



## D6.6 Self-evaluation guidance to foster cross-sectoral scalability

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## Executive Summary

This document intends to be a whitepaper publicly available to inform how the Möbius project faced two dimensions related to collaborations within the project lifetime. The report focuses on i) interdisciplinary relations in the context of the project's outputs and research development within the consortium and ii) cross-sectoral collaborations to bridge the project with other sectors.

The deliverable starts by defining, in [Chapter 1](#), the two concepts and explaining how they have been contextualised for the scope of the document. Then, it provides a consortium self-assessment of the two concepts, looking at how they have been applied to the internal and external practices experimented in the Möbius project. In particular, the deliverable reports the perception of the consortium on interdisciplinary collaboration and a self-assessment on how it worked during the project's lifetime. In the same chapter, we report a reflection from sectorial partners, experts in the publishing industry (FEP, MVB and BB), and from the partner in charge of communication activities (FMWC) about the importance and feasibility of cross-sectoriality for the Möbius project.

[Chapter 2](#) explores the cross-sectoral dimension of the Möbius project by investigating the projects, networks, and initiatives the project has been in touch with and why. It also reports on the events organised to encourage the uptake of project results in other sectors. Reflections shared in Chapter 1 and 2 lead the reader toward [Chapter 3](#) where we summarise the main lessons learned and recommendations for similar initiatives that need to reflect on how to scale up to other sectors.

The document has been realised through the following methods of data gathering: literature review, desk research, web ethnography, interviews, and questionnaires. In particular, the description of projects with which Möbius has collaborated is based on desk research and public resources available online on the projects' official websites. On the other hand, the contents related to internal aspects of the Möbius project, such as how interdisciplinarity has been adopted as a common practice and which is the role of cross-sectoriality, have been collected through interviews and questionnaires to the project's partners. Data has been analysed and commented on.

This document is addressed to sectoral stakeholders active in the Creative and Cultural Industries (CCIs) and, in particular to projects focusing on cross-media productions, to inform how Möbius structured ad-hoc relationships to improve knowledge sharing to encourage the future uptake of the results.

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## Terminology and Acronyms

AI	Artificial Intelligence
BB	Bookabook
CCI	Creative and Cultural Industries
CCS	Culture and Creative Sectors
DoA	Description of Action
EC	European Commission
EMC	European Music Council
ENOLL	European Network of Living Labs
EU	European Union
FEP	Federation of European Publishers
FMWC	Foundation Mobile World Capital
GA	Grant Agreement
IBC	International Broadcasting Convention
ICT	Information and Communication Technologies
KPT	Krakowski Park Technologiczny (Krakow Technology Park)
MIBB	Möbius Immersive Book Box
MIH	Music Innovation Hub
MVB	Marketing- und Verlagsservice des Buchhandels GmbH
OTT	Over-the-Top
PIT	Prosumer Intelligence Toolkit
PR	Public Relations
STADIEM	Startup Driven Innovation in European Media

## 1. Defining cross-disciplinary and cross-sectoral collaboration within the Möbius project

The Möbius project has been funded under the Horizon 2020 framework and, specifically, under the topic ICT44 - Next Generation Media. The call highlighted the need to reflect on the impact of digital transformation in the development of accessible, and personalised user experiences to disrupt traditional media. In particular, the call asked researchers to investigate “the complex ecosystem of users and producers, audiences and performers with interchangeable roles where traditional boundaries of media are blurring. In this process, media has also become a key element in societal discourses”.

The novelties introduced by the digital transformation are translated into the opportunity to reshape the use of technologies for media, rethink the engagement of the users but also to approach collaborations among different entities, and among researchers and experts with different skills and background.

The aspect of cross-sectorality is particularly relevant for the research framework supported by the European Commission (EC) when discussing creative and cultural industries. In particular, the European Commission on its official page highlights the need to “reinforce collaboration between different cultural and creative sectors (CCS) in order to help them address the common challenges they face and find innovative solutions”. As stressed by the European Commission, the added value of reinforcing cross sectoral collaboration is particularly important to facilitate the following activities:

to support cross-sectoral transnational policy cooperation, promoting the visibility of the programme and support the transferability of results

to encourage innovative approaches to content creation, access, distribution, and promotion across CCS and with other sectors

to support adjustments to the structural and technological changes faced by the news media

to support the establishment and activities of the Creative Europe Desks

Accordingly, the topic of cross-sectoral collaboration has been analysed starting from the statements, definitions and references made directly on the point by the EC.

However, in addition to it, another important element that characterises the CCIs and its subsectors' value chain is the capability to create products and services through the merge and match of different fields of study and various competencies and skills that make the result innovative and disruptive. This capability can be defined as interdisciplinary or cross-disciplinary.

As reported by Okamura K., (2019) “Many of the world’s contemporary challenges are inherently complex and cannot be addressed or resolved by any single discipline, requiring a multifaceted and integrated approach across disciplines (Gibbons et al., 1994; Frodeman et al., 2010; Aldrich, 2014; Ledford, 2015). Given the widespread recognition today that cross-

disciplinary communication and collaboration are necessary to not only pursue a curiosity-driven quest for fundamental knowledge but also address complex socio-economic issues, interdisciplinary research (IDR) has become increasingly central to both academic interest and government science policies (Jacobs and Frickel, [2009](#); Roco et al., [2013](#); NRC, [2014](#); Allmendinger, [2015](#); Van Noorden, [2015](#); Davé et al., [2016b](#); Wernli and Darbellay, [2016](#)). Accordingly, various national and international programmes, focusing especially on promoting IDR, have recently been launched and developed in many countries through specialised research funding and grants or through staff allocations (e.g., Davé et al., [2016a](#); Gleed and Marchant, [2016](#); Kuroki and Ukawa, [2017](#); NSF, [2019](#)).

According to the definition, the term interdisciplinarity is quite shared among scholars worldwide and it is mostly related to the combination of more subjects and academic disciplines. As reported by Malina (2016) “There is a growing literature, and some stabilisation of the terminology, on interdisciplinarity, multidisciplinary, and transdisciplinarity (as in the work of Allen F. Repko, co-author of several books on interdisciplinarity”. However, there are also some differences in the different terminologies. As reported by Clark et al., 2020 “Transdisciplinarity is concerned with the unity of intellectual frameworks beyond individual disciplinary perspectives, or in other words, approaches that transcend traditional boundaries to generate knowledge (Stember 1991, Choi and Pak 2006, Stokols et al. 2018). This holistic approach differs from *interdisciplinarity*, which Choi and Pak (2006, p. 351) describe as an interactive approach that “analyzes, synthesizes and harmonizes links between disciplines into a coordinated and coherent whole,” and *multidisciplinarity*, an additive approach that “draws on knowledge from different disciplines but stays within their boundaries.” However, the authors continue supporting the concept that it is important to recognize that instead of having clear demarcations, these three frameworks exist along a continuum through which teams made up of multiple disciplines may flow during different periods of their work together (Choi and Pak 2006, Klein 2008)”.

For a clear reading of the report, the definitions of these two dimensions discussed above are reported hereafter.

In particular, **cross-disciplinarity** means the fact that different fields of research (e.g., engineering, law, sociology, etc) have been working together in the Möbius project with the common aim to develop innovative tools and outputs for the publishing sector. In this sense, the final aim has been the design and implementation of technological outputs that are really based on the integration of different disciplines and fields of study represented in the consortium.

On the other hand, **cross-sectoriality** means the collaboration established with other sectors related to the creative and cultural industries (e.g. media, visual art, broadcasting, etc) to exploit project results. In other words, we will refer to cross-sectoriality when, outside the project, there is the opportunity to meet and match with other sectors and to reflect on the scalability of the Möbius outputs. In this case the final aim is to improve the opportunities for the project’s outputs to scale up adoption and implementation also in other sectors.

The reason for taking into consideration both dimensions is the following. Although the Möbius project is deeply focused on the publishing and book industry, the project is strongly characterised by both cross-disciplinarity and cross-sectoral collaboration.

In relation to cross-disciplinarity, the project is made by a heterogeneous group of partners coming from different backgrounds (e.g. computer scientists, engineers, social scientists, legal experts, artists, etc). Such a variety of competences allowed Möbius to approach the technological development of the outputs considering multiple dimensions and variables. Even if cross-disciplinary collaboration created some bottlenecks at some points of the project development, the project has been developed according to the plan benefiting from the different points of views and perspectives making the real added value of the project.

On the other hand, by considering the external relations of the project, the project has been open to disseminate the project results and to get more and diverse feedback from a variety of stakeholders, projects, and networks that, in some cases, were quite different in terms of composition and background from Möbius. In this sense, the Möbius consortium has developed a strategy to support and foster cross-sectoral collaboration by encouraging and promoting discussions and collaborations with heterogeneous groups of stakeholders. This last dimension has been crucial to reflect on how the Möbius project could scale in terms of implementation, replicability and uptake considering sectors other than the publishing and book industry.

This deliverable contains a self-assessment guidance on how cross-disciplinarity and cross-sectorality have been tackled in the project. To self-assess how cross-disciplinarity worked in the project, a survey has been conducted among all the project partners; results are reported in [Section 1.1](#). In addition, the topic of cross-sectorality has been discussed with selected partners, and the results are described in [Section 1.2](#).

