



Europeana Space – Spaces of possibility for the creative reuse of Europeana’s content
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This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

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1. EXECUTIVE SUMMARY

During the first year of the Europeana Space project, a great deal of time and effort was invested in designing a process to enable interested members of the public to engage with the project, develop their ideas and potentially start a new business. As a result, clear criteria were defined to enable a transparent participant journey from hackathon to Business Modelling to Incubation. This activity was an important strand in the project's overall objectives to show how creative re-use of digitised cultural heritage material can generate market-viable products, which have sustainable business models.

This deliverable provides an overview and investigation of the business Incubation support process. This was the final step within the WP5 workflow and was the opportunity for the best placed teams, identified during Business Modelling Workshops, to optimise their cultural heritage related concepts, define clear objectives and set out on their respective pathways towards market-readiness.

7 teams had been selected from the Business Modelling Workshop stage to receive three months of individually tailored Incubation support from partner Remix. By normal standards, this is a short period of support, but it was well used, comprising a series of 1-2 week modules to challenge each of the teams and help them to refine their concept and approach. Topics included Core Value Proposition, The Product, First Customers, Product Roadmap, Financial Modelling, Partnerships, Operations, User & Growth Models, The Ask: Valuation and Business Plan Challenge. The core of this deliverable consists of the notes summarising meetings between Remix and each of the incubated teams, culminating in their product pitch.

The reality is that few new businesses prosper and a realistic assessment is made on the prospects of each of the teams, their important next steps and their likelihood of success. Based upon these opinions, consideration is given to the lessons learned during this period of incubated support and a series of recommendations are made for future projects with similar objectives, including the option of providing financial support to teams during this period, (as is beginning to happen through Europeana Challenges).

The seven teams have benefitted from the expertise of an experienced mentor who has challenged them to create a strong vision and plan. Their success or failure is, of course, in their own hands, depending on their commitment and willingness to fight to make a success of their business concept in what is a tough market place.

When reflecting on the project's objective, this Incubation period has demonstrated that good ideas, based on the creative re-use of digitised heritage content, do have the potential to become viable business models, as long as they are well defined and executed and have sufficient resources and a committed team behind them.

2. INTRODUCTION

2.1 BACKGROUND

Over the past 8 years a large swatch of European funding has been invested into the cultural heritage sector for institutions and content holders to make their collection accessible on the web. In an effort to use cultural heritage as a way to promote a common European identity through Europe's diverse yet overlapping cultural past, platforms like Europeana.eu were created and sustained. Initially, the focus was on aggregation quantity, but it soon became apparent that quality of content, access and metadata the Europeana were critical for creative re-use of content. This came to light during the Europeana Creative project, the first project that focused specifically on creative re-use and financial gains. Since then, increased focus has been towards end user services, with the desire to have in place a one-size-fits-all platform that offers sufficient data and information, with the ease and simplicity that most average end-users expect from the web.

However, the quest and questions remain: can re-use of cultural heritage stimulate the economy? The Europeana Space project, that had similar objectives to the Europeana Creative project, explored these questions with the opportunity and benefit of building upon knowledge gained by the sister project and others such as Apps4Europe. The necessity for these projects allows heritage institutions to engage the creative industries and collaboratively explore the possibilities that re-use has to offer.

It is important for heritage institution to find new business models and to justify the significant investment in digitisation and access projects. The creative industries and young entrepreneurs are crucial to any success in this area and the Europeana Space project explored these possibilities.

The Incubation process was the final step in understanding whether or not products and business starts-ups would have the capacity to become market competitive and self-sustaining with products built around different heritage re-use models. This deliverable extrapolates and presents the results uncovered during the project.

2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

The key goal of the Europeana Space project is to show how digitised cultural heritage materials can be creatively re-used to generate new streams of revenue. The real test and challenge of whether or not the project could produce sustainable market viable and competitive projects that did this, in innovative ways, fell to Work Package 5/the Innovation Space.

This deliverable is the final of four that outlines the progress of work undertaken within this strand of work. As outlined in the prior deliverables, each thematic hackathon produced three winning teams that had the strongest ideas (D5.2 - *Hackathon Report*).

These winning teams were brought to London to meet with project partner, Remix for an intensive Business Modelling Workshop during which the each teams' ideas were challenged, reshaped and strengthened (D5.3 – *Monetisation Workshops*). Each of these teams was then re-assessed according to the Europeana Space selection process (D5.4 - *Selection Criteria and Incubation Planning*) and a final winner was chosen. Each winner was judged along numerous criteria all of which calculated likelihood of success.

Following this each team was taken through an intensive Incubation process led by Remix. This deliverable outlines this process and details each step along the way for all incubated projects. The deliverable concludes with a critical assessment of each team and these sorts of activities within cultural heritage projects.

2.3 APPROACH

The work undertaken within this stage of WP5 was overseen by Remix (formerly Culture Label), as partner with significant entrepreneurial experience within the cultural heritage sector. Having chaired the jury at each of the six hackathons and run the Business Modelling Workshops to select the seven teams to participate within this stage, (in collaboration with other partners), Remix knew each of the teams, understood their ideas and was able to work with them to share their knowledge and expertise.

As described in D5.3, if the hackathon was the creative event for experimentation with ideas, business modelling was the time to reflect and consider how these ideas, within the cultural heritage sector might be shaped into an effective business. Of course, one day in London couldn't set a business on the road to success, but it could identify potential and the enthusiasm of participants that could be built upon during the Incubation phase. Each of the seven selected teams received at least three months' worth of support from Remix, via e-mail, online and face-to-face meetings, covering a range of important topics for a new business to consider (see chapter 4). At each meeting teams would be set challenges that related to the area of their business development and expected to complete them to report back on during the next conversation. This enabled teams to more fully define and shape the direction of their business. The notes from each of these meeting form the core content of this deliverable and therefore paint a picture of the progress that was made during the Incubation period.

A decision that was made by the WP5 team and Project Manager was to shield these teams during the important development phase. As project partners had met them at hackathons, they were keen to understand their progress and help, but other than where specific support was required e.g. intellectual property advice, it was felt best to allow teams their privacy until they were ready. By the latter stages of 2016, the teams had been invited to attend and pitch their businesses at the Europeana Space conference in Berlin and participate within a panel discussion, each wrote a feature in the E-Space News publication, had a tailored flyer prepared for distribution, a page created on the project website and a blog post written about them. This helped to provide them and their ideas to interested audiences and gave them experience in sharing their ideas publically.



Panel session of incubated projects at the Europeana Space Berlin conference

The pitches made by the teams and the panel session (which were interspersed around other speakers) are available on the project's YouTube channel for sessions 2 and 3 and are available here:

<https://www.youtube.com/watch?v=BLfHmdqM07M>

<https://www.youtube.com/watch?v=5rIQkzXn-3E>

Each year, a Remix Summit takes place in London that explores the intersection between culture, technology and entrepreneurship. The events bring together pioneers from different industries to explore the future of culture and the creative economy. They are a forum where creative leaders from different sectors, including global cultural institutions, creative businesses, start-ups, policy makers and media can exchange insights, ideas and work together towards common goals. As part of the Incubation support process, each of the seven teams were invited to the London event that took place on 18 and 19 January 2017.

2.4 STRUCTURE OF THE DOCUMENT

This deliverable has 9 chapters.

Following this introduction, the scene is set in chapter 3 of the reality of starting and incubating a new business within the cultural and creative sector.

Chapter 4 describes the process that Remix has undertaken to work with each of the seven teams in identifying opportunities, developing feasibility propositions, convincing business pitches and the next steps towards launching the business.

The core of this deliverable is chapter 5 that details the meetings that Remix held with each team over the course of the three months of support provided. This is supplemented with quotes from teams taken from interviews given at the Berlin conference and text prepared for the project's E-Space News publication.

Having described the development of each team, chapter 6 considers their chances of creating a successful, sustained business.

Chapters 7 considers the lessons that have been learned by the Europeana Space project during this process and a series of recommendations are made in chapter 8, ahead of concluding the deliverable in the final chapter 9.

3. INCUBATION IN THE CREATIVE/CULTURAL SECTOR

'Cultural entrepreneurship' within the creative and cultural sectors is driven through a mix of economic necessity resulting from the tough funding climate, plus an increasing entrepreneurial awareness of the opportunities facilitated by the largely untapped assets of these sectors.

Along with other industries, the rate of change in the cultural sector continues apace. This creates challenges to established operating systems and structures, but also huge opportunities for the future. Those who employ entrepreneurial, flexible and responsive ways of working are best placed to excel in this environment.

Enabling these developments are transformations in the relationship between cultural institutions and their audience, the ongoing technology revolution, the diversity of finance sources available and the development of new, commercially sustainable creative business models.

Cultural entrepreneurs exist within and outside cultural institutions. They are characterised by their innovative strategies and approaches: hungry to explore new ways of working; moving quickly, to experiment and adapt; seeking out ambitious partnerships and collaborations; and as commercially astute as they are creative (thinking creatively with their business models as well as their performances).

Cultural entrepreneurship represents the meeting point of culture, technology and entrepreneurship. It is fuelled by collaboration between different industries including cultural institutions, creative businesses, technology sectors, and financial services. Furthermore, the vibrant start-up sector provides a unique source of inspiration for cultural entrepreneurs to innovate and explore new areas.

Some of this support includes: creating structures and methods that encourage and enable employees to act more like entrepreneurs; co-opting formats such as co-working spaces, incubators, hackathons and accelerators; working more collaboratively with other industries and with people from innovative backgrounds; reaching audiences in new ways using technology; and exploring new ways of funding ideas. Above all, making great ideas happen.

Incubator and accelerator models are already well established in most sectors for nurturing start-ups, and are increasingly choosing to specialise in creative and cultural enterprises. There is some confusion about the difference between the two models, especially as they share several characteristics. Both support start-ups through a combination of advice and mentorship, but target different stages of the enterprise. Incubators aim to support start-ups through the very earliest phases, providing skills training along with access to financing and professional networks. The goal is to enable the enterprise to survive when it ends the Incubation process. Incubator programmes support an enterprise for the time it takes to reach a phase of steadiness and survival, sometimes for many years.

Accelerators, meanwhile, tend to target enterprises that are surviving but need advice and guidance on the growth and development of the business. Accelerator programmes bring together a small group of like-minded start-ups and put them through a short intensive programme (typically 3-6 months in duration) of mentoring, training, business development and networking to help drive their development and prepare them for further investment. The goal of accelerators is to provide a strong strategy and values for the future, progressing from basic survival to rapid growth and holistically helping them resolve all organisational, operational and strategic difficulties.

Several companies from Barclays to Nike have adopted these models to engage start-ups to work on areas of interest for them as an alternative to internal R&D. During the programme, companies get to work with and learn from the start-ups, and are also well placed to make acquisitions of promising start-ups should they wish. BBC Worldwide Labs accelerator for digital media companies works in a similar way, bringing start-ups into the BBC to be mentored and become collaborators. This model has huge potential for the cultural sector - unleashing new cultural businesses and connecting institutions to start-ups. Remix recently explored this opportunity in more detail in a report commissioned for the City of London¹.

¹

<https://www.cityoflondon.gov.uk/business/economic-research-and-information/research-publications/Pages/Cultural-innovation-and-en.aspx>

4. INCUBATION PROCESS WITHIN THE E-SPACE PROJECT

The E-Space model provides a blend of these incubator and accelerator models. It deals with nascent, early stage, “pre-enterprises”, but aims to guide them towards stability and basic survival within a very short period of approximately three months. Accordingly, much of the emphasis of the Incubation is on assessing the potential for an idea to evolve into the foundations of a creative enterprise. Accelerator-stage outcomes, namely attracting investment and solving all organisational, operational and strategic challenges, inevitably fall beyond the scope of this stage of intervention although foreseeing and beginning to prepare for some of these issues is an important element of the process.

The general objectives of the Incubation process should be understood as follows:

1. to identify an opportunity to create a new enterprise based on the initial idea emerging from the hackathon and Business Modelling Workshop, with use or re-use of digital heritage material a key component;
2. to develop a feasible proposition that demonstrates real potential for a return on investment for all stakeholders (founders, consumers, potential investors, media, and cultural heritage institutions). These ‘returns’ are often a mix of financial, artistic and social in nature;
3. to develop a convincing pitch that inspires these stakeholders to participate;
4. where possible, to take the first few steps to delivering or launching this enterprise.

These objectives are underpinned by those of the project to encourage the creative re-use of digitised cultural heritage content and support the creation of enterprise and job creation.

Each of the seven incubated projects agreed upon a tailored programme of support based on their stage of development. This programme was designed around a series of modules, each of which would take 1-2 weeks to complete, and would end with a Skype discussion. This approach is based on the ‘Supervision’ model of the University of Cambridge, where a subject expert leads a small group (of 1-5 people) through a topic on a weekly or fortnightly basis. This helps participants independently develop their skills, whilst exploring issues in much greater depth and to a more tailored degree. It also enables participants to gain further insights, clarify anything they are not clear about, discuss their own suggestions and ideas, and to receive regular, structured feedback whilst providing time between sessions to further develop their enterprise.

Teams were expected to complete preparatory work ahead of each call, which is then discussed in the session. These tasks were focussed on further testing the ideas, investigating new approaches and finessing their business plan. By the end of the Incubation process, we expected participants to be clear on the viability of their new enterprise (in some cases accepting that failure was likely), and, where appropriate, to have worked through a plan for next steps towards launch.

Given the relatively short length of the Incubation period, it is unlikely that participants would have the time to implement all recommendations, but they should emerge with a clear plan, new contacts and networks, the results of trials and pilots, plus greater confidence in the viability of their idea.

It will then be their responsibility to implement the strategic plan over the following few months, and really decide whether an entrepreneurial path (and this specific idea) is right for them to invest time in.

The modules were selected from 10 topics, ordered as a logical progression. Reflection and development in each of these is essential for progression, and once combined provide all the core components for a pitch deck (for investors, partners, consumers and/or team members) and a business plan:

- **Core Value Proposition**
What is the purpose of the enterprise that you are creating? Why does the world need it, and what is so special about you? How can you place your enterprise in the context of market and consumer trends? What is the scale of your ambition in the short, medium and long term? How can we refine your description of the enterprise and product(s) to inspire an emotional connection?
- **The Product**
What are you building, and why is this the right solution to a current need? This process examines product components, industry environment, market analysis and the competitive landscape, as well as examining opportunities to further exploit IP assets.
- **The First Customers**
Whether it is a B2B (business to business) or B2C (business to customer) product, what segments are you targeting with it, and how can we build a detailed profile from consumer research, meet their requirements and gather evidence of likely demand? What is your pricing strategy and customer acquisition strategy? What existing proof points do we have, or how can we acquire them prior to pitching?
- **Product Roadmap**
This process looks at the practicalities of getting your product to market-readiness. What is your minimum viable product for launch? What is your realistic product roadmap? Which customer segments do we prioritise at each stage?
- **Financial modelling**
By drawing together the outcomes of the structural questions (see above), plus the customer and product of earlier sessions, we can create several financial scenarios to model profit and loss, identify finance requirements for each and explore the impact of different growth, revenue and cost models. Since minimising the burn rate of money is a common requirement for investors, our own experience of bootstrapping two businesses to profitability and subsequent investment provides unique practical insights.

- **Partnerships**
The right partnerships can cut costs, add skills and increase productivity. The wrong ones can be a burden, draining resource and diverting attention from more profitable activities. This considers suitable targets for partners, including the partnership proposition and acquisition strategy.
- **Operations**
Here we get into the detail of executing on strategy. How can we best use resource available to initially target high impact, lower effort outcomes that can act as proof points for investors? How can we structure the team most effectively to deliver, and what are suitable targets? How can we optimise operations within the enterprise to maintain quality as demand grows?
- **User & Growth Models**
Given that repeat custom and referrals are essential to many models, and less expensive than new customer acquisition, how can you develop a growth model to efficiently acquire and retain customers, ensuring that they use your products on repeat basis and refer other customers in turn? What is the typical lifecycle of your customers, and the appropriate communications at each stage? How can growth hacking techniques develop this further?
- **'The Ask': Valuation**
How much investment does the enterprise need and when? What is the optimum valuation for the business, and which of the various valuation methods are best suited to it?
- **Business Plan Challenge**
Drawing together the insights from the nine previous sessions, this focusses on the structure and requirements of a convincing business plan tailored to the specific requirements of the project.

5. RECAP OF EVERY INCUBATION MEETING BETWEEN REMIX AND THE SEVEN INCUBATED PROJECTS

D5.3 – *Monetisation Workshops* – described the one days sessions held in London where three hackathon winners refined their business ideas. By the end of it, it detailed the projects proceeding through to Incubation:

1. We Make Known - a serendipitous browsing experience for archives;
2. Nous - using brainwaves to map emotional responses to art;
3. Vivl.io - a best of breed book-in-browser experience for public domain texts;
4. Nora - a digital arts magazine for young female professionals;
5. PostArt - a platform for sending art postcards on-demand;
6. StoryPix - connecting audio storytelling with art on billboards;
7. Picasso's Cat - reimagining art history through cat pics.

This section provides an overview of what happened next to each of these seven projects, by providing a summary, the notes shared at the end of each Incubation support meeting, the refined business pitch that was prepared by the end of the process (and included in the E-Space News publication) and a brief perspective from each team of the Incubation process. The quotes from team members are taken from interviews conducted at the Europeana Space conference in Berlin, held in November 2016; an event where each team gave the pitch of their business concept on the main stage.

In the following sections, action points are allocated to the personnel involved; both within the incubated teams and Simon Cronshaw (SC) of project partner Remix.

5.1 WE MAKE KNOWN (TV HACKATHON)

In their own words:

"We make known is a semantic search engine that enables users to access digital archives in a fun and easy way. It's for everyone to work together with institutions, that they can promote their archives for easy access. The institutions don't have to worry about the time. It focusses on the method of 'wandering around', it's about finding what you don't know exists. The main problem normally is that you have to type in what you are looking for. That limits your way into the archive. If you don't know what's there, how to search for it?"

This team arrived at the Incubation stage with an idea to improve the cultural heritage browsing experience and encourage serendipitous discovery. The product simply uses a "seven layers of separation" methodology that would allow users to harness linked data and curatorial knowledge to uncover more information and works related to one specific work.

