

# Searchable multi-dimensional Data Lakes supporting Cognitive Film Production & Dis- tribution for the Promotion of the of the European Cultural Heritage

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# Abbreviations

Abbreviations	Full name
DCP	Dissemination and Communication Plan
AI	Artificial Intelligence
KER	Key Exploitable Result
D&C	Dissemination and Communication
US	United States
EU	European Union
IPR	Intellectual Property Rights
WR	White Research
KPI	Key Performance Indicator
M	Month
3D	Three Dimensional
MAM	Media-Asset-Manager
SCENE-O	Scene ontology
AAPS	AI-based Audience Preferences Scouting
SMA	Social Media Account
EC	European Commission
TV	Television
ES	Exploitation Strategy
GTM	Go-To-Market
BM	Business Models
LS	Location Scouting
HYP	HYPERTech
AUTH	Aristotle University of Thessaloniki
CERTH	Centre Of Research and Technology Hellas

UPV	Valencia Polytechnic University
EPICA	Fundación Épica La Fura dels Baus
ADDMA	Etaireia Anaptyxis Kai Touristikis Provolis Athinon - Anaptyxiaki Anonymos Etaireia Organismou Topikis Aftodioikis is
HYP	HYPERTech
Pub	Publications
OS	Open Source
CA	Consortium Agreement
GA	Grant Agreement
TRL	Technology Readiness Level

## Publishable summary

This deliverable presents the 1st version of the Dissemination and Communication Plan (DCP) for SCENE, unfolding the strategy that will guide the consortium's communication and dissemination activities throughout the project's life cycle, aiming to maximize both the immediate benefits and long-lasting effects of the project, as well as the broad implementation of the Key Exploitable Results (KERs).

In overall, the goal of this report is to deliver a comprehensive outline of the project's entire communication and dissemination plan. At the same time, DCP is a tool for managing and monitoring the dissemination activities, targeting to the optimized outreach of the project activities and results to the targeted stakeholder groups, while engaging its stakeholders to further processing and updating the project's activities and actions. Moreover, this report describes the outline of the required steps to be followed, in alignment with the consortium members involved in other work packages, aiming to support the completion of their objectives, and meeting the project's dissemination goals.

In particular, the present DCP reports about the following:

- An introduction to the DCP and its goals.
- A brief description of the SCENE project.
- The overview of the D&C Strategy and its objectives.
- The targeted audience and the respective key messages for the identified stakeholders.
- The tools and channels used to disseminate and communicate the project's activities and results to the identified targeted stakeholders.
- The roles and responsibilities of the dissemination manager and the consortium partners for the successful deployment of the D&C strategy.
- The importance of establishing synergies with other relevant projects and networks throughout the duration of the project.
- The Key Performance Indicators will be used for the evaluation of the dissemination efforts and will permit us to adopt the best practices to increase the project's impact as well as the reporting process regarding the dissemination activities.
- The timeline of the three different phases for the implementation of the project's dissemination activities.

All partners are expected to actively participate and contribute to the implementation of the dissemination activities according to the dissemination and communication strategy, while White Research, as a leader of SCENE communication and dissemination activities, will closely monitor the dissemination actions described in this document and provide all the necessary support to the project partners.

# 1 Introduction

This Dissemination and Communication Plan R1 frames the strategy for an effective communication and dissemination of the project's progress and results. It also defines the operational framework for the SCENE project partners to effectively support and promote the project, by communicating about its activities, and disseminating its results.

SCENE's DCP aims to establish a methodological approach that utilizes tools and actions to effectively promote the project's value propositions, scientific excellence, and results to a diverse range of stakeholders. The primary goal is to develop a strategy for creating awareness about the SCENE project's activities and outcomes by engaging the target groups that have been identified. Additionally, the DCP will create a framework for improving the acceptance of the proposed novel solutions, thus paving the way for broader scalability and replication while also attracting new end-users and wider audiences. By adhering to this process, the successful implementation of the project will be ensured in compliance with the contractual obligations of the consortium under the guidelines of the European Commission.