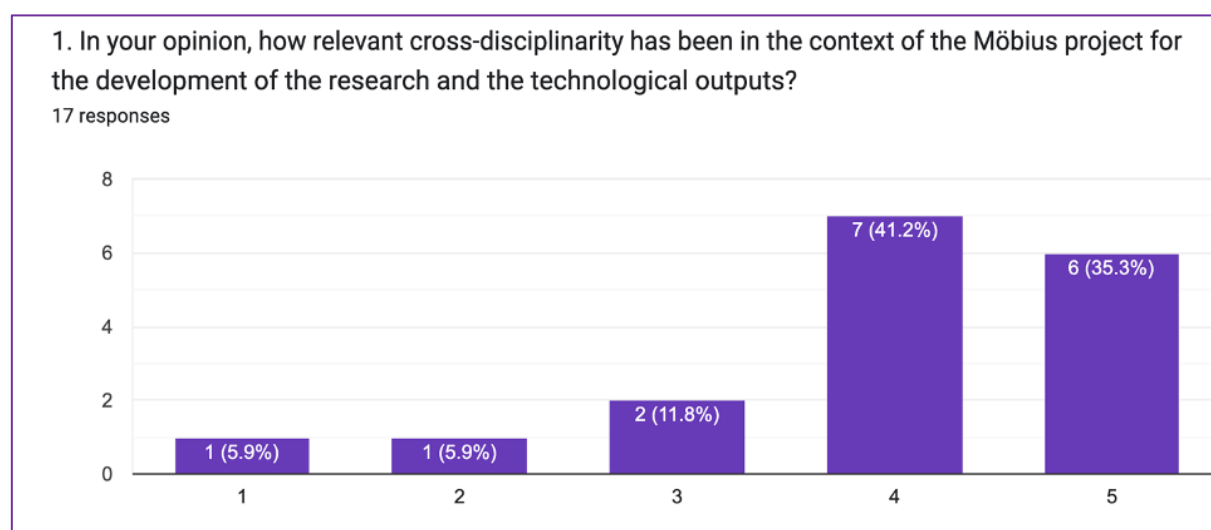
## 1.1 The role of cross-disciplinarity for the Möbius consortium

This section contains the results of a survey ([Annex 1](#)) circulated internally among the Möbius partners in order to understand the role and value that cross-disciplinarity and cross-sectorality had on project development. It was decided that circulating such a survey would have been the most appropriate and efficient way to collect the partners' feedback. The survey entailed 10 questions: 8 questions out of 10 are closed questions, based on Likert scale from 1 to 5. The remaining 2 questions are open and have been designed to collect reflections from the consortium. The definition of both concepts of cross-disciplinarity and cross-sectorality have been inserted in the introduction to the survey, in order to allow the partners to begin their reflection from a common understanding of the definitions used.

In October 2023, almost at the end of the project activities, all the partners received the survey with the request to express 1 vote (in case the survey was filled by the principal researcher engaged in the activities) or more, if other colleagues wanted to participate. In addition to the 11 partners present in the DoA, the 2 supporting partners endorsed by ENOLL (Laurea and KPT) participated in the survey. All the partners expressed 1 vote only, while Laurea expressed 3, Eurecat 2 and ENOLL 2. A total of 17 responses were collected.

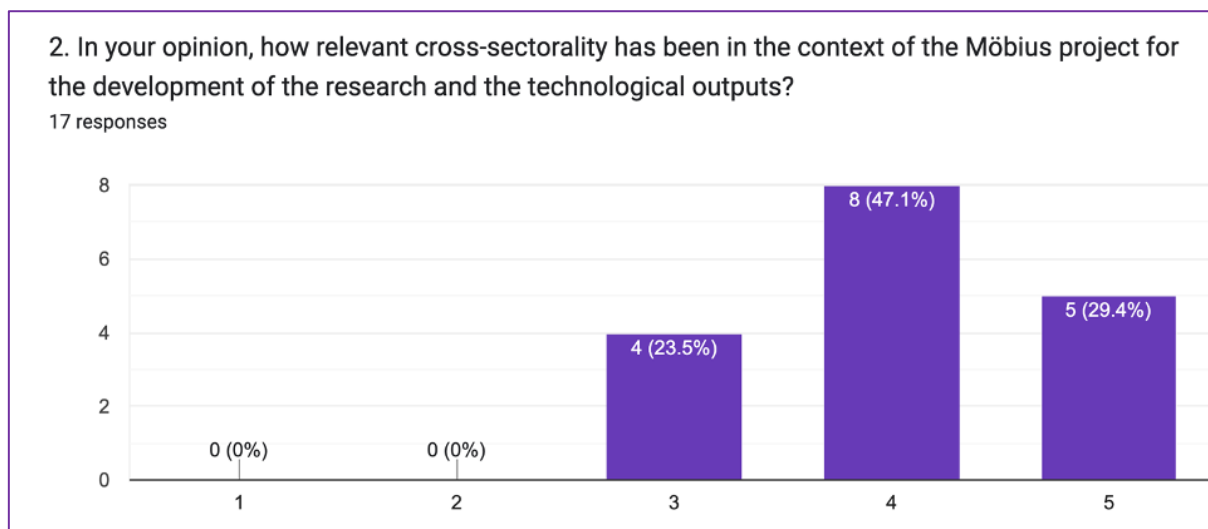
In terms of disciplines characterising the participants' expertise and professional profile, the responses were quite heterogeneous: 3 people selected social sciences, 3 management and business administration, 2 political science, 2 communication studies, 2 humanities and philosophy, 2 the arts and 1 engineering, 1 law, and 1 education. This reflects the range of disciplines and expertise of the Möbius consortium partners.

The first question to the consortium was to assess the relevance of cross-disciplinarity in the project for the development of research and technological outputs. As shown in Figure 1, the majority of respondents (13 out of 17) selected the higher values of the Likert scale, assessing high importance to cross-disciplinarity. However, 2 respondents assessed negative values related to “not at all” and “not really important”.



*Figure 1. The relevance of cross-disciplinarity in the project for the development of research and technological outputs*

The second question, on the other hand, aimed to assess among the consortium the relevance of cross-sectoriality in the project for the development of research and technological outputs. As shown in Figure 2, 13 respondents selected the values 4 “relevant” and 5 “very relevant”; in addition, 4 respondents assessed a medium value that is not per se negative. This means that, compared to Figure 1, the consortium assessed a higher importance to cross-sectoriality rather than cross-disciplinarity.



*Figure 2. The relevancy of cross-sectorality in the project for the development of research and technological outputs*

In terms of collaboration, as shown in Figure 3, 15 respondents assigned high interest in the collaboration with different professional figures and backgrounds during the project development.



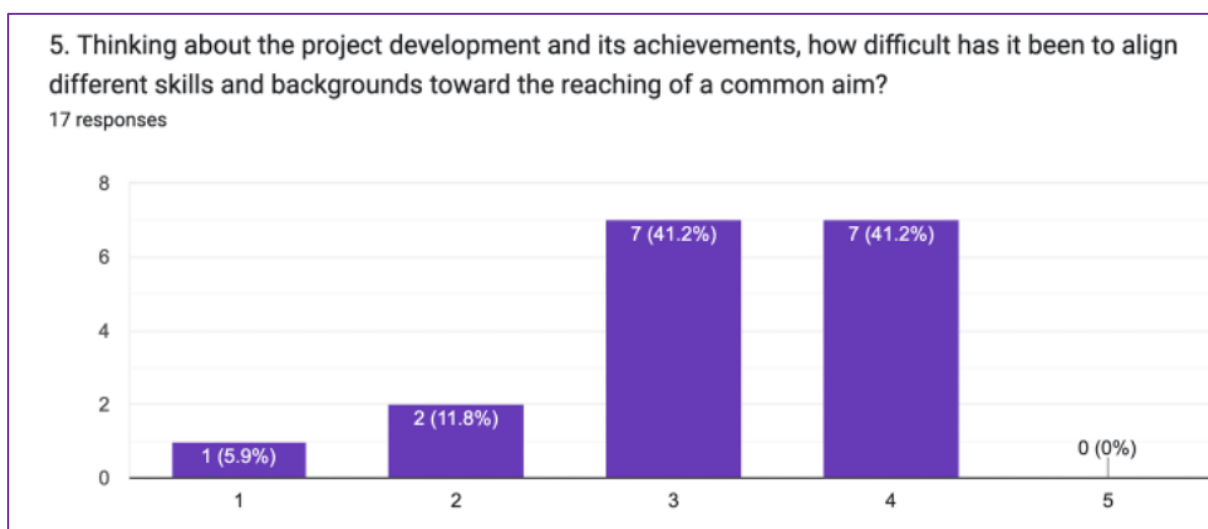
*Figure 3. Interest level in cross-disciplinary collaborations*

Following the previous question, consortium members were asked to evaluate how challenging the collaboration among such a diversified group of researchers has been. As reported in Figure 4, 11 respondents selected that it was “not difficult at all” or “not difficult”, while 2 assessed the medium value of the Likert scale. The preferences expressed showed that the collaboration was smooth according to the entire consortium in terms of integrating and merging different skills and backgrounds. On the other hand, when asked about the difficulties in integrating different skills for project development purposes, the responses were a bit different.



*Figure 4. Challenges in the cross-disciplinary collaborations*

As shown in Figure 5, 7 respondents out of 17 selected that it was “easy”, while 10 selected the medium value or “not easy at all” (1 respondent) and “not easy” (2 respondents). This means that while the relationship between professionals with different backgrounds was quite easy, the combination of these for the purpose of the technical development of the Möbius outputs has been a bit more challenging.



*Figure 5. Challenges in the cross-disciplinary collaborations for project development*

Overall, as reported in Figure 6, when the consortium was asked whether cross-disciplinarity can be seen as an added value of the project, 12 respondents stated “yes”, 4 selected “maybe” and 1 “no”.

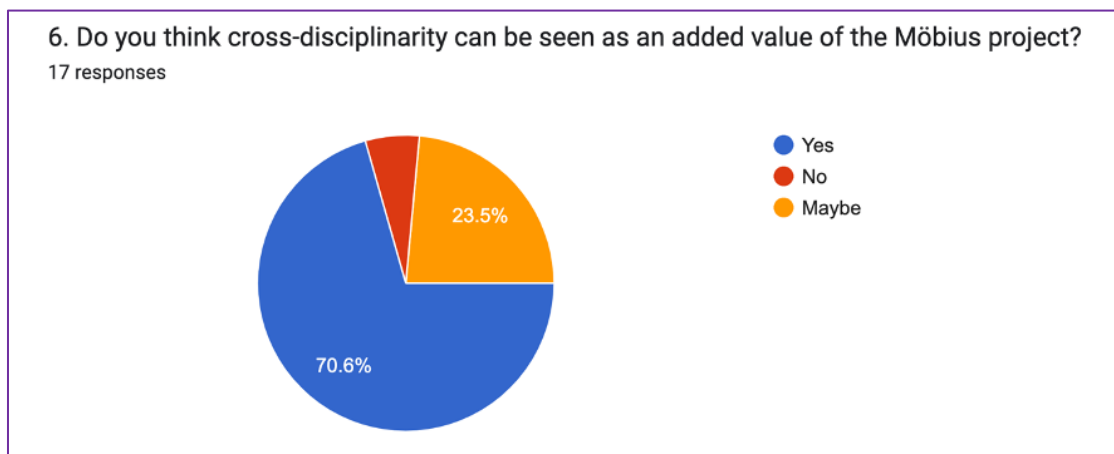


Figure 6. Perception of cross-disciplinarity as an added value

Finally, the consortium members were asked to assess the value of cross-disciplinarity and cross-sectoriality in project implementation and final delivery of the outputs. Comparing the results reported in Figures 7 and 8, it seems that cross-sectoriality had more value than cross-disciplinarity.