The early assessment concluded that the planned user experience was good, assuming the team could build a prototype, but the packaging and partner proposition was inadequate. The style for communicating the product was too academic and treated it as an art exhibit rather than a product (as demonstrated by the initial, unspellable but insightful name 'Mnemosyne').

Similarly, the user cases were unclear, so applying the technology to a real-life need (for consumers or institutions) was difficult in all but the most abstract of terms. Finally, the revenue model remained vague, with several options available to the team to consider.

The Incubation process therefore initially led the team through an assessment of the product, to consider whether the most value could be created as a consumer-facing product or as a B2B product for institutions and what the model would look like in each case. Based on this initial decision to focus on B2B sales, a product and brand proposition could be mapped out for institutions. This incorporated a series of discussions aimed at simplifying and clarifying the features for this target market, as well as an overview of competitors in this market. Because of this, the team could develop a Partner Pitch Deck and marketing materials (including a website landing page and flyers) to begin recruiting partners when the technology was ready.

The next step was to develop a financial model based on B2B revenue. A range of models were explored before settling on a tiered subscription with a range of extra premium services such as ingestion. This enabled the team to explore pricing options, modelling both high-price, low frequency and low-price, high frequency scenarios to examine the impact on cost base and operational requirements. Although significant advances were made in this area, the team agreed that further field research was required as part of building the initial reference cases with institutions.

Another area of development for We Make Known was to perfect their pitch and networking skills before being directly introduced to a range senior cultural heritage professionals at Remix London Summit in December 2015. Resulting directly from this, the team gained significant leads with organisations including the Natural History Museum, the University of Leeds and the Royal Academy of Arts, in addition to meeting a range of potential collaborators. These leads were all followed up, although the delay in creating a working prototype restricted the extent to which these could be leveraged at this stage.

Two further areas were explored with We Make Known: team members and business planning. One of the two founders of the project, who led on their technology, decided to withdraw from day-to-day involvement with the project mid-way through the Incubation due to employment elsewhere. This created a major hole in their team, so Incubation support was offered to help to design a recruitment campaign to replace him. This vacancy has unfortunately yet to be filled, resulting in a substantial delay to the development of a prototype.

Drawing all the Incubation outcomes together the team could develop the first few drafts of their business plan. This was subsequently reviewed and edited, going through several iterations to create a compelling argument for potential stakeholders once the technology is in place.

<p>7/9/15</p>	<p>Product Components</p>	<p>PROGRESS UPDATES</p> <ul style="list-style-type: none"> -- WeMakeKnown agreed as new name -- Tech development aiming for end Dec target date - refresh backend with modular server, refresh frontend -- Holding site planned - adventurous background image, one-line intro (see below), call to action subscription <p>IMMEDIATE ACTIONS</p> <ul style="list-style-type: none"> -- Purchase URL for wemakeknown.com and any required derivatives <p>PRODUCT VISION</p> <p><i>DISCUSSION</i></p> <ul style="list-style-type: none"> -- Current thinking for product components - raised question of where value is best created: B2C or B2B markets. If B2C, app for mobile and web (free/premium model); if B2B service package for partners (data/analytics, connecting databases, hidden archives, installations) -- Offer to institutions - apps in restricted environment (data usage), connecting databases/departments, UX web/mobile <p><i>DECISION:</i> Prioritise UX for institutions, providing a better interface for users to browse their catalogues across all devices (web and mobile). Key requirements / sales messages:</p> <ol style="list-style-type: none"> (1) Easy upload / input of collections (2) Unique and engaging UX for users, works across all devices (3) Extendable in future (data, installation, etc) <p>REFERENCE CASES</p> <p>E-Space partners have access to a range of potential partners to use as reference cases. Several institutions have been suggested, including German Digital Library (given the existing relationship), SPK, Rijksmuseum and others.</p> <p><i>NEXT STEP:</i> Complete holding site to provide introduction. Feed partner ideas/preferences into next meeting (21 Sept), where we will agree acquisition strategy, value proposition and pricing strategy before approaching them as partners (through E-Space introductions where necessary).</p> <p>STRAPLINE</p> <ul style="list-style-type: none"> -- Draft strapline proposed: <p>We access knowledge. We find hidden treasures. We engage people. WE MAKE KNOWN</p> <p>Be the we: [Subscription]</p>
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		<p>-- Suggest finding different word for 'access', change second line to e.g. "We celebrate hidden treasures", possible switching order of first/second lines, ensure relevance to institution audience (e.g. "we show..." rather than "we find...")</p> <p>-- Circulate several options within next few days [MF/PW]</p> <p>DELIVERABLES IN ADVANCE OF NEXT MEETING (21 Sept)</p> <ol style="list-style-type: none"> 1. Technical plan, with emphasis on ease of upload and unique user interface across devices [KP] 2. Completion of holding site [MF] 3. Competitor overview for museum collection browsing [PW/MF] 4. Circulate variations of strapline for agreement within next few days [MF/PW]
<p>21/9/15</p>	<p>First Customers</p>	<p>PROGRESS UPDATES</p> <p>-- Tech development roadmap shows web app launch for Spring 2016; widget launch for Autumn 2016. In meantime, plan to use existing prototype for demonstration and partner recruitment purposes.</p> <p>-- Feedback on competitive analysis - focus solely on Level 4 components (Public Access and Usability, Analysis) in order to reduce scope and enable a deeper analysis</p> <p>DEVELOPING A PARTNER SALES KIT</p> <p>-- Over next few weeks, need to work towards developing a document that provides a clear overview of the product for potential partners</p> <p>-- First step is to augment the Competitive Analysis, looking at the very best user experiences already out there. Suggested resource:</p> <p>http://mw2015.museumsandtheweb.com/best-of-the-web-nominees/</p> <p>-- Working on the assumption that there are few or no aggregators offering a similar service to organisations, a core question to answer is 'what are the benefits of using us rather than building it yourself?' The answer to this lies in the core benefits of aggregation: lower costs, economies of scale across partners, centralised expertise, ongoing updates/improvements, etc.</p> <p>-- A second question is then 'Why is our product better than anything else out there?' Before answering this, make sure you have a clear understanding of the best of breed sites already in existence - not necessarily in the same industry, but look at similar catalogue-based areas, e.g. photo galleries. What are the best innovations? How can you adapt/use some of their insights to improve your product?</p> <p>-- Once you're clear on how high the bar is set in other industries, and you've adapted your own product accordingly if necessary, you can list the benefits of your product. Paraphrasing the Mnemosyne website already gives three clear user benefits, and more could be added.</p>

		<p>Perhaps use the 'problem', 'solution', 'benefits' model to explain them, e.g.:</p> <p>1) COLLAGE VIEW Problem: Endless lists, User frustration Solution: Collage View - a small number of diverse results Benefits: Deeper user engagement with fewer objects</p> <p>2) ROTARY KNOB Problem: Rigid search results, little opportunity for user manipulation Solution: Rotary Knob - User can influence the search results by choosing the amount of the search iterations in an intuitive interaction Benefits: User control, Personalised experience, Deeper engagement</p> <p>3) META VIEW Problem: Hidden processes; Low user awareness of metadata Solution: Meta View - retrace the algorithm to see browsed data and the decisions taken on it by the user Benefits: User awareness of metadata/algorithms (education); likelihood of future engagement in metadata creation/improvements if can directly see impact</p> <p>DELIVERABLES IN ADVANCE OF NEXT MEETING (5 Oct)</p> <p>1. Using the above guidelines, start to create a document that will ultimately become the presentation you talk prospective partners through, similar to the CultureLabel Partner deck I sent over. Feel free to leave some pages blank for now - we'll develop them over the next few weeks. However, the core journey you need to take them on is:</p> <ul style="list-style-type: none"> > what's the problem (dull interfaces) > what are people currently doing (building their own) > what are the problems with this? (cost etc) > what are the benefits of aggregating? (better experience, lower cost - see above) > what is the detail of the product you're developing, and why is it better? (product mock-ups/screenshots - see above) <p>2. As part of this, consider the best examples currently out there - pull together screenshots of the sites that impress you, even if they are built by institutions internally</p> <p>We will discuss the draft of this document in detail during the next call, alongside a discussion of the product roadmap (focussing primarily on the prototype). Our goal is that within the next few weeks, we will have a clear partner presentation and demonstration prototype to begin to start exciting and recruiting test partners.</p>
6/10/15	Product Roadmap	<p>PROGRESS UPDATES</p> <ul style="list-style-type: none"> -- Landing page 95% ready, to be launched this week after final debugging -- Competitive landscape and first draft of partner deck completed

	<p>COMPETITIVE ANALYSIS REVIEW</p> <ul style="list-style-type: none"> -- Discussed approaches to discovery, browsing and engagement from Artsy, Artstack, MoMA Object Photo and MCA 4 Stories as 3 highlights from research. -- Considered brand positioning and business modelling of Artsy, effectively separating 'social enterprise' of Genome Project from commercial site for art sales -- Noted emphasis on user generated content for Artstack, plus connections to link with real world exhibitions -- Noted heavy curatorial involvement and control for Object Photo and 4Stories -- Impact of competitive review outlined on Partner Deck pages 4-6 - countless approaches to user problems of complex handling, boring browsing and content oversupply, but most still suffer from: few economies of scale across organisations (e.g. tech); high curatorial effort/resource; uninspiring list-focussed interface <p>FEEDBACK ON PARTNER DECK</p> <ul style="list-style-type: none"> -- Pg 2: Make this more human - paint an emotive picture of what could be achieved: <ul style="list-style-type: none"> >> Serendipitous discovery - the joy of finding something you didn't know you were looking for >> Exposing the vast hidden treasures of an archive - currently locked away and inaccessible, now brought to the public consciousness through technology >> Easy and fun to access - better usability leading to greater impact and engagement -- Pg 3 excellent and clear -- Pg 4 needs reworking - rename page something like "How are organisations approaching this problem?" and then group the bullets into 10/12 key methods, e.g. User Collections; User Tagging; Autofill search; etc... - this page shouldn't be explained in detail, it's just needed to show an awareness of how people are tackling the problem. An alternative would be to categorise it by point in the value chain, e.g. input search / results generated / browsing experience -- Pg 5 follows on with a clear statement of the common problems with these approaches. Rename as "But most still suffer from the same problems..." or similar. Secondly, add in an extra line for each point so that it is clear for readers of the presentation if they aren't present in person for the explanation (i.e. no economies of scale / duplication of effort; high resource costs and often low priority; boring browsing experience and overwhelmed with content) -- Pgs 6-9 then provide a clear, strong overview of the improved browsing experience
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		<p>-- Unite pages with sections with a common colour or subheading, i.e. pages 2-5 are the problem; pages 6-9 the solution to the 'browsing' problem</p> <p>-- Add extra pages at the end for solutions to the other 2 problems outlined on page 5:</p> <ol style="list-style-type: none"> 1) High curational effort - solved by easy upload / admin (leads into the simplicity of 'how to get started') 2) Individual solutions - solved by affordable Software as a Service (will lead into pricing) <p>As discussed, these two sections require a clear integration between the marketing and tech functions to ensure that what is outlined to potential partners is both achievable to build yet very simple to use/manage.</p> <p>DISCUSSION ON USER COLLECTIONS</p> <p>Further functionality was presented with the option for users to save favourite items into collections. Whilst a very strong idea, it raises some bigger strategic questions to explore further into the Incubation process:</p> <ol style="list-style-type: none"> 1) Distributed versus centralised user experience - can users access a centralised hub for all collections on the WMK platform? 2) Design of centralised hub - are the collections interconnected, or presented as a series of discrete collections? 3) Role (if any) for user-uploaded content <p>DELIVERABLE IN ADVANCE OF NEXT MEETING</p> <p>Produce the next draft of the Partner Deck, incorporating the feedback above. This will require an initial outline for the administrative interface and upload processes. As with the end user experience, please provide visualisations of this in wireframe format or similar to illustrate the steps involved.</p> <p>In the next meeting, which is scheduled for 19 October, we'll review this document and then progress onto financial planning for the business. This incorporates pricing strategies, which can be integrated into this Partner Deck.</p>
<p>19/10/15</p>	<p>Finances</p>	<p>PROGRESS UPDATES</p> <p>-- Landing page now live at wemakeknown.com</p> <p>-- Partner deck updated as per previous comments, including an overview of the technical backend. Can now update the original tech concept based on these discussions</p> <p>-- Little experience with meta formats means automatic mapping may be difficult - many institutions already trying but failing. Therefore roadmap to concentrate on widget / analysis; data hub afterwards (post year one).</p>

		<p>TO DELIVER: SALES FORECAST QUESTIONS</p> <ul style="list-style-type: none"> -- Sales income based on one-off fees for ingesting content then subscription fees for service provision. Both of these have the potential to be tiered: fees by number of items; subscription by level of service offer -- Based on number of items being the variable, need to develop a tiered pricing structure for ingesting content. Consider offering a free option for collections with less than X items to get collections engaged on a trial basis. -- The 'free' ingest will have a real resource cost attached, so include this within the modelling to ensure it is balanced (e.g. 30 free ingests per month cost £50 each...) -- Need to devise a similar tiered pricing for the monthly subscriptions, based on optional service extras -- Once tiers have been created, forecast sales and therefore income on a month by month basis <p>TO DELIVER: EXPENDITURE AND FUNDING OPTIONS</p> <ul style="list-style-type: none"> -- Slower but less expensive bootstrapping versus faster but higher risk funding - what are the cut-off points? How long would you work for sweat equity before needing paid income? What is the sweat equity deal? How much funding (if any) is therefore required? If you didn't get a grant/finance, would you still continue and for how long? -- Several funding options for further consideration: <ul style="list-style-type: none"> >> Open data incubator Europe - https://opendataincubator.eu/ >> Exist - for grads, 1 year payment for start-up >> Corporate relationships <p>OTHER NOTES</p> <ul style="list-style-type: none"> -- SC to investigate E-Space support with Greg to help with tech development requirements <p>Team to: (1) model pricing tiers and monthly sales forecasts; (2) discuss personal preferences for payment/sweat equity; (3) discuss funding options for next meeting on 2 November.</p>
2/11/15	Partnerships	<p>PROGRESS</p> <ul style="list-style-type: none"> -- Pricing assumptions now developed: Fixed fee of EUR 5,000 to 7,000 and/or subscription model of four tiers (free, EUR 50, EUR 100, EUR 200) <p>PRICING</p> <ul style="list-style-type: none"> -- Next step now that assumptions have been made is to test these as part of the prototype stage with partners as below -- Outstanding questions for further research around size of collections (on show versus archived) and the extent to which whole or component parts of collections would be used on the service - all strong themes for market research in the prototype stage with live partners

	<p>-- Also need to consider true costs of storage (and other services) for various collection sizes to ensure the technical costs remain feasible for the different tiers</p> <p>TEAM REWARDS</p> <p>-- Given anticipated timeline before achieving significant income generation, need to determine equity split between founders including a clear written outline of deliverables per person, plus a shared understanding of how much time each person can commit on a primarily sweat equity basis</p> <p>PARTNERSHIPS</p> <p>-- Good potential links with NHM Berlin, Town Museum of Berlin (although no current way of using datasets), Städele Frankfurt, DDB</p> <p>-- Further partnerships to be explored through E-Space network and SC to investigate access to Remix London summit in December</p> <p>-- Need to consider prioritisation of prototype partners for use as reference cases - in particular a good balance of different sizes, locations, sectors (museum/gallery/library etc). This will help provide a mix of 'similar experiences' for organisations in the later business development process</p> <p>-- 3-5 optimum number for prototype stage to produce solid market insights (e.g. pricing, product fit) and valuable case studies for business development stage</p> <p>-- Worth considering the model for small organisations like Town Museum - if there is a greater requirement for data preparation, is this useful to explore in the prototype stage or would that stretch focus/resource too thinly? With the data hub work scheduled after year 1 it is important to consider how important as a target market smaller or less-prepared museums will be</p> <p>-- Also worth exploring big brands whose open data could be used without a formal partnership at the outset, allowing for the team to show the capabilities, get a later meeting/support based on this, and get the benefit of support from a large brand as a result</p> <p>DELIVERABLES</p> <p>-- Team to prioritise partners to approach for prototype stage, based on a mix of size, location, sector, big brands</p> <p>-- Team to develop letter of agreement for prototype partners, outlining what the partner is expected to provide / do, and what WMK will do, including anticipated timescales</p> <p>-- SC to confirm tech support through E-Space</p> <p>-- SC to confirm situation re attending Remix London (8-9 Dec)</p> <p>-- SC to confirm partners available for prototype stage through E-Space</p> <p>Next meeting scheduled for Mon 16 November</p>
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<p>18/11/15</p>	<p>Partners Contd.</p>	<p>PARTNER AGREEMENT</p> <ul style="list-style-type: none"> -- Reviewed draft agreement and recommended splitting expectations into phases for partners/WMK - what will be the objectives for each stage? -- Also clarify and quantify the deliverables and requirements at each stage, from both partners and WMK - timings and quantity (e.g. number of items required to set expectations) -- Importance of flagging to partners that datasets will be required early in the process, and their role in market research / user testing as the project evolves <p>TEAM</p> <ul style="list-style-type: none"> -- Discussion of best options for rewarding team members given different degrees of involvement and the various stages of development - ongoing discussion <p>DELIVERABLES</p> <ul style="list-style-type: none"> -- In preparation for attendance and networking with potential partners at Remix London, develop 'elevator pitch' to refine in next session -- Develop one-pager takeaway to handout to potential partners at Remix London -- Finalise core partner documents: Partner Pitch Deck; Letter of Agreement
<p>30/11/15</p>	<p>Networking & Pitch Preparation</p>	<p>UPDATES</p> <ul style="list-style-type: none"> -- Reviewed updated Partner Agreement - now ready to issue with clear stages and expectations set <p>NETWORKING PITCH PREPARATION</p> <ul style="list-style-type: none"> -- Considered initial ideas for networking elevator pitches, based loosely on the Partner Pitch Deck core messages -- Focus on few words summary; ensuring the listener can empathise with the problem at hand; then providing an engaging outline of the solution proposed -- Key message EXAMPLES (for further work): >> [Intro] I work for We Make Known, which sets out to make the navigation of archives more interesting >> [Problem] You need to know what you're searching for, and when you get the solution, it's presented in a long list, in a dull grid layout, and there's limited chance of discovering something unexpected >> [Solution] We're working on a system that reintroduces the joy of discovery into browsing archives - how you come across unexpected gems and lateral connections. It's made up of a browser interface that doesn't overwhelm users with choice; a rotary knob that provides a fun and tactile experience for navigation; and a meta view to introduce users to how algorithms work.

