is an artistic collective formed by Andrea Just and Neus Ledesma which creates and develops multidisciplinary projects based on movement. HMD sets its artistic challenges in the research for new experiences for the audience and also the experimentation with new performing formats. HandmadeDance explores with croma the interaction between different spaces and the public in a context of contemporary art explored through dance and technology.

1.3.2.2 Appnormals (Barcelona)
http://appnormals.com/ + video

Appnormals is an indie developer team. Co-founded by long-term friends Ignacio Diaz and Dani Moya, the creative duo started crafting mobile games because of their passion for pixel art and love for old school games. Appnormals is headed to make out of the box videogames with original mechanics, sense of humour and beautiful retro look and feel. MultiplayerQuiz is a multiplayer quiz with questions about Barcelona in the shape of cool pixel art illustrations and animations.

1.3.2.3 EVAPP (Gent)
https://evapp.org/ + video

EVapp is a smartphone-application that in case of an emergency mobilizes medically trained volunteers (doctors, nurses, paramedics, Red Cross volunteers, etc.) to overlap the time between the occurrence of an emergency and the arrival of the emergency services. In case the volunteer accepts the emergency call, he or she will be navigated to the location of the emergency through the application.

1.3.2.4 OpenTrack (London)

http://opentrack.run + video

Athletes want to run, jump and throw. Yet the sport is limited by a number of volunteers doing a lot of manual work. They spend far too much time moving around facts and checking them - entries, start lists, membership info. Let's reduce this burden and bring athletics into the 21st century, using our easy-to-implement and easy-to-use race management system. From the school sports day to international competitions, OpenTrack makes everything go faster! Athletes will enjoy the benefits of our service with easier entries into races, secure online payments and instant results on their mobile devices.

1.3.2.5 DiMENSION (Trento)

http://www.dimension.it/ + video

DiMENSION develop and research mobile application, user interface, and customized software, with strong experience in the Online Tourism. DiMENION integrates their museum app "NUNTIUS" into messaging systems such as Telegram, Whatsapp or Messenger.

1.3.2.6 GiPStech (Rende)

http://www.gipstech.com/ + video

GiPStech develops solutions for indoor positioning/localization/navigation based on geomagnetic field: precise, inexpensive, reliable. GiPStech is indoor localization at its best, for retail and industry: the most advanced technologies to locate in enclosed environments, where GPS doesn't work.

1.3.2.7 Top Data Science (Helsinki)

http://topdatascience.com/ + video

Top Data Science is focused on advanced image and content analysis, big data, AI and machine learning solutions. Quicktags.io is an easy-to-use and powerful image tagging and face recognition tool and API for businesses and app developers. Our customers include media companies, image agencies, photo stocks and cultural organizations. http://quicktags.io

1.3.2.8 Smart Data hub (Helsinki)

http://www.smartdatahub.io/ + video

Smart Data Hub is a one stop data shop. We offer you high quality data products refined from a large number of open and public data sources. We deliver data products automatically to your cloud or inhouse data warehouses and keep them updated according to your subscriptions. According to several studies, the majority of time in data utilization is spent to data acquisition, cleansing and preparation. Our customers can leverage our data automation technology and outsource all of this to us, enabling faster time to value with data.

1.3.3 List of all CreatiFI sub-grantees

name	country	city	url	industry
Traffic.direct	Belgium	Schilde	http://www.traffic.direct	AdTech
YouniquExperience	Spain	Barcelona	http://www.geogaming.eu	Gaming

Vulpine Games	Finland	Espoo	http://www.vulpinegames.com/	Gaming
Videobot	Ireland	Dublin	http://vbot.tv/	Business Services
Vicancy	Netherlands	Wageningen	http://www.vicancy.com/	AdTech
Versoteq 3D Solutions	Finland	Espoo	http://versoteq.com/	3D Printing
UXprobe	Belgium	Heist-op-den-Berg	https://www.uxpro.be/	Business Services
Unitc	Finland	Helsinki	https://unitc.fi/	Audiovisual
Unique Visitors	Spain	Barcelona	http://www.uniquevisitors.me/	MICE
U-Hopper	Italy	Malè	http://www.u-hopper.com/	Business Intelligence
TuerCo	Spain	Barcelona	http://www.tuerco.com/	Information Technology
Toon a Ville	Spain	Barcelona	http://toonaville.com/	EdTech
Theresoft	Finland	Pirkkala	http://theresoft.com/home/	Gaming
The Fridge	Belgium	Brussels	http://www.thefridge.tv/	MediaTech
Snaplytics	Denmark	Copenhagen	http://snaplytics.io/	MediaTech
Small Town Heroes	Belgium	Gent	http://www.smalltownheroes.be/	MediaTech
Sanoste	Finland	Kauniainen	http://www.sanoste.fi/	CareTech
Rounders Entertainment	Finland	Helsinki	http://rounders.fi/	EdTech
Rammin'Speed	Finland	Turku	http://www.ramminspeed.com/	Gaming
ProtoPixel	Spain	Barcelona	http://protopixel.net/	Audiovisual
Proofy	Italy	Milan	http://www.proofy.co/?lang=en	Business Services
Plexical	Sweden	Göteborg	http://www.plexical.com/	Mobile Technology
Pixel Legend - Pastguide	Poland	Szczecin	http://www.pixellegend.com/	Virtual Reality
Pelayo Méndez	Spain	Barcelona	http://www.pelayomendez.com/	Audiovisual
OpenTelly	Belgium	Leuven	https://www.theoplayer.com/	Audiovisual
OpenMove	Italy	Mori	http://openmove.com/en/	Mobile Technology
Newskid	Spain	Barcelona	http://minushu.com/newskid.html	EdTech
Multidub	Spain	Murcia	http://www.multidub.com/	Entertainment
Motorialab	Italy	Trento	http://motorialab.com/	Information Technology
Mivoq	Italy	Padova	https://www.mivoq.it/en/	Virtual Reality
Blindsquare	Finland	Helsinki	http://blindsquare.com	Internet of Things
Love Streams	Spain	Barcelona	http://love-streams.pymes.com/	Audiovisual
Locosonic	Autstria	Vienna	https://locosonic.com/	Audiovisual
Links2Gamer	France	Cannes-et-Clairan	https://www.solidshield.com/	Gaming
Limecraft	Belgium	Gent	http://limecraft.com/	MediaTech
LastMile Technologies	UK	London	http://golastmile.com/	Business Intelligence
Interplay Software	Italy	Trento	http://www.ipsoft.it/	Software Development
Hubalin	Spain	Barcelona	-	MediaTech
HearDis!	Germany	Berlin	https://www.heardis.com/	MusicTech
GiPStech	Italy	Rende	http://www.gipstech.com/	GeoTech

Funky Whale Games	Spain	Arnedo	http://www.funkywhalegames.com/	Gaming
Funka	Sweden	Stockholm	http://www.funka.com/en/	Software Development
Frozen Vision	Finland	Oulu	http://frozenvision.net/	Gaming
Foodpairing	Belgium	Brugge	https://www.foodpairing.com/en/home	FoodTech
Foneclay Italia	Italy	Rome	http://fones.foneclay.com/	Internet of Things
digital worx	Germany	Stuttgart	https://www.digital-worx.de/home/	MediaTech
DataMinds	Italy	Udine	http://www.datamind.biz/	Information Technology
CrowdArts	Italy	Fiesole	https://www.crowdarts.eu/en/	MICE
CloudGuide	Spain	Barcelona	https://www.cloudguide.me/en/	Mobile Technology
CleverLions	Netherlands	GT Lent	http://cleverlions.com/	MediaTech
Bovicom	Belgium	Puurs	http://www.bovi-analytics.com/	AgriTech
Blitab Technology	Austria	Vienna	http://blitab.com/	Hardware
ArticaCC	Portugal	Caparica	http://artica.cc/	Audiovisual
Alquimia.io	Spain	Barcelona	http://alquimia.io/	Business Services
Abertech	Italy	Rovereto	http://www.abertech.it/	MICE
EVAPP	Belgium	Mariakerke	https://evapp.org/	HealthTech
The LearnScape	Belgium	Antwerpen	https://thelearnscape.com/	EdTech
OJOO	Belgium	Gent	http://www.ojoo.com/	Gaming
OC LAB	Italy	Rovereto	http://www.oclab.it/en/	Virtual Reality
MID - Collected Bodies	Spain	Barcelona	http://mediainteractivedesign.com/en	MediaTech
mARc Project	Italy	Andalo	http://www.marcproject.it/	Gaming
HandmadeDance	Spain	Barcelona	http://handmadedance.org/	Entertainment
Eventmore	Finland	Helsinki	http://eventmore.io/	MICE
Domestic Streamers	Spain	Barcelona	http://domesticstreamers.com/	Information Technology
Col·lec	Spain	Barcelona	http://thisiscollec.com/	Audiovisual
Brandsome	Finland	Tampere	http://brandsome.fi/	AdTech
Belka	Italy	Trento	http://belka.us/en/	Mobile Technology
Smart Data Hub	Finland	Helsinki	http://www.smartdatahub.io/	Information Technology
Top Data Science	Finland	Helsinki	http://topdatascience.com/	Business Intelligence
Appnormals	Spain	Barcelona	http://appnormals.com/	Gaming
Dimension	Italy	Trento	http://www.dimension.it/	Information Technology
Lume Games	Finland	Helsinki	http://www.lumegames.com/	Gaming
LeeLuu	Finland	Helsinki	http://www.leeluu.fi/	Entertainment
Graphystories	Belgium	Etterbeek	http://www.graphystories.com/	MediaTech
Artomatix	Ireland	Dublin	https://artomatix.com/	Gaming
Ergo Creo	Italy	Verona	http://ergocreo.io/	3DPrinting
Artizan DOO	Serbia	Novi Sad	http://www.artizan.si/	AdTech

1.4 **Key support activities**

1.4.1 Mentoring

Mentoring the selected teams has been one of the key support activities of the CreatiFI project.