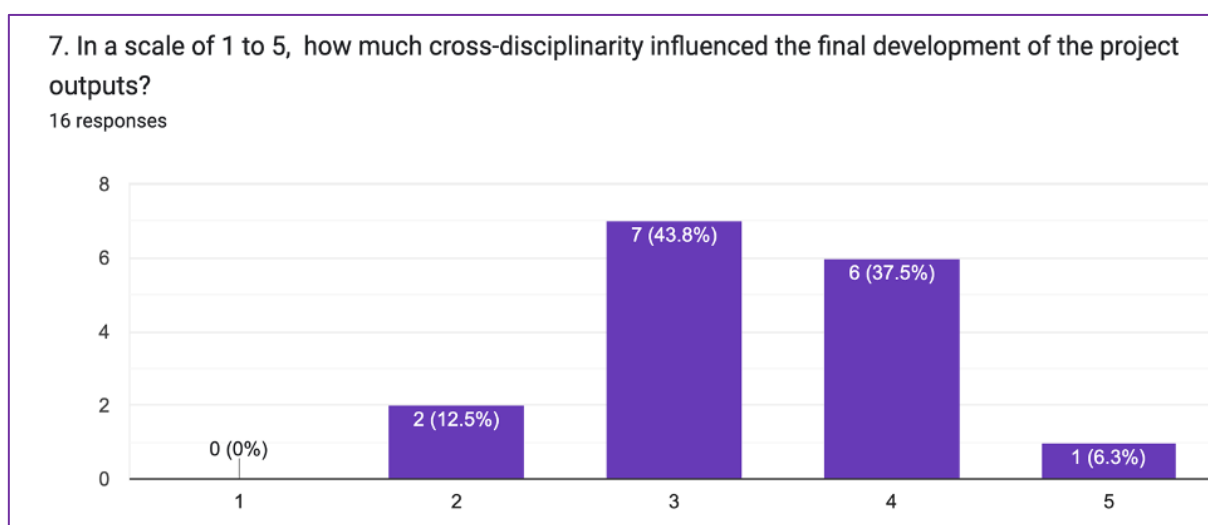


Figure 7. The influence of cross-disciplinarity in project development

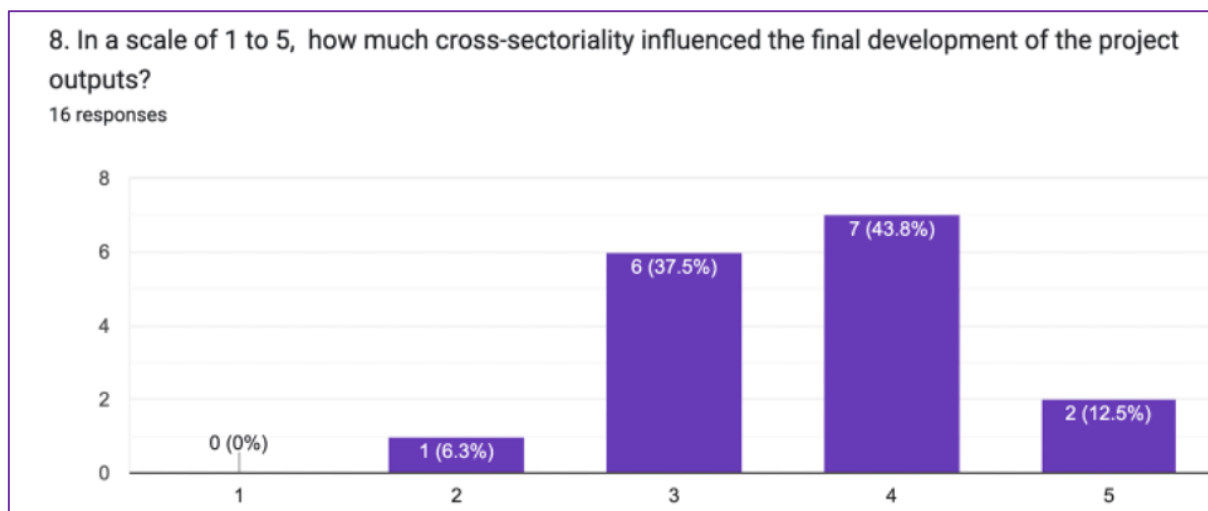


Figure 8. The influence of cross-sectoriality in project development

Consortium members were also asked to think about other sectors (for instance related to the creative and cultural industries), and express which are, potentially, the most relevant to exploit the Möbius project's outcomes. What emerged is that the majority of the partners expressed an opinion about the use of Möbius outputs in the education sector. In this case, partners suggested the exploitation of the outputs in the schools and for teaching purposes. In addition, a frequently mentioned sector was the cultural one, with specific references to cultural heritage and application of the outputs in museums. Other sectors that have been mentioned, by 1 partner each are: media, journalism, health care and advertising. Two partners stated the book and publishing industry, without mentioning opportunities in sectors different from the one already explored.

Finally, we asked the partners to reflect on the Möbius outputs and state which are the elements (both in terms of research and technological outputs) that are more interesting for cross-sectoral exploitation. Responses were quite scattered, and all the outputs emerged have good potential for cross-sectoral exploitation. Specific components, such as the 3D audio, are seen as easily exploitable to the entertainment sector at large. The PIT is the output that emerged as more cross-disciplinary as it could be applied to any sector relying on data, assuming it is feasible to be used with non-prosumer related datasets. Moreover, both the research outcome on business models and on co-creation methods for technology are reported as interesting to inform other sectors.

To conclude, according to the results, (it) partners share the belief that all the components, i.e., both the Möbius Book (Creator and Player) and the PIT are promising for cross-sectoral exploitation. However, some partners stressed the need for further technological development of the products before reflecting on which other sectors could expand the project's outputs, having an impact on the markets of reference.

## 1.2 Encouraging cross-sectoral scalability: a reflection for the publishing industry

In order to explore how to encourage cross-sectoral scalability in the publishing industry, we discussed the role of cross-sectoriality for the book and publishing industry, as well as how cross-sectoriality can be framed for the Möbius project with the consortium partners that are experts in the book and publishing field or that have been directly involved in the project in activities to foster this dimension. This activity took the form of semi-structured interviews, as this allowed us to touch the specific topics that we needed to explore, while also allowing the partners to bring up additional issues that they considered relevant. Therefore, questions have been addressed to FEP, MVB and BB as book and publishing experts and to FMWC in order to reflect on the communication and networking aspects. Accordingly, DEN prepared two different sets of questions, asking the colleagues from the above-mentioned organisations to take part in an interview. The questions are reported in [Annex 2](#). Interviews were then transcribed and analysed. The results are reported in an aggregated format hereafter, drawing attention to the issues where the partners agreed or disagreed during the interviews.

The first question asked to the experts was to elaborate on the role of cross-sectoriality in the book and publishing sector. FEP replied that the book and publishing industry has always been very cross-sectorial because the ultimate value of the industry is about stories and the same stories can easily be transferred to different sectors. This transfer happens frequently bridging the book industry with film and cinema, and recently it is possible to see the same happening with TV series, mainly through streaming platforms, and with the video game industry. The crossover can be seen as the translation of books in other forms of entertainment or vice-versa (e.g. books translated in films) but there are also examples of products where the readers interact directly with the story. However, technology is progressing fast, and it can also shape the reading experience. For instance, it has been years since there has been an attempt to introduce more and more either augmented reality or virtual reality in books. This approach has a significant impact and relapses in children's' books. There is also potential in enriching stories with other creative contents, such as audio. A clear example are the audiobooks which are still increasing in their market segment, but the point is that the integration of other forms of content in the story could also modify the reading experience and it is not certain if these will be appreciated by the majority of the readers, becoming a stable element of the reading experience, transforming the way in which we exploit books. Also, according to BB, cross-sectoral collaboration within the publishing industry is growing significantly due to the increased interest of the creative and cultural sectors in publishing, which in recent times are choosing to develop their products (broadcasts, visual/artistic/immersive experiences) from books.

In discussing the same issue with MVB, a different perspective has been provided. MVB's experts stated that cross-sectoral collaborations for the book and publishing industry are usually challenging. The first reason reported by the experts is related to the fact that the industries in the CCI fields generally work quite differently and this makes it complicated to align the procedures and pipelines. The second element that emerged is that production pipelines and the approach of the sectorial stakeholder in the book industry is still quite traditional and based on vertical exploitation. This is due to a still traditional mindset that often impedes publishers to go beyond the traditional business.

Once explored the state of the sector per se, the second question aimed to investigate how the experts perceive a potential exploitation of the Möbius outputs in other fields and, if this is the case, in which sectors the scalability could happen.

According to both FEP and MVB, Möbius outputs could be exploited by other sectors. The main argument from MVB is that the Möbius project is creating a cross-media product, and this makes it potentially relevant for all media industries. Also, according to both FEP and MVB, the Möbius Player emerged as potentially interesting to be adopted for educational purposes. MVB also sees the Möbius Player as applicable to other fields of study like literature or anatomy, to provide text and images to better comprehend the text.

The same positions are shared by the experts when referring to the PIT. It seems, indeed, that the reasoning and methods behind the PIT could be exploited in any other sector where there is the need to read metadata. As the concept behind the PIT is that knowing better the final consumer or the community of reference makes it possible to adjust and inform the business, this can be applicable to any sector. The point is that applying this concept to a large ecosystem to understand how users interact with content is something that is applicable to any creative sector; if the focus is on prosumers as creators of content, it is a bit more difficult. MVB also highlighted that the Mobile Immersive Book Box (MIBB) could be used in museums for providing an additional experience to the artworks or for archaeology.

Looking specifically to the components used to integrate the Möbius outputs, as audiobooks are still very relevant for the market, the 3D audio could be an interesting component to exploit. More broadly speaking, Bookabook stressed the importance of the creative element of the project – for example in reference to the preparation of the immersive experience – because it requires the collaboration of the editorial, artistic/visual and technical sectors. This aspect could be relevant to further exploitation by other sectors. Another element to be considered, according to Bookabook, is the communication: it is essential to create word of mouth – a key concept in the Bookabook philosophy – around an innovative project like Möbius and to keep the public's attention. In general, Bookabook stressed that anything improving the business model through cross-sectoral exploitation is of interest.