		<p>>> [Call to action] We're looking for partners to provide parts of their collections for us to test the system with, and to work together on refining it for users. Is this something you'd be interested in? Very happy to email more details if so, and perhaps we can set up a call or Skype to discuss further?</p> <p>-- Team to consider and come up with further examples before agreeing on networking 'script' for use at the event</p> <p>-- Also to decide roles, and who will be working solo v's in pairs</p> <p>DELIVERABLES</p> <p>-- Finalise and practice key messages for networking</p> <p>-- Finalise one-pager handout for potential partners</p> <p>-- Next meeting request to discuss business plan for funding applications</p>
<p>14/12/15</p>	<p>Business Plan</p>	<p>UPDATES</p> <p>-- Team attended REMIX London 2015 at the British Museum and Google HQ last week (8-9 Dec). Producing a blog article for E-Space on their experiences, but general feedback was very positive - great opportunity for networking with institutions (e.g. NHM, Leeds Uni, RA) as well as potential commercial collaborators/catalysts. Highlights for the team included talks from Little Sun, Weather Channel, QI.</p> <p>-- Flyer prepared for REMIXLDN - looks great and well received!</p> <p>-- Team following up all leads from Remix with partner deck plus invitation for further discussion via Skype</p> <p>BUSINESS PLAN</p> <p>-- At the request of the team we spent the session exploring the different parts required for a business plan, with a view to creating transferable chapters that can be used across a number of funding applications, investor pitches, etc.</p> <p>-- Key areas to cover are:</p> <ol style="list-style-type: none"> 1. Executive Summary 2. MARKETING <ol style="list-style-type: none"> (A) Environment (B) Products and services (C) Customer profile (D) Competitive landscape (E) Pricing Strategy (F) Traffic Acquisition Strategy (G) Vendor Acquisition Strategy 3. ORGANISATION <ol style="list-style-type: none"> (A) Structure (B) Recruitment strategy (C) Personnel

		<p>[4. OPERATIONS (A) Company structure (B) Scope of operations (C) Regulatory and insurance (D) Business premises</p> <p>5. TECHNOLOGY ROADMAP</p> <p>6. FINANCIAL PLAN (A) Financial strategy (B) Profit and loss forecast (C) Valuation</p> <p>We went through each of these areas in turn to discuss what should be included and how the Incubation sessions to date would feed into each of these headings (e.g. competitive analysis, pricing strategy, partner pitch deck, technology roadmap, etc).</p> <p>DELIVERABLES The next Incubation session is scheduled for 11 January, which gives a reasonable holiday period for the team to create a draft business plan and financials using these headings.</p> <ol style="list-style-type: none"> 1. Draft business plan and financials for discussion at the next meeting 2. Blog article for dissemination through E-Space 3. Clear list of technical support requirements for circulation to E-Space partners
<p>11/1/16</p>	<p>Business Plan Contd.</p>	<p>UPDATES</p> <ul style="list-style-type: none"> -- Remix introductions have been followed up; awaiting reply so shall keep chasing -- Still working through business plan write-up - SC to advise once complete -- Identified funding source that requires university professor as mentor plus business plan completed; have interest from a professor so are focussing now on completing the plan -- Partner Deck updated -- Team made good progress on technical development -- Technical support introduced - Knut to set meeting for end Jan/early Feb <p>NOTES</p> <ul style="list-style-type: none"> -- Initial Business Model Canvas work now superseded by Incubation exercises, especially Partner Deck and considerations around pricing, staging and partners -- Discussion regarding market size - difficulties of organisational data within culture industry, so using methods of profiling organisations then estimating quantity of similar organisations; and/or using top down assessment of funding available from central sources for related tech development and collections management

		<p>NEXT STEPS</p> <ul style="list-style-type: none"> -- Complete draft business plan for a more detailed discussion -- Complete blog article -- Follow up partner introductions -- Follow up technical support introductions
8/3/16	Business Plan Contd.	<p>Thanks for sending through the Europeana Challenge overview, the draft business plan and the business plan presentation that you prepared for your meeting.</p> <p>We've now gone through the business plan together line by line, and I've attached notes from our discussion (a copy of the Google doc).</p>

WE MAKE KNOWN – Final product pitch (extract from E-Space News)



“Easy and inspiring access to digitized archives.

It’s a semantic search engine that aims to revolutionise the way that we experience our digital memories. WMK tackles three problems:

- Existing search engines let us only and what we already know: For the user, WMK is an interface and search logic that empowers the audience to explore archives beyond their existing knowledge in an intuitive and fun way.
- We make it easy and low cost for institutions to showcase their digitized collections online: For the institution, WMK is a service that enables promotion, analysis and optimisation of their archives with little effort, cost or technical know-how.
- Different standards in archive digitisation aggravates knowledge transfer: WMK is a powerful hub to standardise and manage various archive systems. This enables an archive overarching link of knowledge with great future opportunities for institutions and users.”

Details are available on the project website:

<http://www.europeana-space.eu/e-space-incubated-projects/we-make-known/>

and their own website:

wemakeknown.com

The team's views on the Incubation process:

"Incubation was an exhausting time, sometimes a bit difficult with the Skype connection, but we talked a lot about the business plan, how to communicate our idea and how to structure everything around that. The idea can be alive because it is much more than wanting to access an archive. We needed to reach the archives, the users, and how to combine the two. It opened a whole new world for me.

My advice to others is "just try it and talk to a lot of people."

5.2 NOUS (DANCE HACKATHON)

In their own words:

"We are trying to get technology with emotions. We created this application that uses machine learning and signal processing and other fancy techniques. We try to read the brain waves and feed these, manipulate these into emotions that every device can use in different applications."

Nous presented an interesting concept of a platform utilising new BCI (Brain Computer Interface) and EEG (Electroencephalography- measures brain activity) technologies to measure brain activity and thereby understand how users subconsciously react and perceive art works as a method for institutes to change their curation and exhibition (online and offline) work processes.

However, the technology and R&D needed for it to be effectively deployed is out of the scope of E-Space Incubation as it is based on creating a software model to map brainwaves against emotions. Whilst the technology may be out of scope, the concept could easily be applied to cultural heritage environments so the Incubation process instead focussed on refining and testing their proposition and building community engagement in advance of launching.

The early assessment suggested that the team effectively had an interesting research project but were unclear on the practical applications of this technology, and then how to package it for these user groups.

Several of the first few Incubation meetings were therefore focussed on working through various options for the product proposition, ultimately deciding upon a software model that prioritised data modelling, ultimately able to process inputs from many different hardware manufacturers. Once this decision had been agreed, it was possible to start exploring a potential proposition drawing on near-future predictions and similar enterprise models from the more advanced (and competitive) field of face-recognition technology. This included a roadmap for investment at various stages of development, including research into specialist accelerator programmes.

Seeing real progress for this enterprise would require the team to build the data modelling software that they were imagining, ensuring that it both worked and yielded high quality results. Since this aspect was out of scope for the E-Space Incubation, it was agreed to concentrate on building a community and sense of anticipation among their target market. Effectively, for the short to medium term, Nous would position themselves as the market expert in this field, providing regular, insightful content to detail their objectives and progress in building the core product and a gateway to knowledge sources (particularly obscure academic insights) for their audience. Whilst growing this base, they would in the background be embarking upon their technical build.

7/3/16	Product	<p>GENERAL NOTES</p> <ul style="list-style-type: none"> -- Business Modelling Workshop focussed on creation of a like/dislike input device using a Brain Computer Interface, developing a model of tech plus data similar to Fitbit -- Tech is still in progress, but conversations with researchers suggest this product is technically feasible, with consumer models in development, although the timeline is debated -- Nous have asked for a fundraising focus to the Incubation in part to fund further development -- Shiva's background in mechanical engineering, Pouyan/Holger backgrounds in software <p>PRODUCT VISION</p> <ul style="list-style-type: none"> -- The business model canvas suggests a B2B emphasis (institutions as customers) based on data sales, for example to assist curation. Whilst this may be a by-product, Nous are encouraged to develop a B2C proposition highlighting the useful benefits of like/dislike data to individual users. -- Questions regarding user behaviour - e.g. when will users wear it? what will be their motivation? -- Similar consumer data products - Spotify (audio), Amazon, pre-release feedback for movies <p>SCOPE OF MODEL</p> <ul style="list-style-type: none"> -- Potential for further exploration: <ol style="list-style-type: none"> 1) Hardware - input device 2) Software - data modelling (including recommendations) 3) API for third party applications 4) End user applications (e.g. guided tour) -- With an API potentially comes a two-sided marketplace, with the developer community as well as B2C product offering -- Based on discussions, Nous prefer to focus on (2) and (3), creating a data model that can be used with multiple hardware devices once they become available.
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		<p>DATA MODELLING</p> <ul style="list-style-type: none"> -- Need to work through more detail on the data modelling - e.g. are pre-set categories required? -- What is the critical mass required for creating a large enough dataset? -- What feedback is then necessary for improving this model and how is this provided? -- Can we create/improve an initial model without using brainwaves as the input mechanism? <p>FIELD TEST</p> <ul style="list-style-type: none"> -- Working towards a consumer proposition to attract the minimum viable requirement of users into a museum space to provide data and therefore start the modelling process. This will require a clear set of user benefits. -- Provides a clear focus for this first stage of development, and begins to build a community around the product vision. <p>DELIVERABLES IN ADVANCE OF NEXT MEETING</p> <ul style="list-style-type: none"> -- Outline of user benefits - what could this data do from a behavioural perspective? (Feedback without effort / New insights / Connections between sectors, etc) - how do we translate the obvious benefits of online recommendations to a physical experience? -- Plan field test requirements - potential hardware partners, critical mass of users, any content limitations -- Overview of current hardware providers (including costs) plus any plans for consumer devices in this space
<p>14/3/16</p>	<p>First Customers</p>	<p>UPDATES</p> <ul style="list-style-type: none"> -- From week 1 deliverables, we discussed user benefits, physical experience, field test requirements, recommendation engine and current hardware providers that the team had highlighted - https://synetiq.net / https://iwinks.org/ / http://www.ifocusband.com/ / http://www.choosemuse.com/ all showing good examples of B2C or B2B user propositions with narrow focus of sleep, sports, meditation or focus group testing -- 100,000 data points as minimum requirement -- Value in recommendations across mediums <p>USER PROPOSITION</p> <ul style="list-style-type: none"> -- Discussed further in the context of the hardware and end user apps being third party; need to develop a core base of IP around the data modelling and user experience -- As an example, the ability to create a fingerprint or 'cultural DNA' of preferences, then comparison with others in the community being core value proposition - on a global scale, most/least similar, shared DNA, etc. -- Community initially built around the target of 100,000 data points

		<p>KEY AREAS FOR EXPLORATION</p> <p>For the next session, the team will consider the following four questions further:</p> <p>1) The "fingerprint" - what is it? does the methodology remain black box and secret? how is the tech communicated to users? how is it represented as a physical symbol to be visible for users?</p> <p>2) Engagement, particularly building a community around the 100,000 data point challenge - what is the event format for achieving this in a multi-medium immersive experience? how is it positioned?</p> <p>3) Depth of engagement - how people can trial or get involved if they don't have access to the limited hardware (e.g. notify when an event near me)</p> <p>4) Functionality - on the platform (e.g. comparisons, introductions, inspiration, dating, recommendations) and ancillary (e.g. merchandise around fingerprint, etc)</p>
<p>21/3/16</p>	<p>Roadmap</p>	<p>UPDATES</p> <p>-- Nous has further developed fingerprint and depth of engagement in response to previous session</p> <p>-- Also developed 'calibration' model for engagement, looking at approx 5 people per event - this creates some serious considerations when needing to get to 100k data points</p> <p>NEXT STEPS</p> <p>After a discussion around each of these areas, we have reached a critical point in the development of the proposition. On one hand, a proposition focused on the hardware provides a clear point of difference, but is difficult to activate within the short/medium term. Alternatively, a proposition built on the data modelling (effectively a recommendations engine), leads to a particular focus on competitors and a need to define the USP for this product beyond hardware.</p> <p>To help guide this and related decisions, the team will prepare an overview of current academic and lab research into brainwave technology to highlight to potential investors what could be achieved and why such an input device allows for better or more nuanced data.</p> <p>For example, the ability to overlay emotions and level of engagement onto like/dislike responses allows for richer understanding.</p> <p>DELIVERABLE</p> <p>-- For 4 April, provide consumer-friendly slides to help demonstrate the potential of this technology based on current research and near-future predictions. These slides will form an integral part of the investor deck by helping to highlight the superiority of this input device and subsequent applications.</p>

<p>5/4/16</p>	<p>Review</p>	<p>UPDATES</p> <ul style="list-style-type: none"> -- Following the previous session, the team have reconsidered their core product offering in the context of current research and tech capabilities -- Nous have supplied an updated canvas plus early pitch deck to capture this evolved direction, which can be summarised as moving away from a recommendations engine towards middleware to process signals into emotional states for third party developers - making tech more human and helping understand the emotional state of the user (categorising emotion and intensity) <p>NOTES</p> <ul style="list-style-type: none"> -- In exploring the USP of their product, two themes emerged: <ol style="list-style-type: none"> (1) first time combining machine learning with signal processing (2) able to implement lab research and 'take out of lab' for first time -- Beginning to imagine clear user cases, e.g. entertainment, market research etc. -- Utilising existing research into emotional modelling / categorisation -- Initial thoughts on next steps: prioritise single device; reimplement existing research (re-use); implement latest research; get emotions in 3D >> demo and API -- Need to further explore patents and IPR considerations around the existing research -- Need to identify strategy for partners including hardware vendors <p>NEXT STEPS / DELIVERABLES</p> <ul style="list-style-type: none"> -- Over the next few weeks, we'll work towards an investment deck building on some of the early slides provided in the current deck (with a gap for test results to come later). To enable this, the team will develop the following slides for our next session: <ol style="list-style-type: none"> (1) Customer segment scenarios - providing engaging narratives around a handful of use cases, (one per slide) with a different problem and solution posed for each (2) Overview of why brainwaves are more reliable than other emotion inputs (e.g. facial recognition) (3) Overview of why Nous will be best of breed for emotional recognition in the brainwave space (4) Team detail slides for building credibility <p>In the next set of calls, we will examine these before progressing onto:</p> <ol style="list-style-type: none"> (1) developer community / access (2) staging the product development and launch - including necessary finance for each
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<p>11/4/16</p>	<p>Roadmap</p>	<p>UPDATES</p> <ul style="list-style-type: none"> -- Customer scenarios now developed for immersive entertainment / smart content; self-analysis / work and study; swarm mood. Suggested a combining of these into 'content changes', 'analysis and self-awareness' (into personal and professional) and swarm as three clear, differentiated user motivations -- Team has explored further why EEG is better than the alternatives, and in the process has discovered affectiva.com from MIT Media Lab, pursuing a similar product opportunity but focussed on facial recognition rather than brainwaves <p>DISCUSSION / PHASING</p> <ul style="list-style-type: none"> -- After exploration of these areas in the context of a pitch deck, we agreed an important early priority would be to establish an 'ownership' of this field through marketing and developer outreach - even whilst the product is under development -- Nous are looking at real options for hardware purchases, and expect to buy 1/2 within the next few weeks. Once they have these, the first stage of creating a working demo for one device, with a pipeline of signals to the API, can be achieved through self-financing. -- The expectation is that this first stage will be complete by Aug/Sept, meaning that the team now need to begin to consider development options for phase 2 -- Prior to entering phase 2, Nous need a clear analysis of IPR relating to this product - both from the research used in creating it, and the resulting model they develop. Such considerations need to be complete before approaching angel investors or incubators for Phase 2. -- We had a lengthy discussion around Phase 2 options, concentrating on either: <ol style="list-style-type: none"> 1) investment from angels to fund applied R&D through to product readiness or 2) identification of a suitable industry/corporate incubator to provide a corporate acquisition for the product - the team are keen for this to be in gaming/entertainment sectors if possible <p>DELIVERABLES</p> <ul style="list-style-type: none"> -- For the next call, Nous will discuss their motivations as founders regarding preferences for phase 2 - building a standalone product or looking to position themselves as an acquisition target for a corporate -- They will then research potential incubators (including entry requirements) as well as early research into investor networks at angel level (<£100k) -- As a next step, we will explore how the spend of the angel investment would be structured to ensure Phase 2 leads to a marketable product focussed on a clear client need
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<p>18/4/16</p>	<p>Community</p>	<p>AREAS FOR DISCUSSION</p> <ul style="list-style-type: none"> -- Nous have researched incubators, compiling a list of approx 30 tech incubators with 4-5 priorities identified based on timing (re prototype development), relevance, equity requirements and level of cash investment -- Device pricing has had some further research - to access raw data requires additional licencing, which may create barriers for the developer community to interact with their product <p>COMMUNITY STRATEGY</p> <ul style="list-style-type: none"> -- Nous to explore community and content strategy in order to create sense of expertise, scale and momentum prior to fully developing the prototype -- After discussing several models (e.g. Affectiva's data points to establish momentum), repackaging the research community provided a good model for content sourcing and motivation for researchers to engage -- Need to define relationship between product and community to avoid future difficulties -- Example content such as 'paper of the month', leading to profile with researcher, link to paper, short summary, links to presentations/videos on other platforms etc - creating a gateway to EEG knowledge for developers wanting to engage with this -- Need to define interactivity (e.g. comments, forums, social) and strategy for physical meetups <p>NEXT STEPS</p> <ul style="list-style-type: none"> -- Nous to build draft community site over next two weeks, to demonstrate sample content, interactivity, tone of voice, key messages, etc. <p>Next meeting scheduled for 2pm GMT on 3 May (2 weeks' time)</p>
<p>18/5/16</p>	<p>Content</p>	<p>UPDATES</p> <ul style="list-style-type: none"> -- Draft site online https://bitfleet.com/nous/ -- First articles at https://medium.com/@holger_no/make-tech-more-human-fe470e655740 and https://medium.com/@holger_no/5e5023342782 - various articles prepared, and approaching existing papers through simplified explanations -- Device arrived today -- Name under discussion - need to work through visual language, brand identity and tone of voice as one big area to ensure consistencies <p>CONTENT NOTES</p> <ul style="list-style-type: none"> -- Target audience has little to no knowledge of EEG -- Tone of voice - need to humanise and provide contrast with the 'expected' austere, academic tone. For example, longer headlines in a personal tone.