"Mentors are the secret weapons of successful startups"

In the first phase of the CreatiFI programme, the focus has been on coaching the sub-grantees to deliver a working prototype and to progress validating their business idea, as much as possible through interaction with potential customers and end users. In Barcelona and in Benelux, projects received support from external mentors as well as structured feedback from business model researchers.

As to the recommendations of the first Periodic Review, CreatiFI expanded the mentoring up to a premium service for the companies selected during Open Call 2. All companies selected during Open Call 2 got an advisory board of 4 experts for the duration of the project
- 1 external mentor on investor readiness
- 1 external mentor on go-to-market, Sales & Business Development
- 1 local hub contact to ensure smooth collaboration and continuous communication throughout the project
- 1 technical contact to ensure swift follow up of any technical issue that might arise

As part of the mentoring program, the teams were invited to organize a monthly meeting with the external mentors, to share business progress, to discuss options to accelerate and to ask for support on whatever comes their way. In many cases, the relationship between the companies and the mentors has led to many more interactions, at the moment the team needed their support.

Every quarter, as part of the quarterly review meeting, an advisory board meeting was organized, bringing the full advisory board together in one physical place. The advisory board meeting was headed by the CEO of the company, providing a status update on what had happened over the last 3 months as well as the activities and challenges ahead. These meetings were mainly meant to challenge the status quo, to provide guidance and to align all activities around shared objectives.

The quarterly review meetings were organised to happen in one physical place with all mentors and all teams attending. Besides the individual advisory boards, the focus of these events is on gaining pitching flight time and collecting feedback from all mentors and where possible local investors and potential customers. The quarterly pitching events are organized where possible in collaboration with other events, such as Sonar+D in Barcelona and ACE Creative in Dublin, to ensure extra opportunities to meet and pitch in front of new investors.

At each of those touch points, we requested a report from the mentors, describing their observations in terms of progress as well as recommendations to ensure the company stays on track, meet their business objectives or beyond. The progress reports where shared in the individual dropbox of each project.

1.4.1.1 The mentors associate to the teams selected during Open Call 2

Following investors and business professionals were associated to CreatiFI as mentors:

Mattias Götz - Mattias is founder and managing director of WERT8 - a business development and financing advisor for Start-Ups, Small-

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and Midcaps. Prior to that he managed the IT- and Internet-Investments of one Germanys largest Banks and spent more than 14 years in the German VC scene.

Mattias has a broad experience in developing Start-Ups from the idea to a running business. His fields of expertise is in Competition, Customer Needs, Financial Planning and Fundraising, Implementation and Planning, Market Strategy, Operations, Pitching and Presentation Support, Risk management, Unique Selling Proposition.

Thierry Baujard – Thierry is founder of Pan European Investment Network Media Deals focusing on cross border MediaTech investment and he is CEO of peacefulfish, a consultancy specialized in the financing of the content industry.

Thierry brings 20 years of experience in the communication and entertainment industry and he has been working on different creative industries funds for the film, Music and Video games sectors.

After graduating in Paris, he worked as business consultant and business developer for entertainment companies and telecom operators across Europe. He completed his MBA at Bocconi University in Milan and at UCLA in Los Angeles, where he specialized in film financing and e-commerce.

Thierry is a speaker at conferences on content and technology as well as an expert for the European Commission on regulations for investment in the digital sector. Thierry was Project Director of ImMediaTe, an EU funded project looking at financial mechanisms for digital media and of European Investors Gate, a new DG Connect project.

Arto Käyhkö – Arto is Country Manager at Pollen VC for Finland & Nordics. He has over 15 years of experience in international business and consulting operations. He is a professional executive with focus on managing sales, marketing and consulting teams. He has gained industry experience from Games to Banking and from ICT to Investment Consulting. He`s passionate about service design and finding business potential from unexpected places.

In his professional career he has been working in both multinational corporates and start-ups. In these he has gained insights from how to lead virtual teams in multiple countries and how to ramp up business and raise funding from VC`s. He believes that in all business, big or small, in order to succeed "you have to keep your eye on the ball, but let your mind run free!"

Experience in: Digital Business Models, Games, Design, Networking, International Sales and Marketing, Account Management, Business Development, working in Management team and Board level, growth companies, VC and M&A.

Filip Vandamme - Managing Partner at Volta Ventures. Previously Filip was VP corporate business development and M&A at Barco, playing a key role in the company's growth strategy, venturing, and structuring and negotiation of its acquisitions, investments and divestments.

Before joining Barco Filip was active in venture capital (at FLV Fund) and strategic consulting, both in Belgium and internationally. Filip started his career at Alcatel, where he held several senior positions, including global strategy, marketing and product management of its 500 million EUR corporate network business.

As an expat, Filip lived and worked in Paris, Tokyo and Singapore. He obtained Master in Electrical Engineering (Leuven, Belgium), Business Administration (Louvain-La-Neuve, Belgium) and MBA (Cornell, USA) degrees.

Alain Heureux – Alain creates and runs companies since 1987: Dynam, Prism, PRS, BB4, DH Albatros, CPM Belgium, CPM Netherlands, CPM Europe, Virtuology International, Virtuology Belgium, Virtuology Paris, Tagora Brussels and Paris, Kaméléon, Your Own Lab and many more to come.

Alain invests his time and energy in professional associations such as ADMH, IAB, ACC, BDMV, BPRC, UBA. He promotes and develops Interactive and Digital Marketing in Belgium and across Europe. He helps corporates to turn their organization into a "lab" empowering people and fostering open innovation.

Out of his passion to stimulate Creativity, Innovation and Technologies, Alain created a creative hub, a building in the Center of Brussels, called the Egg. Alain is member of the board and promotor of the Creative Ring connecting creative Hubs (buildings and communities) as the Egg throughout Europe.

Experience: Strategy, Digital, Innovation, Entrepreneurship and Inspiration

Lieven De Smedt – Lieven is an experienced business coach and innovator, with over 20 years of experience in ICT sales and marketing as sales director and CEO.

He acts as strategic adviser, business developer, EIR (entrepreneur in residence), coach, acting executive to a wide range of companies. Lieven is specialized in developing go-2-market strategies, (sales) coaching, business development.

Experience in general/sales management, Incubation and acceleration, Start-up mentoring and (crisis)management, company creation (team, location, business development, seed funding and venture capital, ...)

Luc Robijns – Serial entrepreneur, mentor, coach, business consultant, with over 25 years of entrepreneurship and commitment. Luc has a profound experience in coaching and managing projects, organizations and startups with a strong focus on objectives and deadlines. He helps to set conditions where people in the right positions can have options on the way forward.

Luc is cofounder of the European Data Innovation Hub, member of the board of multiple public and private organizations.

Experience: Sales & Marketing, Scaling up startups, Entrepreneurship in the broadest sense

Maarten Laga – Maarten is co-Founder and General Manager of V.A.P. (Vlaams Acceleratie Platform).

Maarten excels in starting and growing new ideas, managing and building teams, be it in a new, to be build company or in an established organization.

Experience in raising capital, in interacting with banks and VC's and in reporting to professional boards of directors.

Specialties: management challenges in any field or domain, with extensive experience in managing cutting edge ICT and Technology in an international setting, with a constant focus on the commercial aspects.

Paul Celen – Paul has 30+ years of experience in general management, marketing, sales and business development in IT, Life Science, Telecommunication and Industrial markets.

Paul is an expert in helping businesses to streamline their sales process and align ALL the efforts towards a more efficient buying experience. Paul act as a coach and mentor to Start-Up / New Businesses from R&D over GTM-strategy to business development and sustainable growth.

Paul is passionate about making Sales more effective, innovations that can transform our society and economy. Paul helps entrepreneurs to translate their vision into a viable „ value proposition, he assists them in the „ out of the box „ thinking to cope with uncertainty and to transform existing stagnating business into renewed long-life vitality.

Tuomas Maisala – Tuomas brings over 14 years of experience in business development and raising funding for high-tech start-ups. He shares his in-depth knowledge of public and private funding and access to the entrepreneurship support network in Finland.

Areas of expertise: 1) business idea evaluation, business models and growth strategies for start-ups, 2) financial planning, public funding, valuation and investment deals, 3) entrepreneurship support network: business incubators, science parks, financing and other services provided by public support organizations, and 4) directing and managing operations of a growing professional services firm.

Jussi Paasio - Jussi has been involved in startups since mid-nineties, back when it was most unfashionable. The businesses have spanned industries from white goods retailing to analogue processor design to different business services. The longest, a decade, he spent building and running a market research company, before taking up a post as strategy director for TBWA\Helsinki. After two years in this job, he was a founding partner of 2nd Opinion, and has been the only CEO so far. In business services he has been able to work with several nationally and internationally leading client businesses, and on the other hand, small, agile, hungry SMEs.

Jussi has been creating, developing and teaching entrepreneurship

and business numbers courses at, for instance, Turku University, Aalto University and National Academy of the Arts in Oslo, Norway. He's a coach at the Startup Journey program, recently awarded "best accelerator in Finland" by Nordic Startup Awards.

Tanja Levo – Tanja is an enthusiastic marketing and business development professional. More than 15 years of international experience with mobile apps, internet services, smartphones, innovation, advisory and business development.

Currently working through own agency supporting mobile games and apps companies to make the most out of their business through User Acquisition (UA), Performance Marketing, App Store Optimization (ASO) and Performance Analytics.

Strategic thinker and member of management boards. Trusted business partner for business leaders and CEO's. Recognised team leader with more than 10 years of experience in leading multinational teams.

Specialties: User Acquisition, App Marketing, App Store Optimization (ASO), App Go-to-Market Planning, App Business and Competitor Analysis, Finance Management, Performance Analytics, KPI's, B2B sales, Music Licensing and Publishing, Digital marketing, Internet Services, Product Development, Go to Market Operations, Soft Launch, Team Leadership, Project Management, Business Development, Competitor/Consumer Analysis and Social Media

Nick Mason – Nick is an entrepreneur and consultant with over 15 years of experience working with and for a variety of charities such as Amnesty International and the Royal National Institute of Blind People. Nick has extensive fundraising experience, strong analysis and strategic planning skills, and a natural communicator. He is experienced in leading change, integrating teams, developing organisational culture, and delivering results through rigorous strategic analysis.