In terms of sectors where the Möbius projects could be applied, the replies from both MVB and FEP are aligned to the previous questions. The PIT could be exploited in all other industries with media content (a combination of books, movies, TV series, etc). It seems that the biggest impact could be reached in the sector related to movies, TV series and video games. On the other hand, the Möbius Player and the Mobile Immersive Book Box could be used in cultural activities like museums. Education also could be a field where we could see a potential scalability of the Möbius outputs, referring to the Möbius Player and the MIBB. Bookabook, in this regard, highlights the potential applications of Möbius to journalism.

In terms of strategies to foster cross-sectoriality, according to FEP the events are always good opportunities to meet people from both the same and different sectors; however, it can be difficult to catch people's attention in big events like fairs. Focusing on the topics that are in the spotlight could be a way to maximise the impact and reach more people. BB also highlights that events and fairs are an excellent strategy to encourage cross-sectoral collaboration and in recent times they noticed how bookfairs have broadened their target audience: not only

readers, authors and/or professionals, but also people from other sectors, who attend fairs and related events to make new contacts and broaden their horizons. MVB, on the other hand, highlighted that there are not so many spaces to face cross-sectoral collaboration. Books and publishing tend to be quite vertical. Some attempts have been done with bridging the book industry with the gaming industry. Since quite a while now there have been collaborations with the cosplay sector, which might be really interesting, because there is a higher possibility of interacting with prosumers.

In terms of support for books and publishing, MVB stressed that the sectorial priority is to maintain the business alive, and the easiest way is to focus on traditional activities. This implies that there are not so many resources to invest in innovation in terms of procedures, technologies, and collaboration. For this reason, the funding dedicated to research and innovation in books and publishing is crucial to allow the sector to experiment with new ideas and perspectives.

In line with that, at the time of writing this deliverable, the European Parliament with an overwhelming majority adopted the report on [The Future of the European Book Sector](#). This is the first time in 10 years that the Parliament has made dedicated recommendations for the sector, in which Europe is a world leader. The report stated the need to increase the overall budget dedicated to the book and publishing sector, increasing calls in the Horizon Europe framework. The other issue mentioned by FEP in this regard, is that the calls already listed in the cluster dedicated to the culture and creative sector do not really reflect the needs of the creative industries, so more effort is needed to make the needs and expectations converge in the calls.

In addition to the specific issues faced with the experts in the book and publishing industry, dedicated questions have been asked to the responsible for the communication and dissemination in the project, Mobile World Capital Barcelona (FMWC). As leader of the activity, FMWC also worked over the project development to foster the relationships with other stakeholders and different ecosystems to support Möbius cross-sectoral scalability. According to what was reported by FMWC, over the three years of project funding, Möbius has established good relationships with other EU funded projects and with the sibling projects funded under the same call ICT44 - Next Generation Media. The collaboration was essentially guaranteed through continuous exchange and communication, support to cross-disseminate information and organisation of common events. The main issue was to establish common topics, as the sibling projects are focused on the media industry, while Möbius has the very specific attention to the book and publishing domain.

A good result achieved in the collaboration with other fields and other projects, has been the organisation of three events dedicated to policy issues. As reported in [Section 2.3](#), the three events are the policy panel at the Frankfurter Buchmesse 2022 together with MediaFutures and S+T+ARTS Prize, the online policy workshop organised in November 2022 and the policy event organised at the Frankfurter Buchmesse 2023. All the events have been designed and planned by the DEN Institute, with the support of FMWC and other partners, in order to set a common ground of discussion with experts from different fields and expertise and to discuss how technologies are shaping the book and publishing and media industry and how policy should address these issues.

The most relevant barrier reported in fostering cross-sectorial relationships is related to the capability of the projects in creating a high and tangible impact through events. As also stated by FEP, fairs and conferences are good ways to show project results but often they are too big to properly allow the projects to capture the attention of the audience. From the side of FMWC it emerged that events like IBC in Amsterdam risk to be too competitive for a European project that wants to show the results of the research conducted while big players and tech companies are in the same place. Indeed, even if the participation of Möbius to IBC 2023 was successful in terms of strengthening relationships with other EU projects and for the data gathering of the validation activities, it seems that it is not the right event in which can expect to have an impact on the attendees and to really explore cross-sectorial collaborations.

On the other hand, different feedback was collected when talking about smaller and more cross-sectorial events like the Readmagine event in Madrid, where Möbius also took part in June 2023. In this case, the event was better proportioned and organised to propose different activities: conferences, technological showcases, and networking. As a matter of fact, similarly to MVB, FMWC stated that it is not easy to find similar events in Europe that have a narrowed dimension but both an international and cross-sectorial audience and participation. In most cases, small events risk national and vertical participation.

To conclude, the discussion with MVB, BB, FEP and FMWC on how to encourage cross-sectorial scalability in the publishing industry and especially on the role of the participation in events, fairs and conferences has highlighted that in order to foster cross-sectorial relationships a more detailed selection of the events should take place that could achieve a higher impact in promoting the project's outputs.

## 2. Exploring cross-sectoral collaboration from the Möbius project perspective

As already discussed in the previous chapter, for the Möbius project, collaboration with stakeholders from other sectors is considered an important aspect, as it can help with the dissemination of the research carried out as part of the Möbius project and it can also facilitate the uptake of the Möbius products. Consequently, such cross-sectoral collaborations can have a positive influence on developments in the book and publishing sector. In line with that, cross-collaboration has been achieved mainly through two strategies. First, by sharing important information and communication issues to reach a broad audience, beyond the publishing sector. Second, by organising events with stakeholders that could give more visibility and new inputs to project discussion.

The next section reports the main stakeholders and networks that have been included in the Möbius ecosystem to push forward cross-sectoral collaboration, highlighting the challenges and opportunities opened by these collaborations and interactions. We can summarise two groups of stakeholders: the sibling projects, funded under the same call, and other projects working in collateral sectors.

### 2.1 Bridging with interesting initiatives: sibling projects

In this section we discuss the sibling projects Möbius that interacted with. Copa Europe, MediaVerse and STADIEM are the Möbius sibling projects under the call ICT44 - Next Generation Media. Despite the fact that the Möbius project started 6 months later than the other projects, from the onset, the four initiatives have been in touch via video calls to update each other on the projects' activities, events, and outcomes, so that we could share communication toolkits and cross-disseminate each other within our different networks.

The projects also met face-to-face twice. The first time was in Bergen during the Future Week Event in 2022, where projects were introduced and pitched during the event. Online meetings were kept and fixed and the projects tried to organise workshops on similar topics together, even though this did not happen as the projects were in different development stages and it was not suitable. However, a last meeting together was organised in IBC 2023 in Amsterdam, sharing a booth as the Next Generation Media projects funded under European Commission's Horizon 2020 funds.

#### 2.1.1 Copa Europe

COPA EUROPE is a project that started on 1 November 2020 and is ending on 31 October 2023. It focuses on revolutionising sports media consumption by combining Over-the-Top (OTT) sports media services with cutting-edge technologies (AI). It aims to democratise the consumer experience, enable cost-effective live video streaming, and personalise content distribution for individual viewers.

The project seeks to achieve several objectives:

- Design a decentralised “platform for sports media channel federation, enrichment, and broadcasting”.
- Implement adaptable infrastructure for live content creators to respond to sports events dynamically.
- “Disrupt the OTT sports media market” with flexible purchasing and subscription options.
- Enhance user data privacy through federated learning techniques.
- Implement content adaptation and Quality-of-Experience for high-quality media delivery.
- Develop alternative platforms for broadcasting content, focusing on real-time information.
- Validate the project’s vision through real-life use cases and public demonstrations.
- Implement impact-driven dissemination, standardisation, and exploitation of project outcomes.

The project will leverage blockchain technology to create a decentralised OTT sports media distribution platform, enabling more flexible subscriptions and content ownership. It will also focus on improving the Quality-of-Experience and personalization of content through Federated Learning.

COPA EUROPE involves a consortium of ten partners from 6 European countries, including seven for-profit organisations and two technical research and academic partners. The partners aim to introduce novel tools and services, support project deployment, and provide expertise in technology and research.

Regarding the major results of the project, during the first 12 months, the focus was on design activities, gathering end-user requirements, defining detailed use cases, and specifying the COPA EUROPE platform's technical aspects. The last 6 months concentrated on development, resulting in the first platform version for pilot trials. Various other activities like dissemination, standardisation, innovation, business planning, data management, legal and ethical considerations, and project management occurred throughout. Key achievements include use case specification, platform architecture, COPA EUROPE components, integration framework, pilot planning, dissemination strategy, market analysis, and initial business models.

### 2.1.2 STADIEM

The STADIEM (Startup Driven Innovation in European Media) project started on 1 October 2020, and concluded on 30 September 2023. It involved a consortium of 9 partners from 8 European countries. STADIEM's primary aim was to foster the development of Next Generation Media solutions through its piloting and acceleration program. To achieve this, the project established a cross-border community of ecosystems encompassing four innovation hubs: VRT, Media City Bergen, Storytek, and Next Media Accelerator. Additionally, STADIEM developed a European support framework and tools to facilitate the market entry of innovative technologies, initiating a start-up support program through two open calls (Disperati et al., 2021). This provided opportunities for start-ups to join a four-stage program.

One of the core aspects of STADIEM was creating synergies within Europe and worldwide to ensure the project's impact extended beyond its initial scope. Furthermore, the project was committed to ensuring the sustainability and continued growth of the STADIEM ecosystem even after the project's conclusion.

STADIEM developed a dedicated cross-border mediatech support framework that served as an action plan between the participating innovation hubs, equipping start-ups with essential skills, regional market insights, funding prospects, and access to venture capital and corporate networks. Start-ups were thoughtfully assigned to hubs that aligned with their developmental stage and growth requirements. To oversee and manage the program effectively, STADIEM established a dedicated framework with program management and evaluation tools. These streamlined the curriculum schedule, managed events, workshops, seminars, mentorships, corporate meetings, and evaluation processes.

STADIEM aimed to address significant challenges within the European media sector, including cross-border scalability, facilitating the transfer of technology from start-ups to the market, and ensuring the availability of innovative media services within the framework of a Digital Single Market. The project sought to foster the success of European media start-ups, including those in emerging areas like 5G, Cloud, IoT, VR, AR, and data analytics<sup>4</sup>.

In its first 18 months, STADIEM achieved significant milestones, including community engagement, participation in 33 events, investor workshops, and the establishment of a pan-European framework. The project also conducted two Open Calls, distributing €1.2 million in funding and performing impact and market analyses, all with a focus on outreach and impact. These efforts were supported by extensive dissemination, communication campaigns, and project management activities to ensure outreach and impact.