		<p>-- Reorder article content to focus on insights for headline/intro - in example provided, reducing emotions to 4 states should be the key focus, followed by other insights and finally any context</p> <p>-- Develop 3 types of content with distinct formats to set reader expectations:</p> <ol style="list-style-type: none">1) Paper of the Month - learning about the area of EEG2) Opinion - very personal/individual responses to tech news and latest insights3) Progress - charting story of the tech/product development <p>WEBSITE</p> <p>-- Apply consistent tone of voice, visual language, etc as above</p> <p>-- Segment audiences to provide clear calls to action, e.g. developers, people wanting to learn about EEG, academics wanting to profile work, etc.</p> <p>-- Reorder content to place more emphasis on explaining the idea and pushing to content rather than context</p> <p>NEXT STEPS</p> <p>-- Implement these edits to content and website ready for the next call</p> <p>-- Decide on a name, visual language and tone of voice</p>
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NOUS – Final product pitch (extract from E-Space News)



“Imagine your house cheering you up in a time of sadness or your game console adapting to your fear inside a game

Brainwaves have been used in different and fascinating innovations in the past few years. While they hold big mysteries to themselves, they can be captured using an EEG device. Technology translates the waves to simple human terms, but tech and gadgets are void of any emotion feedback by users. They are unaware of the user’s emotional state and unresponsive to the user’s situations. The Nous prototype captures brainwaves and processes the data in a Machine Learning environment.

The result is the emotional state of the user. The future product will be an API with a simple interface, which reports the state of the user emotion and can also be combined with a Virtual Reality device for a total immersive experience.”

Details are available on the project’s website;

<http://www.europeana-space.eu/e-space-incubated-projects/nous/>

and in an article written by the team:

https://medium.com/@holger_no/make-tech-more-human-fe470e655740

The team’s views on the Incubation process:

“Incubation was the most helpful part of the process, one or two hours each week, with tasks in between. Our mentor guided us clearly, with a long term view on what could come out of the project, to think big.

The process was very helpful and interesting insightful to test the project and the flow with one idea. Now, if I could come up with another idea, I could try to emulate the process. To have learned all this in such a short time was very helpful.”

5.3 VIVL.IO (OPEN AND HYBRID PUBLISHING HACKATHON)

In their own words:

“We are a publishing services company that created a spin off as a result of the hackathon that aims to produce and publish classical literature. What we do is that we have our contemporary mix in publishing both in print and digital, with the addition of semantic and coding of the content that is done by literary experts. Our business model is to create an open and accessible platform for everyone in the form of a booking browser; monetise it by selling books; and potentially adding premium content from non-public domain content. We will first aggregate a lot of users that begin to read, search and explore our platform. We think this is not currently available in the market even in much bigger commercial platforms.”

Vivl.io aims to create the best digital and print editions of literary classics. It does so by editorially mining content from the book, making it available to readers and creators in a best-of-breed book in browser format - the digital reading environment in which a user can read, learn, play and explore. The first classic will be Tom Sawyer, with a stable of others to follow shortly afterwards.

Our initial assessment concluded that, unlike the previous two projects, Vivl.io had already largely developed its core book-in-browser product, so was potentially ready to launch their first version within a few months. They therefore needed support in effectively packaging this project, in securing project finance, and in business development to target and approach suitable markets.

As an already-established business, much of the challenge for Vivl.io was the common problem in balancing the delivery of its existing core services for external clients with the development of this future revenue stream.

A recurring challenge in this Incubation process was defining exactly what the offer would (and would not) include, and the relationship between print, digital and merchandise sales. Although a purely digital book-in-browser offer would provide clarity and focus, at least initially, there was reluctance to simplify the proposition to this extent and wariness about the revenue model for this.

Vivl.io had a lengthy discussion about the IPR considerations of their model to inform its development and exploitation (including the project’s WP3 Leader). Simultaneously, the potential was explored to build a community around this ‘noble’ endeavour of ensuring more people have access to a great home for classic literature online. This involved a lot of work on the community proposition, and defining the emotional appeal of the classics for a general audience – an advocacy campaign for classics which would lead to a greater overall demand for Vivl.io’s subsequent platform.

Through the Incubation process, Vivl.io was then able to embark on some detailed financial modelling based on industry data using assumptions for e-commerce metrics such as click-through and conversion rates. By building a financial model in this way, their assumptions could be tested and a hypotheses formed around income and expenditure to inform a set of scenarios for creating a business plan, which they subsequently did along with a pitch deck for potential Venture Philanthropist investors. Along with the other projects, Vivl.io attended REMIX London 2017 to use these insights to then network with a wide range of potential collaborators, investors and funders.

Throughout the Incubation we returned to the notion of crowd-funding to activate an engaged community around their core mission. As part of this, Vivl.io produced several iterations of their crowd-funding pitch, and we introduced them directly to the Kickstarter team to get additional support on improving the likelihood of a successful campaign based on best practice.

13/4/16	Product	UPDATES -- Vivl.io say main focus for Incubation needs to be on business plan, funding and network development -- Book in browser needs about 1 solid month of development to be ready - key issue is finding time to work on it between client work -- To date spent 3 months using half of manpower to get it to 30/40% ready, then bits of time when possible to get to current stage
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		<p>-- Planning Print on Demand version of book (contextual info as appendices) -- Planning Kickstarter campaign to fund</p> <p>AREAS DISCUSSED</p> <p>-- Investment requirements - approx £8k costs per title, will decrease with volume -- Important to launch as a series of 10-15 titles to show depth of community / brand -- Initial discussions around finance options - require proof of concept for angel investors (pre-VC seed finance), but possible goal of VC finance for stable of 200+ classics -- Proof of concept in form of viable demand / actual sales -- Possible route of venture philanthropy due to accessibility and universality of this artform -- Vivl.io seen as creative outlet alongside existing client work (focussed on text books) - ultimately want to focus 80/20 on this as B2C opportunity versus B2B clients</p> <p>PRODUCT FOCUS</p> <p>-- 3 general elements - book in browser, printed book, merchandise -- Competitors range from free to £10/12 for scholarly intro, packaging/design -- Explored several scenarios/propositions for pinpointing focus: 1) book lover wanting to immerse themselves in story ("bits falling out of the story") - emphasis on merch; 2) great classics deserve a great online experience - help us make it - emphasis on book in browser; 3) best of breed print edition -- Also explored several user scenarios - 1) formal education / classroom; 2) kids/parents (home learning); 3) gifting</p> <p>-- Out of these discussions, there is a clear desire from the team to focus on building the "home for classics" on the web (i.e. best browser experience) -- This gives a clear direction for Incubation, with emphasis on the inter-connected pillars of: Community strategy; funding strategy (crowdfunding / donor and philanthropy proposition); curation strategy (to tie into community building, referrals, fanbases etc) - it becomes a cause marketing campaign / platform for action, and the launch strategy ties into building a compelling action-orientated community around this idea (presuming there is sufficient demand)</p> <p>-- Also raises key questions: 1) Pricing strategy and general relationship between book in browser product and print edition / merch - which is used as a carrot for which? 2) Style, nature and role of merchandise</p>
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		<p>DELIVERABLES FOR NEXT MEETING</p> <p>At the next session we'll explore first customers in the context of a community strategy. Please come ready prepared to discuss two elements:</p> <ol style="list-style-type: none"> 1) Proof of demand for digital classics (given the large competitors in this space, why has this not been done already?) 2) Kickstarter / donor proposition - what precisely are the motivations and key messages for supporting this campaign (ideally in the form of a video script), who are you initially targeting? 3) Given that Tom Sawyer has been identified as the first title, please can you explain this decision process and outline the fan base/communities which you would target for this title? <p>We'll then move into IPR discussions in session 3</p>
<p>20/4/16</p>	<p>Investment</p>	<p>DISCUSSION NOTES</p> <ul style="list-style-type: none"> -- Vivil.io have researched demand for digital classics and Tom Sawyer in Google Doc, and have begun to explore options for Kickstarter campaign -- Noted relationship between book sales and trends (e.g. movie releases, seasonal etc) - importance of this for content strategy planning -- Pricing model based currently on free book-in-browser to drive search traffic, then using this to drive sales of e-pubs, print and merch -- Quick calculation for sales funnel: £8k break even based on 800 sales (£10/item) requires 16k visits at an industry level Conversion Rate. Feasible when compared with traffic/sales for competitor sites. -- Project for Faber launching summer - potentially major significance in driving traffic and awareness; need to ensure a direct link with Vivil.io site for users is negotiated in order to benefit from this traffic <p>AREAS TO EXPLORE</p> <ol style="list-style-type: none"> 1) UK company setup - required for Kickstarter campaign 2) Community building strategy - pre-Kickstarter, to demonstrate momentum and ensure approx 25% funds are in place before launching crowdfunding campaign. Info source of https://www.feverbee.com/how-to-build-an-online-community/ and inspiration from Public Domain Review 3) Kickstarter video / script design - drawing on the visual storytelling pillars explored at the Business Modelling Workshop <p>DELIVERABLES / NEXT STEPS</p> <ul style="list-style-type: none"> -- Vivil.io to write draft community strategy -- Vivil.io to provide draft Kickstarter video script to outline campaign -- Remix to provide private access to crowdfunding panels from previous Summits -- Vivil.io to supply questions relating to IPR

		<p>Next meeting scheduled for 2pm BST on 5th May, with project partner Charlotte Waelde joining the call to discuss IPR questions. Remix to provide feedback on community strategy and Kickstarter draft script in meantime.</p>
<p>5/5/16</p>	<p>IPR & Community</p>	<p>UPDATES -- Vivl.io sent through community building strategy plus Kickstarter draft script and storyboard for video</p> <p>IPR -- Vivl.io had a lengthy discussion with Charlotte Waelde regarding the IPR questions they had previously posed, having outlined the processes necessary for creating their end products. Some of the key issues highlighted in that discussion include: >> need for clarity on usage for licences on illustrations bought from third parties >> improvement isn't enough to claim copyright >> applying a Creative Commons licence to work in the public domain is legally problematic, as there is no copyright in the underlying text (which CC requires) >> role of ethical/moral claim to ownership - emphasise the investment you've made in the process, including what you've done and therefore the value created in order to clarify and earn respect from the community of users</p> <p>KICKSTARTER NOTES -- Script / storyboard needs to be more emotive and less functional to capture a broader range of supporters through nostalgia, supporting their children's development, a sense of escape, etc etc. -- For example leading viewers through the following thought processes: >> Evoking a range of characters and scenes from different public domain works >> 'Capturing' those characters within a tablet or device >> Showing the real-world product of the book browser (highlighting advanced features e.g. maps, interaction) -- Positioning Tom Sawyer as the first of many - 'help us get to the first publication' to make it clear it's part of a larger series (but enabling Vivl.io to come back for further funding on later books)</p> <p>NEXT STEPS -- Vivl.io to brainstorm next version of script and storyboard to increase emotional engagement with the content and broader project</p> <p>Next meeting: 18 May, 2pm BST</p>

<p>19/5/16</p>	<p>Kickstarter</p>	<p>UPDATES</p> <ul style="list-style-type: none"> -- Draft Kickstarter script (2nd version) with mood board to follow <p>SCRIPT FEEDBACK</p> <ul style="list-style-type: none"> -- Much stronger with emotional emphasis, some minor sub-editing required (especially to shorten sentences) but generally a very good improvement -- 'Status' section can be reduced to 1-2 lines -- 'Who' section can be shortened <p>REWARDS / RETAIL</p> <ul style="list-style-type: none"> -- Discussion regarding story-based products and merch for the Kickstarter rewards and in turn forming the basis of a retail (e-commerce) offer to generate consumer revenue -- Generally focus Rewards around three types to capture the 3 motivations of supporters: <ul style="list-style-type: none"> >> Retail/merch - ideally limited edition products (e.g. typographic prints) >> Digital events - e.g. access to digital talks, use of Hangouts to build on existing offer >> Access to community / Reader network - rewarding those who want to be part of the mission itself and support the cause directly (e.g. by helping to select and annotate works); provide a 'membership' offer to reward founding members, bronze/silver/gold/platinum status etc -- Opportunity to develop a broad set of images to use as a basis for products, referencing multiple objects/characters to tie into broader Vivl.io series beyond just Tom Sawyer -- Each of these can be tiered for different price points, with the aim of producing both low and high price points for each motivation. -- We then had a discussion around retail product supply, using London Transport Museum as an example. The core options are to commission (including partnerships with existing designer-makers), source existing items or produce (on-demand, batch or mass - the first two offer a much lower stock risk and setup costs) <p>PRIORITISATION</p> <ul style="list-style-type: none"> -- Vivl.io raised the issue that time was their biggest concern, so finding time to produce a Kickstarter campaign, develop a retail offer, and produce the core book-in-browser -- Full-time focus has a funding gap of approx £30-50,000 -- Two scenarios were therefore proposed for Vivl.io to decide between: <ol style="list-style-type: none"> 1) Initial focus on Kickstarter, community development and rewards/retail development in order to grow the buzz and sense of expectation, with product (i.e. book in browser) following thereafter; or 2) complete product, then focus on Kickstarter, community development and rewards/retail
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		<p>- the danger of the latter model is that it is harder to prove demand, including to potential funders and donors / venture philanthropists. With a clear and active community, and some (even if limited) revenue through product sales, there is the required evidence of momentum for investors and funders to back.</p> <p>NEXT STEPS</p> <ul style="list-style-type: none"> -- Vivl.io to continue developing Kickstarter campaign and creative options for rewards/retail offer over next few weeks -- Next meeting to focus on financial forecasting, including resource requirements - Vivl.io to prepare a P&L in advance for discussion (SC to send template)
<p>8/6/16</p>	<p>Finance</p>	<p>UPDATES</p> <ul style="list-style-type: none"> -- Vivl.io have provided a break even analysis and print sales spreadsheet using classics sales data from Penguin -- 250 page title has cost of £12k; marketing/operational costs to be determined; platform £200k for one year of development -- Funding through Kickstarter and venture philanthropy - target EUR 0.5m to EUR 1m -- Goals: Sept - TS Elliot release, business plan ready, Kickstarter ready to launch; Oct/Nov funding -- Switch to fortnightly Incubation for remaining sessions <p>-- Will require updated P&L; Community strategy to coincide with TS Elliot launch; Venture Philanthropy pitch (based on P&L)</p> <p>QUESTIONS FOR P&L</p> <ul style="list-style-type: none"> -- Plot against monthly forecasts for income and expenditure to show cash flow -- Income/expenditure from books (physical/digital), merchandise and B2B services <p>Main focus on income projections:</p> <ul style="list-style-type: none"> -- Assumptions in sales projections - e.g. % click-through, % conversion -- Churn rates? Recurring? Frequency? -- Relationship with marketing spend (direct/indirect impact) -- Margins -- Balance between diversified income streams <p>Next session Wed 6 July, 2pm BST</p>
<p>6/7/16</p>	<p>Review</p>	<p>NOTES</p> <ul style="list-style-type: none"> -- Team very busy with developing T. S. Elliot launch -- Potential interest from venture philanthropist to EUR50k -- Keen to develop 3 strands by end of Incubation: (1) Business presentation (focus on print/digital editions not merch or business services); (2) Business plan; (3) Kickstarter pitch