Nick graduated from Oxford University, where he was President of the Oxford Union and has postgraduate qualifications from Cass Business School in voluntary sector management, and an MBA from London Business School.

Specialist areas: Fundraising Strategy, Customer Insight, Data Analytics, CRM, Innovation and New Product Development, Culture and Change Management, Merger Due Diligence (Pre) and Integration (Post), Portfolio Management, Risk management, Charity Governance.

1.4.2 Technical support and Advisory

The technical advisory and support provided by the technical teams of CREATE-NET and i2CAT were crucial at directly supporting open call participants and selected teams in obtaining the necessary knowledge and understanding of all technical aspects to exploit FIWARE technologies and the provided underlying advanced infrastructures in designing, realising and validating technical solutions for their business idea.

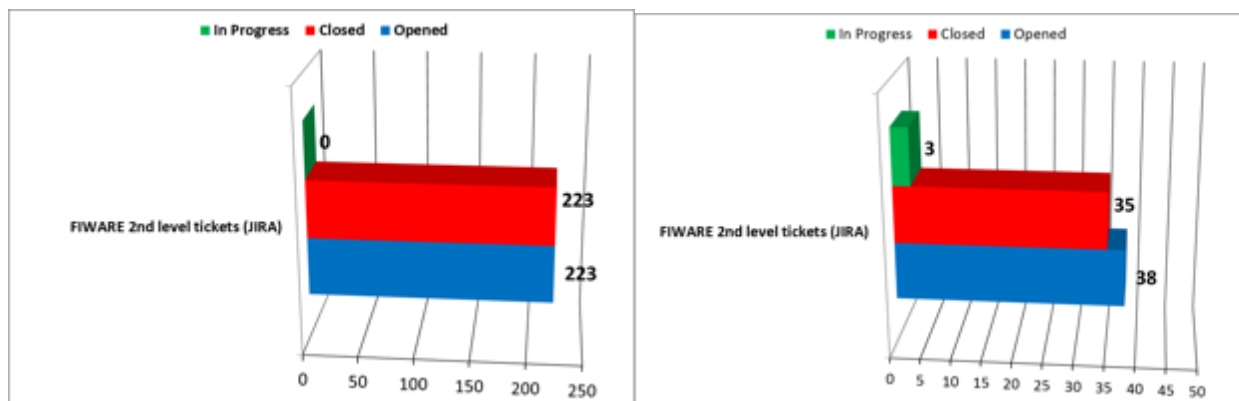### 1.4.2.1 1st and 2nd level technical support

CreatiFI technical team (CREATE-NET, i2CAT) provided **1st level technical support** to open calls participants as well as selected teams, through both a dedicated trouble ticketing system as webinars/one2one online meetings.

CreatiFI technical team was in direct contact with the FIWARE coaches assigned to the CreatiFI accelerator programme. Silvio Cretti (CREATE-NET) was the main contact together with Leandro Guillén (IMDEA Software, Third party of Telefónica). Silvio and Leandre proivded **2nd level support,** i.e they acted as contact point for the CreatiFI accelerator.

The teams linked to the regional hubs in Spain and Finland were supported & followed by i2CAT and the teams linked to the regional hubs in Italy and Belgium were supported & followed by CREATE-NET.
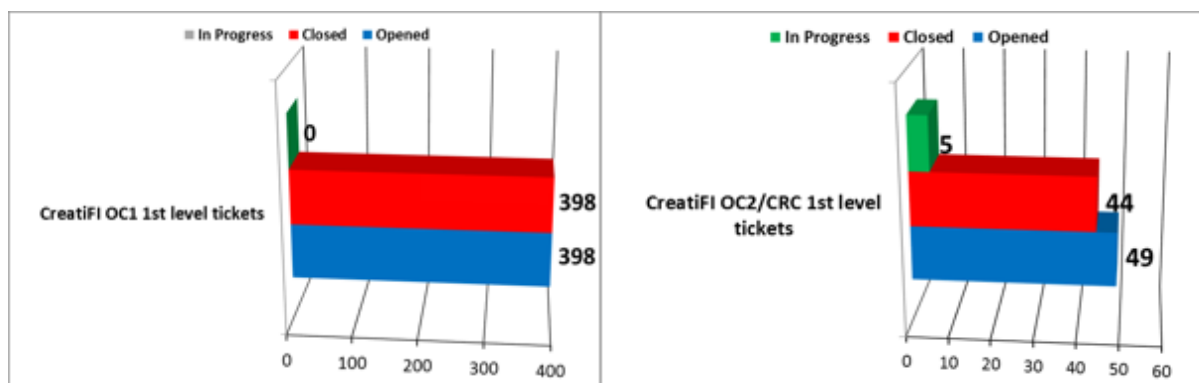
CreatiFI 1st level technical support tickets OC1/OC2/CRC calls

CreatiFI 2nd level technical support tickets OC1/OC2/CRC calls

As highlighted in the above graphs, during the CreatiFI accelerator programme (OC1, OC2 and CRC), CreatiFI technical team managed over 400 tickets of which ca. 50% were managed and resolved directly by the CreatiFI technical team. The other 50% of the tickets have been resolved with the support of FIWARE coaches or experts.

The following graph presents a summary about the kind of 1st level support ticket requests received during the CreatiFI OC1, OC2 and CRC calls.
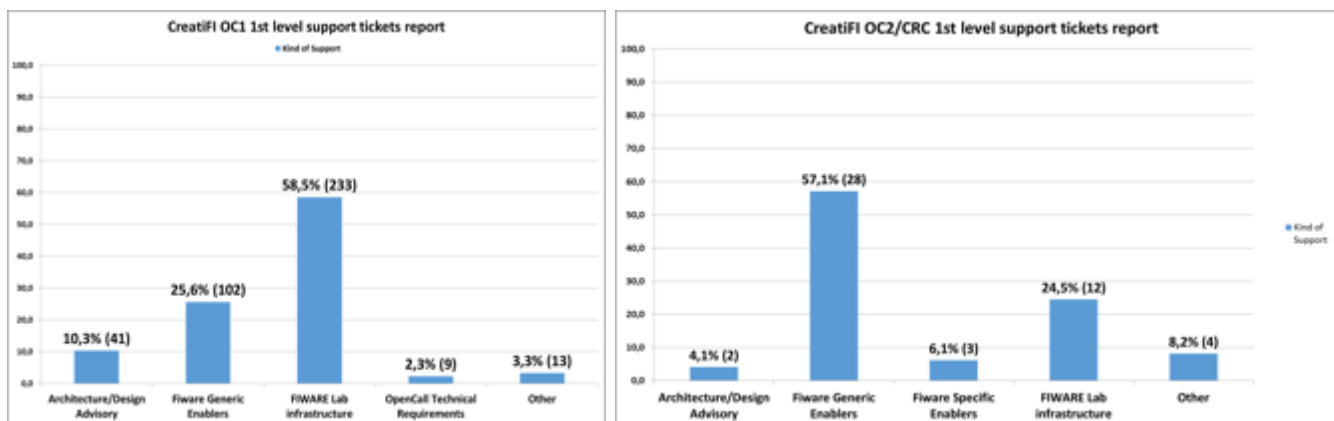
Kind of 1st level support ticket requests during CreatiFI OC1/OC2/CRC

1.4.2.2 Solution Design Advisory

The technical advice provided by i2cat covered 4 main areas:

1) Selection of GEs/SEs and support development tools
2) Introduction and basics of FIWARE infrastructures
3) Advice on third party's integration with FIWARE technologies
4) Guidance to meet CreatiFI technical requests
5) Foster best-practice usage of FIWARE (e.g.: context aware applications, multiple enablers interacting, etc.).

Technical Solution Advice was offered offline and upon request, when necessary, face-to-face or online meetings were organized to help applicants to meet their technical objectives. Applicants were requested to provide context information such a Architecture diagram and GEs used in order to provide relevant support to the teams.

The teams linked to the regional hubs in Spain and Finland were supported & followed by i2CAT and the teams linked to the regional hubs in Italy and Belgium were supported & followed by CREATE-NET.

1.4.3 Business & Venturing Support

Business & Venturing Support was offered to help CreatiFI funded teams to bring their products and services to the market, either by helping to build successful high-tech ICT ventures or by driving innovation via industry partnerships. EBN offered a range of training, coaching, incubation and networking services via their active ecosystem of entrepreneurs, financial organisations, crowd funding platforms, industrial partners, and research departments.

In order to guarantee high quality and homogeneity of entrepreneurial and business support across the offered training, incubation and venturing activities, seasoned entrepreneurs and business experts from different European regions were involved, through e-learning sessions and IT tools that overcome geographical barriers.

EBN concentrated its actions on coordinating with other CreatiFI partners, mainly the regional hubs and integrated as much as possible the possible presence of the CreatiFI stakeholders in other existing creative industry events, activities and projects. The focus on integration with other creative events organised in Europe assured sustainability of projects and increased the sharing the obtained knowhow.

EBN took the lead in organising pitching and training sessions during CreatiFI's quarterly review meetings, organised as of the second phase of the project:

Quarterly Review Meeting in Brussels and Ghent – March 2016

In order to ensure community building between all stakeholders in CreatiFI, the quarterly review meetings are ideal moments to set up joint sessions for the Open Call finalists and Creative Ring Challenge participants.

The first quarterly review meeting was happening simultaneously with the incubation week of the Creative Ring Challenge in the Design Museum in Gent and the VRT Sandbox in Brussels. The co-location of events allowed to invite the entrepreneurs of Open Call 2 companies to act as mentors to the participants to the incubation sessions and to organise joint training, networking and pitching sessions.