### 2.1.3 MediaVerse

The MediaVerse project, which took place from October 2020 to September 2023, was conducted by 12 partners representing 7 European countries. The primary objectives of the project were to empower content creators, maintain control over intellectual property rights, and facilitate media creation and sharing. MediaVerse offered a range of tools, such as co-creation, social analytics, a decentralised network, AI content analysis, blockchain-enabled IP rights negotiation, and automated language translation. The project focused on 3 major use cases: Citizen Journalism, co-creation of immersive and inclusive media, and an artistic experiment titled "Hybrid Intelligence."

Key outputs of the project included a MediaVerse Node available for download under the Apache 2.0 License and the development of tools and services for secure and traceable media exchange. Major results achieved in the initial phase included the establishment of a decentralised framework for digital asset management, legal and technical analysis of content intellectual property rights, advances in deep learning for media annotation, accessibility tools, and immersive storytelling authoring tools.

MediaVerse aimed to progress beyond the current state of the art, providing capabilities for web-based XR experiences, user-adapted media annotation, content moderation, content

identification, and sequence-aware recommender systems. These advances contributed to fair and trustworthy media sharing within an open decentralised network.

In the first year of the project, the MediaVerse consortium achieved significant progress in its specific objectives:

- Technical groundwork was laid for the MediaVerse decentralised framework, including the MediaVerse Node (MV Node) architecture and interconnection among nodes. An initial MV Node release and interconnection demonstration occurred.
- In-depth analysis of content intellectual property rights (IPR) was conducted, leading to a comprehensive IPR management model and architecture. Initial versions of copyright management and content identification services were demonstrated.
- Advances in deep learning for media annotation were tested for text, images, videos, and 3D content, with deployment of analysis models in a Media Annotation service.
- Accessibility was integrated into content creation and enrichment through the MediaVerse accessibility toolset, supporting automatic subtitle generation, editing, and semantic enrichment. Licensing support for accessibility assets was also provided.
- The Fader XR authoring tool was set up for initial content authoring, with plans for specific extensions documented.
- Social feedback channels were explored for creative editorial processes, and immersive co-creation capabilities were investigated with the VRodos authoring tool.
- A detailed pilot plan was developed.
- Dissemination and communication activities, including presentations, clustering with NGM projects, blog posts, and publications, were conducted. An initial exploitation plan and market analysis activities were also delivered.

## 2.2 Bridging with interesting initiatives: other projects

In addition to collaboration with the sibling projects, synergies were established by the Möbius project with other projects or initiatives connected to the media and the CCIs world. These are reported hereafter.

### 2.2.1 MediaFutures

The MediaFutures project, started on 1 September 2020 and concluded on 31 August 2023, and was made by a consortium of 10 partners from 6 European countries. The project had the goal of harnessing data for responsible innovation in the media industry. This initiative aimed to establish a Europe-wide virtual data-driven innovation ecosystem, backed by a network of 28 international organisations forming the stakeholder cluster. The consortium comprises experts from various domains, including data incubation, art-tech-science residencies, digital innovation hubs, media acceleration, legal and ethical considerations, and social innovation.

The project intended to transform the media value chain through responsible data usage and innovation, with several key objectives and processes, including:

- Identifying critical factors that impact engagement with quality journalism, science education, and digital citizenship.

- Establishing an inclusive innovation program that fosters collaboration between entrepreneurs and creatives.
- Hosting a competition aimed at addressing challenges within the media value chain and identifying promising digital entrepreneurs, creatives, and data-driven solutions.
- Providing data and experimentation facilities to competition winners.
- Supporting 51 businesses and 43 artists through funding and mentoring in technical, legal, business, media, and sustainability matters.
- Developing toolkits and best practices to empower innovators and creatives in citizen-centric initiatives and data-driven communication.

During the first year of the MediaFutures project, significant achievements included:

- Open Call Challenges: Development of expertly crafted challenges for open calls.
- Applicant Support: Provision of email assistance and matchmaking webinars.
- Monitoring and Improvement: Active monitoring of KPIs to enhance the 2nd Open Call.
- MediaFutures Support Program: Design of a remote support program featuring mentoring, training, and events.
- Open-Source Technology Training: Creation of a toolkit to facilitate participants' data science experiments.
- Communication and Dissemination: Outreach to over 3 million people, with a focus on media, arts, tech, and scientific communities.
- Project Management and Ethics: Establishment of robust management, governance, and ethical frameworks.
- Networking and Exploitation Strategy: Active engagement with relevant initiatives and formulation of an impact assessment strategy.

These accomplishments highlight a well-structured approach to fostering innovation and collaboration in the media and arts sectors.

MediaFutures is a supportive partner of the Möbius project. Throughout the project we have been cross-disseminating each other and proving and receiving support in different activities. For instance, Möbius was invited to participate in the MediaFutures final event in Hamburg in June 2023.

### 2.2.2 Aldus Up

The Aldus Up project began in September 2020, and it will end in February 2024. It is a European network of book fairs aimed at fostering international collaboration, promoting reading, translations, and innovation in the digital era.

Partners in this initiative hail from various European countries and the consortium is composed as follows:

- Coordinator: Associazione Italiana Editori (AIE) from Italy.
- European Publishers' Federation (FEP).
- Publishers' associations from Flemish Belgium (Boek.be), Lithuania (LLA), Latvia (LGA), Portugal (APEL), Romania (AER), and Norway (NPA).

- Book fairs in Frankfurt, Bologna (Children's Book Fair), Vienna, and Rome (Più Libri Più Liberi).
- Foundation LIA, the Department of Book Studies at Johannes Gutenberg University Mainz, and Fundación Germán Sánchez Ruipérez (FGSR) from Spain.

The project's objectives include facilitating rights exchange among European countries, promoting reading and translations, innovating book fair formats, and enhancing professional programs within fairs, particularly concerning digital and internationalisation aspects.

"Aldus Up builds upon the prior experience of the Aldus project (June 2016 – May 2020). The Aldus Up network now comprises 20 European book fairs, including 4 international ones (Bologna, Frankfurt, London, and Liber in Spain) and 16 national ones (Antwerp, Bucharest, Gothenburg, Istanbul, Lisbon, Ljubljana, Madrid, Naples, Prague, Riga, Rome, Thessaloniki, Turin, Sofia, Vienna, Vilnius)". Aldus Up's mission is to further expand this network, fostering collaboration among these fairs and facilitating the exchange of expertise. The goal is to enhance their event formats, making them more engaging and inclusive, while also facilitating the international mobility of professionals in the book industry.

Aldus Up conducts studies and research to understand the evolution of European publishing, focusing on translation flows, changing reading habits, and digital innovation. These insights help boost the innovation capacity of book fairs, develop engaging events, and improve accessibility for individuals with disabilities.

Publications and information resources developed by Aldus Up are presented at events hosted by European book fairs and shared online via the Knowledge Hub platform. Exclusive content is available to Aldus Community members.

Möbius established a collaboration with Aldus Up by using cross-dissemination since it is promoting innovation in the digital era by reposting Möbius project's articles and giving the initiative further visibility. Moreover, we shared a booth during the Frankfurter Buchmesse 2022 (also with S+T+ARTS Prize and creativeSHIFT). During the Buchmesse 2023 edition, Aldus Up gave Möbius room in their stage to hold a panel on "How to effectively move to a digital transition within a publishing house".

### 2.2.3 S+T+ARTS Prize

The S+T+ARTS Prize project, which started on 1 January 2021 and is slated to conclude on 31 December 2023, represents a significant initiative driven by the European Commission. At its core, this endeavour seeks to cultivate collaborative partnerships between the realms of technology and artistic practice, effectively translating European policymaking into real-world innovations. The overarching goal is to address multifaceted challenges encompassing social, ecological, and economic dimensions that Europe currently faces.

This initiative incorporates several key components, one of which is the prestigious S+T+ARTS Prize itself, endowed with a substantial €40,000 prize. It forms the centrepiece of an annual competition that shines a spotlight on ground-breaking projects situated at the intersection of science, technology, and the arts. These projects hold the potential to instigate substantial impacts on both economic and social innovation. The two winners of the S+T+ARTS Prize are

awarded €20,000 each and gain prominence through inclusion in renowned events like Ars Electronica and collaborative efforts with consortium partners such as Bozar, Waag, INOVA+, T6 Ecosystems, La French Tech Grande Provence, and the Frankfurter Buchmesse.

Furthermore, this project is expanding its horizons by reinforcing its partnership network, enhancing its objectives, and engaging in various directions:

- Building a robust and dynamic community around the S+T+ARTS Prize to foster international collaboration and create a collaborative framework.
- Introducing a novel S+T+ARTS Prize call that places priority on the creation, access, and distribution of media content, encouraging the development of innovative approaches that challenge traditional media paradigms.
- Developing an evaluation framework to systematically extract and map indicators of success and impacts generated by S+T+ARTS Prize winners.
- Utilising these insights to formulate structured and sustainable recommendations targeted at EU and national policymakers, as well as the media industry.
- Amplifying dissemination activities within the media sector by involving influential actors such as the Frankfurt Buchmesse and establishing strong media partnerships.

The project's overarching aim is to unearth pioneering projects situated at the intersection of art, technology, and science, thereby contributing to economic and social innovation. It strives to establish alliances that embody European policymaking to drive innovation while underscoring the indispensable role of artists and designers in shaping these transformative practices.

Within the frame of the Frankfurter Buchmesse 2022, Möbius shared the booth during the days of the fair with S+T+ARTS Prize, creativeSHIFT and Aldus Up. Furthermore, during the fair, the projects participated in a policy event, described in detail below.

### *2.3.4 creativeSHIFT*

The creativeSHIFT project commenced on 7 September 2020, with an open call for participants. It is orchestrated and led by the Börsenvereinsgruppe, the German Publishers and Booksellers Association Group, in collaboration with several European partner organisations. These partners include Media Deals from Berlin, Mediapro from Spain, SpielFabrique, a German-French game accelerator, and the Music Innovation Hub (MIH) based in Italy. Additionally, the project has network partners in the Federation of European Publishers (FEP) and the European Music Council (EMC).

The primary objective of creativeSHIFT is to establish a thriving European-wide community of creative minds within the content industry. The project aims to bolster the competitiveness of Europe's creative industries and contribute significantly to shaping future EU innovation policies. This involves creating a robust network of European innovation leaders in key sectors such as gaming, publishing, music, and audio-visual. The overarching goal is to facilitate the expansion and acceleration of innovative products and business models within the European creative industries.

