

**Shaping  
the future  
of media**

# **“Creative Funding for Creative Media”**

The first European conference on  
innovative funding solutions for  
Europe's media sector.



6+7 November 2012  
Ghent, Belgium



**Post-Conference  
Report**

# Acknowledgments

As with most events, this was a collaborative effort. Therefore, the Future Media Lab. team would like to take a moment to thank the following people for making this valuable conference happen:

## Moderators

Michael Alberg-Seberich  
Patrice Schneider

## Keynote Speakers

Bart Becks  
Bobbie Johnson  
Paul Lewis  
Michael Maness

## Dinner Speaker

Professor Dr. Holger Wormer



Additionally, we would like to thank all of our workshop hosts and panelists for their contributions. Special thanks to Karen Taylor for collecting the raw material for this report.



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**BMW Stiftung**  
Herbert Quandt



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# Creative Funding for FUTURE MEDIA LAB.



## Post Conference Report and Outlook

The Future Media Lab. project "creative funding for creative media" aims to develop an active community that contributes their expertise to the debate about the future funding for media and journalism. This project also strives to reach out to those who shape the framework conditions for this innovative funding approach in order to allow it to flourish across Europe.

This Post Conference Report is a detailed summary of the debates taking place at the Ghent conference titled "creative funding for creative media" that took place on 6 and 7 November 2012 in Ghent, Belgium as part of the Creative Media Days organised by iMinds (Belgium).

This report aims to set the scene for a European debate about innovative funding approaches for media and journalism in the future. The conference and this report is the starting point for a European community on this topic. The project team (see page II) is ready to take on the role of coordinating this new activity. ■



## The Future Media Lab. Hosting the Debate — Today and in the Future

The Future Media Lab. is a think tank initiative currently hosted by the European Magazine Media Association, EMMA. It is an open platform where members from all media sectors can exchange information and build knowledge. The Future Media Lab. arranges physical meetings with experts and key stakeholders in innovative, interactive formats, but also utilizes webinars as an efficient method of bringing relevant people together to discuss key questions. As an initiative, it strives to initiate dialogue with European politicians and share insights regarding the future media landscape; simply put, it is a "testing lab" for business innovations across Europe.

At the Creative Media Days in Ghent, the Future Media Lab. conference "creative funding for creative media" acted as a host for a European-wide community of donor organisations, media representatives, journalists and intermediaries that is still growing.

We invite you to be part of the debate and explore the potential of philanthropic funding for journalism and media in the future. ■

### Contact:

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# Creative Media PROJECTTEAM

The Future Media Lab. tackles a variety of topics that potentially impact the future of the media sector including technology innovation, business development, funding content creation and changes in media consumption. This conference on creative funding for creative media was supported by the following team:



### Max von Abendroth

Max von Abendroth is the initiator of the Future Media Lab. think-tank, which is hosted by the European Magazine Media Association, where he is the executive director. He joined EMMA in January 2005 as the director of communications and sustainability. He became EMMA's Executive Director in September 2009. Previously, he worked at the German Association of Magazine Publishers, VDZ. Max holds a degree in Economics and Business Administration from Witten/Herdecke University, Germany. He can be contacted at: [max.abendroth@magazinemedi.eu](mailto:max.abendroth@magazinemedi.eu) ■



### Przemysław Iwanek

Przemysław joined the Future Media Lab. team when he began a traineeship at EMMA's Secretariat in June 2012. He is about to graduate in Public Policy and Administration from Collegium Civitas in Warsaw. He also studied Political Science at the University of Tübingen in Germany, and earned his first MA degree in Political Science from UMCS University of Lublin in Poland. He is very interested in how new business models are initiated thanks to creative funding and how the EU legislative action can help to set favourable conditions for innovation and growth in the media sector. He can be contacted at: [iwanek.p@gmail.com](mailto:iwanek.p@gmail.com) ■



### Johannes Wiek

Johannes Wiek joined the Future Media Lab since its foundation as a consultant for the strategic design, issue management/agenda setting and network relations of this innovative think-tank. He is the head of "WIEK -Partner für Kommunikation", a German-based consultancy for strategic communication, where he advises renowned organizations, consultancies, foundations, publishing houses and media associations in the fields of problem orientated and forward-thinking communication solutions. In his spare time he writes for leading business magazines, which allowed him to develop a nuanced perspective of the situation of the publishing sector. He holds a degree in Economics and Business Administration from Witten/Herdecke University, Germany. Johannes can be contacted at: [jwiek@wiek-partner.de](mailto:jwiek@wiek-partner.de) ■



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video of the event!







# Foreword

Within the last decade, US foundations started a journalistic revolution by funding more than \$1 billion for innovative platforms and independent institutions for quality journalism. These award-winning projects have impacted the way in which media funding is approached due to their innovative and creative methods of producing reliable, quality journalism. Additionally, these projects have stimulated investigative journalism and civic participation, promoted the development of new technologies with full and open competition, and have included experiments with new journalistic practices in local communities.

The successful launches of such projects as ProPublica, a foundation that exclusively enables investigative reporting, and Spot.us, an online platform for crowd funded journalism projects (originally supported by the Knight Foundation), prompted questions about whether and under what circumstances charitable foundations could support quality, critical journalism.

The work of the Future Media Lab., a think-tank initiative hosted by the European Magazine Media Association, EMMA, is driven by the insight that the European media landscape is facing serious challenges in maintaining proper conditions for quality journalism, and that there are a lot of inspiring examples of creative funding that should be examined more closely.

Therefore, the Future Media Lab. created a unique opportunity to explore the potential for creative business endeavours in a changing media landscape by bringing the leading pioneers of crowd- and philanthropically-funded media in the US and

Europe under one roof. This event – the “Creative Funding for Creative Media” conference – occurred as a part of the Creative Media Days in Ghent, Belgium.

There have been different events and initiatives on this topic in different EU countries. In Germany, for example, a BMW Foundation initiative recently sparked debate on the role of foundations in funding quality journalism. But this Future Media Lab. conference was the first pan-European initiative with the aim not only to become a unique meeting place for media foundations, journalists, experts, stakeholders and media companies, but also to become a starting point for the establishment of a continuous platform where key players and initiators can exchange expertise and knowledge with their European colleagues.

Through this conference we wanted to start the discussion about the opportunities and challenges of new ways of funding for media in Europe. We believe that this discussion is important for the future and sustainability of media businesses. It is also crucial for quality journalism, which is of vital importance in both the establishment and functioning of an open public sphere, in which citizens from all corners of society can monitor the actions of governments and key institutions, and voice their opinions freely as individuals and groups.

We want to focus directly on the question: how can these and other innovative models for independent, quality media productions be a sustainable solution to the challenges facing media today? This is particularly a crucial issue for the traditional media outlets: how and to what extent can they employ and adapt to these new strategies? ■

*Max von Abendroth  
Przemyslaw Iwanek  
Johannes Wiek*

*“We want to focus directly on the question: how can these and other innovative models for independent, quality media productions be a sustainable solution to the challenges facing media today?”*

Photo (left): Max von Abendroth begins the first day of the conference with his opening remarks, 6 November 2012. © Thomas Geuens





The "Creative Funding for Creative Media" conference brought together leading US and European pioneers of crowd- and philanthropically-funded journalism for the first time in a European forum. On 6 and 7 November 2012, more than 100 key players gathered in the International Convention Centre in Ghent, Belgium to discuss the overwhelming dynamics of this sector and reflect on its potential impact on Europe's media sector, which is currently in the process of adapting to the constant flow of technological innovations.

The following chapters aim to summarize the outcome of the high-level discussions that took place in Ghent and outline the way forward for this newly-formed community across Europe.

# Introduction

The Future Media Lab. conference in Ghent was the first conference of its kind on "creative funding for creative media" in Europe. It explored the potential of innovative and alternative media funding across Europe and how its innovation, creativity and quality could impact the media landscape of the future. At the conference and corresponding workshop session we looked into the following specific topics:

- New ways of financing quality and investigative journalism in Europe
- Showcasing successfully funded media cases from the US and Europe
- Exploring the opportunities and challenges in philanthropic funding approaches
- How media today can learn from these projects in terms of

innovation, creativity and quality.

The participants had the chance to interact with the speakers and panellists, all of whom shared their distinct expertise in this topic. This report aims to familiarize readers with the key messages and conclusions of the rewarding discussions that took place in Ghent on the following topics: philanthropic funding, crowd funding, funding through cooperatives, and preferential loans for media undertakings. In the final chapters of the report, you can learn more about the outcomes of the workshop session, find out more about the individual speakers and supporting organizations, and view a list of participants. This report also features interviews with a few of the speakers and examples of some of the projects highlighted over the two-day conference. ■



"...it is important to maintain the high quality of journalism during this shift towards new technology. Day-to-day decision-making needs to be redefined. And there will be funding challenges. Publishers need to address these factors."  
- **Patrice Schneider**, Media Development Loan Fund

Photo: Patrice Schneider giving his opening remarks on the first day of the "Creative Funding for Creative Media" conference, 6 November 2012. © Thomas Geuens.





Photo: Patrice Schneider (MDLF) participating in a panel discussion during the Future Media Lab conference on 7 November 2012. © Thomas Geuens.

# Philanthropic Funding

In the opinion of Patrice Schneider, chief strategy officer of the Media Development Loan Fund, the United States is leading the way when it comes to philanthropically funded media. Since 2005, more than \$250 million have been raised in the US for nonprofit ventures. And while Europe's progress with philanthropic funding has not been as extensive as that in the US, interest is certainly growing and there are already foundations supporting media popping up throughout Europe.

But as philanthropy grows, questions emerge regarding how quality journalism across Europe – from the United Kingdom to Russia – will be protected and sustained. These questions could partially be answered by philanthropic foundations, which offer opportunities to generate funding and create prospects for the Darwinian-type transformation of the industry.

## How can philanthropic funding help sustain quality in creative media?

Michael Maness, Vice-President for Journalism and Media Innovation at the Knight Foundation (USA) views philanthropy as a useful tool for sustaining creative journalism. The Knight Foundation, whose goal is to create informed and engaged communities, invested more than \$150 million in media innovation since 2007, helped transform journalism education

in the US with endowments of more than \$50 million, and works both nationally and internationally through the 'Knight's Communities Program' by investing in projects that use technology to foster community engagement. Such investment is important, particularly

**"How to preserve the future of knowledge is the overriding question. And how we can build a sustainable business model to do this?"**  
– Patrice Schneider

since news journalism in the US has been hit by a severe decline in advertising revenues, which is now down to levels seen in the 1950s, when inflation is taken into account.

Maness highlighted the following Knight Foundation programs at the conference each of which utilize the press in order to develop informed and engaged communities:

- Freedom of Expression gets a \$52.2 million grant
- Journalism education \$32.3 million
- Digital Transformation \$19.7 million
- Media Innovation \$12.8 million

While news journalism in the US has been hit hard by declining advertising revenues and mass layoffs, European media organisations are also facing

similar hurdles. Brigitte Alfter, the director of the European Fund for Investigative Journalism, agreed with Maness that the sector is confronted with huge challenges, from internationalism to the disruptiveness of new technologies. New business models have not been fully developed yet and media is at a crossroads in Europe. For Maria del Mar Cabra Valero, an investigative journalist and the director of the Fundacion Ciudadana Civio, Spain's only nonprofit organization that produces investigative, data-driven and open content, the need for strong, independent journalism sometimes runs counter to the needs of publishers, who claim that they are trying to survive under the current circumstances. Alfter also argued that while journalists still have their traditions, there is also the need to develop to keep the craft alive.

One organisation aimed at supporting journalists, mentioned by Alfter, was Scoop, which supports investigative journalism through research grants in various countries. The role of the European Fund for Investigative Journalism is to be an intermediary. Their aim is to collect money from credible donors and make the funds accessible to journalists. But while these funds can help kick-off certain projects, they cannot replace a sustainable business model.

The Bureau of Investigative Journalism, a not-for-profit organisation based at City University, London, can also be seen as an example of how philanthropy helps

foster quality media. Rachel Oldroyd, the deputy editor, said that the bureau is dedicated to producing high quality investigations for press and broadcast media and has produced work on wiki-leaks, drone warfare, and problems with military charities. Its mission is to put investigative journalism on the front page. While the bureau has been funded by the David and Elaine Potter Foundation, this type of philanthropic journalism bureau is unique in the UK, as there are numerous legal and cultural blockades standing in the way of such organisations.