This DCP strategy defines the following aspects in relation to communication and dissemination, activities:

*Table 1 Key Aspects of SCENE DCP*

Key questions	SCENE's DCP
What?	Key messages, primary information, and project assets
To whom?	Identifying target audiences
Who?	Defining and assigning roles and responsibilities
How?	Communication tools and channels, guidelines, and templates
When?	Timeline/ Setting the right time to communicate

Communication and dissemination activities will be conducted throughout the entire project lifespan (M1-M36), aiming to increase awareness of the project's activities and performance, and acting as a supplemental feedback mechanism. To ensure that the consortium's functions are refined, the partners should prioritize communicating the messages and findings derived from SCENE, while using a wide variety of online and offline tools and channels to engage stakeholders. It is important to emphasize that all partners must actively participate in a well-developed and effective dissemination strategy, dedicating time and resources to raise awareness about the project and interact successfully with the intended audience.

It is worth noting that this document and its associated recommendations (as outlined in Annex I: Dissemination guidelines) are flexible and can be adjusted to accommodate any changes or updates resulting from the project's development and the insights gained through its various activities. Consequently, the communication, awareness raising, and dissemination strategy presented here is dynamic and will be periodically evaluated to address any challenges or opportunities that may arise.

A revised edition of the DCP is scheduled for M18 (interim version – R2) and is expected to build on the insights gained during the initial 18 months of SCENE, while the final version is scheduled for delivery in M36 to coincide with the project's conclusion.

## 2 About the SCENE Project

Even though the European filmmaking industry offers great opportunities in terms of revenue and potential employment in the EU, it comes second to the US one. Among others, the main obstacles that EU film industry faces include issues about financing new projects and the lack of an integrated strategy towards the different stages of film production, which does not allow the immediate reinvestment of profits to new projects. Moreover, Covid – 19 hindered the potential development of the industry, as it led to rescheduled/cancelled productions, closing of cinemas etc. and subsequently, to further loss of profit.

In addition to these challenges, other film production related aspects such as identifying filming locations, scouting for trends, and building an audience, which are demanding and costly, interfere to the creation of an innovative, competitive, and sustainable business models for the film industry. Furthermore, the possibility of future crises like COVID-19 and the digital transformation era and its demands highlight the necessity of creating a comprehensive and strategic framework that takes into consideration all these factors and aids the EU film industry to explore its fully potential.

SCENE Project will offer the aforementioned comprehensive decision framework by utilizing the constant development of cutting – edge technologies and the continuous transformation of the creative economy. The promotion of industry's competitiveness and the production of integrated industrial systems will be this project's priorities, leading, in addition to a significant social development. The basic pillars that frame SCENE are cognitive AI Technologies and the European Cultural Heritage. AI will be used as a leverage for reforming the industry by designing and implementing an integrated strategy that includes pre – production to post – production aspects of filmmaking. This filmmaking adapted end-to-end strategy will utilize AI tools for preference and audience building, audio and lighting simulation tools, blockchain and IPR protection related tools. In addition, the project will depend on the European Cultural Heritage, a major aspect of European Identity, which implies its importance as a linking element between society and economy. The capitalizing of the assets of the European Cultural Heritage sites in the filmmaking industry can be achieved by integrating innovative technologies like 3D digital reconstruction and simulation of the monuments. Therefore, SCENE's main target is to design a successful strategy by combining AI technologies and European Cultural Heritage, in order to support and accelerate the film-making industry. After performing the designated steps, SCENE aims to fulfil the following objectives through SCENE's platform:

- Developing AI – Solutions that provide access to multimedia material data lakes, filming locations information, channels of distribution, and audience targeting.
- Promoting European Cultural Heritage through monuments' creating high-quality and editable 3D digital models of European cultural sites
- Enriching the existing data lakes by integrating multi-dimensional and semantic knowledge graphs with location and cultural-aware information.
- Developing smart and privacy-preserving interaction channels between industrial stakeholders and the audience Evaluation of the pro-production to post-production pipeline after utilizing tools like data lakes, audiovisual quality, etc.