The creativeSHIFT community offers an extensive program for its members, encompassing various activities:

- Participation in knowledge-sharing webinars held in September/October 2020.
- Involvement in a “Content Innovation Inspirathon” scheduled for November 2020.
- Collaborative work on ten distinct challenges, involving the development of prototypes and minimum viable products.
- Attendance at significant industry events in 2021, including the Frankfurt Book Fair and other gatherings related to gaming and music.
- Engagement in the “Creative Innovation Investment Forum 2021,” which includes the “Best Content Innovation 2021 Awards” ceremony.
- A final event in November 2021 hosted in Milan.

Their major results likely encompass the innovative products, business models, and collaborative achievements produced by the creativeSHIFT community during the project’s duration.

Möbius had the pleasure of sharing a booth with creativeSHIFT during the Frankfurter Buchmesse 2022 edition together with S+T+ARTS Prize, and Aldus Up.

## 2.3 Events to foster cross-collaboration

One of the objectives specified in the GA, was the commitment to interact and collaborate with other projects funded by the call ICT-44-2020. In particular, the aim was to reach out and coordinate synergistic opportunities for stakeholder exchange, including: 1) invitations to participate in any of the piloting activities; 2) workshops and discussions; (3) co-organization of dissemination events at top-tier CCI venues.

To meet this aim, Möbius participated in several events (described below), which were chosen as cross-sectoral opportunities for the Möbius project, so that we could learn how other projects were innovating media technologies and to which extent Möbius could relate with them. During Future Week 2022 and IBC 2023, Möbius got in touch with the most cutting-edge mobile applications for media, audio, and audio-visual technologies, which was very interesting for the project. Therefore, sharing the knowledge of the technologies seen during these events and the preliminary outcomes of our projects face-to-face with the sibling projects was a very enriching experience. Not only has Möbius participated in events to cross-collaborate with its sibling projects, but also with other initiatives and professionals that could make the project evolve.

In addition, Möbius organised policy events and participated in roundtable discussions. Relevant to this, we should mention FEP's activities in connecting the project's consortium with stakeholders from different institutions (e.g., European Commission), book fairs, research institutions (e.g., University of Mainz), etc. Suffice to mention the involvement of Federico Pianzola, a researcher in digital humanities and of Miha Kovač, curator of the Slovenian Pavilion (guest of honour) at the Frankfurter Buchmesse 2023. Most recently, FEP has connected the project's consortium with the University of Galway, Ireland – with whom the consortium is discussing the possibility of hosting a workshop showcasing Möbius' outputs in

partnership with FMWC. Regarding partnerships with other projects, FEP has been particularly active in working with Aldus Up, fostering the publication of Möbius contents on Aldus Up's Knowledge Hub and producing dedicated materials such as a guide on how to use the PIT, or summaries of Möbius' events and outputs. FEP Meetings, a regular venue for FEP to showcase Möbius, are primarily focused on the publishing sector; therefore, even if at times they have been attended by representatives of other sectors (booksellers, distributors, other CCIs), they cannot be considered properly cross-sectorial; nonetheless, these have provided the opportunity to reach out to publishers with relevant expertise that later took part in different Möbius' activities (piloting, workshops, etc.).

The events mentioned hereafter and in particular the Möbius policy event at the 2023 edition of the Frankfurter Buchmesse, where we discussed cross-sectoral collaborations, were instrumental in informing the preparation of the current document and anticipating its future dissemination in CCI stakeholders.

### *2.3.1 Future Week 2022 - Media City Bergen (7-10 June 2022)*

[Future Week 2022](#) is a week of inspiring events in Bergen, Oslo, and Stavanger about the future of media and journalism, content production and distribution, media tech innovation, and more.

It is organised by the [Norwegian Media Cluster](#), a world leader in augmented reality, graphics, Artificial Intelligence, virtual studios, broadcast and IP based video, robotics and tools for workflow and visual storytelling.

The Norwegian Media Cluster has evolved into an exciting international environment with Vizrt, Vimond, Fonn Group, Myreze, Highsoft, Sixty, the TV broadcasters TV2, NRK, and publishers Bergens Tidende, Dagens Næringsliv and Stavanger Aftenblad as key players. The cluster also holds a wide variety of exciting start-ups working on solving industry challenges and delivering important innovations to the global market.

The Media Cluster HQ is located in Media City Bergen, a leading international hub for media and technology innovation, with the Media Lab and a start-up lab forming the core of the innovation and research projects for the cluster and cluster partners.

The cluster in total counts more than 100 companies, with eight major universities and research facilities among its members. The University of Bergen is a founding partner of the Media Cluster. Dept. of Information Science and Media Studies is co-located in MCB together with leading media and media technology companies. More than 80% of cluster members launch innovations every year.

The Möbius project attended the event in Bergen on 7 June 2022 as the first face-to-face meeting with its sibling projects (Figure 9). Möbius was at the Media City Bergen Headquarters, where the coordinator of the project (Eurecat) did a pitch in a slot with the projects under the call ICT-44-2020. Afterwards, the projects (Copa Europe, MediaVerse, STADIEM, Möbius) had a closed meeting where the projects were deeply introduced, and we could brainstorm together regarding which were the activities where we might be able to establish synergies and collaborate between each other.

Some of the points discussed were:

- Areas of common interest: stakeholders' and users' engagement, exploitation, sustainability.
- Cross-dissemination
- Knowledge transfer and joint attendance to events or to each other's events



*Figure 9. Consortium members of Copa Europe, MediaVerse, STADIEM, Möbius at Future Week 2022 in Media City Bergen*

### 2.3.2 Möbius Policy Workshop - Online (29 November 2022)

Möbius organised an online policy workshop on '[Book publishing in the age of platforms](#)', introduced by the European Commission and followed by a panel of experts and practitioners (Figure 10).

The workshop lasted two hours and 47 people participated. It looked at the relationship between publishers and platforms from several points of view, highlighting the challenges and opportunities for publishers related to technology, business models and the legislative framework. A panel of experts, practitioners, and policymakers conducted the discussion, exploring the various aspects of the subject. This initiative has been a collaborative effort within the consortium, coordinated by the partner Mobile World Capital Barcelona.



*Figure 10. The online Möbius policy workshop (29 November 2022)*

Simona De Rosa, Möbius representative, gave a presentation of the Möbius project and introduced the speakers. Gianpaolo Scacco, from the European Commission, provided an overview of regulatory developments in digital policies. His presentation highlighted how while online platforms bring several benefits to society and economy, they also raise several challenges for publishing in the digital age. For instance, online platforms are a privileged channel through which illegal content is disseminated online, including IP infringing content. This is particularly damaging for an industry like publishing, which relies on IP protection to thrive. He mentioned how the Commission already intervened to secure more effective forms of cooperation with online platforms.

Christoph Bläsi, Professor at the Johannes Gutenberg University of Mainz, moderated the session and made some introductory remarks on the relationship between platforms and publishers. Olivier Braet, Senior Research Associate at Guberna and former Möbius partner at IMEC, described four challenges from a business modelling point of view for publishers to reassess and rebalance their relationships with consumers, prosumers, and platforms. Quentin Deschandelliers, Legal Advisor at the Federation of European Publishers, pondered whether the Digital Markets Act offered an answer to certain platforms' dominant position towards publishers. Alexandru Stan, Innovation Manager at IN2 Digital Innovations, spoke about the challenges and opportunities related to technology in the relationship between publishers and platforms.

The workshop closed with a Q&A session and conclusions by Simona De Rosa and Christoph Bläsi.

Also, since some of the Möbius sibling projects were into business modelling, they were more interested in attending and participating in the sessions. The ones that could not attend, helped us in communicating through their channels and their contacts that Möbius was organising such a workshop online.

### 2.3.3 Frankfurter Buchmesse 2022 - Frankfurt (19-13 October 2022)

The [Frankfurt Book Fair](#) is the most important international trade fair for publishing and content. Experts from global publishing meet partners from the technology industry and related creative industries such as film and games. In 2022 the fair received 180.000 visitors, 4.000 companies from 95 different countries, and 6.400 media representatives. Thus, it is the hub of the international rights and licensing trade and the starting point for new cooperation and business models.

The 2022 edition was dedicated to exchanging ideas and understanding through and beyond languages and culture. The world's biggest book fair illuminates the topic of "translation" and all its richness. Ideas, themes, and texts must be translated again and again: into other languages, into other media, into different contexts, and new thinking.

Möbius presented the project's idea of renewing the book experience through cross-partnerships and its achievements at Frankfurter Buchmesse 2022, placed at the "Collective Stand of Innovation and European Projects" (Hall 4.0, H 79) of the fair with CONTENTshift, Aldus Up, S+T+ARTS Prize and creativeSHIFT. It was a collective effort from the Möbius consortium, organised and supported by the partner MVB.

During the book fair, hundreds of people could exchange insights with the consortium members, interact with the Möbius team, and test the developed binaural audio technology, which is used to create more life-like listening experiences, in this case, in audiobooks.

Moreover, on the 21st of October, Möbius participated in the policy event dedicated to '[Creative and Culture Industries: transform and innovate to enable new business opportunities](#)' on the premises of the Frankfurt Bookfair. The panel discussion was at the Conference room Brillanz, Hall 4.2, from 11.00 AM to 01.00 PM (Figure 11).

The agenda of the [panel discussion](#) was the following:

- **Introduction:** Simona De Rosa, DEN Institute
- **Keynote speech:** Dr. Christian Ehler, Member of the European Parliament, Member of Committee on Industry, Research and Energy.
- **I Round table:** Arnaud Pasquali, EC Creative Europe, Patricia Castillo, Interim Chief Communication and Engagement Officer of the EIT Culture & Creativity.
- **II Round Table:** Veronika Liebel, Managing Director at the department Festival/Prix/Exhibitions of Ars Electronica; Thomas Van Damm, Researcher, SMIT-VUB – Vrije Universiteit Brussel; Gerrit Rosam, Project manager at Leibniz University of Hannover.
- **III Round Table:** Best practices in terms of new business models for CCI: Tomaso Greco, Bookabook, Founder Media Industry (Möbius project); Mariana Lanari, Bibliograph, Artist Music (MediaFutures); Valery Vermeulen, Mikromedas, Musician and Producer (S+T+ARTS Prize).



*Figure 11. Panel discussion at the policy event during the Frankfurter Buchmesse 2022*

Tomaso Greco, Founder of Bookabook and Thomas Van Dam, Junior Researcher at IMEC, both Möbius consortium members, participated in the policy panel “Creative and Culture Industries (CCIs): transform and innovate to enable new business opportunities”. Moderated by Simona De Rosa, a partner from DEN Institute, the session focused on current and future needs to boost CCIs.