In the UK, said Oldroyd, the biggest challenge in pursuing such an activity is the attainment of a charitable status, which could encourage people to donate for tax rebate reasons. Furthermore, philanthropy is not as well-established as it is in the US, and strong libel laws are a barrier to publication in the UK. Another challenge has to do with the huge amount of time editors have to spend fund raising and explaining accountability.

But while philanthropic funding does have its challenges, there have been successful projects that have been philanthropically funded but have originated from traditional media outlets. Paul Lewis, special project editor for the Guardian newspaper in the UK, gave a classic example of a one-off philanthropically funded project he managed. The £200,000 project was launched as a reaction to Lewis's on-the-street coverage of the London riots in 2011.

Technology has been cited as a main factor for the industry's current funding problems, with the proliferation of free information on the internet. However, Lewis's project can be highlighted as an example of how technology can also be enabling.

The Guardian has an open policy, which has been core to the newspaper for the past two centuries. However, the 21st century model is now facing fundamental changes. Lewis pointed out that the Guardian's free access website is listed as the third biggest in the world. They have a large audience who are not simply just consumers, they are welcome to become coproducers as well.

This was never more apparent than

during the London riots, which were documented and organized by Twitter and Blackberry Instant Messaging. "Never has a single breaking news event been covered by so many angles," said Lewis of the riots. The epicentre of the riots, Tottenham, was close to where Lewis lived, and Lewis was able to harness the information broadcasted on Twitter and other online forums as source material for running news and commentary via pictures, news items, blogs and video. "We would never call this news", said Lewis of the Twitter messages. "We used the tweets and

**"Yes we have ads and cover costs, as well as using our foundation – but there is no reason not to embrace new methods [of funding]. We will always preserve the core of what we do. We don't want to rely on philanthropy – but it's a great add-on."**  
– Paul Lewis

messages for direction only."

The spread of the riots was almost impossible to explain. There was no independent assessment. Following the example of the Detroit News, which joined forces with university academics to assess the reasons behind the Detroit Riots back in 1943 – a project that was funded by the Henry Ford Foundation – the Guardian looked for a partner and a backer to set in motion the "Reading Riots", a collaborative research project. The project got underway swiftly, after receiving backing from the Joseph Rowntree and Open Society Foundations. The Guardian also enlisted interviewers from all walks of life – mentors, teachers, etc. – trained them and sent them out to talk to the young people involved. The second phase of the project involved interviews with 130 police officers, victims and lawyers, and the researchers managed to obtain

a 2.6 million tweet database for that were analysed by the London School of Economics.

The key findings of the project revealed a mutual animosity between the rioters and the police. Rioters saw it as an excuse for revenge, but also as an opportunity to loot. The report was widely viewed as the largest and most reliable into the riots.

Lewis said the starting point for this sort of collaborative, philanthropy-funded research is to look at the scale of the project. The Guardian has earned respect from investigations into the wiki-leaks and phone-hacking scandals, but such acclaim has its limit when it comes to finding backers and the financial support necessary to make such a project a reality. To do so, it's important for there to be accountability and for the investigations to be in the public interest.

Lewis said that there could be more projects similar to that what was conducted at the Guardian – and they would probably be funded by "moving to a mixed economy".

## Can philanthropic funding foster sustainable models in media businesses?

In short, the answer to this question is "yes": philanthropic funding can help an organisation create a sustainable business model. However, each organization has to choose a funding scheme that is right for their particular goals and interests.

One example of an organisation that is in part philanthropically funded is the Fundacion Ciudadana Civio (Spain). The Foundation uses a mixed revenue model, with 50 per cent of its funds coming from website donations and 50 per cent from other sources. It has three on-going projects. A website that aids Freedom of Information requests; a site dedicated to looking at the Spanish national and regional budgets, as well as ground-breaking investigative research into the causes behind Spain's wild fire epidemic – which has burnt more than 1 million hectares in 10 years. In addition to the other funding methods, crowd-funding was used to help find out why the fires were happening – particularly as many of them are deliberate.



The Knight Foundation has a different model. It sees its capital as seed money and the idea is that this money will then be used by the project/organisation to set-up a sustainable business model. Maness says that data management, the ability to secure multiple funding sources, the development of a deep narrative that is neither broad nor shallow, the ability to incorporate technology, and the ability to distribute the brand over many platforms are all key for success.

Maness also recommended publishers to split their business into three distinct categories with equal focus: Content, Technology, and Business Development. He said the emphasis should be on content – looking for the “perceived gap” of what is missing. As an example, Maness showcased the work of the Texas Tribune, whose coverage of Texas’s public policy, government and politics address the lack of state coverage that previously existed.

Maness highlighted the newspaper as a shining example of niche or “gap” publishing. The publication has a content partnership with the New York Times, which saw an opportunity to promote its own brand. The newspaper, which started out with mixed funding including \$869,642 in gifts and \$515,000 in foundation funding, is now close to achieving a sustainable model. The paper uses events and sponsorship to tap into its rich core readership and

now has an income of \$4.5 million with expenses of \$4.33 million. Events provided around \$675,630 of income, with corporate sponsorship \$836,690. In the opinion of Maness, bearing in mind the case of the Texas Tribune, journalists

**“You need to be open.  
It’s not just about  
how the journalism  
can be funded, it’s  
telling people what it  
is about and who can  
do it.”**

**– Paul Lewis**

should look at solution-based coverage; they should not only report on the bad state of things, but also deliver news on what actually is good and works properly.

Mario Tedeschini-Lalli, deputy director of innovation and development at Gruppo Editoriale L’Espresso (Italy), said that “future funding” may not be easy for company culture. However, it is worth trying to collaborate as there is more than one way to cope with the funding of creative journalism.

He pointed out that nobody knows what the future holds. Also, in his opinion,

it is clear that there is no way we are going to find new revenues for the same products. In the early 1990s there was an incredible success with add-ons – selling books, CDs, etc. along with publications. It was another stream of revenue.

### **How to spur innovation?**

“Innovation” was certainly one of the buzz words of the conference. Wouter Bax, editor-in-chief of [NU.nl](#), the biggest online news service in The Netherlands and a part of Sanoma Media, said the ability to innovate is crucial and Maness said that “innovation” is the by-word of the Knight Foundation.

One new approach to funding investigative journalism is to present it in the form of a project. By doing this, it becomes possible to raise money around the narrative and team. There is also the perception that this would make the journalists more transparent when it comes to their personal agendas, as they would have to explain the project and why they believe it’s important in order to receive funding.

Maness made the point that in San Francisco and Silicon Valley people never use the term “audience”. Instead, they always say “community”, and this is the way to generate revenue.

The community approach is certainly a major component of the Knight Foundation. From the News Challenge

## **The Future Media Lab. Interviews:**

# **MICHAEL MANESS**

Michael Maness, Vice-President of Journalism and Media Innovation at the Knight Foundation // USA

### **Do you think there could be groundswell of Foundations like Knight in Europe?**

I think there will be eventually. The difference is there hasn’t been a history of large philanthropy foundations in Europe. But I think the way forward is through crowd funding models to replicate the work of these foundations. Because we are already beginning to partner with these crowd funding models to create more acceleration in the US and so you can imagine even a crowd funding campaign can set up philanthropic entities that can build capital around them. Or the project can proceed on a funding match basis. So I think the nice thing is [crowd funding] gives you an opportunity when you don’t have a history of philanthropy.

### **So you think this is the way forward for Europe?**

I think so and there is an advantage to this. The campaigns are agile, they have an audience linked into them – so you have an audience ready to go, because they’ve given you money. They’re receptive to what you are producing. Crowd funding is very audience-based. That’s important. If you are working on a project and no-one cares enough to give you any money for it – from an audience point of view, it’s not going to work.

So I think these things are really interesting as new angles on funding. ■

Photo (right): Maness presenting his keynote speech at the Future Media Lab. conference on 6 November 2012. © Thomas Geuens.





initiative – where winners, who are chosen from around the world, receive an assessment-oriented grant – to a new initiative to be launched in 2013 called “Tools for Open Government”, the Knight Foundation focuses on developing and remaining in contact with its community. “Even if [a candidate] doesn’t win, the community will talk about it”, said Maness about the News Challenge

competition. The newest project, “Tools for Open Government” will be working with federal and national governments in a collaborative way to look for new ideas. The aim is to support social entrepreneurs. The Knight Foundation takes also a “lean forward” approach to education. Maness compares this to the lean-back way of teaching. He wants students to build something. The Foundation is present

at 21 schools and each year students are asked to build a digital product. The best students receive awards for their work. Tedeschini-Lalli also pointed out examples where people “learn on the job”, saying that media companies should cooperate much more with schools. ■

# SUMMARY & CONCLUSIONS

In the light of the current economic crisis across Europe, which also hit the media sector, philanthropic funding is becoming an increasingly relevant option in order to maintain and develop quality journalism. This is true for individual media projects, media companies, and donor organisations. These innovative formats of cooperation offer benefits from both sides: philanthropic funding maintains the independence of the press and therefore supports press freedom. It allows expensive but highly relevant journalistic projects to continue, in particular when it is about investigative journalism. But also journalistic projects in the field of science or special interest projects may also benefit from philanthropic funding. Today’s and tomorrow’s press may benefit from this innovative revenue stream. The big winners are citizens across Europe as they stay informed thanks to relevant, timely and very often interactive press content and innovative formats.

Scan here to read the study on “**The Field of Nonprofit Funding of Journalism in the USA**” (or click the link above)



As the study “The Field of Nonprofit Funding of Journalism in the USA” shows, until today there is no systematic approach to philanthropic funding in Europe. Also, the volume is still small. But the conference showed that there is an increasing interest among donors to invest money in quality journalism in Europe. Current road-blocks are inconsistent and donor unfriendly legislative frameworks in different Member States across Europe. The US provides very good examples about how philanthropically funded journalism could work. The Knight Foundation is investing huge amounts of money in independent journalism,

education and innovative technology, and new and, so far, untested formats with the objective to help build sustainable business models. It is therefore a real enabler for successful and sustainable journalistic projects.

## Conclusion

Regular exchange between donors, journalists and media companies is key to exploring new ways for cooperation and to introduce co-financing approaches for journalistic and media projects. By doing so, innovation in the media sector can be facilitated in a highly effective way with amazing results, as the examples above show. ■



# CROWDFUNDING

Crowd funding is one successful way of financing innovative journalism projects for newspapers and magazines. The fund raising is managed by web-based tools, which collect a large sum of micro investments.

## Case studies of crowd funded journalistic projects

At the conference there were several cases that explained how crowd funding was used to realise particular projects. One of them was the project of Lindsey Hoshaw, a freelance journalist based in Boston (US). She used crowd funding to finance a month-long trip to the “Great Pacific Garbage Patch” to write an investigative piece for the *New York Times*.

The story began when she was a graduate student and read about a swirling mass of trash in the Pacific Ocean. She was in awe that the garbage patch, which is more than ten times the size of Belgium, wasn’t receiving more news coverage. Hoshaw decided she needed to visit this enormous whirlpool of garbage in order to get a first-hand perspective of what it was. She connected with a research group in Long Beach, CA, who said she could join a 5-person research crew when they planned to visit the patch in the summer of 2009. Everything seemed to be falling into place: Hoshaw had a spot on the boat and an interested media outlet in the story – the *New York Times*. A few months before she was supposed to leave, she was informed that she had to pay for her spot: \$10,000. After hearing the cost, her first thought was that she would have to kill the story. As a graduate student, she couldn’t imagine being able to raise that kind of money on time.

But a few weeks prior to this, an entrepreneur named David Cohn came to speak at her university. Cohn had created the Knight News Challenge-winning website [Spot.us](http://Spot.us), where reporters could ask for micro-donations to fund their stories.