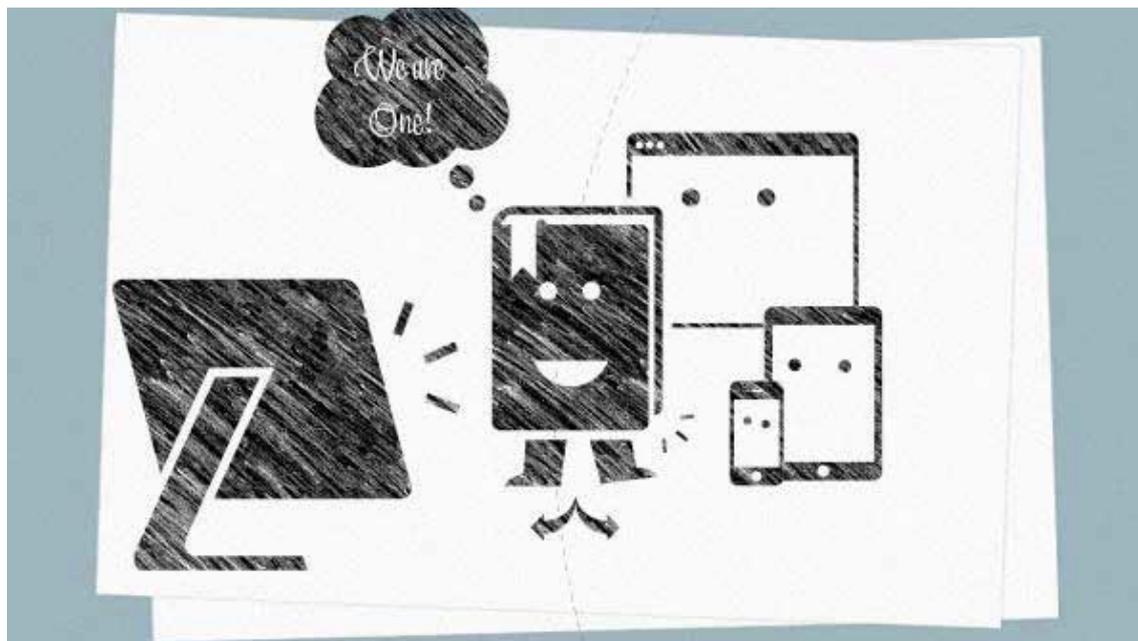
	<p>-- Agreed to have 2 further sessions before August break (20-25 July, 5-10 Aug) then two final ones - one in each of Sept and Oct. On vacation 12-27th Aug.</p> <p>-- Ran through contents of business presentation, which mirror several large elements of the business plan outline provided:</p> <ol style="list-style-type: none"> 1. Executive Summary 2. MARKETING <ol style="list-style-type: none"> (A) Environment (B) Products and services (C) Customer profile (D) Competitive landscape (E) Pricing Strategy (F) Traffic Acquisition Strategy (G) Supply Strategy 3. ORGANISATION <ol style="list-style-type: none"> (A) Structure (B) Recruitment strategy (C) Personnel [4. OPERATIONS <ol style="list-style-type: none"> (A) Company structure (B) Scope of operations (C) Regulatory and insurance (D) Business premises 5. TECHNOLOGY ROADMAP 6. FINANCIAL PLAN <ol style="list-style-type: none"> (A) Financial strategy (B) Profit and loss forecast (C) Valuation <p>NEXT STEPS</p> <p>-- SC to review business presentation once complete; key feedback at this stage:</p> <ol style="list-style-type: none"> 1) Use Elliot at a proof of concept and to show credentials 2) Review pricing strategy in detail - launching free digital product may be costly in long term, so paid-for premium features/access could be a stronger route 3) Future opportunities around merch and business services as part of the risk mitigation, but be careful not to dilute business focus in eyes of investor <p>-- Asked for assistance re accountant advice (company setup - UK versus other); intro to Kickstarter at right time; intros to potential investors on back of business presentation</p>
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		Next meeting: tbc by Vivl.io once business presentation completed
7/11/16	Crowdfunding	<p>Next meeting: tbc by Vivl.io once business presentation completed</p> <p>NOTES</p> <ul style="list-style-type: none"> -- In developing the value proposition, Vivl.io have prepared Customer (Wants, Fears, Needs, Substitutes) and Features (Benefits, Experience) overviews using the Value Proposition Canvas -- Two key competitors have been highlighted: Pelican (contemporary book in browser not classics, but strong UX) and Owl Eyes (education focus). There is still a gap for 'owning' classics in this market. -- This exercise has provided the ingredients to write a clear and compelling <u>product-level</u> proposition - specifically why a user would prefer their platform/technology over other competitors -- However, this doesn't address the larger value proposition for why general readers should engage specifically with the classics, rather than e.g. contemporary fiction. -- Given Vivl.io's strong design and editorial assets, and its emphasis on rebranding the classics for a contemporary audience, there is a unique opportunity to become the gateway organisation to the classics online. To do this, Vivl.io needs to proactively celebrate the classics, providing a bridge between the themes/emotions/insights they offer and the issues affecting society today. A parallel example would be The School of Life, who repackage philosophy for a contemporary audience (theschooloflife.com) <p>OTHER CONSIDERATIONS</p> <ul style="list-style-type: none"> -- Digital v's print - Print editions can be used a reward mechanism for the crowdfunding campaign, but the emphasis of the business should be on the digital book in browser experience, with monetisation through a combination of pricing (e.g. Owl Eyes first chapter free then pay for more) and related marketplace (merch, other books) -- For the crowdfunding messaging, make it clear that Tom Sawyer will be the first of many in the collection, but the key arguments are why Tom Sawyer needs to reach a wider audience and then how the Vivl.io product is best placed to do this <p>NEXT STEPS</p> <ul style="list-style-type: none"> -- Vivl.io to use existing Customer and Features overview to write Product Proposition -- Then repeat the exercise using general 'classics' or Tom Sawyer specifically as the product - what wants/fears/needs/substitutes/benefits/experience does reading classics (as opposed to other forms of literature) produce?

		<p>We can then use this as a framing mechanism for the crowd funder, saying: 1) why the classics (specifically Tom Sawyer) are so good and deserve a broader audience and then 2) why Vivl.io is best placed to provide this</p> <p><i>Vivl.io to advise on date of next meeting once complete</i></p>
<p>13/12/16</p>	<p>Network & Crowdfunding</p>	<p>UPDATES</p> <ul style="list-style-type: none"> -- Vivl.io have prepared a revised script for Kickstarter, with more of an emphasis on advocating for the classics more generally; they plan to rework this into a more visual format for our next session -- Meeting scheduled with Kickstarter publishing lead in NYC <p>NETWORKING</p> <ul style="list-style-type: none"> -- Preparation for REMIX London 2017 networking - we worked through the agenda to discuss key topics on day 2, and outline the opportunities for meeting potential supporters across the 2 days. -- Key requirement is to prepare a short summary of the concept, 10 words or less, that would pass the 'pub test' and be of interest to people with no prior involvement in arts/culture or publishing. This will set the tone for the 30+ conversations during the Power Networking session, and it's critical to own the messaging within those first few seconds to ensure they are interested and emotionally connected to the concept. -- A further subtlety is to be clear on the objectives of these networking opportunities - what is the 'ask' from various types of conversation, specifically: <ol style="list-style-type: none"> 1) Cultural institutions (e.g. digital director of the British Museum) 2) Creative entrepreneurs / freelancers / agencies 3) Public policy 4) Corporate brands 5) Media <p>Create a clear objective for each of these, with a simple request (e.g. introduce to a colleague, support your crowdfunding, promote it through their list, have a further conversation, etc).</p> <p>CROWDFUNDING / COMMUNITY</p> <ul style="list-style-type: none"> -- To give the project the best chance of success, it needs to develop a community or network of interest in advance of launching the Kickstarter campaign -- Aside from press coverage, a good early tactic for this would be to get support/endorsement from existing organisations who promote the classics, e.g. The Reading Agency or the Literacy Trust in the UK. Vivl.io can offer the opportunity for these organisations to become a 'community partner' or 'supporter' etc - Vivl.io gets to include their logo on website/materials in return for getting the partner to promote their campaign through email and social channels.

		<p>This works well because the T S Eliot shows the end product (quality, respectable client, etc). -- Aim to focus on community development in January before launching the crowdfunding campaign</p> <p>NEXT STEPS</p> <ul style="list-style-type: none"> -- Prepare next version of Kickstarter campaign and get feedback from meeting with them -- Prepare networking pitch and clarify objectives for the different 'types' of conversation -- Reach out to related organisations to get supporters in place for the Kickstarter campaign as above -- Begin work on the business plan in preparation for introductions later in the year
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VIVL.IO – Final product pitch (extract from E-Space News)



“Redefining the experience of what we consider one of the greatest areas of cultural heritage: the literary classics

In the age of reading abundance, we believe that it is time to reinvent and rediscover the classics: by creating the best digital edition available; by offering them a cosy online home that combines a clean and seamless reading experience with unique contextual information; by putting together new and well-crafted print editions, with attractive new covers, outstanding typography, and editorial excellence.

Vivl.io is a team that combines expertise in editorial, design, development and marketing for books. We have been working in supporting publishers in design and technology for the past 7 years and we now are launching our own digital imprint combining our knowledge and love for books and the experience of reading.”

Details can be found on the project website:

<http://www.europeana-space.eu/e-space-incubated-projects/Vivl.io/>

and also on their own website:

<http://vivl.io/>

The team’s views on the Incubation process:

“The Incubation process helped us develop a valid proposition and a business plan. Initially we only aimed to appeal to the education sector, but then we realised there is much more potential in appealing to a broader reading.

We are very happy to be helped by this process and we have a chance out there in the market. I believe it was a great chance for us, and it helped us focus on something we wanted to do a long time but we didn’t have the time or the chance to take this further.

You also get to travel abroad, and see how the whole foundation of the Europeana works. And when it comes to CH, and culture in general, it’s a great place to be.”

5.4 POSTART (MUSEUMS HACKATHON)

In their own words:

“We built a platform in which you could share master pieces in museums and send them to a friend in the shape of a postcard and just add your personal message in a very analogue way, because these are the days to return to the analogue way. Everybody can download the app.”

PostArt is focussed on creating digital products for the booming market of museum postcard sales.

Early assessment concluded that their exact proposition required further work during the Incubation process, but there was a clear, attractive entrepreneurial opportunity in a proven market for the right idea.

Over half of the Incubation process was spent on trying to identify and decide upon the best idea for this market opportunity. Partly out of frustration with the slow pace of decision-making, and partly due to a new job opportunity, one of the founding team decided to leave mid-way through the process.

There were several challenges with making adequate progress with this team. First was team dynamics, and specifically the inability to make clear decisions. The team appeared too reliant on waiting for consensus rather than making any progress in delivering a shared vision that they were all passionate about.

This may have been due to the lack of one clear leader, as a result each member of the team was given the opportunity to individually pitch their vision for the enterprise to the rest. Either way, it was very important to build a much stronger sense of what it is they were looking to build and then what responsibilities each of them had in delivering that vision, rather than working as a committee.

The second issue was one of becoming overwhelmed by the task of launching an idea when it had been suggested. Much of the second half of the Incubation was therefore focussed on exploring minimum viable products for their ideas, for example replacing expensive partnerships with printers with homemade products to prove demand in the first instance.

A third issue explored within the Incubation process was creating a truly innovative and distinctive product, with interesting artwork and responses to cultural heritage rather than what many would expect from 'museum postcards'. This in turn led to the core question of value proposition, and what exactly a model would look like if it relied on the core format of a postcard (collectable, low cost, low effort, personal, tangible, physical) combined with great art, a personal message and a great website experience.

Over several weeks, the team grappled with these issues and emerged with a simplified approach and business plan that could work as a minimum viable product for launch if they decided to proceed with it.

29/6/16	Proposition	<p>NOTES</p> <ul style="list-style-type: none"> -- Competitors in 'traditional' print on demand, e.g. http://www.kingandmccgaw.com https://www.kunstkaartjesturen.nl/en/museums.html -- Opportunity for more consumer-focused positioning, e.g. https://www.funkypigeon.com/Personalised.aspx? https://www.moonpig.com/uk/?pnl=0 -- Supply options to debate: <ul style="list-style-type: none"> >> e.g. cultural heritage / masters - may need more emphasis on contextual info / education >> e.g. contemporary art - may need more of a premium experience to get confidence of artist >> e.g. user generated / uploaded (design or selfie) - http://www.redbubble.com/shop/postcards http://www.deviantart.com/ https://www.touchnote.com/#/home https://www.moo.com/uk/products/postcards.html -- Demand generation to debate: <ul style="list-style-type: none"> >> Curate-your-own bundles (for self (souvenir) or as gift) >> Motivation to share a message / communicate with someone >> Creating / Catching a trend, e.g. hipster/retro reengaging with letter-writing; development of image captions; 'sticker' collectors etc
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		<p>NEXT STEPS</p> <p>For next meeting, prepare a more detailed outline of the different options you think are worth considering - note user motivations, likely demand, likely supply etc as well as what a user would experience</p>
<p>6/7/16</p>	<p>First Customers</p>	<p>NOTES</p> <ul style="list-style-type: none"> -- Discussion of three routes and related propositions: Art lovers / Collectors; Hipsters; Tourists -- Team prefer Hipster (non-mainstream) focus - allows for creative initiatives to be built on top of core platform to creatively activate communities and build 'movements' (e.g. reclaiming the postcard; beauty of writing etc) -- Creative initiatives could include Penpals, Chain letters, Weekly subscriptions, charity partners, etc -- Discussed balance / motivations of those who receive (subscription) versus those who send (long tail) -- Postcards must be positioned as art objects for this project to succeed -- Need to develop the format of the written element of the postcard - e.g. Tweet length? <p>NEXT STEPS</p> <ul style="list-style-type: none"> -- Need to scope out logistical detail of long tail model, where critical success factors are (1) supply of images (quality, partners, curation, etc) and (2) user experience (making it very easy to compose a message and send via mobile) -- Need to detail the business view that postcards are the best way to communicate - turn this into a brand statement -- Need to explore the detail of the subscription model - how frequent, pricing, options for users to select themes v's curated centrally, etc
<p>13/7/16</p>	<p>Product</p>	<p>NOTES</p> <ul style="list-style-type: none"> -- Discussion of conclusions from team research into potential models for long tail and subscription models -- With a 'channel' approach to subscriptions, there are potential opportunities in Phase 2 or 3 to enable galleries/curators etc to create their own channels as a B2B marketing option - building on galleries' existing use of postcard-style flyers to announce new exhibitions, private views, etc. The site effectively becomes a sector specialist for postcard mailshots for galleries -- Importance of keeping subscription offer simple in phase 1 - 2/3/4 options for users to subscribe to, e.g. Contemporary Art / Art History in 52 weeks, etc. Key to choose big, popular categories to demonstrate demand for this service. -- Importance of balancing with simple DIY long-tail model, providing high quality images for users to send their own postcards - by launching with both options, allows model/emphasis to evolve naturally over time according to consumer demand

		<p>-- Question of range for both elements. For example, specialising in contemporary art or art prints would create a point of difference, level of quality, and allow postcards to be positioned as an art product. Example illustrators in this bracket could include:</p> <p>http://static.standard.co.uk/s3fs-public/thumbnails/image/2014/09/04/12/Literary-map.jpg https://www.bouf.com/assets/Product-60711-1.full.jpg</p> <p>NEXT STEPS</p> <p>-- Start to work through detail of user journey / product design with mock-ups - showing how long tail and subscriptions are balanced, the exact offer for both, general visual language of the site etc. Feel free to develop multiple options - this process will help answer some of the remaining questions around core user proposition and positioning/messaging.</p>
20/7/16	Product Contd.	<p>NOTES</p> <p>-- Have sent reservations about long tail model - subscription providing opportunities for nurturing collectors, providing pleasure of receipt through post (nostalgia) and scarcity, as well as an easier model for fulfilment</p> <p>-- Believe that subscription and long tail models have very different motivations - one for collecting, one for sending/communicating</p> <p>-- Sent wireframes for both subscription and long tail models</p> <p>-- Aim to start subscription with 3 channels</p> <p>-- Other side of postcard to be a key reason for receipt (story, quote, insight, etc)</p> <p>-- Contemporary art club as suggestion - introducing new and emerging artists on a monthly basis, allowing subscribers to then purchase as limited editions</p> <p>-- B2B model discussed but rejected as too far from core model (and requiring same infrastructure as long tail) - printing images for Instagram fans</p> <p>NEXT STEPS</p> <p>-- Work through mock-ups/wireframes for subscription model</p> <p>-- Work through full model (including supply chain) to begin to create pitch/sales document for this proposition</p>
3/8/16	Product Contd.	<p>NOTES</p> <p>-- Have reached a critical stage where direction of product needs to be decided in order to set direction and maintain momentum. Discussed three scenarios, which the team will debate and agree between:</p>

		<p>1) Any user can select, compose and send a postcard -- competitive difference based on quality of execution (eg personality of brand) -- requires print on demand infrastructure, which could be provided via partnering with existing printer. If so, need to decide roles for either party (customer frontend, image repository, print, fulfilment, payment etc) -- use same tech for curators to send a frequent mailing to subscribers -- use same tech for B2B model, where galleries, Instagrammers etc can use printing/fulfilment for their own audiences and potentially to access an aggregated audience</p> <p>2) Subscription Art Club -- Monthly curation of emerging artists sent as postcard for users to discover -- Creates a collectible art product (series of postcards) as well as opportunity for print / original sales of artwork -- requires excellent curatorial skills, which may need partnership -- requires supply chain to be worked through - where do the postcards come from (print costs, risk, etc)</p> <p>3) Multi-channel subscriptions -- allows user to set own preferences for regular postcards, but needs a much stronger framing device or way of explaining it for it to be easily communicated and for team to be passionate about it</p> <p>Next meeting: work through each of these models, decide on preferred option, then start filling in the jigsaw pieces eg brand, supply chain, partners, etc. We'll need to make rapid progress once direction is decided.</p>
<p>10/8/16</p>	<p>Operations & Pricing</p>	<p>NOTES -- Having decided on a long-tail model, the team have begun to investigate printers as potential partners. Need to explore printers specialising in print on demand (most likely digital) for the costings of this model to work -- May also consider cost of printing themselves - research cost of printers good enough for proof of concept -- Also need to explore supply of artwork, especially the balance between exclusive / unique artists and public domain. Good branding will go some way, but quality content is the most important aspect for this model. -- Galleries, individual artists, etc all provide potential sources but this ties back into creating the right proposition that places postcards as affordable art pieces in their own right</p> <p>NEXT STEPS -- Research printing partners, artwork supply side, brand/messaging proposition, all to then inform pricing and therefore business modelling process</p>

<p>15/9/16</p>	<p>Minimum Viable Product</p>	<p>UPDATE</p> <ul style="list-style-type: none"> -- Following several discussions internally and with SC, Yo'av has decided not to proceed with the project. Yair and Moshe wish to continue to complete the Incubation process but expect launch to be extensively delayed due to these personnel concerns as well as other commitments. -- The focus of the remaining sessions is therefore on developing a series of steps required to launch a minimum viable product so that it is ready for implementation when the time is right. <p>1) Supply of artworks</p> <ul style="list-style-type: none"> -- Using http://www.artonapostcard.com/ as a reference/benchmark for style of images for this demographic - contemporary, illustration, graphic design, etc. -- Focus on Israeli artists as a manageable target to enable the development/leveraging of personal relationships -- Need to create a sales pitch document for potential artists, containing: <ul style="list-style-type: none"> a) the concept, including the elevation of postcards to art status b) the role of postcards as a channel for reaching more people (and leading to awareness and sales for the artist) c) benefits for the artist - promotion onsite/email/marketing, PR, etc. d) commission they'll earn e) next steps to sign up (easy process) -- Will draw up a long-list of artists/artworks for this to set the style/tone -- Sales pitch can also be used for Berlin conference <p>2) Tech development</p> <ul style="list-style-type: none"> -- Looking to scope low-tech options, e.g. form for message which leads to handwritten text -- Next session to focus on business model for this (e.g. cost of handwriting texts)
<p>23/9/16</p>	<p>MVP Contd.</p>	<p>NOTES</p> <ul style="list-style-type: none"> -- List of Israeli artists developed, multiple artforms but consistent bright and contemporary feel -- Discussed the weighting of "Israeli artists" messaging - pros/cons for this versus leading on the postcard concept first. Leaning towards the former as a clear, strong offer with potential to get a deeper niche audience with worldwide appeal -- Need to investigate DIY printer options, and in turn explore potential product innovation to 'reinvent' the postcard experience. For example, if heavy card is prohibitively expensive, develop a folded card version that can be produced on a less expensive printer. -- Discussed potential names, including 'Gluya' - Hebrew for reveal, which works well conceptually but may need further work to find available URLs plus social channels

		<p>NEXT STEPS</p> <p>-- Meet again in 3-4 weeks, by which stage the team will have developed:</p> <p>1) Mock-ups of the website to draw all these concepts together and to clearly define look/feel and personality of the site (including style of artworks)</p> <p>2) First draft of pitch document, to explain concept and generate excitement from both potential users as well as artists</p>
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POST ART – Final product pitch (extract from E-Space News)



“Can you remember the feeling of receiving a postcard from a loved one, the surprise, the feeling of being thought of? Hold it for a second. In our days of super-fast high-tech environment this feeling is lost. And it is exactly what we wish to bring back to the world. PostArt is a web curated gallery store that orders users the opportunity to send high-end art images, to anyone that they love. In the form of a postcard, with just one click, you simply choose a piece of art, enter a personal message, address, and send! We deal with the rest. In PostArt we’ve developed a very easy and nicely designed way of creating a unique postcard. We order this service also to 3rd party businesses. Using our website, art galleries and museums can stay in touch with their audience in a new and engaging way. The mission: filling the world with thousands of little ambassadors, bringing back art to our daily life, and ordering people a lost feeling: the feeling of keeping something deep and intimate close to one’s heart.”