- Improving the accessibility and guaranteeing the preservation of the European Cultural Heritage Monuments
- Piloting in 3 diverse locations throughout Europe, with the view of replicating those results.
- Developing significant breakthroughs in the film-making industry on scientific, commercial, business, and policy levels.

### 3 Communication & Dissemination Strategy

The SCENE DCP strategy has been designed to frame the progress and the eventual completion of the project’s objectives and goals. Hence, it defines a clear outline, while the operational framework covers the entire project duration. The DCP is a horizontal action that is connected to the project’s workplan and respective activities as a whole.

#### 3.1 Overview of the plan

The SCENE DCP strategy has been designed based on the project’s main objectives, goals, and architecture. Its main goal is to maximize the impact of SCENE’s results by circulating knowledge within the consortium, along with communicating and disseminating the project’s results and impact to the target audiences and in general in public. The D&C methodology is based on multiple key elements, as illustrated in Figure 1 below and is analyzed furtherly in the next chapters.



Figure 1 SCENE DCP Strategy

The D&C strategy of the SCENE project is translated into a practical and realistic plan, to ensure successful outcomes. It will pay attention to the operational details of the elements shown in Figure 1 and will include the appropriate tools and channels to engage the different target audiences. However, the plan remains flexible and is subject to changes when necessary. The key elements such as **what will be communicated** (concepts, outcomes, and assets), **why, to whom** (target groups), **how** (with what tools, channels, etc.), **when**, and **how they should be assessed** will be reviewed at regular intervals and will be analysed thoroughly in the next section of the DCP.

Aiming to ensure the successful dissemination and communication of results, the DCP constitutes a guideline document that presents the tools and actions which will navigate the consortium partners to successfully engage the targeted stakeholders. It is important to note that the DCP should not be

seen as a static document but instead as a dynamic flexible strategy that will be reviewed and updated - if this is necessary - during the lifecycle of the project.

### 3.2 Objectives of the DCP

SCENE’s DCP establishes a list of feasible and pragmatic objectives that will ensure the efficient monitoring and subsequently the successful implementation of the dissemination and communication activities. The following objectives describe the rationale behind DCP’s necessity or in fewer words the **WHY** the DCP is needed. The objectives of SCENE’s DCP are briefly presented below:

- Present the project’s aim, vision, activities, and events to a wider audience.
- Raising awareness and interest among stakeholder groups
- Encourage involvement in the project’s activities.
- Engage stakeholders through a series of relevant activities, events, and conferences.
- Ensure communication and the acceptance of the key messages to its target audiences.
- Ensure the exploitation of the project’s outcomes by taking care of replicating and utilising project’s outcomes and key exploitable results.
- Plan, organize, and monitor the project’s dissemination activities and events by setting the dissemination and communication tools.
- Present the initial structure of the exploitation plan.
- Securing the optimum dissemination of the project’s positive outputs and outcomes.

Besides that, SCENE’s strategy includes several other operational objectives that will help the consortium to reach its strategic goals as it is illustrated in [Table 2](#) below:

*Table 2 SCENE Operational Objectives*

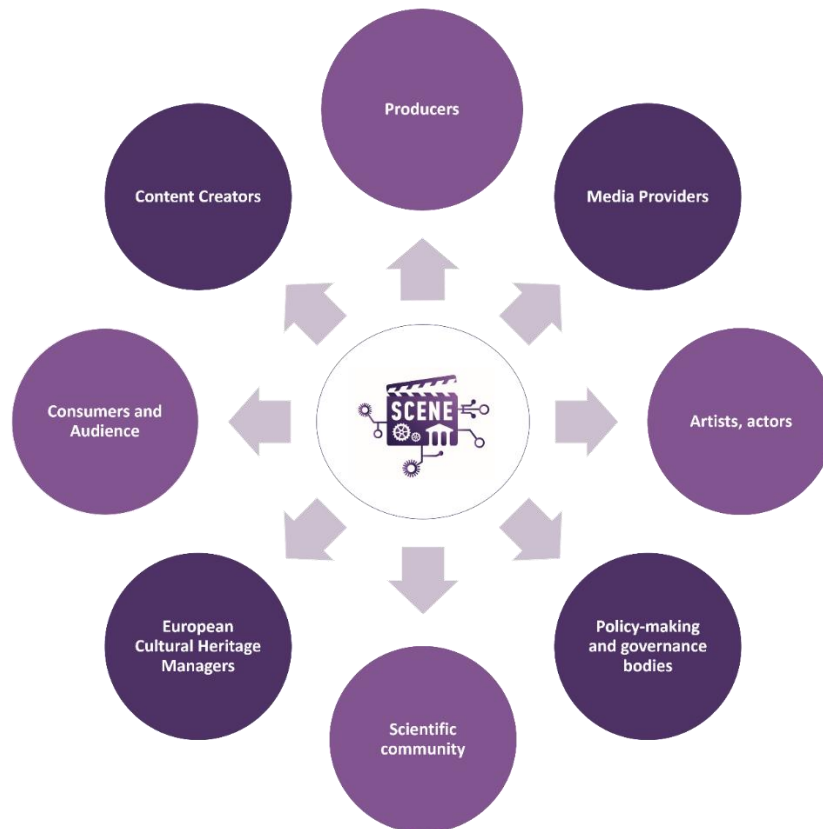
Operational Objectives	
Consortium	Knowledge exchange and cooperation Establish liaisons and synergies with other relevant projects and initiatives
Target audiences	Disseminate the project’s concept, activities, and events to interested targeted stakeholders and encourage their engagement and participation. Identify more stakeholder groups or define more subcategories to the already existing ones
Public	Enhance public awareness of the project’s goals and assets Communicate the project’s actions, results, and output knowledge to the public
Policymakers	Provide feedback to policy and contribute to scientific knowledge

## 4 Target Audiences & key messages

### 4.1 Target Audiences

The utmost goal of the dissemination and communication activities is to disseminate information about the project’s main objectives, to maximize its impact. The first step towards it is to answer the question “To

whom” to engage by defining initially some target audiences and then try to expand those categories throughout project’s lifecycle. Below are the SCENE’s initially defined target audiences:



*Figure 2 SCENE Target Audiences*

Following this figure, a brief description of each target group is provided, in order to outline the representation of each stakeholder group in the DCP:

- Content creators, producers, filmmaking industries, and content creator integrators
- Media providers, broadcasters, and distributors
- Artists, actors, and creative teams
- Scientific community, and technology providers
- Policy-making bodies, and governance
- European Cultural Heritage managers
- Public audience, and consumers

A Stakeholders’ Classification Model<sup>1</sup> will be used to identify and classify the main target audiences of the project. This model will be elaborated in the updated version of this strategy (M18) and will build upon the experience acquired by then. Based on the model the updated version of the DCP will endeavour to define several parameters for each identified stakeholder group such as:

- The extent of a stakeholder’s power/authority.
- The stakeholder’s interest regarding the outcomes of the project;
- The extent of the stakeholder’s active involvement in the project;
- The level of stakeholder’s influence over the project planning and/or outcomes.

<sup>1</sup> Emerson Wagner Mainardes, Helena Alves, Mário Raposo, (2012) "A Model for Stakeholder Classification And Stakeholder Relationships", Management Decision, Vol. 50 Issue: 10, PP.1861-1879