Hoshaw decided to pitch the idea to

[Spot.us](http://Spot.us). At first it was slow-going: her mother had donated more than anyone else. Then NYT public editor Clark Hoyt wrote about innovative funding models and mentioned the [Spot.us](http://Spot.us)/Garbage Patch project. He gave a glowing review and donated to the pitch. After that the donations came pouring in and she raised all the necessary funds in six weeks – with donations ranging from \$5-10 to more substantial ones. But it was clear: people wanted to find out about the environmental damage happening in the Pacific and Hoshaw was able to give them “real time reports”. Another project realised through crowd funding is MATTER, which is notably the most successful journalistic project ever on [Kickstarter.com](http://Kickstarter.com). In his keynote

**“The beauty of crowd funding is the interaction – people give money because the idea appeals to them.” – Lindsey Hoshaw**

speech, Bobbie Johnson gave his account of the huge – and unexpected – success crowd funding played in realising this new science magazine. A former editor and technology correspondent for the Guardian, Johnson said he and his cofounder decided to start a web-based science magazine because they saw an opportunity to write about 1) what they liked, and 2) the things no one would commission because of time and money. Because long-form investigative journalism is expensive to publish, MATTER was able to bring down the costs by establishing a magazine in e-book form. Then they started to talk to people about their project. Because they weren’t sure if anyone would be interested, they also spoke to foundations and other investors. MATTER’s breakthrough came when a friend suggested the crowd funding site [Kickstarter.com](http://Kickstarter.com). They were advised to build something, put it out there and see what engages people. So they came up

with a business plan and decided that they needed around \$55,598 to get the project going, prepared their pitch, produced a video that was emotive and engaging. This gave Johnson and his partner the right platform to connect with potential backers.

Johnson posted the video on Kickstarter and within two days the project hit its target. In total, it attracted 2,566 backers and raised \$140,202, making MATTER the most successful journalistic project on Kickstarter. Johnson said that the project’s success was in that it was open, transparent and accountable. Also, the project provided an emotional connection to its backers – and potential readers. Donors signed up to be part of a community, and the MATTER team makes an effort to stay in contact with each member.

Johnson admits that luck also played a key part in the magazine’s success. His project happened to be on Kickstarter right at the moment when everybody started writing about it.

Crowd funding employs a rewards scheme and this is something Johnson put some thought into. Johnson said the average pledge was \$54.64, with some 65 per cent of backers drawn in from the rest of the web, via links and social media, and 37 per cent drawn from Kickstarter alone.

## How do crowd funding platforms enable creative media to fund their projects?

Crowd funding was also examined by the speakers who run crowd funding platforms themselves.

Bart Becks, CEO of SonicAngel (Becks is also chairman of iMinds) is a keen advocate of crowd funding, which is a business model that he has used to fund music and film ventures. Admittedly, some ventures can just be lucky, with one of SonicAngel’s first records going straight to #1. Becks said that after crowd funding a number of music launches he started measuring the average donation amount, which was



\$10. The film industry has faced harder challenges, with most crowd funding congregating around short films and documentaries. Becks said that he expected further advancements in crowd funding with US President Barack Obama, who is playing a big role in driving the next generation of crowd funding. He quoted Obama as saying: "Crowd funding is a new way to enable creativity and entrepreneurship." From his experience, 71 per cent of donations came via pre-sold goods, i.e. giving rewards to people; 15 per cent came from loans and the remaining 14 per cent from equity – the sale of small stakes in a company/project to numerous people. Becks predicts that 2013 is going to be a big year in equity crowd funding. He also pointed to Big Data analytics as an emerging topic of high importance.

### Is crowd funding applicable to investigative journalism?

For Becks, the difficulty with applying crowd funding to journalism is that

currently there is a lack of a sustainable business model. It is hard to go beyond the very simplistic rules that govern crowd funding to be able to acquire funding for such a complex projects as investigative journalism. Brigitte Alfter also pointed out the challenge of convincing people to support something that they cannot talk in detail about – as it would be against a journalist's interests to go in-depth about what he/she is investigating. Danae Ringelmann, one of cofounders of [Indiegogo.com](http://Indiegogo.com), presented a different view. She said journalists have built credibility through their work, unlike a lot of film makers. In her opinion it is possible to divulge a story idea without compromising one's sources. The value of an idea comes in the action behind it; many story ideas may be pitched, but not all of them are acted on. Therefore, the success factor is determined by whether you get your version of the story out there. Journalists can provide an idea about the story, without giving all their details and sources away. On the other hand, Patrice Schneider expressed his view that investigative

journalism cannot be treated like a profit centre. The social cost of losing investigative journalism has not yet been realised, so it is not always easy to illustrate the importance of such work. Before people start addressing the loss of investigative journalism, something terrible will happen. Only after will people start to question why no one was covering the issue before.

Peter Littger, chairman of the King Edward VII British-German Foundation, said that a major development had been the 'banishing' of general news, which caters to an audience, not a community. Journalism used to be tangible. It was something people produced. How is it possible to transform it into something tangible, yet profitable? There is an awareness of this shift to an intangible 'services' industry. And yet in Germany

**"It's people-powered finance. I see crowd funding alleviating the stress of bank's decision-making on loans."  
- Danae Ringelmann**

some companies are still investing heavily in print. For Littger, tablets are a chance for newspapers to reinvent themselves and reinvest. For instance, the success of the tablet edition of The Economist was an encouraging surprise. The crucial aspect of crowd funding is the need to know the market and the consumer. Why do they read the

articles? Is it about the richness of understanding or do they 'like to be the first'? It is widely perceived that there is a need for investigative journalism – but it is not supply-driven. Is there a way to package it so consumers will spend money on it? With crowd funding people are voting for a product or service with their dollars. Through their donation

they are saying that these ideas are worth financing. Maness also believes there is a role for micro-funding (crowd funding) in media. It is still a nascent concept – and not quite there yet. But the people who use it are becoming a part of an engaged, informed community. ■

## SUMMARY & CONCLUSIONS

Crowd funding is still a young concept to finance creativity. The number of successfully financed projects by the crowd is increasing and will continue to do so even more when more elaborated technological means are in place to facilitate funding by individuals on the spot. So far, crowd funding has been very successful in areas such as music, film, cultural projects and technology. Besides the funding opportunity, crowd funding also offers creators, such as journalists, direct access to a community of supporters. Therefore,

it supports the transition from the audience of a journalistic piece to a community interacting and sometimes even contributing to a journalistic piece. This approach also helps journalists and publishers to get to know the readers and related markets better, which allows the creator to develop a proof of concept for innovative projects before even starting to work on it. Press publishers should not miss the opportunity linked to crowd funding, as this concept shows that readers are ready to pay for quality journalism.

Funding expensive regional journalism and investigative journalism through crowd funding seems to be a promising opportunity.

### Conclusion

Crowd funding is a very interesting and promising way to finance creative projects and to build communities. Publisher should keep an eye on the developments and start to think about experimenting with crowd funding strategies for their own projects. ■

## The Future Media Lab. Interviews: DANAERINGELMANN

Danae Ringelmann, Cofounder and COO of Indiegogo // USA

### When did you set up Indiegogo.com?

I joined forces with my two cofounders in 2006 and we launched our site in January 2008. We were the first in the crowd funding market. We pioneered the rewards-based crowd funding model; which means you fund something in exchange for a perk and fund-raisers have a page where they pitch a video.

My original idea was to have more of an off-line democratized fund – but then I met my cofounders and we all three had been struggling and frustrated by fund-raising challenges. They said that if you really want to democratize fund raising you have to take it on-line. At the end of 2006, we joined forces and pivoted to an online idea. It's then that we came up with the crowd funding pitch model, where you create a campaign, put up a video, you offer perks, set up a goal, and then spread the word.

### How did you promote the site?

With a lot of hard work and hustle. With crowd funding it's a double challenge because you have two sides – two customers, the buyers and the sellers. So we focused on attracting as many campaigns as possible. And helping and coaching campaigners to success. We took a lot of our

experience and put that into education so others could use it themselves.

We're now in 200 countries and distributing millions of dollars every single week.

### Did you start a trend in crowd funding?

There are now between 400-600 in the world. Definitely dozens in the US. We are the only global and open platform – so what makes us different is that it is our mission to democratize fund raising and with that we are open. We don't curate, we don't require an application, there's no waiting – if you have an idea in the morning you can create your campaign in the afternoon and get money at night. We did that on purpose because we wanted to level the funding playing field and give everyone an equal opportunity to succeed.

### Where are the big markets?

The US is our largest market, but Europe represents a solid piece of our business. The UK and Germany are particularly strong. It's pretty exciting and we have some big international announcements coming.

### What else makes you different?

As well as being open and global, all you need is a bank account to get started. Two other things that make us different is that

we are 100 per cent meritocratic – just as we don't pick and choose what campaigners can use our product and we don't reject anybody, we also don't choose which campaigners get on our home page. Or which ones get featured in our browse pages. We've built a propriety algorithm called the Gogofactor which is a measure of a campaign's activity and the responsiveness of their community. So the more active you are, the harder you work, the more engaged with your community, the better you'll do on Indiegogo.

We did this intentionally because we started this business frustrated that people who were typically successful at raising money just happened to be sitting on a trust fund, or happened to know somebody rich – pretty much just lucky. Things fell into their lap, due to factors they didn't control. And there are many people working hard, hustling, yet still not getting funding. We thought this wasn't fair, so we created the infrastructure whereby if you are working hard

and you have a community that cares about your idea and wants it to come to life, you will succeed.

In addition, we have a fixed funding model and a flexible funding model. The first is when you set your funding target and only get your money if you reach it. The flexible model is when you set your target but get your money whether or not you reach your goal. And that is by far the most popular model – whereby people can raise additional funds elsewhere or in a follow-up campaign. People use crowd funding to get their product to the next level. It's all open and transparent and about communication.

### Who's on Indiegogo?

Because we're open we have everyone from entrepreneurs – like bakers and app developers - to causes – like charities, nonprofits and activists – to artists - like filmmakers, photographers, musicians, and writers – we just had a novelist that raised \$10,000 to fund a book here in Belgium. ■



Photo : Ringelmann (speaking) participating in a panel discussion with (from right to left) Michael Alberg-Seberich, Brigitte Alfter, Michael Maness and Patrice Schneider on 7 November 2012. © Thomas Geuens.





## The Future Media Lab. Interviews:

# BOBBIE JOHNSON

Bobbie Johnson, Cofounder of MATTER, the most successful journalism project on crowd funding site Kickstarter

**You suggested in your presentation that an element of luck and timing helped with your fund-raising. Will others find it harder to raise funds?**

Choosing your moment is difficult. And we were lucky because we arrived just when there was a lot of attention around Kickstarter. We went from a point when not many people were looking at it and now a lot of people are. But, generally, the attention being paid to crowd funding is growing so now I think it is a case of picking your moment – looking at what's going on in the world, when is the best time to get attention and momentum. It depends what your subject matter is. For us talking specifically about science and technology, we thought about running our campaign at times of the year when there was a gathering of scientists or attention was focused on the area.

If you are in a niche where there is a huge industry event – this would be an opportunity.

**What platforms will Matter appear on?**

As many channels as we can produce for. But the central product is delivered on a member's only website or an ebook. It's a magazine which has been pulled apart into constituent articles. When we are fully up and running the idea is to publish one article a week.

**What if people want to fund one particular article?**

Funding individual stories is tricky. We said we wanted to fund three individual ones to get started. We didn't specify the details. Crowd funding does require you to be as transparent as possible. However, you don't want to scoop yourself or open yourself up to competition when you are at a very fragile stage. And you don't want to promise something you can't deliver. A lot of investigative work ends up in a dead end. Or it's two years before you can get something out.

Individual journalists could crowd fund if they have certain expertise or access that nobody else could replicate. Like journalist Lindsey Hoshaw who travelled out to report on the Great Pacific Garbage Patch. But only very few people are able to do that. If you are pitching around a more general story – you need to think about whether it is exclusive enough. And your track record counts for a lot. I hear lots of people with good ideas, but the product you want to make has to be clear and the reasons why you're the right person to do it has to be clear and how you are going to spend the money has to be clear.

**What's feedback been like?**

We've had a lot already – mainly positive, a bit of negative. But that's going to happen all the time. We're trying to do something for quite a small specific audience – we don't mind

if not everyone gets it, as long as some people do. As with any launch, you panic about what people will think of it. We already have 2,500 people on board, we want as many of them to be happy with the first product as possible. By the same token, we have more stories coming.

**Do you have the funding for new stories?**

Well, we started off with a lot of money but it goes fast once everyone's taken a slice out of it and other costs come in.

We have around six stories in the pipeline which are all sorted. Crowd funding has allowed us to publish those. Any income we derive from those stories we'll put back in the company to produce the next batch. Our big unknown is how much we are going to make from them – is it going to be a small amount, in which case we will need to speak to people about funding. If we get a couple of hits out of our first batch, we may be able to keep it sustainable. That's the dream. The evidence is yet to be seen. When we launch we will find out. Our whole ambition is to be as sustainable as quickly as possible.