Details are available on the project website:

<http://www.europeana-space.eu/e-space-incubated-projects/postart/>

The team’s view on the Incubation process:

“Starting with the brand, postcard is a well-known word and not such a creative one. You almost can’t do anything with it; it’s almost a clumsy word. So for the branding, we had to find something else. We also thought about our audience and we decided to focus on not yet well established artists. During the Incubation, we worked on design, branding and so on.”

I found the involvement in the project beneficial, first of all because I met a lot of creative people from all around Europe. I have learned a lot. I find this a crucial moment in time for CH in Europe. We know we have got this cultural heritage, but the question is how to use it, how to innovate, and most important how to bring people to get to know these treasures and use them in an efficient and exciting way.”

5.5 PICASSO’S CAT (PHOTOGRAPHY HACKATHON)

In their own words:

“Picasso’s cat uses cat pictures to get people interested in art, especially those who are not normally reached by classical educational methods like going to a gallery or taking courses. They can use five minutes on a bus to get interested in art.”

Picasso’s Cat had a very simple yet potentially strong consumer proposition: a fun reimagining of art history through cat pictures, and so could attract hard-to-reach demographics for cultural heritage organisations.

The early assessment concluded that the general idea was strong, and the quality of the images filter technology was high. If the team was therefore able to develop an interesting and engaging user experience, a traditional app revenue models could be drawn upon to achieve financial sustainability for this enterprise.

Consequently, most of the Incubation focussed on developing the proposition and user journey for the app, initially overcoming the challenge of combining two different ideas: either a simple game or an educational resource for students. A range of alternatives were example, and sample screens and content created for each.

Once the user journey became clearer, with six ‘types’ of questions split across three different routes (learn, test and browse), the team could move into operational modelling, for example planning content creation and managing user submissions, as well as various iterations of the game dynamics.

Like several of the other Incubated projects, the team has been able to produce a clear proposition and introduction for consumers, as well as screen-by-screen insights into the user journey through the app. The next step is to develop a fully working prototype, which needs to be done by either the project founders or by commissioning a friend/agency to build it in return for a small bit of equity.

Following the development of a prototype, the team can organise a formal focus group to get together to try it out and discuss it, then use the feedback from that to iterate until the first beta version is complete and ready to launch slightly more widely. From then on, they can iterate using A/B testing and user feedback to improve the experience over time.

<p>29/6/16</p>	<p>Product</p>	<p>UPDATES / NOTES</p> <ul style="list-style-type: none"> -- Prisma app for filters (Instagram focus) -- Ingredients of cat pics, art history, gaming -- Potential to expand calls to action e.g. view art offline -- Cats good for viral / basic interaction but more difficult for engaged users <p>OPTIONS</p> <ul style="list-style-type: none"> -- Simple gaming mechanic versus Art history notes (as with literature study guides / crib sheets) - to be debated -- Art history study notes - 20 facts per image - target as a gateway into art history / revision -- Format critical for educational route to keep accessible and interesting -- Game - e.g. option to redraw pics from Facebook to identify who is the painter <p>NEXT STEPS</p> <ul style="list-style-type: none"> -- Team to debate two routes, and explore ideas for the user experience plus competitors in the art history space
<p>11/7/16 & 20/7/16</p>	<p>Proposition</p>	<p>NOTES</p> <ul style="list-style-type: none"> -- The various elements of the concept are individually strong (e.g. cat pictures; bullet-point revision notes on art history; game dynamics) but the overarching concept wasn't clear - there were so many different ways of combining these elements it could easily be too complex or split into 3/4 separate apps -- The team went away for a week to model one concept that combined the entertainment and education aspects. The result was a Tinder-style app which was (1) a social network of artists (as if historic voices were on social platforms today) and (2) included a chatbot element to talk to an artist to learn more about them. -- Whilst an interesting concept, several concerns arose in discussion: the amount of content production; the complexity of the tech build (especially the chatbot element); differentiation of a tinder-style app in a saturated marketplace -- We therefore together revisited the original, simple proposition: Learn art history through cat pictures <p>RESULT</p> <ul style="list-style-type: none"> -- A simple user experience where a cat picture is presented (entertainment) in a filtered artist style. Within this picture is one symbolic element (e.g. stars, flower, position of paw, etc). -- After laughing at the cat picture, the symbolic element / painting technique is highlighted to the user and explained. The user then clicks a 'next' button to see ~3-5 artworks that use this same symbolic element, either by one or multiple artists. -- Repeat the above - creating a very simple, addictive and entertaining way to quickly learn about art.

		<p>The quirkiness of the concept will attract users, whilst the quality of the content will retain them and ensure they engage on a regular basis.</p> <p>-- There is also the option to switch between two modes - one as above where you're shown the symbolic elements, and another where you need to hunt for it yourself</p> <p>NEXT STEPS</p> <p>-- The concept will succeed or fail based on the quality of the content, so the team plan to create several examples for the next meeting</p>
<p>1/8/16</p>	<p>User Journey</p>	<p>NOTES</p> <p>-- Provided strong content examples https://docs.google.com/document/d/1xS4566Vm5qJV00T3nMB629QoCAavlgR0cMP-4JYeggc/edit#</p> <p>-- Shows 2x content formats - one for symbolic elements and one for thematic series of images</p> <p>-- For symbolic elements, flow of events:</p> <ol style="list-style-type: none"> 1) cat pic 2) highlight and explain symbolic element 3) show original images featuring same element <p>-- For thematic series (e.g. absinthe), flow to be decided but generally will:</p> <ol style="list-style-type: none"> 1) introduce theme 2) show cat pics 3) show originals <p>-- Need to also think if there are any other formats required in additional to symbolic elements and thematic series</p> <p>-- Users should be able to submit cat pics in composition of paintings for team to apply filters; also potential for Photoshop battles</p> <p>-- Quiz mode as well as 'Learning' mode - keep two separate journeys but use exactly same content</p> <p>-- Add a 'fun' element, e.g. simple slideshow of cat pics</p> <p>-- Will work towards developing a prototype, starting with detailed wireframes/mock-ups</p> <p>NEXT STEPS</p> <p>-- Develop detailed wireframes showing screen by screen user journey and interactions</p>
<p>7/9, 16/9 & 23/9</p>	<p>User Journey Contd.</p>	<p>NOTES</p> <p>-- Working through development of prototype elements at https://projects.invisionapp.com/share/KS8IKKY7V#/screens/</p> <p>-- Developed 6 "elements" which can be split between a "Quiz" user journey and a "Learn" user journey as follows:</p> <p>QUIZ</p> <ol style="list-style-type: none"> 1) Multi-choice (A/B/C/D) 2) Drag and drop (Match 1/2/3/4 to A/B/C/D) 3) Missing word - complete the sentence from a selection of options 4) A or B

		<p>LEARN</p> <p>5) Single artwork (fact on cat image (e.g. symbol) > fact on 2nd cat image > fact on 3rd cat image > > reveal original artwork)</p> <p>6) Series of artworks (introduce theme such as absinthe with cat image > show artwork 1 > show artwork 2 > show artwork 3 >)</p> <p>-- Then added a third area for user generated content - Submit your cat image (recreate famous works?) OR browse and vote on other entries - this will need moderation</p> <p>-- Important to add gamification to quiz elements, e.g. earn badges, high scoreboard, unlock levels etc - CATS MASTER</p> <p>-- Also need to decide quantity of questions per quiz session</p> <p>-- At the end of each Learning session, give user option to 'continue' or 'go back'</p> <p>SPECIFIC AMENDS TO USER JOURNEY</p> <p>-- Mix explanation notes with task itself</p> <p>-- Title page becomes About (minor link)</p> <p>-- First screen clear gateway between QUIZ or LEARN or SUBMIT</p> <p>-- LEARN (needs better name - how about "TRAIN"?) screen to choose between single or multiple artworks</p> <p>-- QUIZ - screen to choose between 4 games or big 'start' button to randomise</p> <p>-- To get learn in the absinthe --> take away the quiz element and it becomes learn</p> <p>-- Absinthe needs to be split + needs a line per image</p> <p>-- Re-use the images and topics</p>
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PICASSO'S CAT – Final product pitch (extract from E-Space News)



“What if we combine the fun component of games with art?

We want to combine people’s devotion to cats into an educational game that takes five or ten minutes to play. Fun, visual, entertaining: you browse cat’s pictures and you notice that they resemble something. Hm, maybe that’s a famous painting? “Oh, yes, that’s the famous Picasso’s self-portrait, btw” — says the app. So while on the tube or on a bus, why don’t you do something useful? Like browsing cat’s pictures. Our goal is turn learning about art history and famous paintings into a game, based on cats, of course: imagine you are given two cats pictures (on the left in the first figure), can you figure out which one resembles the style of Van Gogh? Or maybe you can have a look at a series of cat pictures and a pattern (the pictures on the left in the first figure)? Does it resemble a famous painting? Like someone carrying flowers maybe? What we know for sure: people love cats. They can teach everything to everybody. So come for cats, stay for art.”

Details are available on the project’s website:

<http://www.europeana-space.eu/e-space-incubated-projects/picasso-cat/>

Examples of potential results are:

<https://docs.google.com/document/d/1xS4566Vm5qJV00T3nMB629QoCAavlgR0cMP-4JYeggc/edit#>

This link also includes works of other artists, gathered when researching the market.

The team’s views on the Incubation process:

“For the Incubation period we worked on a prototype, trying to polish the app from different sides and aspects, and tried to see is there a possibility to apply it in social context.

It would not have been possible without the help of the mentors. There is a template of how to look at business models, which was very helpful to systematise and clarify what we wanted to do.

My advice to other is to “try to explain it to your grandmother or your friend. Would you use it yourself? If not, get back to the white board and redraw it. Try not to be too technical, not that formal, just the core idea, everything else will come later on.”

5.6 NORA. (MUSEUMS HACKATHON)

In their own words:

“What we do is we talk about cultural heritage/culture and art in an easy way, trying to engage the people, making them smile, and create connections.”

Nora is creating a cultural heritage online magazine with a unique tone of voice to attract young, urban female professionals. Although a simple concept, it is currently an opening in the market, and if well produced, could develop a sustainable revenue model and loyal community of engaged audiences. The project has a strong, well-balanced group of team members.

The initial assessment concluded that the problem had been clearly identified (communicating cultural heritage to this target demographic) but there was limited innovation in the solution, resulting in a product with a high probability of having very low impact. This style of magazine would need to succeed in a lifestyle context rather than merely an art magazine context. The first few weeks of the Incubation process were therefore focussed on exploring this proposition for readers, with the goal of creating a simple and replicable format, innovative content and a strong, opinionated tone of voice.

Several iterations were produced, before settling on the format of examining one theme through the lens of several artforms (including cultural heritage, architecture, film, performance, human interest stories and so forth). From here, the team could produce the first few test articles to see how the content production and editing process worked in practice. Simultaneously, the team built an editorial platform and developed a plan for a soft launch. We also spent several sessions exploring revenue options, although it was agreed to prioritise and refine content to grow a loyal community of followers as the foundation for attracting income from both brands and crowd-funding.

Nora has successfully launched as an editorial platform and has received a reasonable level of interest in its first few weeks. Since launch, the Incubation support centred on evolving the content to ensure it has a clear differentiation and purpose, utilising the real insights from real-time user feedback.

29/6/16	Proposition	NOTES
		<ul style="list-style-type: none"> -- Primary asset is demographic: young, urban, female professionals -- Opportunity to develop editorial platform and community to reflect this demographics’ experience of and interest in arts and culture -- Strong range of personalities in team, plus ability to see the platform as a user themselves (their own target audience) -- One option could be to approach the site as a range of stereotyped personalities - the smart one, the fashionista, the joker,

		<p>etc (to allow for different formats/tones)</p> <p>AREAS TO DEVELOP</p> <p>1) World view - defining the personality of the brand; what do you think/feel/use? What sets you apart as people from others? What is your 'manifesto'? Example:</p> <p><i>We are different than the Fab's, Urban's and Fancy's. We don't see people as the cookie cutter, catalogue-obsessed consumer that Palahniuk obsessed over in fight club. We are less predictable and more dynamic.</i></p> <p><i>We are young, intelligent, diverse, cultured and savvy. We are where the city meets the street. We are both satisfied and aspirational at the same time. We want local products sometimes, and brand names others. We don't care how much something costs, we just care that it represents us. We are bored by the standard, and constantly in search of inspiration. We want more.</i></p> <p><i>We want to experience. We want to create. We want to influence. We want to disrupt.</i></p> <p>2) Themes / Subjects - what are the boundaries of what you will/won't cover?</p> <p>3) Formats - be creative to come up with a range of formats that fit the personality and themes. Approach it as a portfolio - some will be incredibly popular, some won't, so make sure there is a broad range to test out. Consider short and long form, frequency for each format, medium (video, audio, text, photography etc), and also the context/motivations of the user - when will they be reading it and why? How does this affect length, tone, personality, etc?</p> <p>DELIVERABLES</p> <p>For the next session, please prepare:</p> <ol style="list-style-type: none"> 1) a draft of the World View 2) initial thoughts on themes and formats 3) research into any existing competitors in this space 4) research into best of breed sites from other industries targeting the same demographic
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<p>6/7/16</p>	<p>Proposition Contd.</p>	<p>NOTES</p> <p>-- First draft of world view statement developed - focus on several individual personalities and rooted in Italian surroundings all good</p> <p>-- Competitor analysis skewed towards 'art' sites - limited lifestyle, which presents a major complexity regarding target audience. 'Advanced' art fans are already very well served by these sites, and beginners/intermediate audience (as originally planned to target) may be put off by too heavy an art focus. Existing art sites like Frizzifrizzi also have friendly tone. Therefore urgently need further work on integration of lifestyle / broader culture (food, fashion, music, film, events etc) to create point of difference as tone alone won't be enough.</p> <p>-- Several content types show real promise in relation to this above note:</p> <ol style="list-style-type: none"> 1) steal the style - connections with rest of culture 2) wtf - personal intro to a period/style (could ultimately evolve into http://www.thebookoflife.org/) 3) gif - arty gifs 4) collector interviews - why and what they collect (human interest, personal intro to objects) 5) reviews - fan magazine tone (needs further development) <p>NEXT STEPS</p> <p>-- Further develop lifestyle focus for article types</p> <p>-- Create draft content for each of the above article types so we can further hone the proposition after experimenting with each of them all - nailing this will be critical to developing a unique angle for the site, and therefore the whole brand, business model, etc.</p>
<p>3/7/16</p>	<p>Proposition Contd.</p>	<p>NOTES</p> <p>-- Team supplied 6 test articles as experiment in content style and production process</p> <p>-- General feedback as follows:</p> <p>>> Format - is long-form text right for this audience? The strong, chatty tone of voice lends well in particular to video</p> <p>>> Language - should it be a primarily Italian-language magazine to stay true to the writers' personalities? Providing a secondary-level English translation is an option</p> <p>>> Authority / Point of difference - Slightly more development is required to elevate the series of articles into a united publication rather than feeling like a personal blog</p> <p>-- Proposition now much clearer - issue-based, with a central theme per issue (e.g. fashion show as in these examples) and then 6-8 articles per issue each tackling a different inter-related field to the core theme. For the fashion show example, rather than dwelling on clothes/products, the focus was on film, staging, related installation art, people etc.</p>

		<p>-- Building an engaged community will be central to the success of this idea, so will be explored further in next meeting</p> <p>NEXT STEPS</p> <p>-- Write a pitch document (slides) to provide an overview of the decisions made so far, including demographics, tone of voice, format, proposition, etc.</p> <p>-- Start to develop the visual language for the magazine - mood boards, sites we like, initial ideas on web design, etc</p> <p>-- Initial ideas around community building and partnerships</p>
<p>20/7 & 27/7/16</p>	<p>First Customers</p>	<p>NOTES</p> <p>-- Considered community strategy based on document prepared by team. Needs to reflect proposition of magazine - initially focussed on controversy or provocation, which doesn't fit well with either the 'fun' tone or the 'cross-disciplinary' messaging of the magazine</p> <p>-- Providing opportunities for users to provide their insights into crossovers between fashion, music, art, architecture etc - allowing them to show off their own ability to reference different artforms, and in turn help other members of the community to discover new connections</p> <p>-- Question of whether to frame it with an overarching goal, e.g. building an encyclopaedia of connections/relationships - may help to clarify communications or may overcomplicate</p> <p>-- Visual identity selected for site, along with general visual look/feel</p> <p>-- Initial social strategy prepared - the when/how is now clear, but again need to focus on the what in order to continually reinforce this message of cross-disciplines</p> <p>NEXT STEPS</p> <p>-- Now working towards a launch/draft edition, as this platform will inevitably evolve organically over time with feedback from community</p> <p>-- Start to develop theme and content articles for launch</p> <p>-- Develop first version of website, based on a WordPress template - this will allow us to refine and iterate the product directly online</p>
<p>10/8/16</p>	<p>Product & Marketing</p>	<p>NOTES</p> <p>-- NORA supplied a content overview for the launch site based on Burning Man as the common theme, as well as wireframe layout for the site</p> <p>-- Most of the discussion focussed on the importance of simplifying the structure, emphasising the differentiation of the site due to the mutli-disciplinary approach to a common theme</p> <p>-- Several of the articles in sections 2 and 3 could easily be used within section 1, thereby maintaining only one section for the site rather than elevating two new propositions to sit alongside it with equal billing</p> <p>-- http://www.mrporter.com/journal used as a reference site to show 8 related articles per issue</p>

		<p>NEXT STEPS</p> <ul style="list-style-type: none"> -- Working towards Sept launch, needing to complete draft content (especially interviews); web design / development and social strategy -- Discussion of monetisation options next week
25/8/16 & 7/9/16	Revenue & Launch	<p>NOTES</p> <ul style="list-style-type: none"> -- Extensive discussion of various revenue options and examples for content site: <ol style="list-style-type: none"> 1) Advertising - banners, site takeovers, small banners (SMEs / art sites) 2) Content partnerships 3) Referrals 4) Community - subscriptions, memberships, events, crowdfunding -- After reflection, Nora came back with preferred options: <ol style="list-style-type: none"> 1) SME advertising modelled on http://biancoscuro.it/site/partners/ 2) Medium-term events 3) Crowdfunding paper edition -- Site and content development advancing around the Burning Man theme -- Aiming to soft launch September 15 and open all the social network on September 12
16/9/16	Launch	<p>UPDATES</p> <ul style="list-style-type: none"> -- Tech in development - currently focussing on bug fixes and mobile format -- Content population started -- Aiming for social media launch next week followed by website launch (approx Wed) -- Weekly issue launch on Wednesdays to create 'moment' for users -- Advertising - drawn up target list of small galleries etc, will develop sales pitch doc after launch -- Important to include adverts in launch issue to set expectations and demonstrate options <p>NEXT MEETING</p> <ul style="list-style-type: none"> -- To be scheduled by team for a few weeks after launch to discuss particular issues, concerns etc and review progress
22/11/16	Review	<p>UPDATES</p> <ul style="list-style-type: none"> -- Good progress with site content and social channels – last few weeks since launch have provided good insights into how the model works in practice, especially content creation <p>NOTES</p> <ul style="list-style-type: none"> -- Importance of ensuring all incoming traffic is captured through an email signup, and in turn developing an email strategy for communicating with the community on a frequent basis.