EBN mobilised 3 experts to run 3 training sessions for all companies about respectively:

- Investment readiness – Didier Moret
- EU funding opportunities for tech startups and creatives SMEs – Mathidle Vivot
- PR Hacks: how to get your start-up noticed – Raf Weverbergh

The following investors / investment professionals were confirmed by EBN to attend the pitching session of the companies:

- Dario Mazzella from META Group
- Umberto De Fuo from META Group
- Xavier Huerre from Be Angels
- Jo Keunen from BAN Vlaanderen

Note: Due to the Brussels attacks, the event was cancelled but the 3 training sessions were organised online (webinars) in partnership with the ACE Creative project. The webinar recordings and slides from the speakers are available on the CreatiFI as well as project's partners' websites. The online sessions were a great success and the level of attendance was high: 60 attendees in total for the 3 webinars. The OC2 and CRC companies + ACE Creative projects and EBN members joined the sessions.

Quarterly Review Meeting in Barcelona – June 2016

EBN was in charge the organization and coordination of the pitching session for the OC2 and CRC companies in Barcelona, in the frame of the CreatiFI quarterly review meeting on June 16th.

EBN, supported by local consortium partners, mobilized Spanish investors / investment professionals to attend the pitching sessions and give their feedback on the pitching companies, using a scoring sheet system implemented for the occasion.

EBN coordinated with ICUB and i2CAT to organize and produce the event, in parallel with Sonar+D[6], one of the biggest and highly relevant events for the Creative Industries. them.

Final Pitching Event in Dublin – September 2016

EBN organised the CreatiFI Final Pitching Event in Dublin on September 20th and 21st. The event took place in the frame of the ACE Creative & InvestHorizon Investment Academy and was be organised in cooperation with EBN member, Dublin BIC.

The first day the participants were offered intense training:

- **Investment and growth challenges facing creative startups: John Phelan, Halo Business Angel Network & Animation Ireland:** John will share his in-depth knowledge of the startup process, creative industries and the investment world. He has extensive experience in growing businesses (three start-ups; one in the UK, two in Ireland and GM of a computer games company in Chicago). His domain knowledge is in the MediaTech, Digital Media, Software, ICT, Games & Animation sectors. John is also on the board of Animation Ireland and is the manager of the Halo Business Angel Network.

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[6] Sónar+D is the international conference that brings together a combination of activities with a common theme: the relationship between creativity and technology, and the digital transformation of the cultural industries involved. www.sonarplusd.com

- **Developing an "Investor-Ready Business Plan"** Conor Carmody of the Halo Business Angel Network will provide guidance on the core components required to develop a high calibre business plan that will stand up to investor expectations and scrutiny.

- **Perfecting Your Pitch:** Sandra Reynolds will guide participants through the crucial components of an "investor-ready" pitch deck. The session will include practical tips on developing your presentation skills together with guidance on common mistakes.

- **The Investment Process: Fundraising Strategies and Managing your Investment:** Richard Watson of the AIB Seed Capital Fund will discuss the fundraising process, including guidance on strategies, managing your investment effectively, the investor relationship and accessing follow on rounds.

Matthias Laqueur (Traffic.Direct), Fred Herrera (Videobot), Jan Moons (UXProbe) and Steven Tielemans (OpenTelly) at the Final Pitch Event in Dublin

The second day was dedicated to evaluating and fine-tuning the pitches of the CreatiFI companies selected under Open Call 2.

CreatiFI Companies pitching at the Final Pitch Event in Dublin

Pitch Deck Review

EBN coordinated the review of the pitch desks of the Open Call 2 teams by the investment expert Didier Moret. He was asked to look at the documents from an investor point of view and identify any

gaps or weaknesses. He was requested to send his findings in a report, so that the CreatiFI mentors know where to help the companies, and the CreatiFI team has a proof of the support they give them.

1.4.4 Living Lab Support

Living Labs provide a user-centric innovation approach where users are not considered as passive respondents but as active innovation collaborators or co-producers. The Living Lab methodology offers a framework to support SMEs' innovation capacity,

The Creative Ring companies learned about "living labbing", both during plenary CreatiFI meetings as well as local sessions: user-centric methods, support towards internationalisation, gaining knowledge about new users/markets and more. This was done using a combination of methods: workshops, webinars, face-to-face coaching sessions, mail support, sharing of materials and more;

The Creative Ring companies were guided through the submission of a Living Lab action plan during phase 2 of the Creative Ring Challenge. All CreatiFI hubs contributed to the process involving their Living Lab experts, organising meetings with companies and supporting them both offline and online;

The Living Lab deliverables were collected and assessed professionally. A dedicated Living Lab evaluation process based on the experience of ENoLL and iMinds was arranged and Living Lab action plans were assessed by a team of experts;

The Creative Ring teams were supported in implementing their Living Lab validation activities. The companies benefited from the exercise getting inputs from users on how to further improve their product. Support from hubs and their Living Lab experts smoothed out the process.

1.5 Major traction

In this section we like to highlight the key achievements of the CreatiFI funded companies, their moments of fame, pitching on stage during major start-up events, winning an award or being recognized for their great expertise! As the same time we like to share the traction the city of Barcelona was able to generate around the Creative Ring Challenge and position it as a best practice from the CreatiFI accelerator programme.

1.5.1 Key Achievements of CreatiFI funded companies

In a chronological order, we have listed some of the major events and key moments in the life of the companies CreatiFI has been accompanying over the last 24 months.

November 2016 –THEOplayer CTO Pieter-Jan and Bill Couch from Periscope will also have the pleasure to show you how Periscope is using THEOplayer as their preferred HTML5-based online video solution.

THEOplayer at Streaming Media West 2016

September 21, 2016 / No Comments

Heading to Streaming Media West 2016?

We look forward to seeing you in Huntington Beach!

California is calling! THEOplayer will be at this year's Streaming Media West event. Let's catch up at **Booth 214** and catch up about how THEOplayer can help your business excel with online video.

Our CTO Pieter-Jan and Bill Couch from Periscope will also have the pleasure to show you how Periscope is using THEOplayer as their preferred HTML5-based online video solution.

October 2016

- Hello Tomorrow Summit – Blitab is the Winner of Beauty & Well Being track with its Tablet for the Blind!
- GraphyStories among top 50 startups in Belgium
- THEOplayers announced as finalist of the European Readers choice award in the category of Video Player Solutions
- Blitab announced as EIT Digital Challenge Finalist 2016
- THEOplayers wins 2nd Deloitte Rising Star Award Nomination
- Graphystories awarded startup of the month at webmarketing.com

September 2016 – Leeluu featured in Finnar's magazine Blue Wings

August 2016
- THEOplayer & YOSPACE announce partnership
- Leeluu nominated for Best Consumer Product at Muoto Design

July 2016
- Blitab wins the 4YFN award at Mobile Worlkd Congress Shangai
- Thanks to a successful application to SME Instrument Phase II, **Artomatix** has been granted € 1.47m euro over the course of a 24-month project starting in October

March 2016- VBOT featured on Microsoft AZURE

November 2015 – Blitab winner of the Creative Business Cup 2015

September 2015 - Artomatix, finalist at TechCrunch Disrupt 2015

March 2015 – <u>Artomatix wins NVIDIA's startup contest</u>

1.5.2 CreatiFI / Creative Ring Challenge featured at Sonar+D & La Merce

The presence of CreatiFI at Sonar+D and at La Merce as important milestones for the Creative Ring Challenge in Barcelona has provided great opportunities to promote the FIWARE acceleration programme and the cross-overs between technology and creativity that were achieved by developing and establishing distributed performances / installations, powered by FIWARE technology.

Besides the close collaboration with artists and jury members of the Sonar+D, the 5 companies selected under the Creative Ring Challenge had the opportunity to showcase and pitch their distributed installations at Sonar+D.

The Barcelona Creative Ring Challenge phase 2 started in June with Croma (Handmade Dance) and Appnormals (Pixcelona), the finalists of the Creative Ring Challenge.

Being finalists provided a great opportunity for CROMA and APPNORMALS to showcase their work at La Mercè in Barcelona during the last week of September (from 22 to 25 September). Almost 2 million people attended the event. Besides end users, the festival has also great linkages with European cities (this year, Paris was the guest city), international festival curators and many professionals related with the creative industries.

The link with La Mercè has provided as well online visibility for the programme, the creative teams from Barcelona funded by CreatiFI and the supporting organisations.

1.6 Results from a multi-step selection process

CreatiFI has developed an innovative Open Calls Procedure with built-in mechanisms for

- attracting a wide variety of participants
- incentivising participants to excel and build outstanding applications, powered by FIWARE
- ensuring sufficient control and adjustment mechanisms both regarding budget and participant performance
- achieving a low-risk, low-liability approach that at the same time keeps administrative burdens on SMEs to a minimum.

Call Management and SME follow up have been the backbone of the CreatiFI accelerator program. It orchestrated all activities from call dissemination, over project selection and contracting up to providing technical and business support towards reaching the agreed milestones of the selected projects.

- Call 1 was open from October 1st to November 30th 2014. It was aimed at attracting SMEs for developing prototypes of innovative Future Internet apps targeting creative industries incorporating FIWARE.
- Call 2 was open from August 1st to September 30th 2015
- Creative Ring Challenge was open from September 21st to April 3rd 2016

The Open Call process and supporting tools to interact with interested SMEs, to answer their questions and to capture the project submissions were set up and made operational in the first month of the project.

1.6.1 Open Call 1

All consortium partners put a strong effort in the dissemination of the call in order to generate awareness for FIWARE and develop an interesting deal flow for CreatiFI. In order to reach the SMEs, a multi-channel communication approach was put in place with many local events and the close collaboration with the local startup scene, incubation and acceleration programs as well as the networks of creative hubs and living labs. During dedicated matchmaking events in Barcelona, in Brussels, in Helsinki and Trentino, entrepreneurs, SMEs and developers were brought together in co-creation sessions to elaborate and share their ideas and find project partners.

For Open Call 1, 795 projects started the application process, of which 332 successfully submitted a Prototype Plan, describing the project from idea, in the best case a mock-up, to a working prototype with a strong business case over the course of 8 months. During an intense evaluation period of the 302 eligible projects with a double blind review process with 26 external non- local reviewers, 120 projects were selected to pitch their project in front of a jury in their regional hub on December 16 & 17, 2014. The 60 winners, i.e. 15 projects per hub, were invited to participate to the CreatiFI accelerator program.