What we hear a lot is that people go for crowd funding, they use it and it's gone and they haven't anything sustainable. They have a great project but it's done.

You can go back. And some people have gone back and got more. There are some people who have done two or three projects like this in other forms of media. But I think your good will runs out pretty quickly if it looks like you are just tapping people for money.

You know, we've had crowd funding the whole time people have been selling media. Which is simply sales. You use the revenue you get to pay for the product. We're just looking at it in a different way. We are hoping to shift from a pure crowd funding model to some kind of subscription model with sales, advertising, events and other things fitting into the mix. Whether that happens, I don't know. But we're hopeful. ■



Photo (left): Bart Becks presenting his keynote speech at the Future Media Lab. conference 7 November 2012. (Above): Johnson presenting his keynote speech on 6 November 2012. © Thomas Geuens.





Photo: Konny Gellenbeck presents the cooperative taz at the Future Media Lab. conference on 6 November 2012. © Thomas Geuens

# COOPERATIVES

Cooperatives, like crowdfunding, depend on the resources of interested parties in order to survive. However, unlike the loose, unbounded crowd funding community, cooperatives operate with clear legal frameworks, definite community boundaries, and the long-term, stable support of their members. It is a participatory model that thrives off of personal engagement, and the key of many cooperatives success is the fact that they foster strong communities of long-term readers who can be activated for funding in times of crises.

Also, many cooperatives operate as a challenge to the mainstream corporate ownership system. By rejecting a financial framework that depends on corporate advertisements, media cooperatives are largely funded via contributions from their readers, offering a level of transparency and accountability that is largely perceived as missing from the mainstream press. Additionally, cooperative models enable readers to engage themselves in various ways, turning passive readers into active supporters. By turning readers into owners – and thus people who have an active stake in the success or failure of a publication – cooperatives enable a community of people to unite, in this case under the desire to support

independent, transparent journalism.

## Turning readers into owners

The iconic example of a cooperative is taz – die tageszeitung – in Germany. This small national newspaper was established in 1979 with a straightforward goal: to have a daily newspaper able and willing to publish the articles ignored by the mainstream media. To accomplish this, the founders solicited donations – in the form of subscription fees – from a pool of potential readers. People were

**“Independent journalism is necessary for democracy.”**  
- Konny Gellenbeck

essentially subscribing to an idea: a newspaper that would stand out from those already in existence by tackling relevant topics in a different way. Konny Gellenbeck, the director of the taz cooperative, says that from the very beginning of the newspaper taz

readers felt responsible for the financial success of the newspaper. “It was chronically underfunded” in the first ten years, said Gellenbeck. “[We] had to run several ‘rescue campaigns’, which asked the customers not only to buy and read the newspaper, but also to subscribe to assure its imminent survival.”

When faced with financial troubles after the fall of the Berlin Wall, taz switched to a cooperative model, a decision that has been said to have saved the newspaper. Readers transitioned to owners of the paper and within four months 3,000 readers joined the newly-formed collective. Each member of the collective paid a one-time fee of €500 and by the end of its first year the taz-cooperatives coffers boasted €2.5 million.

Now, two decades later, the reader-owned publication has a total capital of 10 million euros, over 11,000 members, 250 contributors, and 50,000 subscribers.

Gellenbeck points out that part of the reason for taz’s success has to do with the taz community. “In our point of view,” said Gellenbeck, “only those who have a ‘community’ behind them are able to survive online without compromising their integrity. Long before the era of the internet, taz has made her customers

her ‘friends.’”

And these friends do more than just support the newspaper: they also support one another. Even today taz subscribers can choose between three different price ranges when purchasing a subscription. Those with more money subsidize the subscription for someone who earns less.

“There are enough readers willing to pay a higher price for their taz subscription – the so-called ‘political price’ – which ensures that someone else can enjoy the taz at a reduced rate,” said Gellenbeck. “It is very noteworthy that this is not the company subsidizing less affluent subscribers; it is in fact readers subsidizing readers.”

As newspapers enter the digital realm, taz has also begun experimenting with a voluntary pay system (“taz zahl ich” or I pay for taz) for their digital content. In

1994, taz was the first German national newspaper available on the internet and, while currently all the content is still available for free, taz has begun asking for voluntary payment. In the end, says Gellenbeck, the goal is to replace the everything-for-free attitude that rules the web with a culture of fairness.

With this current system, users and online-readers can not only decide whether they want to pay for a single article or the complete taz web edition, but they can also decide how much they want to pay.

However, relationships in the digital age work differently than those offline. For taz, this prompts the question of whether or not their strong offline community will survive the transition online.

“It’s not only going to be the question whether people like our journalistic

products or if the ways of paying are easy, quick and barrier-free”, says Gellenbeck. “The decisive element will be whether or not taz can form a community in the digital age – a community encompassing regular online readers, new taz.de users, close friends, and more distanced acquaintances on the web who, despite all their differences, are united by a common, personal bond and the idea of supporting independent journalism and the taz spirit.”

## Attracting funds through transparency, trust and relevance

Another example of a media cooperative is Fria Tidningar in Sweden. After launching its first newspaper in 2001, Fria Tidningar now publishes

## The Future Media Lab. Interviews: MARIO TEDESCHINI-LALLI

Mario Tedeschini-Lalli, Deputy Director, Innovation and Development, at the Italian media company Gruppo Editoriale L'Espresso.

### You described yourself as the odd man out here. Why?

I represent a very large publically listed media company among startups and nonprofit organizations talking about alternative ways of financing journalism. But, of course, I think large media companies should be interested in this as well, although we have not talked about the issue.

In the future perhaps large corporations may find it interesting to collaborate with different institutions, be they foundations, or small journalism organisations like the ones we’ve heard about here, for very specific projects. Probably non-traditional funding like philanthropic funding could be used to assemble a large force of journalist power, shall we say, that could achieve what single organisations are no longer able to do.

### Do you think this type of funding will catch on in Europe like the US?

Europe as a whole is quite different from the US and Italy is even more different. We don’t have this philanthropic tradition as much, especially not in this field. And the foundations that we have, with one exception, are certainly not engaged in this kind of operation. But there are some interesting small-scale experiments in alternative funding – for example, single journalists using crowd funding platforms to do very specific projects. They built a crowd funding platform for videos a few years ago, but it didn’t

work out very well.

### What do you think is the answer for sustaining investigative journalism?

From the viewpoint of a big company we do, of course, still think we have a future role in pushing for deep and important investigative journalism and journalism in general. But the business model that we relied on in the past is changing. I think for the future even large companies and news organizations should try and find new streams of revenues, and not just one or two. The mix of them might change from country to country and company to company, but I see very well how one of these streams of revenue could come from external funding sources for very specific projects. Why not? ■



Photo: Tedeschini-Lalli (right) participating in a panel discussion with (from front to back) Patrice Schneider, Michael Maness, Peter Littger, Wouter Bax and Victoria Rixer on 6 November 2012. © Thomas Geuens.



eight newspapers -- the national Fria Tidningen, with local editions in the biggest cities of Sweden, and two newspapers targeting migrants and others who might want to read news in facilitated Swedish. The local editions of the newspapers are published once a week, on Saturdays, while the biggest paper, Fria Tidningen, is published twice a week.

Fria Tidningar wants to offer an alternative view on the local and global realities of today. Focusing on issues such as environmental justice, feminism and LGBT, democracy, peace, multicultural policies and animal rights, Fria strive to strengthen the voices of those who struggle for a better world. Victoria Rixer, coordinator of fundraising, supporter relations and events at Fria Tidningar, explained that the company is

funded through a mix of press subsidies and subscriptions, solidarity gifts and other contributions from readers and sponsors. Because of this mixed funding method, interaction with Fria Tidningar's audiences and communities is highly valued within the cooperative.

In this sense, the members of the Fria Tidningar coop recognize that they are not only selling a product, they are also selling a particular vision of media and the world -- a vision that binds the community. Their common goal -- challenging the concentration of ownership in the mainstream media by producing independent alternatives to the largely conservative press coverage in Sweden -- aims at uniting their readers and inspire them to take action on particular issues. Also, the organizational structure of the

cooperative, in which there are no shareholders to consider or advertisers on whom the newspapers depend, helps to foster trust in the material brought to press.

Rixer emphasizes that if one wants to develop an initiative, there is a need to work on the basis of transparency, trust and relevance to attract funding. Also, she stresses the importance of finding methods of funding that are appropriate in your context: "We have chosen the cooperative model, but when developing your business model and building collaboration with the community, every initiative must consider the logics of its own local or national culture. What works for one might be all wrong for another", said Rixer. ■

Photo: Panellists address audience at Future Media Lab. conference. © Thomas Geuens.



## SUMMARY & CONCLUSIONS

Cooperative structures and business models offer funding solutions that could address the financial challenges faced by magazines and newspapers in the digital age. Additionally, as they are a reaction against the corporate ownership of mainstream media, cooperatives also help address ethical problems that are related to that business model. Since the publication would be owned by the readers, journalists would also be held accountable by them.

Also, as cooperatives have a strong communal aspect, the success of the organizations would be contingent on the strength of the community ties. The creation of a cooperative with a

strong feeling of community not only implies a commitment to independent, accountable journalism -- after all, this is the reason for beginning a cooperative in the first place -- but also the active support and participation of community members.

The clear legal framework of cooperatives also helps to foster trust in the media produced by organizations using such a model, as it ensures clarity regarding how the organization is funded and where the money is coming from.

### Conclusions

Cooperatively-owned media offers

the possibility for organizations to build strong communities of readers with long-term commitments to the financial success of the publication(s). Because cooperatives are able to activate their readership in ways that are not possible with many mainstream media organization, they benefit from stable communities of readers willing to pay for their product. Cooperatives also address some of the ethical problems associated with the corporate model, which could improve the public perception of the trustworthiness of the press in general. ■

# Preferential LOANS

As interest in impact investing grows, increasing numbers of people choose to invest in projects that have a blend of social and financial returns. The chance to invest in specific projects deemed to have a positive social impact enables investors to combine their social values and motivations with their ability to contribute capital.

### Investing in press freedom

The Media Development Loan Fund (MDLF) is a mission-driven investment fund geared toward bringing independent news outlets to countries with a history of media oppression. Since it was founded in 1995, the MDLF has provided more than \$115 million in financing to 91 independent news businesses in 31 countries.

MDLF, which operates from offices in the USA and the Czech Republic, provides loan and equity investments to independent media businesses in transitional countries in an effort to help them become financially sustainable. Through the provision of low-cost capital and technical advice for journalists in difficult environments, the MDLF helps news providers build sustainable

businesses based on professional, responsible, quality journalism.

Patrice Schneider, Chief Strategy Officer at the Media Development Loan Fund, highlighted the importance of socially aware funding to maintain creative investigative journalism during this period of "digital disruption".

"We believe it is important to maintain the high quality of journalism during this shift towards new technology," said Schneider. "Day-to-day decision-making needs to be redefined. And there will be funding challenges. Publishers need to address these factors."

One way to address such financial challenges, says Schneider, is through MDLF's Press Freedom Bond, which is an innovative example of creative and socially aware funding. The bond has since raised CHF 12 million when it was first issued seven years ago and the third issuance of this bond was done this October (2012).

The Media Development Loan Fund makes assessments on the basis of two premises: 1) quality journalism only exists with financial independence, and 2) after the collapse of the Berlin Wall a lot of people needed to be trained. It started with \$1 million and over 16 years

it has loaned \$115 million -- with a 97.3 per cent repayment rate.

Schneider pointed out that MDLF has already helped a lot for independent news outlets in countries with a history of media oppression. In 2011, 42 million people in developing democracies received their news from MDLF clients and, after one year of working with MDLF, a client's reach grew on average by 26 per cent.

The Fund is also looking for innovation in traditional philanthropy markets. In 1998 it borrowed money at the rate of zero, when the average rate was 5 per cent. As the fund got bigger it now borrows at 3 per cent. But it aims to bring the media investment market into the world of social responsibility. It aims to encourage social investors to bring down the cost of loans, and any revenues coming in are reinvested and loaned again.