		<p>-- Email could be summaries of either onsite or social content, encouraging more repeat visits.</p> <p>-- Also still need to focus further on the format differentiation of the site – naturally evolving exactly what makes it different, and amplifying this whilst over time minimising other elements. This will be an ongoing process but the key here is to ensure there is plenty of experimentation – trying lots of different formats to judge how the audience responds, and then focussing on those with most cut-through / impact.</p> <p>NEXT STEPS</p> <p>-- Team to regularly update on progress and SC to provide support on an ad hoc basis as new questions or requirements arise</p> <p>-- Also need to revisit the revenue and business model conversations from earlier in the process to integrate these recommendations with the current site designs.</p>
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NORA. – Final product pitch (extract from E-Space News)



“We are four art-flirty young women, companion to a journey through the jungle of culture We will tell you what these Unidentified (maybe Flying) Objects of Arts are, explaining why they probably cost more than your whole house. We will interview people from the Art world, asking them what you want to know. We will share some secrets and curiosities with you, so you can look smart when telling your friends. We will show you the connections between art, cinema, fashion, music, architecture and each subject you are interested in. We will suggest to you which exhibition to visit on your next trip.

Be ready for irreverence, fanciness, sauciness, laughing to death, aesthetic poetry written under alcohol fumes, tips ‘n tricks to become the perfect in infiltrated at vernissages and more on. This is Nora.”

Details are available on the project’s website:

<http://www.europeana-space.eu/e-space-incubated-projects/nora/>

and on their own website:

<http://www.noradot.com/>

The team’s views on the Incubation process:

“The Incubation phase was a great period; we learned a lot of things. At the same time it was the hardest period. Every week something changed. Also, we faced a lot of problems, like the target, the subjects of the articles. So we had to study our users.”

The advice that we would offer to people who want to do something similar is “do it, because it will open your mind. Do something you are proud of and you are happy to realise. For us it’s not a job, we write the articles and we are happy.”

5.7 STORYPIX (PHOTOGRAPHY HACKATHON)

In their own words:

“We created a platform that originated from the idea that stories make us remember art. Artworks can teach about us things in life such as love and loss, and all the things that have an influence on our daily lives. We believe that now is the time that technology can disclose that, and can bring us those stories. So we developed a technology platform that can show art works in the streets, on billboards. They can log into their phones and listen to those stories while zooming in at beautiful art works on high definition screens.”

Storypix is developing a web-based storytelling service for billboards. Storypix was added as an extra incubated project because it had also won the Europeana Challenge immediately after it had won the E-Space Photography hackathon, securing a EUR15,000 budget. Since many of the other incubated projects struggle with resource, it was felt that to have one fully funded within the E-Space project meant that the extra support provided through Incubation could go much further.

For Storypix, due to the tight timescales for meeting Europeana Challenge deadlines, rather than regular weekly or fortnightly meetings, it was agreed to host fewer, longer sessions with the team, often lasting one or two days. This allowed for more in-depth, collaborative exploration of questions set, which suited some of the tailored requirements of the project.

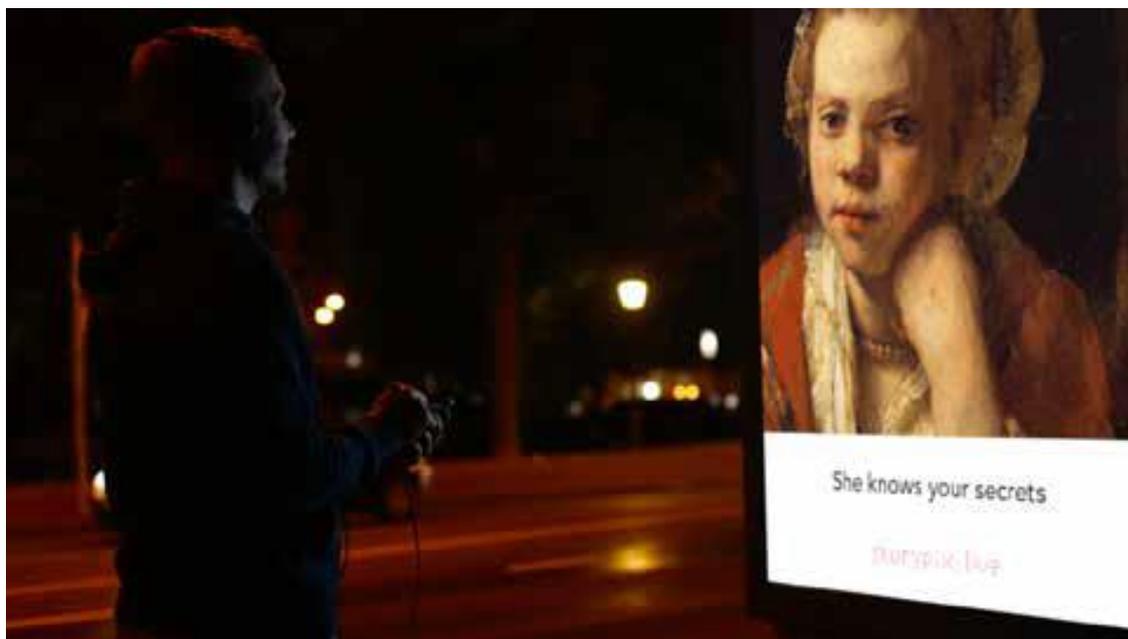
Early assessment concluded that the biggest challenge for Storypix was simplifying the idea and developing a workable, phased approach to implementation – particularly given competing demands on the team’s time. We therefore spent considerable time mapping out all of the possible scenarios for the business, short- and longer-term, to prioritise and order the forthcoming opportunities and ensure the Europeana Challenge budget was able to be fully leveraged.

29/7/16	Proposition & Roadmap	NOTES -- Proposition so far developed: billboard tech with mobile interaction (including dedicated audio player and GPS); will develop 7x3 stories over summer for launch; starting to source locations for city programme -- Prototypes now live and approved by Europeana in demo -- .org as social platform, live as onscreen
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		<p>-- Discussed key issues for next stages: user generated versus produced; art versus photography; cash requirements and development roadmap -- Evolving into staged model:</p> <p>1) Billboard - sell current developed tech to galleries, city authorities etc; use Europeana and potentially World Press Photo (Paris opportunity) as reference cases to attract new clients >> Ready to develop sales pitch materials for galleries</p> <p>2) Upload own art/audio then embed on own websites - providing tech for third parties wanting to use art and audio together. Likely freemium model required, but spreads word and builds user base.</p> <p>3) Subscription - a single channel of images for large TV screens (e.g. offices, home) as well as mobile (art each day) - brings together an exhibition; possibly the opportunity for users to respond with their own stories (social) and the opportunity to buy the work of art as a print</p> <p>4) Long tail platform - anyone can upload, with functionality including Staff Picks, favourites, channels, profile pages, follow, etc.</p> <p>-- Stages 2 and 4 provide a supply chain of images for 3 (and possibly 1) - target artists looking to distribute their work, aim for exclusivity (may be time- or format-limited) for print sales</p> <p>NEXT STEPS -- Continue with prototype development and city partners -- Prepare sales pitch document outlining billboard opportunities and technology</p>
<p>22/11/16</p>	<p>Review</p>	<p>UPDATE -- The focus to date has been on developing the billboard prototype, so as this nears completion there is more time to look at implementing recommendations from previous sessions</p> <p>NOTES -- The editorial strategy remains a critical success factor, and we discussed the pros/cons of creating new content versus using existing content from institutions (audio guides etc). For the project to become an own-brand concept, rather than white labelled technology, creating its own original, innovative and high quality content is essential, but this obviously adds substantial complexity. -- A short-term focus is on white-labelling the technology to get cultural organisations using it in situ for their own requirements. This again raises the issue of a branded versus white-label business model (effectively selling content or tech), but creates a necessary revenue stream.</p>

		<p>There was interest from several organisations at the Berlin E-Space conference as an indication of demand.</p> <p>-- A final area of discussion was around the project's relationship with the current developers, and whether an equity relationship was suitable or not. This needs to consider both short and longer-term technical requirements and likely sources of finance now that</p> <p>NEXT STEPS</p> <p>-- Prepare sales pitch for institutions to use the technology on a white label basis</p>
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STORYPIX – Final product pitch (extract from E-Space News)



“Taking art collections to the audience at large
StoryPix is a technology designed for showing artworks on billboards or on large outdoor screens that are becoming more available in beautiful, high quality resolution. It allows art institutions to present their collections in a meaningful way in public space. A large screen that shows the artwork can be controlled by anyone with a smartphone. By entering the URL into their browser, a location prompt will connect them to the artwork in front of them which show up on their phone, together with an audio player. They're straight inside the app, no downloads required. Now they can magically zoom in on incredible detail to see the artwork in a way that would be impossible before. The paint stroke and details of the canvas at their fingertips. And they can listen to the story of it, making it a deeply engaging experience. Now that millions of artworks have been digitised, it's time to disclose this treasure to the audience that it deserves.”

Details are available on the project's website:
<http://www.europeana-space.eu/e-space-incubated-projects/storypix/>
and on their own website:
<https://www.storypix.org/>

The team's view on the Incubation process:

"We had really intense 1:1 Incubation sessions, in café's, writing, sketching and constantly going through trying to carve out a route for the product. I went to London a couple of times and met with Simon in person, which was very valuable because the Incubation helped me realise how big this market really is. Simon and the Remix platform have a lot of experience in linking culture to real companies with real investments and that made me think in a different way. It made me think in a different way, how we could relate all this beautiful cultural heritage to real companies.

I think it is an amazing programme because you put together people from technology, from business, and amazing things can grow from that. For us it has been an incredible ride, hopefully the start of something new.

You have to really learn to say no to a million things and say yes to one. That's what I learned, then you can think about your business models as well. There is so much CH, so much richness in our museums in Europe that it would be a pity to have it 'just' on a website. There are a lot of things we can do with that and a lot of people waiting for those stories to be heard."

6. ASSESSMENT OF ALL SEVEN PROJECTS AND THEIR LIKLIHOOD OF SUCCESS

When assessing the likelihood of success for the Incubated projects critical and realistic perspective is necessary accompanied by optimism and hope. It is important to remember that most enterprises fail, and that successful, financially sustainable cultural enterprises are even rarer to accomplish. In the UK in 2013, across all industries, the government reported that 20% of new businesses failed within the first year and 50% within two years. In a typical Venture Capital portfolio, which itself has relatively high entry requirements, more than half the companies will at best return only the original investment and at worst be total losses. Only 10% to 20% of the companies funded need to succeed to achieve the targeted return rate of 25% to 30%. One or two good investments will often be sufficient to create the reputation of a firm.

Although glamorised by many (often those who have never experienced the life of being an entrepreneur themselves), the reality is that entrepreneurship is hard. It usually requires enormous levels of sacrifice – financial, social and personal – which explains why most people don't become entrepreneurs and prefer stable employment. Moreover, as mentioned, failure is the norm for entrepreneurs, and is often an essential learning experience which teaches the individual lessons about themselves, including their suitability for the life of an entrepreneur, and about how to succeed in creating a future business from the ground up.

Assessing the likelihood of success of these Incubated projects therefore needs to be viewed through these two lenses:

if just one out of the seven succeeds, that beats the odds of a typical Venture Capital portfolio (substantially so, given that no money was invested by E-Space); and

all the Incubated projects are likely to succeed if the metrics are expanded beyond economic sustainability to include personal and professional lessons learned, and the likely impact this has on subsequent entrepreneurial endeavours.

With these two very important provisos in place, the following is an assessment of the likelihood of creating a sustainable enterprise in the case of each Incubated project:

We Make Known

For We Make Known, the logic of this Incubation process was that the technology could be built in parallel with the brand proposition and business planning. Due to losing their technical lead during the Incubation process and before a working prototype was built, the project is unlikely to succeed until this role can be filled.

Support has been provided for this recruitment effort by advertising it among E-Space partners and their networks, and by helping to create a job description and further information online about the opportunity. However, recruitment of digital arts specialists is extremely competitive, and given the niche focus of this project plus the very risky nature of working for a nascent start-up, it is highly unlikely that the team will be able to fill this role. Their greatest chance of success is therefore if the original technical founder could find time to build the technology himself.

Even if this were successful, their journey would only just be beginning, and all the lessons gained from the Incubation process, including business development and securing the first few customers could then be implemented. It will then be relatively quick to judge the likelihood of success based on the response of the first few institutional prospects when presented with the working prototype, but much depends on the quality of that build.

Nous

Out of all the Incubated projects, Nous is the furthest from commercial application due to its reliance on near-future technology. Within its field, it is well placed to capitalise on technological developments and increased demand if it can build a good product. However, since the product at this stage is so conceptual, it is impossible to judge whether Nous will be able to achieve this.

Two other external threats are significant to its likelihood of success: firstly, the competition from facial-recognition technology, which has already dominated the types of applications Nous is looking to attract and is rapidly innovating to improve its products in the marketplace; and secondly, the impact of large hardware and software competitors – as soon as it looks likely to become a viable technology for the marketplace, most of the major technology players are likely to provide their own version of what Nous is looking to develop. On a positive note, this could create an opportunity to exit through sale for Nous' founders, assuming their product lives up to expectations. It could also create an opportunity for Nous to use other hardware and software to specialise in the application of those within a digital heritage environment.

Vivl.io

Vivl.io has a high chance of success because of two factors. Firstly, there is an existing company in place behind it, so this becomes a new product line rather than a whole new enterprise. Although there is an ongoing balance between resourcing existing client work versus this new line, it has the benefit of creating stability and structures within the enterprise. It is therefore far less likely to fail because of personnel issues such as a founder leaving.

Secondly, Vivl.io has already developed and launched tseliot.com for Faber & Faber as a private client, providing it with a high-profile reference case of the technology and a level of credibility that can only enhance its future launches.

Ironically, Vivl.io's biggest benefit is also its area of weakness. Since it is an established business, with a successful and high profile client base, finding time and resource to dedicate to this new consumer-facing product line has proven difficult. Similarly, since it already has large overheads to meet, and it is used to receiving client fees, its flexibility for working entrepreneurially outside its established business norms are limited. For example, an entrepreneur might code through the night and finance themselves through unrelated work to ensure this platform was built quickly. Vivl.io, however, is unable to see beyond their perceived need for a round of finance (from crowdfunding, grants or investment) before any coding starts in earnest and coders are assigned away from paid client work. Should it fail to achieve this finance, this will possibly prove to be its Achilles Heel and will most likely lead to the closure of the project, despite it having one of the highest chances of success.

Consequently, significant time has been dedicated to Incubation planning and supporting the crowd-funding and community building strategies to give them the highest chance of success if the advice is implemented.

The final consideration for the likelihood of Vivl.io's success is its business model. Our advice in the Incubation process has been to focus solely on the book-in-browser, with ancillary income from retail sales in the future. Accessing the book-in-browser would need to be a chargeable service from the outset, but for example could copy the model of competitors by providing the first chapter free of charge. Other monetisation suggestions would be to provide access packages for schools and education providers, or potentially consider advertising models. If Vivl.io couldn't monetise its core product of the book-in-browser, but instead only relied on ancillary income, its long-term viability would become acutely more unstable.

PostArt

As the Incubation process evolved, it became clear that PostArt has identified a clear gap in the market: applying the proven business models of on-demand greetings cards to cultural postcards. In the project's view, the team does not appear to have the right team in place to deliver this and consequently has a low chance of success.

Missing from the PostArt team is the entrepreneur's drive to get started, to bootstrap, to create something out of nothing. One team member left for a more stable employment opportunity, and the remaining two have a great number of different interests so appear to have limited commitment to delivering this initiative. Whilst they therefore may go on to create some excellent enterprises, and probably in cultural heritage sector, it is unlikely that PostArt will be their chosen vehicle.

This is a shame because out of all the Incubated projects, it is one of the closest to being market-ready if the founders could commit to the substantial preparation work required. If it did launch, the combination of style, art, nostalgia, technology and emotion means that it would be very likely to receive positive media coverage and in turn give it a strong starting point towards gaining success – creating the mainstream 'noise' that is elusive to so many cultural enterprises. Delivery could similarly be achieved through low-cost, bootstrapped means (at least in the initial stages to prove demand), and many aspects of the model are a direct transfer from existing successful businesses in the on-demand greetings card industry.