Upon individual review per project of their milestone plan, the proposed architecture of the prototype and the agreed project deliverables incl. the ones required by the CreatiFI project, 59 sub-grant agreements were signed and the first sub-grant payment of 10.000 Euro was executed end January.

Towards the Mid Term Evaluation of the Open Call 1 winners, the focus shifted towards technical as well as business support incl. the setup of a mentoring program for the individual sub-grantees. The input for the Mid Term Evaluation was due March 30th. The regional hub conducted individual review sessions with all the project owners. During Project Evaluation Committee Meetings per hub the technical and business progress of all projects was evaluated, combining technical assessment prepared by the Technical Support team and business assessment of the regional hub owner. Based upon the consensus decision of the Project Evaluation Committee, projects were scored to be OK, OK given additional clarifications or Not OK. Finally, all 59 projects were granted the second payment of 15.000 Euro upon delivering required evidence, an updated project milestone plan and deliverables towards the End Term Review.

Towards the End Term Evaluation for the Open Call 1 winners, the focus was put on building a working prototype with FIWARE generic enablers incorporated and on elaborating the business plan, as input to Open Call 2.

The input from the sub-grantees for the End Term Evaluation was due July 15th. The technical support team conducted in-depth reviews of the technical deliverables. The regional hub validated the business deliverables, incl. an updated validation board, a validated business plan and a video presenting the product. During a live presentation in Barcelona in front of the General Assembly and the Technical Support team, 57 of the 59 projects presented their working prototype, their business plan and received feedback from the audience. 51 projects delivered their project compliant to their milestones, as defined at the start of their project and updated during the Mid Term Review. These projects were granted the third and final payment of 25.000 Euro.

Based upon their business case, their go to market plan and their adoption of FIWARE enablers, the following 13 success stories where defined during the End Term Evaluation, the pitching days of CreatiFI: Artomatix (IE), Pastguide (PL), Ergo Creo (IT), Kalliopê (ES), CloudGuide (ES), Multidub (ES), Locosonic (AU), Versotec (FI), Snaplytics (DK), BLITAB (AU), GraphyStories (BE), ProtoLight (ES) and BlindSquare (FI).

1.6.2 Open Call 2

Preparations for running the second Open Call started in June, looking for more mature projects, supporting them to translate their working prototype into a commercial product. The CreatiFI consortium team expected a high re-submission of projects who participated in Open Call 1, while we expected less new submissions than we originally received for Open Call 1, due to the search for more mature companies with projects that would be commercially ready to go to market by the end of the project.

For dissemination of Open Call 2, we opted for approaches that were most efficient during Open Call 1, i.e. many local events and a close collaboration with the local acceleration programs and creative hubs.

285 projects started the application process, of which 126 successfully submitted a Go to Market Plan, describing their working prototype as well as their business plan towards commercial readiness by the September 2016 closing date.

The review process was optimized after the experiences of Open Call 1 and the recommendations of the project reviewers. 3 external reviewers (2 non-local and 1 local expert) were invited to review each project. The 32 best teams across all submissions were selected to pitch in front of a jury of seasoned investors in Brussels on October 26, 2015. Although there was budget for 20 companies, only 9 companies were selected by the jury, meeting the selection criteria of more mature businesses, with the capability to reach commercial readiness and follow up funding within the frame of the project. 8 of the 9 selected companies were participants out of the first open call and well acquainted with FIWARE.

1.6.3 Creative Ring Challenge

In order to distribute the remaining sub-granting budget to creative individuals, web entrepreneurs and SMEs, it was decided to organise a 3rd call, named "the Creative Ring Challenge", in close collaboration with local creative hubs in Trentino, Ghent / Brussels / Eindhoven, Helsinki and Barcelona. The selection processes for the Creative Ring Challenge will run synchronously across Europe, coordinated locally around a specific city challenge, requiring the implementation of a living lab in the participating cities.

In contrast to open Call 1 and Open Call 2, CreatiFI has opted for a decentralised implementation of the challenge in close collaboration with the local creative communities. Therefore CreatiFI invited local creative hubs to answer to a call to co-create the challenge, organizing an attractive FIWARE challenge, bringing together creative professionals, developers, FIWARE experts and stakeholders of the Creative Industries in order to select the most promising creative projects, integrating FIWARE. Local partners decided their subcontracting partner based upon their involvement in the creative industries, their capability to host the events and to deliver the mentors.

The different steps of the Creative Ring Challenge were implemented synchronously across Europe, while coordinated locally around a specific city challenge. One of the key aspects of the Creative Ring Challenge is the mandatory implementation of a living lab in the participating cities.

In the frame of the Creative Ring Challenge, a sub-granting budget of 0.7 Mio Euro was available. CreatiFI foresees a 2 stage selection process:
- up to 5 sub-grantees will be selected after the incubation week. The selected teams will be supported during 3 months to develop their prototype/product
- up to 2 sub-grantees that scored best during the evaluation after those 3 months, will be eligible to receive an additional grant to continue their project for another period of 3 months, to be terminated latest in September 2016.

During the incubation week, 125 teams participated to the incubation activities across the different cities. At the end of the incubation week, 89 interested teams (27 in Benelux / 14 in Helsinki / 25 in Trentino / 23 in Barcelona) submitted their proposal, describing their product, how to implement FIWARE and how to set up a living lab test in their city of choice.

The jury members reviewed and scored the proposals that were submitted for their hub. 58 teams (11 in Benelux / 13 in Helsinki / 10 in Barcelona / 24 in Trentino) were invited to pitch in front of the local jury. The jury members of the Creative Ring Pitching Events were all city representatives & seasoned entrepreneurs in creative sector.

After the initial pitching sessions: 19 projects were selected. The winners were granted 10K euro at their selection. During the first phase of the Creative Challenge, the teams spent most of their time

and effort on assessing the capabilities of FIWARE and building a working prototype or enhancing their solution with relevant FIWARE enablers.

After 3 months, at the review meeting in June, they were invited to pitch their product in front of an audience of the CreatiFI community, i.e. teams selected under Open Call 2, the mentors of CreatiFI, the Creative Ring representatives of Eindhoven and Saarbrucken and the investors. The Spanish teams were invited to present and pitch their product at Sonar+D.

The selected teams received 15K euro when delivering and presenting a working prototype with FIWARE integrated by the review meeting in June. Based upon the quality of their project deliverables and a detailed action plan for implementing a living lab in their city of choice, the local jury selected 2 projects for the second part of the Creative Ring Challenge.

At the end term evaluation, the 2 finalists per hub have provided a detailed report of their technical implementation as well as their go-to-market strategy. During a final pitching session, they presented their working prototype, the current status of their business and the progress they were able to make, mainly thanks to the technical and business support incl. the living lab implementation during the second part of the Creative Ring Challenge.

As part of their final deliverables, the teams were asked to produce a commercial video of their solution and to present their solution to the attending Smart City representatives at the CreatiFI / Creative Ring booth during the Smart City Expo in Barcelona. The videos are integrated in a mailing to all Creative Ring Challenge jury members and the representatives of Smart Cities linked to the Creative Ring in order to collect their votes for the most creative solution supporting urban development. The winner is announced during the final event at the Smart City Expo in Barcelona.

1.7 **Continuation - the Creative Ring**

The Creative Ring is a pan-European network of local creative ecosystems, i.e. formal and informal technology-supported experimental communities for artists, creative talents, entrepreneurs, innovators and other stakeholders working in the Creative Industries, who have the ambition to re-energise and revitalise their cities and societies.

Gathered in a diverse set of urban "tribes", wikipedians, digital artists, local media producers, fablabbers, arduinos and designers are creating new jobs and opportunities while at the same time enriching and revitalising the cities they work or live in. A new generation of entrepreneurs and creative individuals is emerging in our cities. Makerspaces, incubators, labs, hackerspaces where people can design, test, scale and launch innovative ideas have popped up over the last years.

Increasingly, these creative hubs offer a platform for artists, musicians, designers, filmmakers, app developers and startup entrepreneurs. They are fostering new forms of making, learning and trading that take advantage of new technologies while still recognising the value of expertise and craft kills. The Creative Ring has the ambition to share best practices and provide fact-based tools and processes to ensure economical and societal impact through vibrant Creative Communities. We provide creative individuals, teams and SMEs, hub owners, ecosystem leaders and policy makers with actionable insights about the creative ecosystem they are involved in.

The Creative Ring is incubated by the representatives of the creative ecosystems in Aarhus (Denmark), Barcelona (Spain), Brussels (Belgium), Gent (Belgium) and Eindhoven (The Netherlands) as founding members with the support of CreatiFI, a FIWARE accelerator dedicated to the Creative Industries.

1.7.1 Incubation of the Creative Ring during CreatiFI

The Creative Ring was conceptualised as Smart Platform Enabling the Creative Industries for the Future Internet in the context of SPECIFI, a FP7 project coordinated by iMinds. CreatiFI has enabled to continue and intensify the conversation over the course of the CreatiFI project.

The collaboration between cities, hubs and selected projects in the context of the Creative Ring Challenge provided a proof of concept for the Creative Ring offering a European platform to carry out cross-hub, cross-country, cross-disciplinary activities with stakeholders involved in the creative industries and concerned about urban development.

The motivation for the Creative Ring Challenge was multi-fold:
- enable stronger local involvement in cross-country innovation by enabling co-creation, collaboration and co-performance with like-minded creative hubs
- invite start-ups and SMEs to experience FIWARE providing an open services platform for smart city solutions
- energize European cities to discover the value of the Creative Ring as a cross-disciplinary platform to connect local actors involved in ICT and creative industries

Over the last 9 months, the founding members have formalised the setup of the Creative Ring and executed against an action plan for incubation. The incubation support of CreatiFI and the interaction with CreatiFI consortium members in coordinating the Creative Ring Challenges simultaneously in multiple regional hubs across Europe has been a significant support to the development and the animation of the Creative Ring community. Additionally, the collaboration with the Connected Smart Cities network (ENoLL) and Open and Agile Smart Cities initiative (O&ASC) allows to bundle forces towards operationalising smart city initiatives across multiple adjacent initiatives.