Schneider said that the average loan was \$0.5-2 million. It would take time with crowd funding to raise these amounts. However, money raised on a site like [Indiegogo.com](http://Indiegogo.com), could find a matching grant from other organisations. ■

## SUMMARY & CONCLUSIONS

The increasing field of special impact investments paves the ground for preferential loans as alternative financing models in the media sector. Impact investments are investments that do not only keep an eye on the return on investment but also aims to have a positive impact on society. More and more investors are providing funds, know-how and consulting services in this field. Their objective is to contribute

to solutions for societal problems by implementing and promoting intelligent business models.

### Conclusions

Preferential loans are today the most underestimated innovative financing scheme for quality journalism and is therefore much further developed in the developing world. The potential of this funding alternative for maintaining and

developing quality journalism in Europe is worth looking at.

Existing publishing houses as well as innovative media projects and start-ups should build up contacts to networks of investors and intermediaries that have an interest in maintaining the role of quality journalism in society. Jointly they can explore new projects and strategies for innovative business models. ■





# WORKSHOPSESSIONS

Michael Alberg-Seberich, Managing Partner at Active Philanthropy (Germany), set the tone for the workshop session. He commented that the previous day's discussion talked a lot about individual donors and crowd support, but did not talk about other things in between. For instance, how good, creative journalism can survive. He also pointed out a key theme flagged up the day before – the distinction between “community” and “audience” and how they needed to be managed differently.

His remarks were a good starting point for the first workshop session on innovative funding strategies for creative media.

The workshops operated on the Chatham House Rules – whereby no quotes were linked to individuals or a specific organisation. In this sense, we have chosen to present the information gathered during the workshop sessions in an organic way: as snippets of texts or statements that were presented to the audience once the sessions ended. The following statements or questions should be thought of as points of departure for continuing the conversations begun in November. After all, at the event the discussions were extremely lively with the workshops running over the allotted time as participants continued the debate. ■

## FOSTERINGQUALITYJOURNALISM

There are different types of crowd funding. If you don't set a target amount that you have to achieve, then you can top up the extra needed to fund a project by taking out a loan.

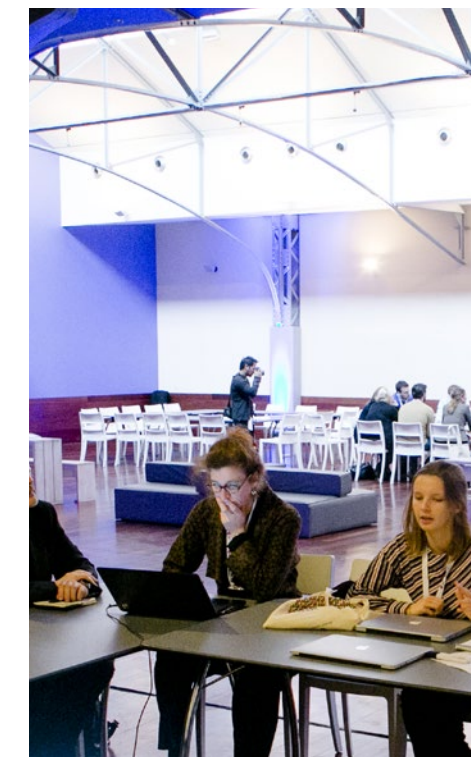
Journalists can put ideas on a site and people can fund certain products or support a particular platform.

Some 80 per cent of Dutch newspapers are crowd funded – it's like a subscription, but without a set amount.

People need to learn new skills to analyse big data. They need to get to grips with 'digital humanities'. The great philosophers of old spread the word by analysing big data – taking the content out and transmitting it.

### How do you monetise great content?

Mix various solutions. Look at syndication, cross-funding, selling content and ads.



The building blocks of journalism are still important, but you need to be a digital entrepreneur. You need to embrace new skills and tools to visualise your stories and put them out there.

You can apply for crowd funding – but it has to be appropriate, i.e., it should be for long form investigative copy. A project that people can get their teeth into.

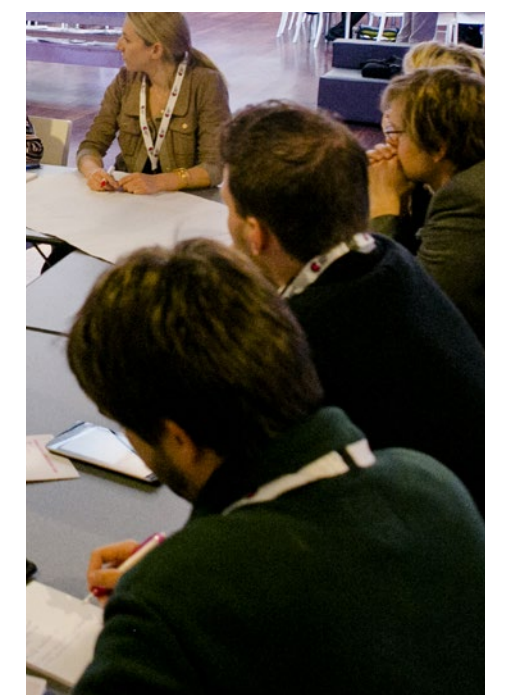
Journalists can't do everything themselves, even if they have new skills and knowledge. There should be collaboration and a media manager to achieve a good story across platforms.

Media is necessary to spread journalism, but there are big challenges regarding using new technology for high quality work.

You can outsource research and use technology to distribute content.

How long can we expect donors to fund such initiatives? People need to get on to their own two feet. There is no silver bullet.

Cross pollination happens. The bigger the community the more opportunities.





# EXPANDING YOUR BUSINESS

Crowd funding helps people develop. One woman came to us because she wanted to build a community and build her brand. By doing this there were many other add-ons and she was invited to talk at schools, etc.



Crowd funding is more than just raising money. It's about marketing and promoting your brand. We need to educate the public about how this works. Big companies don't know about this area.

# BRINGING IDEAS TO MARKET

We get a lot of data from our audiences. You need a 'data anthropologist' on teams – and you need to listen to your audiences.

You need to look at what happens after crowd funding – after engagement, production and whether to re-engage. Crowd funding needs to reach and develop audiences, creating engagement.



The main thing is looking at different options and blended models. Use donations, loans, etc."

It's not enough to just know who your customer is. You need to know what you bring to their lives.

As far as big data is concerned, look at what you have – and sell it. It's about the precious database – who wants what data."



What do we know about the market? At the moment it is more supply-driven than demand-driven. This applies to both journalists and entrepreneurs.

# FINAL CONCLUSIONS

In times when traditional funding schemes for quality journalism are under pressure and media consumption patterns are changing significantly in the new media landscape, it is high time to look closer to innovative ways of funding quality journalism in Europe and beyond. This includes a critical review of publication strategies as well as modifying business models into the future.

There are plenty of success stories in Europe and – at a larger scale – in the US. They proof that innovative funding strategies can boost the creation and dissemination of quality journalism – also in times of crisis.

The conference showed that the potential of innovative funding of journalistic projects has not reached yet the traditional media world. There is a lot of potential for cooperation between donor organisations and/or crowd funding approaches and publishing houses. Beside the need to set up and develop this network and clarifying the interests of each of these groups in potential cooperations the legal and statutory framework conditions in the different European Member States have to be addressed. They need to be turned from "road blocks" into fast-lanes.

In particular crowd funding is a very successful way of funding projects in various sectors by reaching out to a

community that is keen to spend money for an innovative project or idea. A series of successful examples in the media field indicate the potential of crowd funding for journalistic projects. Beside the funding aspect the crowd funding

**"Innovative funding approaches will never replace existing business models. But they can complement existing financing strategies and boost quality and innovation as well as community building in a very unique way."**

**- Max von Abendroth**

approach allows publishers to build up highly committed communities willing to participate and even test innovative projects. Using this in the right way can help publishers to save costs, prevent failure and move on quickly to sustainable strategies involving their valuable customers: readers and users. Also cooperatives can form a sustainable funding strategy when existing publishing houses enter a participatory model that aims to turn

the trusted and very close relationship between a brand and its readers and users into a model that allows readers to invest in their brand and by doing so allow the title to develop and flourish in a very constructive way.

The fact that there is quite a relevant number of investors out there looking for projects that have a positive impact on society, journalists and publishers could be well positioned to integrate these new ways of funding with the aim to foster quality journalism in the long run.

The debate at the conference made clear that in most cases not one single strategy will be successful. In contrary each journalistic project and media business will have to find its individual and most appropriate intelligent mix of funding schemes. Innovative funding approaches will never replace existing business models. But they can complement existing financing strategies and boost quality and innovation as well as community building in a very unique way.

In that sense the conference helped to identify the potential and the limits of each of the funding schemes and kicked-off a debate about how to integrate innovative funding into traditional media.

The Future Media Lab. is proud to facilitate this debate also in the future. ■



Photo: (From left to right) Brigitte Alfter, Michael Maness, Danae Ringelmann, and Patrice Schneider participating in a panel discussion at the Future Media Lab. conference on 7 November 2012. © Thomas Geuens.





# ORGANISATION BIOS



CIVIO Citizens Foundation is a nonprofit organization that seeks to foster a culture of transparency and access to public information, and an active and involved citizenry.

It combines Internet tools and data to journalism to develop innovative digital applications, which facilitate access to public information to citizens and to all types of organizations, NGOs and media. CIVIO's commitment is to contribute to greater transparency in Spain, democratization and recognition of the right of access to information, so that more people request it, use and reuse. CIVIO inspired by organizations with similar objectives already exist and work in other countries, such as mySociety in the UK, the Fundación Ciudadano Inteligente (the Smart Citizen Foundation) in Chile, OpenNorth in Canada or the Sunlight Foundation in the US.

CIVIO has a mixed revenue model. 50% of it comes from direct donations. The other half is generated by projects through: crowd funding, training, collaborations with media organizations, reports on content, grants and other. ■

Sources: <http://www.civio.es/> and the presentation of Maria del Mar Cabra Valero (Future Media Lab. in Ghent, 06.11.2012)

Contact: Maria del Mar Cabra Valero, [contacto@civio.es](mailto:contacto@civio.es)



The European Fund for Investigative Journalism — [Journalismfund.eu](http://Journalismfund.eu) — provides a support structure for journalists with good ideas by providing research grants and networking

Photo: (left) Participants of the Future Media Lab. conference continue their discussion in the networking lounge. © Thomas Geuens.

## Donor Organisations

opportunities. It supports journalists, who have good ideas for cross-border and European research.

[Journalismfund.eu](http://Journalismfund.eu) is rooted in the growing community of journalists who under the headlines of 'investigative journalism' and 'research journalism' work on sharing best experiences, developing good research methods and sharing them with colleagues and new generations of journalists.

The aim of the Fund is to promote quality journalism in Europe with a particular focus on European and cross-border subjects by giving journalists the chance to carry out journalistic research projects. The project should be one that, in principle, could not be realised in this format within the remit of regular journalism — a project that includes cross-border research, networking between colleagues, established and new investigative methods and that is at the same time original, innovative and intensive.

The parent organisation of [Journalismfund.eu](http://Journalismfund.eu) is the Belgian Pascal Decroos Fund, which has a long experience in supporting journalism through research grants.

Nonprofit journalism organisations are becoming increasingly important, according to a report of 2007 by Charles Lewis, one of the pioneers in developing new models for good journalism these decades. [Journalismfund.eu](http://Journalismfund.eu) sees itself as part of this development and wishes to develop journalism quality as well as ideas on revenue possibilities. ■

Source: <http://www.journalismfund.eu>

Contact: Brigitte Alfter: [brigitte@alfter.dk](mailto:brigitte@alfter.dk)



The Knight Foundation is based in the US and supports transformational ideas that promote quality journalism, advance media innovation, engage

communities and foster the arts. Its core postulation is that democracy thrives when people and communities are informed and engaged.

The Foundation through its Journalism & Media Innovation Programme fosters Media Innovation, Freedom of Expression, and Journalistic Excellence.

**Media Innovation:** Since 2007, Knight has invested more than \$150 million in new technologies and techniques, including hundreds of community news and information experiments. Its media innovation portfolio seeks to improve public media, discover new platforms for investigative reporting, increase digital and media literacy, promote universal broadband access and support a free and open Web.

**Journalistic Excellence:** Knight funding has supported training for more than 100,000 journalists worldwide, and has helped to transform journalism education with the college-level Carnegie-Knight Initiative, major fellowship programs at Stanford, Michigan and Harvard and 22 Knight Chairs with endowments of more than \$50 million.