Dr. Christian Ehler, a European Parliament member and a member of the Committee on Industry, Research and Energy (EP), opened the panel with a keynote speech on the EPEP’ strategies to support the publishing sector. Dr. Ehler mentioned the significant advancement reached for the industry in terms of budget allocation and new initiatives, taking the example of the EIT Culture and Creativity.

Patricia Castillo, Interim CCO EIT Culture and Creativity, shared the latest industry’s trends, its role in accelerating creative projects and how it will be structured. Arnaud Pasquali, Deputy Head of the Culture unit of the Education Audiovisual and Culture Executive Agency (EACEA) of the European Commission in charge of the EU Creative Europe Programme, provided insights on the vision and opportunities shared by the EC for the creative sector.

S+T+ARTS Prize, Möbius and Media Futures, the three Horizon 2020 projects which supported the panel organisation, shared through the voice of the coordinators and

representatives their internal strategies to help CCI access funds with a prize and open call. Programs and tools to improve skills and competencies were also introduced.

The future of Creative and Cultural industries in terms of EU funding schemes and the role of the arts and creativity in informing research and innovation were some of the many topics discussed during the panel. The main challenges faced by artists and creatives in accessing funds to support their projects and exhibitions and the instruments put in place by EU institutions to help CCIs were also debated throughout the session.

#### *2.3.4 Mobile World Congress 2023 - Barcelona (27 February-2 March 2023)*

[Mobile World Congress Barcelona](#) is the largest and most influential event for the connectivity ecosystem for global mobile operators, device manufacturers, technology providers, vendors, content owners, or professionals interested in the future of tech.

Tens of thousands of senior executives from the top global companies, international governments and trailblazing tech businesses converge at MWC Barcelona (Spain) to make decisions.

The Möbius project organised a [round table](#) during Mobile World Congress 2023 (Figure 12) about the role of data in transforming the publishing sector in the stand of the Möbius partner Mobile World Capital Barcelona's that gathered experts from the book and media industries on the 28th of February at Fira Gran Vía Barcelona.

Jan Goetze, Head of Product Management at VLB & Metabooks, MVB; Alexandru Stan, Innovation Manager at IN2; Laura Aragó, Data Journalist at La Vanguardia; and Victòria Oliveres, Data and Visualization Journalist at El Diario.es, joined the roundtable to discuss the advantages, current practices, challenges, and new opportunities surrounding data in the book and media industries. This roundtable was possible thanks to the commonalities that Möbius and the Mobile World Capital Barcelona's programme, Digital Future Society (DFS), which merged speakers that have collaborated in both sides. Digital Future Society is a programme supported by the Ministry of Economic Affairs and Digital Transformation of the Government of Spain in collaboration with Mobile World Capital Barcelona that connects experts, policymakers, civic organisations, and entrepreneurs with the mission of understanding and engaging with the legal and ethical challenges and opportunities of digital transformation.

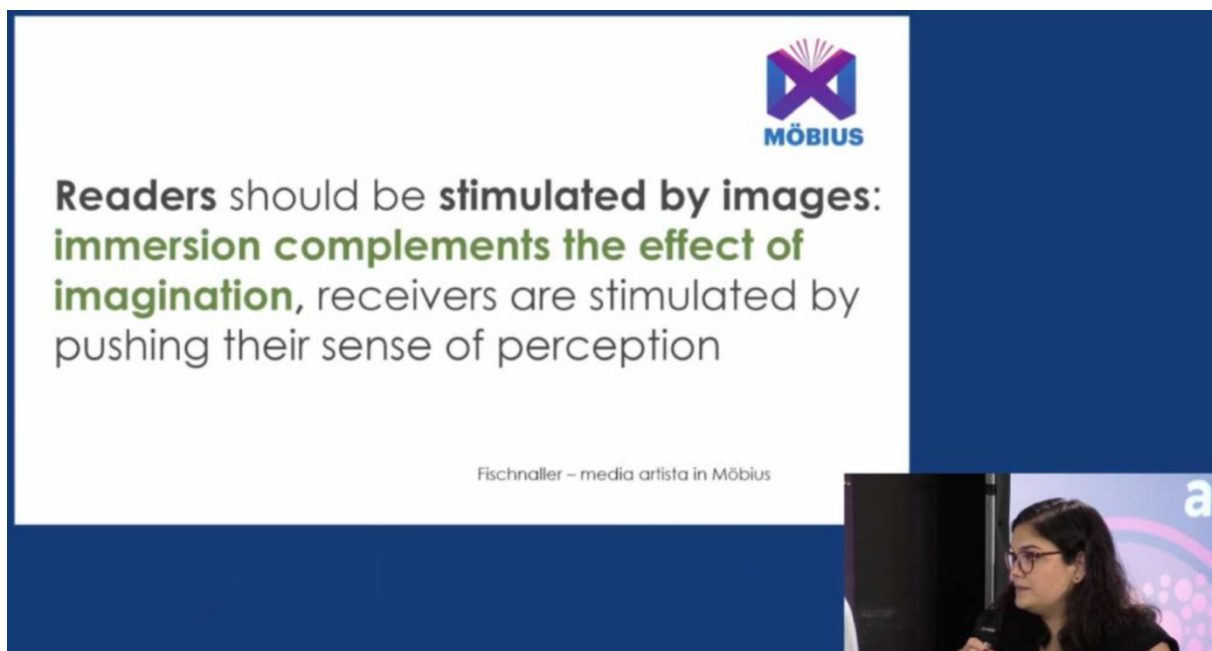
Moderated by Simona de Rosa, a Möbius partner from the DEN Institute, [the panel](#) discussed why data can drastically transform business and how stakeholders can expect to take advantage of new technologies and innovation.

In particular, the panel focused on the advantages of data within the publishing and media industries, how data supports and helps these sectors, and the role of data visualisation in improving people's awareness and understanding of business and societal aspects.



*Figure 12. MediaFutures Final Event - Hamburg 2023 (8 June 2023)*

Throughout the project, Media Futures and Möbius have been cross-disseminating each other and supporting different activities. For instance, Möbius was invited to participate in the MediaFutures final event in Hamburg in June 2023. Marta Portalés, from Mobile World Capital Barcelona participated in a panel to explain the project and its innovations within the publishing sector (Figure 13).



*Figure 13. Marta Portalés (FMWC) participating in a panel during the MediaFutures Final Event in Hamburg*

### *2.3.5 IBC Amsterdam 2023 - Amsterdam (15-18 September 2023)*

IBC2023 transforms media and changes expectations. It is the world's most inspiring content and technology event. It draws together the global media, entertainment and technology industry for a compelling live experience that enables every attendee to gain critical insights, share expertise and unlock business opportunities. Created 'by the industry, for the industry' – a principle established on its founding in 1967 that carries through to today – IBC has continued to evolve with each new trend and technology over its 56-year history. Attracting representatives from 24 countries in its first year, IBC now welcomes exhibitors, speakers, and visitors from more than 170 nations.

Delivering innovation and empowering people, IBC 2023 is where the future of the global media and entertainment industry is defined and actioned. Energising the market, enabling content everywhere and inspiring new conversations, IBC brings the creative, technology and business communities together to collaborate, learn and unlock new opportunities. The 2022 edition was attended by over 40.000 peers.

The Möbius project participated in the International Broadcasting Convention (IBC) 2023, held at RAI Amsterdam on 15-18 September 2023. The Next Generation Media projects shared a stand to stimulate innovation within the media sector, supported by Horizon 2020 funds: COPA EUROPE, MediaVerse, STADIEM and Möbius (Figure 14). Together, they presented innovative solutions poised to shape the future of media and publishing.

Möbius, alongside its sibling initiatives, had the opportunity to share time together where they could put their projects in common and test each other's applications or learn from their experiences. It has been a unique opportunity to delve into the transformative potential of the projects, revolutionising the publishing, content, and technology landscape. It was a great opportunity to share the booth with other projects that also have European funding, since the team members are familiar with the same processes we go through. Thus, their feedback on our applications was beneficial.



Figure 14. Consortium members of Copa Europe, MediaVerse, STADIEM, Möbius at IBC 2023 in Amsterdam

### 2.3.6 Frankfurter Buchmesse 2023 - Frankfurt (18-22 October 2023)

Möbius attended the Frankfurter Buchmesse 2023, showcasing the Möbius Experimental Productions and organising three different activities as part of the agenda of the Fair (Figures 15-16); thus, considering this participation a big part of the Möbius Closing Event. Frankfurter Buchmesse is the place to gain valuable industry insights from top-class publishing experts. This year, it was the 75th Buchmesse, having as the Guest of Honour, Slovenia, presented not only as an attractive destination for travel but also as a country with a long-standing literary tradition.



Figure 15. The Möbius Booth at the Frankfurter Buchmesse 2023



Figure 16. Consortium members of Möbius at the Frankfurter Buchmesse 2023

### 2.3.7 Möbius policy event - Frankfurter Buchmesse (19 October 2023)

On 19 October 2023, at the premises of the 75th Frankfurter Buchmesse, the Möbius project hosted a discussion focusing on the book and publishing sector and on the ways that cross-sectoriality is shaping the sector (Figure 17). The event was moderated by Stella Diakou (DEN

Institute) and consisted of 2 rounds of questions. The discussion gave the opportunity to speakers with different expertise and skills to dive into the complexity opened by new technologies in reshaping the reading experience. The speakers were asked to share their knowledge and perspectives on the future of the book and publishing sector with the aim of collecting input and feedback to inform the European Commission on sectoral stakeholders' needs. The targeted audience for this event were researchers and scholars, publishers interested in new technologies, as well as sectoral experts and policy makers.