Over the last months, many meetings with hubs and cities have been organized to validate the value proposition of the Creative Ring in mapping, connecting and developing vibrant creative ecosystems all over Europe. The presence at Smart City Expo and the final CreatiFI event is the ultimate moment to handover operational activities to the Creative Ring and unveal the next steps for interested cities and hubs.

1.7.2 The Creative Ring, what is next

The Creative Ring has the ambition to
- Enable a European-wide, technology-supported experimental ecosystem for creative talents, professionals and stakeholders working in and with the Creative Industries;
- Boost the competitiveness and the digital transformation of the Creative Industries in Europe;
- Leverage urban innovation as a transformation engine towards a more inclusive and smarter society;
- Generate a mentality shift encouraging (social) entrepreneurship and transmit the start-up mentality into society;
- Establish a constant dialogue with politically, economically and socially relevant institutions across Europe.

The Creative Ring will develop a series of activities to enable and facilitate cross-disciplinary collaboration and knowledge exchange between creative professionals (freelancers, start-ups, social enterprises, corporates), academia, creative hubs (spaces and places) and governmental agencies through physical as well as digital platforms.

The initial business model of the Creative Ring is based on membership fees to get access to the digital and physical platform connecting stakeholders involved in the Creative Industries.

The Creative Ring will offer project-based services to analyse, develop and monitor the vibrancy of creative ecosystems and envisages to provide a transaction-based open services platform to plug tools and products that enable collaboration / co-creation / co-performance among stakeholders of the Creative Industries.

1.8 Return on Investment (ROI)

The Return on Investment of the CreatiFI accelerator program should be measured on different levels in order to measure the real impact of CreatiFI as a catalyst in resolving the existing paradox in the relationship between European Creative Industries and ICT.

- Introduction of FIWARE to all corners of the Creative Industries
- Supporting and accelerating between 60 and 90 entrepreneurs and creating at least 18 viable (new) players in this area
- Validation of the FIWARE technology by developing innovative tools and services for the Creative Industries
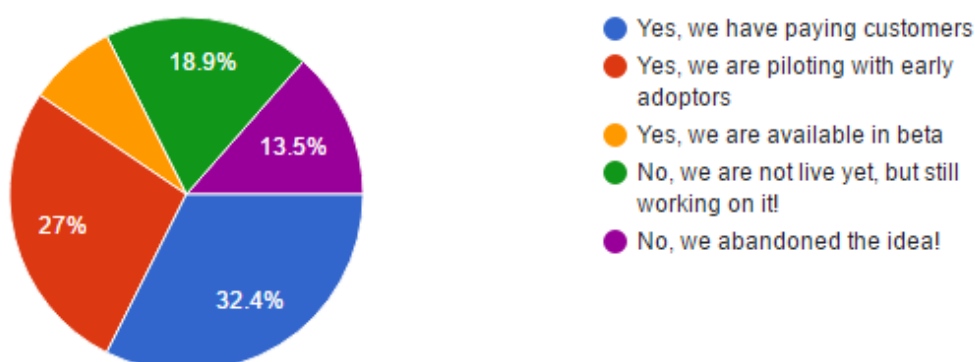
1.8.1 Portfolio Analysis

In order to answer that question, we have in the first place asked the CreatiFI funded teams Early October 2016, we launched a survey to all CreatiFI funded companies (Open Call 1 / Open Call 2 / Creative Ring Challenge) to understand the progress of each of the funded projects.

37 out of 78 companies funded by CreatiFI answered the survey:
- 16 companies selected under Open Call 1
- 4 companies selected under Open Call 2
- 16 companies selected via the Creative Ring Challenge
- 1 anonymous respondent

13.5% of the funded projects were abandoned while 86,5% of the funded projects are progressing. Almost 60% of all funded companies are on the market, beta testing or actually selling their product.

State of the product

- ● Yes, we have paying customers
- ● Yes, we are piloting with early adoptors
- ● Yes, we are available in beta
- ● No, we are not live yet, but still working on it!
- ● No, we abandoned the idea!

In terms of support from CreatiFI, the financial contribution and the business support in terms of market validation were the most appreciated.

In terms of follow up funding, 24,3% of the CreatiFI funded projects secured follow-up funding. For those projects that indicated that they got follow-up funding, it is a mix between public, private funding and prize money.

Most projects indicated that CreatiFI was not instrumental for securing follow up funding. This feedback is mainly from companies selected upon Open Call 1 and for the Creative Ring Challenge. As these companies received max. 50k€ funding from CreatiFI and just a few months of technical and business support, CreatiFI has been a great seed for them but not sufficient to reach market readiness or secure follow up funding.

Further funding secured
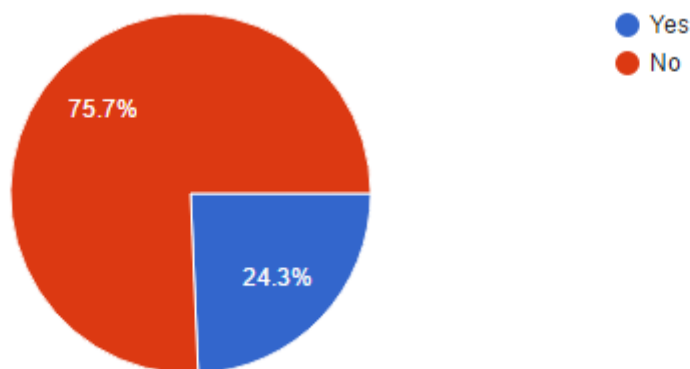
Most companies did not secure follow up funding and thus did not scale up their teams. About half of those polled indicated that they did not grow their team during the CreatiFI funding period. The companies that did increase their staff, did so was with 2 FTE's on average.

The objective of CreatiFI was to validate the adoption of the FIWARE enablers with creative individuals, web entrepreneurs and SME in the Creative industries. Asking the CreatiFI funded projects about their usage of the FIWARE technology after ending the program, almost 53% of the of respondents continued to use the enablers. The main reason for dropping the FIWARE technology was that the teams considered FIWARE not to be ready to be used in a commercial product.

Use of FIWARE enablers
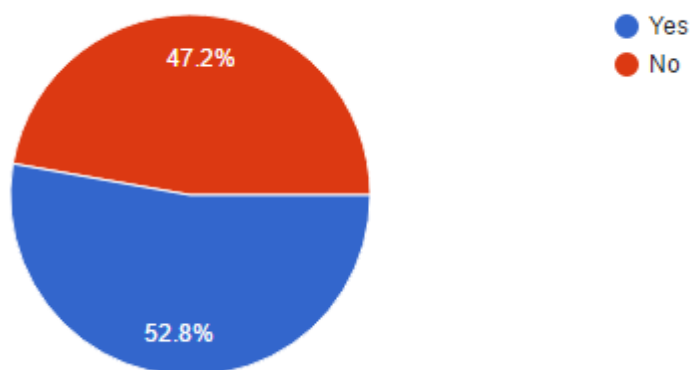
To measure the impact of CreatiFI, we asked the companies in which way CreatiFI helped them most. The funding was most appreciated, as it enabled the teams to get serious about their projects,

to build the product (MVP / working prototype) and validate product/market fit. The following elements were mentioned as well as benefits from participating in CreatiFI:
- business validation
- networking opportunities
- prototype development and keeping

progress due to regular review meetings.

1.8.2 FIWARE Adoption

CreatiFI aimed at boosting the adoption and usage of FIWARE enablers in all the projects funded.

One of the mechanisms to ensure this in an efficient manner has been providing technical support and advice to all the candidates and sub-grantees of the CreatiFI open calls. This activity has been conducted by two technical partners, CreateNET and the i2CAT Foundation. During the three different Open calls, customised workflows were defined to facilitate access to help, but also to advice on best practices when using FIWARE technologies. On each stage the process has been adapted to provide adequate support, giving answers to real needs at different times. This fact has created a trust relationship between CreatiFI's technical partners and participants, exchanging knowledge and experiences on both directions. Thanks to this constant contact CreatiFI partners got the chance to understand how creative companies use FIWARE technologies, but also what are their main concerns and proposed solutions.

1.8.2.1 Usage of FIWARE Enablers

At CreatiFI we had the opportunity to work with companies selected under Open Call 1 using FIWARE enablers for building a working prototype (phase 1) as companies using FIWARE enablers in a production environment as requested to companies selected under OC2 and the Creative Ring Challenge.

The FIWARE technology was assessed more stable and mature after the first year of the programme, thanks to the significant improvements delivered by the FIWARE expert/developers and thanks to the testing and debugging performed by the FIWARE accelerator companies by integrating the FIWARE technology in their solutions.

Due to the tight implementation schedule of the Creative Ring Challenge and the focus on conducting a living lab test, selected companies used fewer enablers than the companies selected under Open Call 1 and 2. Focus on fewer enablers gave them more time to understand them in depth and to use them in the best possible way for their projects in the short period of time that was available for implementation.

In order to improve FIWARE technology quality and usage, the feedback of CreatiFI companies can be summarized as follows:

- more detailed and updated documentation with more useful examples of integration and usage should be made available
- good use cases of adoption and integration of FIWARE enablers would give developers a better understanding of the added value that the GEs could give in terms of cost saving and faster development.
- a stable FIWARE community to support the technology is required for developers to have a single point of contact where to exchange ideas, doubts, useful solutions and technology improvements at disposal of everyone.

Related to fostering an online FIWARE community, one company suggested having a collaborative "wiki-style" documentation from project users and not just the enabler owners. Aside from sharing

"tribal knowledge" and expertise of an GE/SE, this could also ease the burden of documentation on the enabler owners, and allow them to focus on improving the software instead.

1.8.2.2 Technical support

During the CreatiFI accelerator program (OC1, OC2 and CRC calls), CreatiFI technical team managed more than 400 tickets and more or less the 50% of them have been managed and resolved directly by the CreatiFI technical team without the need of FIWARE support. The other 50% of the tickets have been resolved with the support of FIWARE coaches or experts.