**Freedom of Expression:** The foundation helps safeguard the rights of journalists worldwide and supports public information campaigns about the value of freedom of information and open government.

In the fall of 2006, the foundation launched the Knight News Challenge, a \$25 million, five-year contest open to anyone, anywhere with an idea for using digital media to transform community news. More than \$11 million went to 25 first-year winners announced in May 2007, and the second year elicited nearly 3,000 international ideas. ■

Source: <http://www.knightfoundation.org>

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Twitter: @knightfoundation



# Intermediary Organisations



SonicAngel is a brand new music platform for emerging talent. On SonicAngel, the model is completely built around the Artists and their Funders.

Funders invest in emerging talent, which enables them to release their first single or album. But it does not stop here: fans are called to participate in searching for the hottest talents, but also to be part of the entire artist experience.

SonicAngel has a similar professional approach as a record label in terms of production, promotion, and distribution in comparison to traditional music companies. However, SonicAngel has a couple of advantages for their artists: First of all, 'if' an artist gets signed by a traditional label, he usually earns about 10% of the royalties. – Secondly, in 'the old model' the artist only receives this money after the costs for the production, promotion and distribution of the album is earned back by the traditional label (the so-called 'recoup'). With the SonicAngel concept, when the album is supported by his or her investing Funders, an artist receives between 30 and 40% of the net royalties.

Next to music, similar initiatives have been launched by the same company for the film industry (FilmAngel.tv), the fashion industry (FashionAngel) and

even for entrepreneurs to fund their ventures ([angel.me](http://angel.me)). ■

Source: <http://www.sonicangel.com>

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The European Crowdfunding Network (ECN) promotes and supports the development of Crowd funding mechanisms as a viable funding source to European companies and investors. Through crowd funding, entrepreneurs have access to capital, create innovative products & services, create jobs and contribute to economic growth. Crowd funding is a reliable long-term investment mechanism that will help stabilize the financial systems and enable local & global communities to actively shape economic development. On 29th October 2012, Kristof De Buysere, Oliver Gajda, Ronald Kleverlaan & Dan Marom have published the first edition of "A Framework for European Crowd funding" in association with the ECN.

ECN is organised through a group of Ambassadors amongst whom practical tasks have been allocated. All Ambassadors contribute by engaging with members and in promoting the ECN activities to its stakeholders.

ECN is a relevant organisation for creating bridges between different forms of crowd funding services, including those who seek additional forms of returns other than a purely financial one. ■

Source: <http://www.europecrowdfunding.org/>

Contact: Oliver Gajda, ECN Cochair, [oliver.gajda@gmail.com](mailto:oliver.gajda@gmail.com)



Indiegogo is the world's largest global crowd funding platform, empowering anyone, anywhere, at any time, to raise funds for any idea.

Since launching in January 2008, Indiegogo has enabled campaigner owners to launch campaigns from every country around the world. With millions of dollars distributed globally each week across the site, Indiegogo is democratizing the way people raise funds for any project - creative, entrepreneurial or cause-related. Indiegogo is headquartered in San Francisco, with offices in Los Angeles and New York. ■

Source: [www.indiegogo.com](http://www.indiegogo.com)

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taz and those who are only external monetary supporters. The members of the first group (ca. 250) can vote for the executive board, and appoint the chief editors and the managing directors. The ordinary members, who only contribute money, have no say in editorial matters, but can vote for the supervisory board and attend members meetings once a year.

Taz has 50.000 subscribers and 1.000.000 users. ■

Source: <http://www.taz.de> & presentation of Konny Gellenbeck (Future Media Lab. in Ghent, 06.11.2012)

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MATTER is the new home for in-depth, independent journalism about the ideas

that are shaping our future. The stories of MATTER range across the fields of technology, medicine, the environment and science, as well as the social and cultural worlds that surround these subjects.

MATTER is not quite a website, it is not really a magazine and it is not exactly a book publisher either. Instead, MATTER is something else — a new model for high-quality journalism, an area that has been hit hard by the transition from print to digital media. The focus of MATTER is on selling individual long-form stories for consumption on any device, whether it is a computer, phone, e-reader or tablet, which could be a sustainable way of paying for the hard work required to produce the best reporting.

Each MATTER article is crafted by a small team of collaborators who are handpicked to produce the very best

story possible — all drawn from a network of contributors that includes writers, editors, photographers, artists and designers.

The publication is overseen by founders Jim Giles and Bobbie Johnson, two reporters whose work has appeared in some of the world's best publications, including the New York Times, The Guardian, The Atlantic, Economist and Wired.

The project started in March 2012 with a Kickstarter campaign that generated \$140 000 from over 2 500 backers. The first story was published in November 2012. ■

Source: [www.readmatter.com](http://www.readmatter.com)

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Twitter: @matter

## SPEAKER BIOGRAPHIES



### Max von Abendroth

Executive Director of EMMA // Belgium

Max joined the European Magazine Media Association in January 2005 as Director of Communications and Sustainability. He became the Executive Director of EMMA in September 2009. Previously, he also worked at the German Association of Magazine Publishers, VDZ, and is the initiator of the Future Media Lab. ([www.futuremedialab.info](http://www.futuremedialab.info)). Max holds a degree in Economics and Business Administration from Witten/Herdecke University, Germany. ■

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Twitter: @bxlmax



### Michael Alberg-Seberich

Managing Partner of Active Philanthropy // Germany

Michael is the Managing Partner at Active Philanthropy and Managing Director at Beyond Philanthropy, a 100% subsidiary of Active Philanthropy.

From fall 2006 until the end of 2007 he worked for the German Bertelsmann Foundation as Program Director of the Carl Bertelsmann Prize 2007 "Civic Engagement as an Educational Goal". Michael joined the Bertelsmann Foundation in 2001, first as director of programs in the field of democracy, human rights and tolerance education, and in 2005 he joined the office of the board of the Bertelsmann Foundation as a facilitator and strategy advisor.

From 1998 until 2000 Michael worked as intercultural counselor and program director for the German Youth For Understanding Committee e.V. (YFU) in Hamburg - a leading non-profit long-term youth exchange organization. Michael holds a Masters in North American Studies and Anthropology from the University of Bonn. He was instructor for German language and media at Oxford University and is a certified communications trainer, facilitator and mediator. Until 2008, Michael was a member of the board of YFU Germany. Since, Michael is a member of the board of trustees of the Foundation "Schüler helfen Leben".

As of 2012 Michael is a member of the board of trustees of the Foundation "Transparency Deutschland Stiftung". ■

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## Projects

### The Great Pacific Garbage Patch

Lindsey Hoshaw is a freelance environmental journalist based in Boston. After receiving an M.A. in communications from Stanford University she lived on a boat in the middle of the Pacific Ocean for a month to write about the Great Pacific Garbage Patch for the New York Times.

All reporting costs were crowd funded through the [Spot.us](http://Spot.us) - the Knight News Challenge-winning website. Donations from across the US paid the \$10,000

reporting costs to get Lindsey to the middle of the ocean for on-the-scene reporting. Lindsey continues to freelance and her work has been published in The New York Times, The Boston Globe, Forbes and Scientific American among other outlets. ■

Source: <http://www.lindseyhoshaw.com/>

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Taz, die Tageszeitung, is a small national newspaper from Berlin with different offers: the daily printed newspaper

taz with the online version [www.taz.de](http://www.taz.de), the weekend edition sonntaz and the monthly supplement le monde diplomatique. The first daily issue was released on 17.4.1979.

In April 1992 the taz cooperative was founded with 3,000 members. Nowadays, over 12,000 members continue to secure the independence of their newspaper with a total capital of €11 million, without gaining any financial benefits themselves. What they do expect in return is a valuable commodity, but one that cannot be bought: an independent press.

There are two groups of members: the Coop members who are employees of





### Brigitte Alfter

Director and cofounder of JournalismFund.eu // Belgium

A journalist by profession, Brigitte is based in Copenhagen and considers Europe her field of interest. From 2004-2008 she was the Brussels correspondent for the Danish daily newspaper Information, she is a cofounder of [Farmsubsidy.org](http://Farmsubsidy.org) and is a cofounder and now the manager of the Scoop project, which gives research grants to journalists in the Balkans and the Ukraine. Brigitte has covered European affairs and EU-matters for years; she uses freedom of information legislation as a journalistic tool and conducts training on the subject as well as on covering Europe. She is knowledgeable in media, human rights, justice- and home affairs and minority issues as well as a number of specific sectors she has investigated. She is the cofounder and editor of Wobbing in Europe, a web- and network tool for journalists, who use freedom of information legislation as a research tool.

She was a board member of the Danish Association for Investigative Journalism (FUJ) since 2002, from 2008-2012 she was the chairperson of FUJ's International Committee. She also was a board member of the German association Netzwerk Recherche from 2007-2011. Brigitte is a member of Åbenhedstinget, a Danish network of journalist's and public officials on freedom of information access to electronic documents, under the Danish journalism training center Update.

In 2006 Brigitte was among the nominees for the Danish Cavling award, the most important journalist award in Denmark. In 2007 she was on the winning team for the Freedom of Information Award of the American Investigative Editors and Reporters, IRE. In recent years she was on several award winning teams doing cross-border reporting. ■

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### Wouter Bax

Editor-in-chief of NU.nl // Netherlands

"I can hardly mention a subject I'm not interested in, so learning is a great incentive to me. And I like change, and the challenge to make the best of it."

Wouter is editor-in-chief of [NU.nl](http://NU.nl), part of Sanoma Media, which is by far the biggest online news provider in the Netherlands. This year, [NU.nl](http://NU.nl) expects to have approximately 7 million unique visitors, generating 1 billion page views a month. Wouter has a Bachelor in Journalism and in Law and started his career in Antwerp, Belgium, where he covered police and court affairs for several Belgium newspapers. After that he was a financial editor, Brussels correspondent, manager Online and chief of the news desk at the Dutch daily newspaper Trouw. Starting in May at [NU.nl](http://NU.nl) felt like coming home: "Using all available multimedia tools and always eager to innovate, we live up to our slogan: The latest news first." ■

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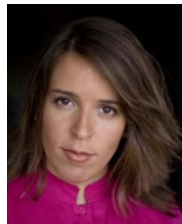
### Bart Becks

Cofounder & CEO of SonicAngel // Chairman of iMinds // Belgium

Bart is cofounder & CEO of SonicAngel, which combines crowd funding with next-generation label platform. SonicAngel reached a golden record, +1000 gigs and a 94% success rate in the 1st year of operations. Bart was previously CEO of Belgacom Skynet and Chief Innovation & New Media of the ProSiebenSat1 group. He is currently also Chairman of iMinds. ■

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### María del Mar Cabra Valero

Director of Fundación Ciudadana Civio // Spain

María combines her work as a multimedia investigative reporter for the International Consortium of Investigative Journalists (ICIJ) with directing Fundación Ciudadana Civio, the only Spanish non-profit that produces journalistic content with focus on investigative, data-driven stories and transparency. Its on-going three projects (two funded through crowd funding) are:

- [tuderechoasaber.es](http://tuderechoasaber.es), a website that helps make and search Freedom of Information requests in a country with no FOI law.

- [dondevanmisimpuestos.es](http://dondevanmisimpuestos.es), visualizing for the first time the Spanish national and regional budgets.

- [espanaenllamas.es](http://espanaenllamas.es), a project on wildfires in Spain which will investigate the causes behind the more than 1 million hectares burnt in 10 years.

She is committed to getting an FOI law passed in Spain and is also a data-journalism advocate, teaching it at several Spanish universities. As director of Civio, fundraising is one of her missions – one that is not easy in a country with a big economic –and media- crisis, no culture of philanthropy and a non-favourable tax deduction donation scheme.

She has previously worked for BBC, CNN+, laSexta Noticias (Spain) and The Miami Herald. Her work has also appeared in the International Herald Tribune, PBS, Le Monde and El País, among others. ■



### Wim De Waele

CEO at iMinds // Belgium

Wim is Chief Executive Officer of iMinds, headquartered in Ghent, Belgium. iMinds specializes in interdisciplinary research and development in the software sector, working with companies and other partners on the newest technologies in domains such as networking, media, security and healthcare.

Besides his general management duties, he also leads the market strategy and incubation efforts of iMinds with strong focus on the development of new start-up companies and business acceleration of technology concepts.

Wim obtained his master degrees in Economic Sciences and Computer Sciences at the University of Ghent in 1987. He started his career as scientific researcher at the university in the area of artificial intelligence in industrial applications. He continued this work at Siemens R&D in Belgium and München.