The speakers were the following:

- Miha Kovač: author and professor of publishing at the University of Ljubljana; curator of the Slovenian Pavilion, guest of honour of the Frankfurter Buchmesse 2023
- Federico Pianzola: Assistant Professor in Computational Humanities at the University of Groningen
- Jose Manuel Anta: Director of the Federation of National Associations of Book Distributors (FANDE) and the Director of the International Publishing Distribution Association (IPDA)
- Simone Lippold: Agile expert at HelloAgile and former Head of Innovation Management and European Development Strategy in the Association of German Publishers and Booksellers
- Arantza Larrauri: Managing director of Librandia and Europe and LATAM market manager at De Marque



*Figure 17. Möbius policy event at the Frankfurter Buchmesse 2023*

The **first round of questions** aimed at setting the scene by tapping into the experience of the speakers in relation to the state of the publishing and book sector. **Miha Kovač** commented on the definition of what is a book and why book reading matters, especially in view of the

Manifesto published by the Slovenian Pavilion which emphasised higher-level reading, stating that it enhances critical thinking, cognitive empathy, and social skills crucial for informed citizens in a democratic society. Reading emerges as an essential part of what defines a book and higher-level reading. i.e. reading that requires cognitive patience and as an outcome has the result that humans broaden and deepen their vocabulary, affects mental and emotional development. The role of digital social reading was highlighted by **Federico Pianzola**, especially in regard to how digital platforms are transforming the ways that people consume books. This is especially true for younger generations who use different media and ways to engage with books and with one another. The discussion provided the opportunity to learn about PARIX, the school for the Spanish book, by **Jose Manuel Anta**, especially as a way to bridge technological changes and the needs of professionals in the sector. The goal of PARIX, which involves the entire book supply chain in Spain, is to re-skill and upskill the professionals so that they can be proactive in view of the multifaceted transformations that the sector is facing. Following up on the role of technology and transformations, **Simone Lippold** emphasised that technology is a tool and not the solution and that collaborations are critical, but they require the right mindset in order to be successful, especially for a traditional sector, such as the publishing one. The first round of the panel ended with input by **Arantza Larrauri** on the role of technology in improving and facilitating the missions of public institutions such as libraries. Indeed, libraries and library schools are institutions that embrace the technologies in order to enhance their missions, such as inclusivity, diversity, critical thinking, accessibility, and freedom, using a critical perspective on the adoption and promotion of new tools and services.

The **second round of questions** aimed at bridging the expertise of our speakers with the goals of the Möbius project in order highlight the role of prosumers and of cross-sectoriality. In terms of the wealth of data that are potentially available to publishers and the role of prosumers, it was pointed out that there is a lack of understanding of the data and that what is needed is the willingness by the publishers to engage in a discussion with the readers. Publishers, and especially smaller publishing companies, need the right skills, knowledge, and the right partners in order to bridge their capabilities with the available technologies for data analysis so that they can drive their business forward. Consequently, a forward-thinking mindset and the ability to envision the benefits and advantages of such cross-sectoral collaborations are necessary. Finally, through a comparison between the European and the LATAM market, the role of the European Union and especially of the Commission in fostering research, innovation and cross-sectoral collaborations in the book and publishing sector was highlighted.

Summing up, the policy event was a great opportunity to discuss some of the main issues that the industry is facing and to explore ways of moving forward while taking advantage of the technological advancements that are revolutionising the book and book publishing sector. In fact the importance of the book and publishing industry as a cultural and economic activity was highlighted recently by the European Parliament's [bibliographic book-sector review](#). Therefore, what is needed is to not only have dedicated funding and resources for the sector but also discussions such as this one, which are essential in identifying the critical challenges that are characterising the sector, so that the calls that come out address these specific issues.

### 3. Lessons learned and key recommendations

According to what emerged from the scientific literature review, data gathered from the Möbius partners and feedback collected during the events with experts, it has been possible to summarise a list of recommendations to foster cross-disciplinarity and cross-sectoral collaboration in the book and publishing domain, and more broadly in the CCIs.

The two terms (cross-disciplinarity and cross-sectoriality) can be treated separately as they differ in their scopes and outcomes. Considering the aspects more related to the internal practices of a defined project, to guarantee cross-disciplinarity, what emerged from the Möbius project is reported hereafter.

To create and guarantee a process that is able to bridge and merge different disciplines and fields, it is really crucial to establish a continuous and structured communication process. This means that multiple channels of conversations, meetings, and opportunities to discuss are crucial and necessary. A lack of communication, indeed, can result in serious issues difficult to solve once the project reaches an advanced stage of development. For this reason, conversations need to be timely and frequent involving the different specialisations of the consortium members, taking care to organise meetings that run across all work packages. In this way, silos will be avoided, and all the different expertise and professional areas involved in the project development will be part of the whole strategy, with a better understanding of other points of view and opinions. The role of team building events is also important, for instance organised through facilitation methodologies that will help the group to familiarise and build up a common understanding of the project results and outcomes. In this regard, the impact of the Covid 19 pandemic in the limitation of travels around Europe for a certain period of time and the following regulations that certain institutions had to apply reduced face-to-face exchanges during the project activities. Hopefully, it will be possible to come back to a regular face-to-face meeting routine that facilitates the exchange, comparison, and discussion among partners, in an environmentally friendly and sustainable manner.

On the other hand, to foster cross-sectoral collaboration in order to scale up certain outputs toward other sectors, it is necessary to develop further the strategy and analysis of the context. First of all, to organise a cross sectoral exploitation it is crucial to start with a defined analysis of the outputs to be exploited. Secondly, it is important to map which are the stakeholders potentially interested in the outputs and produce a detailed map of events and meetings where these stakeholders can be reached. Also useful is the development of a strategy with the support of sectoral stakeholders that already have an overview of the sector, so that our analysis does not start from scratch. According to the findings from the Möbius project, cross-sectoriality is in fact an important aspect of the project but at the same time very difficult to reach, as there are few opportunities for cross-sectoral meetings and venues for discussions.

As reported in [Chapter 2](#), attending several events has been important for the project since it generated impact at different levels. Above all, knowledge sharing was key between all the cross-sectoral and cross-disciplinary stakeholders with whom Möbius participated in these events. Regarding career growth for the project, being together with these sectors has created a community and enhanced the possibility of improving our projects and fostering new ideas. Concerning brand visibility and awareness, the participation in joint events is excellent for

exposure and brand recognition as it helps to increase visibility within the industry or related sectors. Moreover, fostering collaboration creates PR opportunities and better media coverage.

However, some events, like the IBC in Amsterdam, are too big for a research project such as Möbius. This means that serious consideration is needed to select the right spot to discuss and explore the potential of certain project's results in terms of cross-sectoral exploitation. A takeaway for the European Commission and European institutions is to come back to the organisation of dedicated events for the community of research and innovation projects (for instance, the ICT conference) where cross-sectoral stakeholders were attending, learning what was under development, and establishing contacts with business parties.

It is important to emphasise here what emerged from the conversation with experts during the policy events, looking specifically at cross-sectoral exploitation for the book and publishing industry. The book and publishing industry has been reported by sectoral experts as a quite traditional and vertical sector. Even if attempts to innovate the processes and practices are on-going, these are not so common. In particular, this is due to the fact that the resources are limited and exploring innovation means to invest in something new, which is not a priority for the usual business. This is why funds and supporting schemes for the sector are crucial to allow stakeholders to allocate funds to research and innovation that would not be possible to explore otherwise. An additional element that emerged is the lack of updated skills and competences that impede traditional publishers to understand the value of technology or new practices to be integrated in the usual business processes. Also in this case, funding opportunities could be useful to sustain training and mentoring to update professionals' competences to the most updated technologies and processes.

To conclude, during the three years of the Möbius project we noted a high interest from the sector in exploring new opportunities to innovate the business. However, there is still the need from European and national institutions in providing supporting schemes, through dedicated calls for the book and publishing industry to allow the sector to explore new frontiers and work to renovate the sector's mindset, competences, and skills. This is why the Möbius project applauds the adoption of the report on "The Future of the European Book Sector" by the European Parliament in September 2023. As reported by FEP "This is the first time in 10 years that the Parliament has made dedicated recommendations for the sector, in which Europe is a world leader. The report recognises the fundamental contribution of the book sector, providing citizens with millions of books to educate and entertain themselves. But this contribution relies on key elements which must be defended, even within the EU: including a balanced value-chain, freedom of expression, editorial diversity, and independence from state censorship". Accordingly, the hope is that concrete actions will follow up quickly in order to support the sector and to allow it to grow and flourish, also through the use and adoption of advanced technologies, processes, and ideas.

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## Annex 1. Survey questions for all project partners

### Questionnaire for all Möbius partners about the role of cross-disciplinarity and cross-sectoriality in the Möbius project

1. In your opinion, how relevant cross-disciplinarity has been in the context of the Möbius project for the development of the research and the technological outputs?
2. In your opinion, how relevant cross-sectoriality has been in the context of the Möbius project for the development of the research and the technological outputs?
3. Having in mind your personal professional profile, how interesting has the opportunity been to work together with different professional profiles, skills, and backgrounds in the consortium?
4. Having in mind your personal professional profile, how challenging has it been to merge your expertise with different professional profiles, skills, and backgrounds in the consortium?
5. Thinking about the project development and its achievements, how difficult has it been to align different skills and backgrounds toward the reaching of a common aim?
6. Do you think cross-disciplinarity can be seen as an added value of the Möbius project?
7. On a scale of 1 to 5, how much cross-disciplinarity influenced the final development of the project outputs?
8. On a scale of 1 to 5, how much cross-sectoriality influenced the final development of the project outputs?
9. Thinking about other sectors (for instance related to the creative and cultural industries), which ones are, potentially, the most relevant to exploit the Möbius' project outcome?
10. In your opinion, which are the elements (both in terms of research and technological outputs) of the Möbius project that are more interesting for cross sectoral exploitation?

## Annex 2. Interview questions for selected partners

### Interview questions for FEP-MVB-BB

1. As you and your organisation are experts about the publishing sector, what is your perception about cross sectoral collaboration in the publishing industry?
2. As you and your organisation are experts about the publishing sector, what is your perception about cross sectoral collaboration for the Möbius project. In the other way round, do you see it as an important strategy to push the outputs to other sectors or do you think that it would be preferable a vertical exploitation in the publishing industry?
3. Which are the sectors that, in your opinion, should be connected to Möbius that can benefit from project results and vice versa?
4. Which are the elements of the Möbius project that you think are more interesting for cross sectoral exploitation?
5. Looking at how cross sectoral has been addressed during the project lifetime, would you suggest a different/alternative approach to foster cross sectoral collaboration?
6. From your experience and knowledge, how generally cross sectoral collaboration in publishing is encouraged? Which strategies (events, fairs, bilateral meetings) and with which players (industry representatives, network, etc)

### Interview questions for FMWC

1. As you have organised the event to foster cross collaboration, which are the most important opportunities that you think have been disclosed for the Möbius project thanks to the events?
2. And which have been the most relevant obstacles that you would like to report about the establishment of a strategy to encourage cross collaboration, or into the organisation of the events?
3. Which are the most important lessons learned you want to share with the readers for organising events to foster cross collaboration
4. Starting from the knowledge you have now, which are the elements that you would trait differently to achieve better results?