During the 2nd year of the program (Open Call 2 and Creative Ring Challenge) the CreatiFI technical team received less tickets than during the first year (Open Call 1). This is related to two main points:

1. FIWARE owners worked hard in order to fix the bugs, both in terms mof FIWARE GEs and FIWARE Lab and to improve FIWARE to become a more mature and stable environment for production purpose.
2. Companies that wanted to use FIWARE Lab in OC2/CRC phase could use a "FIWARE Community account". In this way they could have more resources and support from FIWARE in the FIWARE Lab Cloud usage which permitted them to develop and use the FIWARE technology with less issues than during the OC1 phase.

Thanks to the constructive collaboration and synergy between CreatiFI 1st level and the FIWARE experts support, the majority of the GEs/SEs issues have been fixed in a reasonable time. The timely response gave the opportunity to the applicants both to evaluate better the integration of the GEs/SEs in the final product/service and eventually to change the integration strategy.

The final CreatiFI accelerator technical result is that 57 of 59 OC1 companies were able to integrate FIWARE in a good way and in the OC2/CRC all companies were able to integrate with success different GEs/SEs in the final product/service without big changes from the initial FIWARE integration plan.

1.9 **Lessons learned**

These are the lessons learned from the experience of running an accelerator, the project itself, and from the FIWARE programme in general.

- It is crucial to define the global framework of the open call process, the review process and the selection criteria at the start of a sub-granting project and to set up all the tools and process in order to be able to process incoming requests and applications in an efficient and timely manner. Centralised processing of massive applications in a short period of time is a very intensive process, where all involved parties need to be well-coordinated and all decisions at every step of the process need to be well documented, in a consistent and coherent way.

- In technology driven innovation & acceleration programs, the maturity of the technology is a key driver for the time and effort required from sub-grantees to get acquainted with the technology and to integrate it in the final solution. Time is one of the scarcest resources of a web entrepreneur on the difficult journey of starting up a scalable business. When implementing technology driven accelerator programs, based upon the maturity of the technology, it should be considered to implement a tech transfer program with sufficient technical support to make knowledge transfer happen in an efficient way or to drive technology adoption, building upon existing use cases, providing reference architectures and access to a vibrant developer community. FIWARE might not have been mature enough for a massive adoption by web entrepreneurs and SMEs. Studies on startup's success revealed

that the majority of startups fail because of premature scaling. Luckily FIWARE is not a startup.

- Although we live in a digitally connected world, physical still counts. The proximity to the selected teams, the involvement of expert mentors in direct contact with the startups, the link to local hubs has been the key for success. The regional hubs have been instrumental in coaching and following up with the companies in their hub (Open Call 1) and in coordinating the activities with the local actors involved in their local creative ecosystem to manage the Creative Ring Challenges. The implementation of the Creative Ring Challenge in Trentino and in Barcelona are great show cases for the power of the local ecosystem and the capabilities that emerge when connecting individuals and public as well as private organisations around a common goal or concern.

4.1   Use and dissemination of foreground

A plan for use and dissemination of foreground (including socio-economic impact and target groups for the results of the research) shall be established at the end of the project. It should, where appropriate, be an update of the initial plan in Annex I for use and dissemination of foreground and be consistent with the report on societal implications on the use and dissemination of foreground (section 4.3 – H).

The plan should consist of:

- Section A

This section should describe the dissemination measures, including any scientific publications relating to foreground. **Its content will be made available in the public domain** thus demonstrating the added-value and positive impact of the project on the European Union.

- Section B

This section should specify the exploitable foreground and provide the plans for exploitation. All these data can be public or confidential; the report must clearly mark non-publishable (confidential) parts that will be treated as such by the Commission. Information under Section B that is not marked as confidential **will be made available in the public domain** thus demonstrating the added-value and positive impact of the project on the European Union.

Section A (public)

This section includes two templates

- Template A1: List of all scientific (peer reviewed) publications relating to the foreground of the project.

- Template A2: List of all dissemination activities (publications, conferences, workshops, web sites/applications, press releases, flyers, articles published in the popular press, videos, media briefings, presentations, exhibitions, thesis, interviews, films, TV clips, posters).

These tables are cumulative, which means that they should always show all publications and activities from the beginning until after the end of the project. Updates are possible at any time.

TEMPLATE A1: LIST OF SCIENTIFIC (PEER REVIEWED) PUBLICATIONS, STARTING WITH THE MOST IMPORTANT ONES										
NO.	Title	Main author	Title of the periodical or the series	Number, date or frequency	Publisher	Place of publication	Year of publication	Relevant pages	Permanent identifiers[7] (if available)	Is/Will open access[8] provided to this publication?

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[7] A permanent identifier should be a persistent link to the published version full text if open access or abstract if article is pay per view) or to the final manuscript accepted for publication (link to article in repository).

[8] Open Access is defined as free of charge access for anyone via Internet. Please answer "yes" if the open access to the publication is already established and also if the embargo period for open access is not yet over but you intend to establish open access afterwards.

**TEMPLATE A2: LIST OF DISSEMINATION ACTIVITIES**
N O.	Type of activities[9]	Main leader	Title	Date/Period	Place	Type of audience [10]	Size of audience	Countries addresse d

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[9] A drop down list allows choosing the dissemination activity: publications, conferences, workshops, web, press releases, flyers, articles published in the popular press, videos, media briefings, presentations, exhibitions, thesis, interviews, films, TV clips, posters, Other.

[10] A drop down list allows choosing the type of public: Scientific Community (higher education, Research), Industry, Civil Society, Policy makers, Medias, Other ('multiple choices' is possible).

Section B (Confidential[11] or public: confidential information to be marked clearly)
Part B1

The applications for patents, trademarks, registered designs, etc. shall be listed according to the template B1 provided hereafter.

The list should, specify at least one unique identifier e.g. European Patent application reference. For patent applications, only if applicable, contributions to standards should be specified. This table is cumulative, which means that it should always show all applications from the beginning until after the end of the project.

TEMPLATE B1: LIST OF APPLICATIONS FOR PATENTS, TRADEMARKS, REGISTERED DESIGNS, ETC.					
Type of IP Rights[12]:	Confidential Click on YES/NO	Foreseen embargo date dd/mm/yyyy	Application reference(s) (e.g. EP123456)	Subject or title of application	Applicant (s) (as on the application)

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[11] Note to be confused with the "EU CONFIDENTIAL" classification for some security research projects.

[12] A drop down list allows choosing the type of IP rights: Patents, Trademarks, Registered designs, Utility models, Others.

Part B2

Please complete the table hereafter:

Type of Exploitable Foreground[13]	Description of exploitable foreground	Confidential Click on YES/NO	Foreseen embargo date dd/mm/yyyy	Exploitable product(s) or measure(s)	Sector(s) of application[14]	Timetable, commercial or any other use	Patents or other IPR exploitation (licences)	Owner & Other Beneficiary(s) involved
	Ex: New supercond uctive Nb-Ti alloy			*MRI equipment*	*1. Medical 2. Industrial inspection*	*2008 2010*	*A materials patent is planned for 2006*	*Beneficiary X (owner) Beneficiary Y, Beneficiary Z, Poss. licensing to equipment manuf. ABC*

In addition to the table, please provide a text to explain the exploitable foreground, in particular:

- Its purpose
- How the foreground might be exploited, when and by whom
- IPR exploitable measures taken or intended
- Further research necessary, if any
- Potential/expected impact (quantify where possible)

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[19] A drop down list allows choosing the type of foreground: General advancement of knowledge, Commercial exploitation of R&D results, Exploitation of R&D results via standards, exploitation of results through EU policies, exploitation of results through (social) innovation.

[14] A drop down list allows choosing the type sector (NACE nomenclature) : http://ec.europa.eu/competition/mergers/cases/index/nace_all.html

4.2   Report on societal implications

Replies to the following questions will assist the Commission to obtain statistics and indicators on societal and socio-economic issues addressed by projects. The questions are arranged in a number of key themes. As well as producing certain statistics, the replies will also help identify those projects that have shown a real engagement with wider societal issues, and thereby identify interesting approaches to these issues and best practices. The replies for individual projects will not be made public.

A General Information *(completed automatically when Grant Agreement number is entered.*	
Grant Agreement Number:	632905
Title of Project:	CREATIFI - Leveraging the Future Internet for Creative
Name and Title of Coordinator:	PROF. PIETER BALLON

B Ethics	

1. Did your project undergo an Ethics Review (and/or Screening)?	
• If Yes: have you described the progress of compliance with the relevant Ethics Review/Screening Requirements in the frame of the periodic/final project reports? Special Reminder: the progress of compliance with the Ethics Review/Screening Requirements should be described in the Period/Final Project Reports under the Section 3.2.2 *'Work Progress and Achievements'*	*0Yes 0No*

2. Please indicate whether your project involved any of the following issues (tick box) :	*YES*
RESEARCH ON HUMANS	
• Did the project involve children?	No
• Did the project involve patients?	No
• Did the project involve persons not able to give consent?	No
• Did the project involve adult healthy volunteers?	No
• Did the project involve Human genetic material?	No
• Did the project involve Human biological samples?	No
• Did the project involve Human data collection?	No
RESEARCH ON HUMAN EMBRYO/FOETUS	
• Did the project involve Human Embryos?	No
• Did the project involve Human Foetal Tissue / Cells?	No
• Did the project involve Human Embryonic Stem Cells (hESCs)?	No
• Did the project on human Embryonic Stem Cells involve cells in culture?	No
• Did the project on human Embryonic Stem Cells involve the derivation of cells from Embryos?	No
PRIVACY	
• Did the project involve processing of genetic information or personal data (eg. health, sexual lifestyle, ethnicity, political opinion, religious or philosophical conviction)?	No
• Did the project involve tracking the location or observation of people?	Yes
RESEARCH ON ANIMALS	
• Did the project involve research on animals?	No
• Were those animals transgenic small laboratory animals?	-
• Were those animals transgenic farm animals?	-

• Were those animals cloned farm animals?	-
• Were those animals non-human primates?	-
RESEARCH INVOLVING DEVELOPING COUNTRIES	
• Did the project involve the use of local resources (genetic, animal, plant etc)?	**No**
• Was the project of benefit to local community (capacity building, access to healthcare, education etc)?	**yes**
DUAL USE	
• Research having direct military use	No
• Research having the potential for terrorist abuse	No

C   Workforce Statistics

3.   Workforce statistics for the project: Please indicate in the table below the number of people who worked on the project (on a headcount basis).