Picasso's Cat

Picasso's Cat has a good chance of success if the product can be built and can meet expectations. Through the Incubation process, the team has developed a clear set of principles for the app, and have developed several example interactions – all of which are engaging and good quality. Now the team must focus on the hard work of developing a fully-functioning prototype.

Teaching art history through cat pictures has the potential to be a viral success given the level of online interest in cats and just how media-friendly such a story would be at launch. If the launch promotion was managed effectively, and resulted in substantial coverage, downloads and engagement, the app would be well on its way to success.

The challenge then becomes monetisation and repeat engagement, although the latter can be modelled through the game design process and the quality of the interaction. Realistically, monetisation might be more difficult, but with enough downloads there is a potential opportunity for incremental sales of extra content, levels and so forth.

Storypix

Storypix has a good likelihood of success if the founding team can focus on the core opportunity available to them at the expense of other distractions. Through the Europeana Challenge investment, it has been able to develop a fully-functional prototype, an engaging video to introduce the concept, and is close to negotiating its first city billboard reference cases. There has also been interest expressed from several institutions wanting to use the technology (in a range of situations), so there is potential for multiple revenue streams through own-branded content/experiences and white-labelled technology sales – thereby mitigating the risk of relying on one revenue stream.

One of the biggest challenges for Storypix is the nature of the founding team. All the participants are talented and very capable in either technology or curation, but there is currently a gap in editorial skills which limits the likelihood of success for high quality, own-brand content. Similarly, as there is no formal relationship in place beyond an agency commission for the technology, the project is effectively being run by just one person. This adds an extremely high degree of risk, not least because that person is also in full-time employment elsewhere and so can only dedicate limited time to the project. In the short term this is likely to severely impact business development, in turn restricting short-term revenue generation and therefore further development or a chance to escape this current cycle.

For this project to succeed, it therefore needs a commitment to an ongoing investment of time and focus from its founding team, and the establishment of a fully-rounded senior team to deliver different aspects of the project including business development and content creation.

Nora

Nora would be in a good position to succeed if the founders can persevere with the magazine over a one- or two-year period whilst experimenting with different content formats. This is necessary to better define their point of difference and find a format that more deeply connects with audiences. At present, the target demographic is well matched, and the team is both capable and motivated, but the product itself needs further evolution if it is to thrive. In short, the current long-form content does not match the vibrant, visual, YouTube generation it represents as writers or is seeking to reach as an audience. This can be overcome through innovative content planning and brainstorming, use of other channels, as well as responding to feedback from their nascent community over time.

The challenge for Nora is to grow a sufficient scale of community for it to become sufficiently viable for monetising the content platform through the various strategies explored in the Incubation. Therefore, at this early stage, an emphasis to build a loyal community by creating innovative content and formats should outweigh the requirement to convert this into revenue. This is obviously dependent on the willingness of the founders to continue to commit without monetary reward in the short term.

Team name	Challenges	Next steps
WeMakeKnown	Need a committed technical lead and strong but small developer team in order to finish a testable product.	Finish development and secure first business use cases
Nous	Technology needs to catch up with idea. Team needs to stay on top of trends to not get passed-by by larger organisation like Google and IBM	Target companies and venture capitalist funders who could help nurture and grow the idea through R&D.
Vivl.io	Securing funds to begin further development or re-assessing current company model to incorporate Vivl.io as a key product worth diverting funds and efforts towards.	Activate crowd funding activities and begin development
Picasso's Cat	Monetising their product to an extent where it can become sustainable	Finish product development and begin testing business model cases while building a strong community
PostArt	Finding a committed team to getting the product to market	Build a committed team and launch the platform and product
StoryPix	Finding a dedicated team with specialisations including curation, editorial, marketing and development	Secure first use cases with product and put a strong effort on editorial and communication work.
NORA.	Building a community, strengthening their editorial voice, generating ad revenue.	Continue with their editorial work and social media campaigns while exploring different commercial partnerships to help monetise their content.

7. LESSONS LEARNED

The E-Space Incubation process has provided some valuable insights into supporting those creative and cultural entrepreneurs who want to use and re-use digital heritage content.

One of the most important considerations is balancing cultural heritage objectives with economic or financial objectives. The best cultural enterprises can positively impact digital heritage engagement or understanding whilst generating a sustainable source of finance to at least meet its own costs. However, to achieve this, most if not all enterprises need to place digital heritage in the context of broader mainstream trends to find ‘bridges’ between the existing behaviour of the public and the digital heritage they wish to promote.

In the case of the seven Incubated projects, five had new audience development for digital heritage as a core objective: Picasso’s Cat, which leverages the already popular trend of sharing cat pictures; PostArt, which leverages nostalgia and the popular counter-trend of embracing analogue by reconnecting with humans in the real world (whilst using the ease of digital to enable this); Nora, which uses well-established editorial models to target a hard-to-reach demographic; Storypix, which uses audio storytelling and street billboards to provide easy access points to heritage content outside the museum environment; and Vivl.io, which applies contemporary design, communication and web standards to classic literature. PostArt and Storypix are furthermore developing new distribution channels for digital heritage.

We Make Known and Nous are both responding to a need for better interfaces for search and discovery in digital heritage: We Make Known through a serendipitous web interface and Nous through responding to user emotions.

In all seven cases, the need to position their rough ideas within the context of a broader mainstream trends was critical to both explaining the idea and in turn gaining support from a wide variety of stakeholders – particularly those without an existing interest in digital heritage. For cultural enterprises to succeed, it is critical that they are not restricted to the existing ‘rules’ of the heritage professions. If, for example, their proposition draws on digital heritage as well as a range of other sources (as in the case of Nora, PostArt, Nous or Storypix), this often serves to ‘normalise’ digital heritage consumption among audiences that may otherwise not engage with it so should be strongly encouraged.

Following this logic through, use of digital heritage materials should be an important consideration throughout the Incubation process but should not dictate it: the idea is more likely to succeed if it is wedded to broader ideas and trends, which digital heritage forms one part of. Examples of this indirect relationship with digital heritage are numerous across most successful cases of creative and cultural entrepreneurship around the world.

A further lesson learned emerges from the process of recruiting and selecting participants for the Incubation. By framing financial sustainability as an important objective in both the hackathons and Business Modelling Workshops, the types of participants were often more suited to the objectives of E-Space – and viewing the opportunity as a chance to create a sustainable enterprise – than if it were a more typical hackathon participant.

However, creating an enterprise is difficult in practice due to its heavy reliance on the right team and the right idea. The likelihood of creating an effective, stable and long-term team through a hackathon process is remote, which leads to a wide range of potential problems. There may be skills gaps, for example a lack of technical expertise (ultimately as in the cases of We Make Known, Picasso's Cat, PostArt and Storypix), or founders may have varying degrees of willingness or ability to commit to the project (as in the cases of PostArt and We Make Known). There is also a strong possibility that the right idea may emerge but that the team isn't suited to delivering it, for example through a lack of experience, networks or abilities (as in the case of PostArt and possibly Picasso's Cat or Storypix). The Incubation process can and did assist with helping to iron out some short-term issues of this nature, but ultimately an unsuitable team will not be successful – irrespective of the strength of the idea.

Similarly, having the right idea is an obvious but essential requirement. The hackathon, Business Modelling Workshop and Incubation processes all attempted to filter out less promising ideas and steer those with more potential towards models that could potentially work. However, an idea recently originating from a hackathon brainstorm is unlikely to have the same level of commitment or rational insight as one that has been honed and explored over an extended period. In the case of many successful entrepreneurs, ideas are formed and 'lived with' for some time – often it is years before an idea is implemented, as the entrepreneur waits for the right circumstances (including self-development, consumer trends, partner endorsement and the broader environment) before acting upon it. A further common characteristic of entrepreneurs, and one that was evident with several teams in this Incubation process, was that several ideas often exist simultaneously and command varying degrees of interest and action at different times. By focussing on just one idea, and working towards a fast implementation of it in a relatively short period, the Incubation process doesn't necessarily fit well with the natural processes an entrepreneur goes through in developing an idea.

This raises a further lesson from the process: at what stage to intervene with the entrepreneur. In six of the seven cases, this Incubation process intervened at a gestation phase, where the idea and team were both nascent. As mentioned earlier, a typical Incubation would support start-ups through these very earliest phases, providing skills training along with access to financing and professional networks. The E-Space process was successful in providing this support, particularly in developing clear propositions, packaging those propositions for stakeholders, and working towards the development of clear business plans. However, in most interventions of this nature, the support would last for the time it takes to reach a phase of steadiness and survival, sometimes for many years. The limited time available for the E-Space Incubation process meant that the projects are still working towards these goals and may not reach steadiness and survival without further support – especially as many of the obstacles they encounter will occur in the first few weeks and months after launch.

Furthermore, Incubators are usually heavily over-subscribed (often due to the financial support they can offer participants) and so can be far more selective about the types of enterprise they support. Due to the nature of the application process and limited applicants, E-Space was working with much riskier propositions where the support and intervention at such an early stage could inevitably only result in limited outcomes.

In the case of Vivl.io, which is the only project to be at a more advanced life-stage of the enterprise, the nature of the support could be more targeted on supporting the project to launch phase without fear of the basic scaffolding of the project, such as founder commitment, failing. The outcomes for Vivl.io can therefore be more directly quantified based on the success of its crowdfunding campaign (assuming the team implements the recommendations provided, such as adequately preparing a coalition of supportive organisations ahead of launch).

At the stage of enterprise in which E-Space targeted the Incubation process, the flexibility of one-to-one support was invaluable. Compared with the more rigid workshop format of the Business Modelling Workshop, the tailored nature of this Incubation support package has led to substantially faster results and developments at both individual and enterprise level. Irrespective of whether the Incubated ideas themselves are successful, all participants have emerged as better cultural entrepreneurs, now far more aware of the needs, obstacles, strategies and requirements than when they first entered the Incubation process.

The final lesson learned during this process was the impact of finance on the likelihood of success. It was unfortunate that the Incubated projects were unable to receive any financial support from E-Space, as this meant the Incubation had to regularly battle with practical concerns like ongoing employment rather than freeing the participants to properly investigate and develop their enterprises. This clearly places the Incubation process at a disadvantage when compared to standard Incubation models in other industries; normally, achieving Incubation unlocks a financial reward. For example, Picasso's Cat, Nous and We Make Known simply need to get on with building their products but seem reluctant to do so without any guaranteed income, and consequently their likelihood of success is limited by this reluctance to take the risk. A small financial incentive could easily tip the balance and make implementation more likely.

The lack of a financial relationship also meant that there was an over-reliance on simply hoping that the founders would heed the advice of the Incubation process. Whilst founders have every right to disagree with advice – and such honest debate and independent ownership of the enterprise should certainly be encouraged – the lack of a financial incentive limited the extent to which advice was speedily implemented. In the case of PostArt, for example, a debate over the general direction of the idea wasted several weeks before the founders ultimately decided to agree with the original advice. Similar concerns could be levelled at the product roadmap for Storypix, or the pricing model for Vivl.io or We Make Known. Suggestions based on prior experience of what is most likely to work were provided during the Incubation process, but the speed of accepting or implementing this advice is slow, in part due to the lack of financial benefit or penalty.

Where finance was indirectly provided through the Europeana Challenge for Storypix, the impact was considerable. Development of the prototype was completed, the team could create a compelling video to explain the concept, and these had a subsequent impact on the number of leads from both potential institution partners and other funding sources. This shows the transformational potential of combining financial support with tailored, regular mentoring.

8. RECOMENDATIONS

Using these lessons, the European Space project team would make the following recommendations for future Incubation processes within the digital heritage environment:

1. Do not be too prescriptive about the exact nature or role of digital heritage within the incubated enterprise, but make no apology for insisting that it is used as at least one asset or application within the model. Work with the Incubation participants to strengthen their understanding of the latest innovations within the heritage sector and inspire their appetite for imagining what else might be possible by applying models, innovations and strategies from other content industries;
2. Financial sustainability is a minimum requirement for all enterprises. Reliance on grant funding does not equate with cultural enterprise, and therefore the process should be designed to steer participants away from what is often their natural inclination to apply for funding for their idea. Develop an appetite for financial sustainability by finding an actual customer (B2C or B2B) that is willing to pay for what they have created;
3. Several UK foundations have now moved towards a model of supporting individuals rather than specific ideas, on the basis that they might have several ideas but the right talent is a good investment in the medium to longer term. This logic also applies very directly to entrepreneurial support mechanisms, where a person or team that demonstrates entrepreneurial behaviours (e.g. a healthy appetite for risk, strong communication skills, a 'can do' attitude, a tenacious work ethic, etc.) should receive support over a much longer period;
4. Ideas can't be judged in isolation, so as a minimum there should be tougher due diligence processes for selecting teams to participate. One of the best natural mechanisms for this is to only work with teams that have already worked successfully together to deliver previous projects, or who have already been working on this current idea for a substantial length of time with some early results emerging. These demonstrate good team dynamics and a commitment to the idea itself, although may still hide skills gaps within the team which should be addressed through the Incubation process;
5. The length of Incubation support should match other industries and should be dependent on the stage at which the enterprise has reached. If the enterprise is still at an early, gestation phase, this could mean that an Incubation process should last months or even years – the goal is to emerge from that process with a stable enterprise. Alternatively, providing a shorter, accelerator-style model for enterprises that have already demonstrated momentum would also be an option. The challenge for such a model is the supply chain of applicants: ensuring that there are enough cultural enterprises applying to take part. This is a very common challenge for most funding and support programmes in the space of cultural entrepreneurship. In many cases, traditional applications that would normally be funded by grants are simply repackaged for such programmes, and are not suited to creating a sustainable model.

They are usually driven by research, education or artistic outcomes, so the opportunity to create an 'applied' model, and identify both a 'product' and a willing customer tends to be limited. Furthermore, applicants of this nature tend to have little appetite to create a new enterprise – it is simply a means to an end of receiving grant income. It is therefore of crucial importance that the application process filters out such applicants at an early stage to ensure maximum impact if new enterprises are to be a realistic prospect;

6. Successful participants should receive some level of financial reward for achieving acceptance onto an Incubation programme. How this is spent should be an important early focus of the Incubation to ensure that it is not simply wasted on unnecessary staff costs. It is important that entrepreneurs learn the value of sweat equity rather than expecting pay for every hour they work initially. The exception to this is where there is an opportunity cost: if it is productive for the founder to take time out of a current job so that they can build the product in a much shorter timescale, this is well worth considering. Having some limited financial resource at their disposal often has disproportionate impact on the likelihood of success at this early stage of an enterprise, especially when coupled with tailored, knowledgeable advice provided by an entrepreneur that has already been through similar issues with their own business.
7. It is imperative that any project wishing to provide support to fledgling businesses has the requisite expertise and contacts to help with planning and to offer advice about trends, strategies and potential pitfalls.

9. CONCLUSION

Work Package 5 of the Europeana Space project sought to source and incubate six teams that, by re-using digitised cultural heritage materials in innovative ways, would be market competitive and sustainable contributing to job creation and economic stimulus. Ultimately, the project delivered seven teams that have had their ideas tested and work supported to enable them to set out in a clear direction.

As this document reports, the majority of all start-ups fail and success is dependent on a myriad of tangible and intangible factors. Aware of this from the outset, the WP5 team put many mechanisms in place that sought to produce the best quality results within the guidelines of the project. From the pyramid process of hackathons, business modelling and Incubation, based on the selection and guideline criteria, to the communication of all events, job creation, business development and market competitiveness were the core focuses.

Having worked with the teams from the hackathon stage onwards, Remix was aware of the vision, experience, knowledge, strengths and weaknesses that each team had when embarking on the Incubation process. As a result, each team received three months of tailored support to shape their business. The notes of each meeting, in chapter 5, demonstrate that the teams were challenged to consider a number of factors, and in some ways redefine their core value proposition, their product and who their target audience was likely to be. Gradually, working through the Remix programme, plans were drawn up for the work needed to take the project to market, considering day-to-day operation, potentially beneficial partnerships and viable financial modelling. The impact of this process is clear bearing in mind the original hackathon winning concepts or even those proposed at the business modelling stage, and also apparent from the teams' description of the Incubation process (made during the interview in Berlin and quoted here). Clear and beneficial progress was made which allowed the teams to have a focussed vision for their business and a pitch prepared to share that with the market.

As much as the E-Space project has achieved, it has to be remembered that three months is an extremely short period of support for new businesses that needs to explore their new environment on a week-by-week basis, only taking small steps until they have greater confidence. The project selected the best ideas from the hackathon and again at the business modelling stage, providing a helping hand at the beginning of the Incubation process that would be the envy of many new businesses. However, the success of the businesses in the future is, of course, down to the teams themselves and their enthusiasm to embrace the entrepreneurial spirit and fight to make their ideas succeed or whether the next steps are too daunting for them to take. Unfortunately, this situation is exacerbated by the lack of funding that projects, such as Europeana Space, have to offer to their incubated outputs. As can be seen with the new Europeana Foundation challenges, which offer cash and Incubation support, having start-up funding can help to encourage and strengthen new projects as they strive to reach the market. Simply providing Incubation support in terms of consultation and technical assistance is not enough in most cases.

The Europeana Space project has completed its due diligence to present seven projects that have the potential to gain market penetration and become sustainable. It has provided wider support by inviting them to pitch their businesses at the Berlin conference (available on YouTube), by creating a page on the project website and by writing a blog post about each team, as well as offering specialist support, including advice on intellectual property (and will continue to do so on an informal basis). All of these projects are on varying timelines and require different amounts of work and technology to fully realise their potential. The project has served as an exquisite eye opener and research endeavour to understand the complexity and competitiveness of the creative industries, something that should never be underestimated.

On a macro scale, a paramount objective of the Europeana Space project was to demonstrate the potential to generate financial gains through the re-use of cultural heritage material by SMEs, as well as to explore and solidify alternative business models for heritage institutions. Although the seven businesses are in their infancy, the evidence points to the fact that, with requisite resources and dedication, the creative re-use of heritage material has the capacity to show the value of digitisation and open licensing and to use innovation and audience engagement as a way to highlight aspects of European heritage.