After that he built the European consulting organization of the Canadian software company Numetrix, specialized in planning software for the consumer packaged goods and process industry. In 1994 Wim joined i2 Technologies as Services Director for Europe, where he also built the European organization from zero. He then was promoted to vice-president of consumer goods and retail, and moved to i2 headquarters in Dallas. Upon his return to Europe in 2001, he became Chief Technology Officer of the distressed Real Software Group. After the turn-around and sale of the company to a private equity group, he left Real Software for iMinds on August 1st, 2004.

Wim De Waele is also involved in public initiatives such as the new media center De Waalse Krook ([www.dekrook.be](http://www.dekrook.be)) and start-up companies such as Continuum ([www.continuum.be](http://www.continuum.be)) and SonicAngel ([www.sonicangel.com](http://www.sonicangel.com)). ■

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### Pia Erkinheimo

Former Head Of Innovation & Crowdsourcing, Nokia // Finland

Pia is the former head of innovation crowdsourcing from Nokia where she built up systematic idea crowdsourcing capability in the context of open innovation. During her 5 years of Nokia she also worked with Nokia Strategy and HR. Before that she has work e.g. for Capgemini Consulting, start-ups in the multimedia eLearning and mixed reality domains and as a researcher.

For several years the European Commission has invited her as an expert and a reviewer to evaluate research projects in the domain of Information Society Technology. ■



### Oliver Gajda

Co-Founder & Co-Chair, European Crowd funding Network // Germany

Oliver is a former hands-on operational business consultant, journalist as well as start-up and buyout manager. He has more than ten years experience working with venture capital and microfinance as well as with technology and social entrepreneurship. He started his career in publishing and market research in the early 1990s. Oliver has hands-on management and board experience in commercial and non-profit settings in Europe and the USA. He holds a Masters degrees from Solvay Business School in Brussels and one from the University of Hamburg; he also studied at SEESS (UCL) in London. ■

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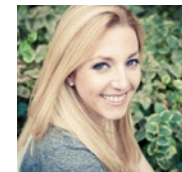
### Konny Gellenbeck

Director of the Cooperative, TAZ // Germany

Konny is director of the /tageszeitung/ (/taz/) cooperative in Berlin, Germany. She has been working for the /taz/ since 1986.

Furthermore, she is one of the initiators of the taz /Panter Stiftung /in Berlin, a non-profit organization that, among other activities, supports young journalists. ■

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### Lindsey Hoshaw

Freelance journalist // USA

Lindsey is a freelance environmental journalist based in Boston. After receiving an M.A. in communications from Stanford University she lived on a boat in the middle of the Pacific Ocean for a month to write about the Great Pacific Garbage Patch for the New York Times (see: "Afloat in the Ocean, Expanding Islands of Trash.")

All reporting costs were crowd-sourced through the Knight News Challenge-winning website [Spot.us](http://Spot.us). Donations from across the country paid the \$10,000 reporting costs to get Lindsey to the middle of the ocean for on-the-scene reporting. Lindsey continues to freelance and her work has been published in The New York Times, The Boston Globe, Forbes and Scientific American among other outlets. ■

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### Bobbie Johnson

Cofounder of MATTER // UK

Bobbie is the cofounder of MATTER, a digital publishing outlet dedicated to jaw-dropping long-form reporting on the future. Earlier this year it became the most successful journalism project ever on Kickstarter, and the service launched this autumn.

Before that he was an editor and technology correspondent for the Guardian in London and San Francisco, the European editor for GigaOM and a contributor to the BBC, Wired, Technology Review and many more.

These days he calls Brighton, England, home — but the truth is that he really lives on the internet. ■

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Twitter: @bobbiejohnson



### Ronald Kleverlaan

Crowd funding Evangelist at WEBclusive // Netherlands

Ronald Kleverlaan is serial-entrepreneur and the cofounder of WEBclusive, the leading crowd funding software company in Europe. Their software raised millions

of euros for more than 500 successful crowd funding campaigns, doubling every year.

He founded the Dutch Crowd funding Roundtable and is a well-known speaker about crowd funding on (international)



conferences. Ronald has lived and worked in The Netherlands, Brazil, Malaysia and Vietnam. He is also the cofounder of the European Crowd funding Network. ■

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### Paul Lewis

*Special Projects Editor, the Guardian // UK*

Paul is Special Projects Editor for the Guardian. He runs teams of journalists at the newspaper working on a range of investigations. He recently led Reading the Riots, a major research project into the causes and consequences of the England riots, in collaboration with the London School of Economics. Paul lectures across Europe about the use of social media in journalism and teaches a masterclass in investigative reporting.

He was named Reporter of the Year at the British Press Awards 2010 and won the 2009 Bevins Prize for outstanding investigative journalism. He previously worked at the Washington Post as the Stern Fellow. In 2012 Paul was nominated for both Reporter of the Year and the Orwell Prize for Journalism. He joined the Guardian as a trainee in 2005 after studying at Cambridge University and Harvard University. He lives in London. ■

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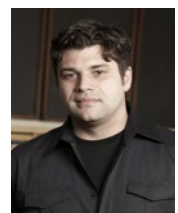
### Peter Littger

*Chairman of the King Edward VII British-German Foundation // Germany*

Peter is Chairman of the King Edward VII British-German Foundation (London) and König Eduard VII. Britisch-Deutsche Stiftung (Hamburg). Both entities were founded in 1911. Since 2011, through their program [www.KE7.net](http://www.KE7.net) the foundations publish a unique annual British-German publication on (<http://www.KE7.net>) a topic relevant to both countries and with essay contributions from leading journalists, academics and other influential figures.

Furthermore, in his capacity as Country Director Germany of Innovation Media Consulting London, Peter works with newspaper and magazine publishers to re-invent and re-position their editorial and business models. Previously, Peter held senior positions with German-language publishers such as Gruner+Jahr, Ringier, DIE ZEIT. To read an article Peter wrote about the conference, [click here](#). ■

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### Michael Maness

*Vice President/Journalism and Media Innovation at the Knight Foundation // USA*

Michael joined Knight Foundation in 2011. He leads Knight's Journalism and Media

Innovation program.

Previously, he was Gannett's vice president of innovation and design. During his tenure, he led the creation of an innovation process based on human-centered design and launched multiple new brands. He also served as vice president of strategic planning for Gannett's newspaper division, launched several local news sites across the company and developed the industry's first daily video newscast on the Web done without a television partner.

In addition, Michael was named to the Newspaper Association of America's list of "20 under 40" and was a co-winner in 2007 of the Chairman's Special Achievement Award at Gannett. Before joining Gannett, Michael was an analyst and media consultant, a campaign manager and a marketing account executive. He is a graduate of Northwestern University. Michael has been a member of Knight Foundation's journalism advisory committee for the past four years. ■

Contact: maness@knightfoundation.org



### Barbara Müller

*Head of Communications and Media, BMW Foundation Herbert Quandt // Germany*

Barbara joined the BMW Foundation in 2002 to help expand the foundation's Asian programs. In 2011, she developed the new communications department within the BMW Foundation. As part of the foundation's efforts to improve the conditions for social innovation and civil society engagement, they initiated a peer discussion group on how foundations can support and promote quality journalism in Germany. Barbara has previously worked as a freelance journalist for a German daily newspaper and at the German Institute of Global and Area Studies in Hamburg. Later, she headed the China office of the Cologne Chamber of Industry and Commerce and the German-Chinese Association. Barbara studied Chinese studies and economics at the University of Hamburg and the People's University in Beijing. ■

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### Femke Mussels

*Marketing and Partnerships FilmAngel.TV & Angel.me // Belgium*

Femke has a background as a commercial engineer with a specialization in Informatics. For 10 years she worked as a complex project manager at EDS, Siemens and KBC. She has been involved with SonicAngel since 2010, and is now responsible for Marketing and Partnerships for [FilmAngel.TV](#) and [Angel.Me](#). Femke is also an enthusiastic member of the expert group Communication at StiMa and an active member of the European Crowd funding Network.

[FilmAngel.tv](#) was launched to fund emerging filmmakers. Additionally, [Angel.me](#) is a brand new platform that will combine crowd funding and support for startups. More information: [www.filmangel.tv](http://www.filmangel.tv); [www.sonicangel.com](http://www.sonicangel.com); [www.angel.me](http://www.angel.me). ■

Contact: femke.mussels@gmail.com



### Rachel Oldroyd

*Deputy Editor at the Bureau of Investigative Journalism // UK*

Rachel is the deputy editor of the Bureau of Investigative Journalism, a not-for-profit news organization based in London. Established in April 2010, the Bureau is the first investigative unit of its kind in the UK. Since its inception its work has secured over forty seven front-page stories and has produced a number of award-winning web, radio and TV reports. These include winning the Amnesty International Digital Awards two years running. Over the past two years the Bureau has worked with many leading media organizations including the BBC, the Guardian, Channel 4, Le Monde, the Financial Times, Al Jazeera and the Sunday Times. We have also worked on a number of cross border projects with other organizations including Wikileaks and Privacy International. As part of her role as deputy editor of the Bureau, Rachel is heavily involved in fund raising and she is well versed in the problems of funding investigative journalism in the current media environment. The Bureau is constantly seeking new ways of supporting our work. Currently its biggest patron is The David & Elaine Potter Foundation. Before joining the Bureau, Rachel spent 13 years at the Mail on Sunday, the UK's biggest selling quality Sunday newspaper. At this paper she worked closely with many of today's best investigative journalists in the UK and launched the award-winning Reportage section in Live magazine. This magazine focused heavily on human rights violations and, under her editorship, won more than a dozen top media awards. ■

Contact: racheloldroyd@tbij.com



### Danae Ringelmann

*Cofounder and COO of Indiegogo.com // USA*

Danae co-founded Indiegogo to democratize fundraising. Passionate about helping artists and entrepreneurs embrace crowd funding, Danae speaks often at conferences. Recent speaking engagements include SXSW, MAD Hong Kong, Ted, Big Omaha. Fast Company Magazine recently named Danae one of the Top 50 Most Influential Women in Technology.

Prior to Indiegogo, Danae was a Securities Analyst at Cowen & Co. where she covered entertainment companies including Pixar, Lionsgate, Disney, and Electronic Arts. Danae also focused on cable network, NFL, newspaper and hedge fund clientele while at JPMorgan's Investment Bank and Private Bank. In the wake of 9/11, Danae co-produced a concert reading of Incident at Vichy, an Arthur Miller play addressing the politically charged topic of racial profiling. Danae is a CFA charterholder and holds an MBA from the Haas School of Business at UC Berkeley. Danae graduated with a B.A. in Humanities from UNC-Chapel Hill, where she was a Morehead Scholar and varsity rower. ■

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Twitter: @gogoDanae



### Victoria Rixer

*Coordinator of fundraising, supporter relations and events at Fria Tidningar // Sweden*

The media cooperative Fria Tidningar celebrated "ten years of impossible projects" in 2011. Starting as a small group of idealists working for free in a basement in a suburb, Fria now puts out eight publications, has offices in four cities and employs 45 co-workers. Fria Tidningen, the coop's largest publication with a circulation of 7 200, was the fastest growing newspaper in Sweden 2010. Mainly financed by press subsidies and subscriptions, the business is to a growing extent supported by solidarity gifts and other contributions from readers and sponsors. ■

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### Patrice Schneider

*Chief Strategy Officer at Media Development Loan Fund // Switzerland*

Patrice is Chief Strategy Officer at Media Development Loan Fund which has provided more than \$115 million in financing to 85 independent news businesses in 27 countries. More than 38 million people get their news from MDLF clients.