Type of Position	Number of Women	Number of Men
Scientific Coordinator	1	
Work package leaders	4	5
Experienced researchers (i.e. PhD holders)	-	3
PhD Students	-	-
Other		

4. How many additional researchers (in companies and universities) were recruited specifically for this project?	
Of which, indicate the number of men:	

D   Gender Aspects

5.	**Did you carry out specific Gender Equality Actions under the project**?	○ ●	Yes No

6.   Which of the following actions did you carry out and how effective were they?

		Not at all effective	Very effective
❏	Design and implement an equal opportunity policy	○ ○ ○ ○ ○	
❏	Set targets to achieve a gender balance in the workforce	○ ○ ○ ○ ○	
❏	Organise conferences and workshops on gender	○ ○ ○ ○ ○	
❏	Actions to improve work-life balance	○ ○ ○ ○ ○	
○	Other:		

7.   Was there a gender dimension associated with the research content – i.e. wherever people were the focus of the research as, for example, consumers, users, patients or in trials, was the issue of gender considered and addressed?

  ○ Yes- please specify

  ○ No

E   Synergies with Science Education

8.   Did your project involve working with students and/or school pupils (e.g. open days, participation in science festivals and events, prizes/competitions or joint projects)?

  ○ Yes- please specify

  ○ No

9.   Did the project generate any science education material (e.g. kits, websites, explanatory booklets, DVDs)?

  ○ Yes- please specify

  ○ No

F   Interdisciplinarity

10.   Which disciplines (see list below) are involved in your project?

  ○ Main discipline[15]:

  ○ Associated discipline[15]:   ○ Associated discipline[15]:

G   Engaging with Civil society and policy makers

11a	**Did your project engage with societal actors beyond the research community?** *(if 'No', go to Question 14)*	○ ○	Yes No

11b   If yes, did you engage with citizens (citizens' panels / juries) or organised civil society (NGOs, patients' groups etc.)?

  ○ No

  ○ Yes- in determining what research should be performed

  ○ Yes - in implementing the research

  ○ Yes, in communicating /disseminating / using the results of the project

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[15] Insert number from list below (Frascati Manual).

11c	**In doing so, did your project involve actors whose role is mainly to organise the dialogue with citizens and organised civil society (e.g. professional mediator; communication company, science museums)?**	O Yes O No

12. Did you engage with government / public bodies or policy makers (including international organisations)

O   No
O   Yes- in framing the research agenda
O   Yes - in implementing the research agenda
O   Yes, in communicating /disseminating / using the results of the project

13a Will the project generate outputs (expertise or scientific advice) which could be used by policy makers?

O   Yes – as a **primary** objective (please indicate areas below- multiple answers possible)
O   Yes – as a **secondary** objective (please indicate areas below - multiple answer possible)
O   No

13b If Yes, in which fields?

Agriculture Audiovisual and Media Budget Competition Consumers Culture Customs Development Economic and Monetary Affairs Education, Training, Youth Employment and Social Affairs	Energy Enlargement Enterprise Environment External Relations External Trade Fisheries and Maritime Affairs Food Safety Foreign and Security Policy Fraud Humanitarian aid	Human rights Information Society Institutional affairs Internal Market Justice, freedom and security Public Health Regional Policy Research and Innovation Space Taxation Transport

13c If Yes, at which level?

- ○ Local / regional levels
- ○ National level
- ○ European level
- ○ International level

H   Use and dissemination

14. How many Articles were published/accepted for publication in peer-reviewed journals?	
To how many of these is open access[16] provided?	
How many of these are published in open access journals?	
How many of these are published in open repositories?	
To how many of these is open access not provided?	
Please check all applicable reasons for not providing open access:	
❑ publisher's licensing agreement would not permit publishing in a repository ❑ no suitable repository available ❑ no suitable open access journal available ❑ no funds available to publish in an open access journal ❑ lack of time and resources ❑ lack of information on open access ❑ other[17]: ……………	

15. How many new patent applications ('priority filings') have been made? *("Technologically unique": multiple applications for the same invention in different jurisdictions should be counted as just one application of grant).*		
16. Indicate how many of the following Intellectual Property Rights were applied for (give number in each box).	Trademark	
	Registered design	
	Other	

17. How many spin-off companies were created / are planned as a direct result of the project?	
Indicate the approximate number of additional jobs in these companies:	

18.   Please indicate whether your project has a potential impact on employment, in comparison with the situation before your project:

❑	Increase in employment, or	❑	In small & medium-sized enterprises
❑	Safeguard employment, or	❑	In large companies
❑	Decrease in employment,	❑	None of the above / not relevant to the project
❑	Difficult to estimate / not possible to quantify		

19. For your project partnership please estimate the employment effect resulting directly from your participation in Full Time Equivalent (*FTE = one person working fulltime for a year*) jobs:	*Indicate figure:*

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[16] Open Access is defined as free of charge access for anyone via Internet.
[17] For instance: classification for security project.

Difficult to estimate / not possible to quantify	❑

I   Media and Communication to the general public

20. **As part of the project, were any of the beneficiaries professionals in communication or media relations?**

     O   Yes   O   No

21. **As part of the project, have any beneficiaries received professional media / communication training / advice to improve communication with the general public?**

     O   Yes   O   No

22 **Which of the following have been used to communicate information about your project to the general public, or have resulted from your project?**

❑	Press Release	❑	Coverage in specialist press
❑	Media briefing	❑	Coverage in general (non-specialist) press
❑	TV coverage / report	❑	Coverage in national press
❑	Radio coverage / report	❑	Coverage in international press
❑	Brochures /posters / flyers	❑	Website for the general public / internet
❑	DVD /Film /Multimedia	❑	Event targeting general public (festival, conference, exhibition, science café)

23 **In which languages are the information products for the general public produced?**

❑	Language of the coordinator	❑	English
❑	Other language(s)		

Question F-10: Classification of Scientific Disciplines according to the Frascati Manual 2002 (Proposed Standard Practice for Surveys on Research and Experimental Development, OECD 2002):

FIELDS OF SCIENCE AND TECHNOLOGY

1.   NATURAL SCIENCES
1.1   Mathematics and computer sciences [mathematics and other allied fields: computer sciences and other allied subjects (software development only; hardware development should be classified in the engineering fields)]
1.2   Physical sciences (astronomy and space sciences, physics and other allied subjects)
1.3   Chemical sciences (chemistry, other allied subjects)
1.4   Earth and related environmental sciences (geology, geophysics, mineralogy, physical geography and other geosciences, meteorology and other atmospheric sciences including climatic research, oceanography, vulcanology, palaeoecology, other allied sciences)
1.5   Biological sciences (biology, botany, bacteriology, microbiology, zoology, entomology, genetics, biochemistry, biophysics, other allied sciences, excluding clinical and veterinary sciences)

2   ENGINEERING AND TECHNOLOGY
2.1   Civil engineering (architecture engineering, building science and engineering, construction engineering, municipal and structural engineering and other allied subjects)
2.2   Electrical engineering, electronics [electrical engineering, electronics, communication engineering and systems, computer engineering (hardware only) and other allied subjects]
2.3.   Other engineering sciences (such as chemical, aeronautical and space, mechanical, metallurgical and materials engineering, and their specialised subdivisions; forest products; applied sciences such as

geodesy, industrial chemistry, etc.; the science and technology of food production; specialised technologies of interdisciplinary fields, e.g. systems analysis, metallurgy, mining, textile technology and other applied subjects)

3.   MEDICAL SCIENCES
3.1   Basic medicine (anatomy, cytology, physiology, genetics, pharmacy, pharmacology, toxicology, immunology and immunohaematology, clinical chemistry, clinical microbiology, pathology)
3.2   Clinical medicine (anaesthesiology, paediatrics, obstetrics and gynaecology, internal medicine, surgery, dentistry, neurology, psychiatry, radiology, therapeutics, otorhinolaryngology, ophthalmology)
3.3   Health sciences (public health services, social medicine, hygiene, nursing, epidemiology)

4.   AGRICULTURAL SCIENCES
4.1   Agriculture, forestry, fisheries and allied sciences (agronomy, animal husbandry, fisheries, forestry, horticulture, other allied subjects)
4.2   Veterinary medicine

5.   SOCIAL SCIENCES
5.1   Psychology
5.2   Economics
5.3   Educational sciences (education and training and other allied subjects)
5.4   Other social sciences [anthropology (social and cultural) and ethnology, demography, geography (human, economic and social), town and country planning, management, law, linguistics, political sciences, sociology, organisation and methods, miscellaneous social sciences and interdisciplinary , methodological and historical S1T activities relating to subjects in this group. Physical anthropology, physical geography and psychophysiology should normally be classified with the natural sciences].

6.   HUMANITIES
6.1   History (history, prehistory and history, together with auxiliary historical disciplines such as archaeology, numismatics, palaeography, genealogy, etc.)
6.2   Languages and literature (ancient and modern)
6.3   Other humanities [philosophy (including the history of science and technology) arts, history of art, art criticism, painting, sculpture, musicology, dramatic art excluding artistic "research" of any kind, religion, theology, other fields and subjects pertaining to the humanities, methodological, historical and other S1T activities relating to the subjects in this group]

2. FINAL REPORT ON THE DISTRIBUTION OF THE EUROPEAN UNION FINANCIAL CONTRIBUTION

This report shall be submitted to the Commission within 30 days after receipt of the final payment of the European Union financial contribution.

Report on the distribution of the European Union financial contribution between beneficiaries

Name of beneficiary	Final amount of EU contribution per beneficiary in Euros
1.	
2.	
n	
Total	