Patrice started his publishing career as a journalist reporting from conflicts in Central Asia at the end of the 1980s. Before being involved in media development, he held the responsibilities of Managing Director of Netscape Europe overseeing its European activities, Senior Adviser for the World Economic Forum (The Davos summit), Deputy Managing Director at Hachette Filipacchi Medias in France. Schneider has also worked as director at the World Association of Newspapers in Paris. ■

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### Mario Tedeschini-Lalli

*Deputy Director, Innovation and Development, Gruppo Editoriale L'Espresso // Italy*

Mario is Deputy Director, Innovation and Development, at the Italian media company Gruppo Editoriale L'Espresso, where he helps defining digital policies. He went digital in 1997, after many years in print journalism as a reporter and an editor, mostly covering foreign affairs. He has been managing editor of [Repubblica.it](#), [CNNItalia.it](#), and [Kataweb.it](#), where he led a small team experimenting with multimedia narratives. He is also a part-time teacher of Digital Journalism and History of Journalism, and member of the Board of the Online News Association (ONA). ■

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**Stefano Valentino**  
Founder, Mobile Reporter, a Crowd-powered Investigative News Network // Italy

Stefano is a freelance investigative and entrepreneurial journalist based in Brussels. Over the last 15 years he served as a foreign correspondent, covering the EU in Brussels as well as social, economic and political conflicts in more than 30 countries, in the Middle-East, Africa and Asia. His work has received support through grants from major international journalism foundations. He contributes to the global newswire Inter Press Service (IPS) and to major print and online publications in different countries, including the Guardian (UK), the Christian Science Monitor (USA), Le Monde Diplomatique (France), la Repubblica (Italy), and NRC Handelsblad (the Netherlands). He is the founder and editor of two online news outlets: Federated Reporters for Earth and the Environment, dedicated to green globalization, and [Euroreporter.eu](http://Euroreporter.eu), dedicated to EU affairs. As a former Fulbright Visiting Scholar at UC Berkeley School of Journalism, he specialized in digital content production, entrepreneurial journalism and mobile media. His project Mobile Reporter won the Google-funded IPI News Challenge Contest 2012. Once in place, this nascent collaborative journalism platform will connect citizens, journalists and content providers wishing to help expose to public attention under-reported crucial issues. ■

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**Holger Wormer**  
Professor at the Institute of Media Studies at the University of Dortmund // Germany

Holger Wormer is an ordinary Professor of Science Journalism at the Institute and School of Journalism at Dortmund University (Germany). He studied chemistry (with emphasis on environmental chemistry) and philosophy in Heidelberg, Ulm and Lyon (France). Between 1996 and 2004 he was Science Editor at the German nationwide newspaper Sueddeutsche Zeitung. There he was specialized on life sciences and environmental issues as well as on (often investigative) reporting on ethics and quality in science and medicine. Since 1986 he has worked also as a freelance journalist for many media, e.g. German Press Agency (dpa), WDR-Radio and the P.M.-Magazine (Gruner+Jahr). In 1999 he took part in a journalist exchange programme working several weeks at Libération and L'Express (Paris). Until today he has taught several hundreds of journalists and scientists in professional trainings about science journalism and science communication. He is member of several juries, such as for the science communication award of the German Science Foundation (DFG). His research projects focus mainly on quality and ethics of science reporting (latest project: [www.medien-doktor.de](http://www.medien-doktor.de)). For his work he has got several journalism awards (such as the "Journalists of the Year" award (Top 3 in the catebory science journalism) of the medium-magazin. His latest book: "Endlich Mitwisser!" KiWi-Verlag, Cologne was awarded as the "Science book of the year 2012" in Austria. ■

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[www.science-journalism.org](http://www.science-journalism.org)



Photo: The "Creative Media Days" in the International Convention Center, Ghent, Belgium. © Thomas Geuens.

# PARTICIPANTS LIST

Organisation	Country	Website
Active Philanthropy	Germany	<a href="http://www.activephilanthropy.org/en.html">http://www.activephilanthropy.org/en.html</a>
Adessium Foundation	Netherlands	<a href="http://www.adessium.org/">http://www.adessium.org/</a>
Appsfinder.com	Belgium	<a href="http://appsfinder.com/en">http://appsfinder.com/en</a>
BMW Stiftung Herbert Quandt	Germany	<a href="http://www.bmw-stiftung.de/en/">http://www.bmw-stiftung.de/en/</a>
Bureau of Investigative Journalism	United Kingdom	<a href="http://www.thebureauinvestigates.com/">http://www.thebureauinvestigates.com/</a>
China Daily EU Bureau		<a href="http://europe.chinadaily.com.cn/">http://europe.chinadaily.com.cn/</a>
DOWE	Germany	<a href="http://www.dowe.de/">http://www.dowe.de/</a>
EMMA	Belgium	<a href="http://www.magazinmedia.eu/">http://www.magazinmedia.eu/</a>
EU Reporter	United Kingdom	<a href="http://www.eureporter.co/">http://www.eureporter.co/</a>
European Crowd funding Network	Germany	<a href="http://www.europecrowdfunding.org/">http://www.europecrowdfunding.org/</a>
European Journalism Centre	Netherlands	<a href="http://www.ejc.net/">http://www.ejc.net/</a>
Feodo - Crowdfunded Magazine	United States	<a href="http://www.indiegogo.com/feodo">http://www.indiegogo.com/feodo</a>
FilmAngel.TV & Angel.me	Belgium	<a href="http://www.filmangel.tv/">http://www.filmangel.tv/</a> & <a href="http://angel.me/">http://angel.me/</a>
Fria Tidningar	Sweden	<a href="http://www.fria.nu/">http://www.fria.nu/</a>
Fundacion Ciudadana Civio	Spain	<a href="http://www.civio.es/">http://www.civio.es/</a>
Gruppo Editoriale L'Espresso	Italy	<a href="http://www.gruppoespresso.it/">http://www.gruppoespresso.it/</a>
iMinds-SMIT/BPJ	Belgium	<a href="http://www.iminds.be/nl">http://www.iminds.be/nl</a>
Nokia	Finland	<a href="http://www.nokia.com/global/">http://www.nokia.com/global/</a>
Institute and School of Journalism at Technical University Dortmund	Germany	<a href="http://www.journalistik-dortmund.de/start.html?&amp;L=1">http://www.journalistik-dortmund.de/start.html?&amp;L=1</a>
JournalismFund.eu	Belgium	<a href="http://www.journalismfund.eu/">http://www.journalismfund.eu/</a>
King Edward VII British-German Foundation	Germany	<a href="http://www.ke7.net/english/">http://www.ke7.net/english/</a>
Le Soir	Belgium	<a href="http://www.lesoir.be/">http://www.lesoir.be/</a>
MATTER	United Kingdom	<a href="https://www.readmatter.com/">https://www.readmatter.com/</a>
Media Development Loan Fund	Switzerland	<a href="http://www.mdlf.org/">http://www.mdlf.org/</a>
Mediatuin	Belgium	<a href="http://www.mediatuin.be/">http://www.mediatuin.be/</a>
MIX	Belgium	<a href="http://www.iminds.be/en/develop-test/mix">http://www.iminds.be/en/develop-test/mix</a>
Mobile Reporter	Italy	<a href="http://mobilereporter.org/">http://mobilereporter.org/</a>
Nieuwspost.nl	Netherlands	<a href="http://nieuwspost.nl/">http://nieuwspost.nl/</a>
Open Society Foundations	United States	<a href="http://www.opensocietyfoundations.org/">http://www.opensocietyfoundations.org/</a>
PleaseFund.us	United Kingdom	<a href="http://www.pleasefund.us/">http://www.pleasefund.us/</a>
Sanoma Media NL	Netherlands	<a href="http://www.nu.nl/">http://www.nu.nl/</a> (NU.nl – part of Sanoma Media)
SonicAngel	Belgium	<a href="http://www.sonicangel.com/">http://www.sonicangel.com/</a>
SCOOP	Denmark	<a href="http://i-scoop.org/scoop/">http://i-scoop.org/scoop/</a>
taz (Tageszeitung)	Germany	<a href="http://www.taz.de/">http://www.taz.de/</a>
The Guardian	United Kingdom	<a href="http://www.guardian.co.uk/">http://www.guardian.co.uk/</a>
The Image Company	Belgium	<a href="http://www.theimagecompany.be/en/">http://www.theimagecompany.be/en/</a>
The Knight Foundation	United States	<a href="http://www.knightfoundation.org/">http://www.knightfoundation.org/</a>
Villamedia Magazine	Netherlands	<a href="http://www.villamedia.nl/">http://www.villamedia.nl/</a>
Volkswagen Foundation	Germany	<a href="http://www.volkswagenstiftung.de/foundation.html?L=1">http://www.volkswagenstiftung.de/foundation.html?L=1</a>
VRT	Belgium	<a href="http://www.vrt.be/">http://www.vrt.be/</a>
WEBclusive	Netherlands	<a href="http://www.webclusive.com/">http://www.webclusive.com/</a>
Wiek Partner für Kommunikation	Germany	<a href="http://wiek-partner.com/">http://wiek-partner.com/</a>



# Programme: 6 Nov. 2012

14.00 - 14.15

## Moderator

**Patrice Schneider**

Chief Strategy Officer at Media Development Loan Fund // Switzerland

14.15 - 15.15

## Keynotes

**Paul Lewis**

Special Projects Editor for *The Guardian* // UK

**Michael Maness**

Vice-President // Journalism and Media Innovation at The Knight Foundation // USA

15.15 - 16.15

## Panel 1: Face the Case - Creative Funding in Action

**María del Mar Cabra Valero**

Director of Fundacion Ciudadana Civio // Spain

**Lindsey Hoshaw**

Freelance journalist based in Boston // USA

**Konny Gellenbeck**

Director of the Cooperative, taz // Germany

**Rachel Oldroyd**

Deputy Editor of the Bureau of Investigative Journalism // UK

**Bart Becks**

Cofounder and CEO of SonicAngel // Belgium

16.15 - 16.45

*Networking Coffee Break*

16.45 - 17.45

## Panel 2: Creative Funding for Creative Media: What is in it for the future of media?

**Wouter Bax**

Editor-in-Chief of [NU.nl](http://NU.nl) at Sanoma Digital // The Netherlands

**Peter Littger**

Chairman of the King Edward VII British-German Foundation // Germany

**Michael Maness**

Vice-President // Journalism and Media Innovation at The Knight Foundation // USA

**Victoria Rixer**

Coordinator of fundraising, supporter relations and events at Fria Tidningar // Sweden

**Mario Tedeschini-Lalli**

Deputy Director, Innovation and Development at Gruppo Editoriale L'Espresso // Italy

17.45 - 18.15

## Keynote

**Bobbie Johnson**

Cofounder of MATTER // UK

# 7 Nov. 2012

9.00

## Moderator

**Michael Alberg-Seberich**

Managing Partner at Active Philanthropy // Germany

9.10 - 9.30

## Keynotes

**Bart Becks**

Cofounder and CEO of SonicAngel // Belgium

9.30 - 11.00

## Workshop session on innovative funding strategies for creative media: a) Fostering quality journalism; b) Expanding your business; c) Bringing ideas to market

**Tarkan Ahment**

Founder of [Pleasefund.us](http://Pleasefund.us) // UK

**Pia Erkinheimo**

Former Head of Crowdsourcing, Concepting & Innovation at Nokia // Finland

**Lindsey Hoshaw**

Freelance journalist based in Boston // USA

**Oliver Gajda**

Cochair of the European Crowd funding Network // Germany

**Ronald Kleverlaan**

Crowd funding Evangelist at WEBclusive // Belgium

**Danae Ringelmann**

Cofounder and COO of [Indiegogo.com](http://Indiegogo.com) // USA

**Femke Mussels**

Marketing and Partnership [FilmAngel.TV](http://FilmAngel.TV) & [Angel.me](http://Angel.me) // Belgium

**Stefano Valentino**

Founder of Mobile Reporter // Italy

16.15 - 16.45

*Networking Coffee Break*

16.45 - 17.45

## Panel: The Donor's Perspective

**Brigitte Alfter**

The European Fund for Investigative Journalism // The Netherlands

**Michael Maness**

Vice-President // Journalism and Media Innovation at The Knight Foundation // USA

**Danae Ringelmann**

Cofounder and COO of [Indiegogo.com](http://Indiegogo.com) // USA

**Patrice Schneider**

Chief Strategy Officer at Media Development Loan Fund // Switzerland



## ■ Want to get involved?

The Future Media Lab. invites you to join us as **partner**, **stakeholder** or **media expert**. The Future Media Lab. is an open platform for all media sectors with the goal of aiding the exchange and accumulation of information. To do this, we would like to involve as many people from the media sector as possible; media strategy experts, journalists, advertising agencies, academics, readers, users and consumers, technological companies, individual experts, policy makers and key stakeholders are all welcome to join the growing Future Media Lab. community.

Please contact Max von Abendroth if you are interested in being a part of the Future Media Lab. think-tank:

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## ■ Questions? Comments?

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# futuremedialab.info

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