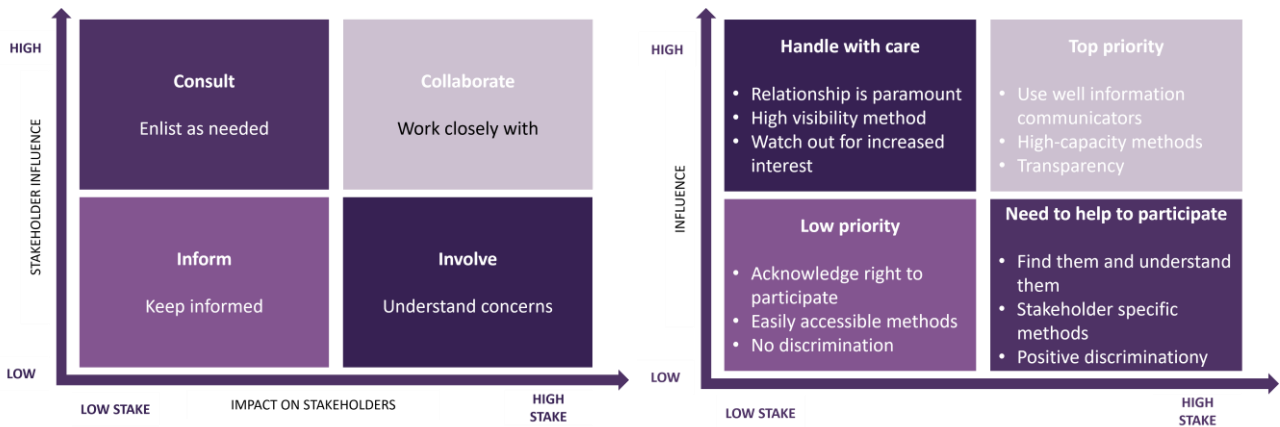


Figure 3 Stakeholder mapping and types of stakeholder engagement

#### 4.1.1 Gender Issues

Gender neutrality will be a key aspect of the communication and material used by SCENE during its implementation. SCENE will equally target both men and women in its dissemination strategy and will track the involvement of women in events and project activities to monitor progress in gender equality. Concerning the project’s activities, they will be promoted in a way that encourages the participation of women, as well.

#### 4.2 Assets

As SCENE progresses the following assets (or modules) will be generated in order to target the suitable stakeholder groups:

Table 3 SCENE Assets

Asset	Short Description	
Content Management System, and specifically, Media-Asset-Manager (MAM)	Storage repository for the audio-visual material, which will be created through project	Horizontal use
Semantic graphs for the exploration of the SCENE ontology, namely SCENE-O	Representation, formal naming, definition of the categories, properties and relations between the concepts, data, and entities	
EUCultural Heritage 3D Modelling	3D models generator	
Blockchain for IPR Protection	License control to the generated multimedia for the other modules	
User Interfaces	Friendly user interface	
Location Scouting Tool	Knowledge base for filming locations	Pre - production
Audience Building Modality	Leveraging social media and gamification techniques for targeting audience	

AI-based Audience Preferences Scouting (AAPS)	Current trends and audience preferences identification	
Audio Simulation Engine	Testing audio set-up	Production
Lighting Simulation Engine	Testing lighting conditions	
Lighting Effect Engine	Enhancement of the produced video	Post - production
Distribution Engine	Audience definition	
Recommender System	Clip recommendations provider based on film category (e.g genre, location, director etc.)/identification of online broadcasting platforms	

### 4.3 Key Messages and visions

The project-related knowledge and information to be disseminated includes: (i) vision, objectives, strategic relevance and key facts. (ii) news, achievements, and results; (iii) events held by the project or in which partners will participate to present their results; and (iv) key project results and assets.

The key messages communicated to the target groups are an essential component of an effective dissemination and communication strategy, playing the role of **WHAT** needs to be disseminated. Project messages should be consistent with the concept and vision of the project, but they must also be tailored to the specific needs of the target audiences, so the **WHY** is determined. Due to this, different stakeholder groups receive different messages, though SCENE's key messages will be continually updated and optimised based on our experience from the monitoring of dissemination results, serving the **WHO** receives those key messages. Table 4 outlines the project's key messages per target group and their corresponding needs:

*Table 4 Target Groups, Stakeholder Needs and Key Messages*

Target Group (WHO)	Needs (WHY)	Messages (WHAT)
<b>Content creators, producers, filmmaking industries, and content creator integrators</b>	Drawing on information about trends and audience preferences, using AI – and 3D-modelling technologies for limiting the production costs, protecting the intellectual rights of their creations	<ul style="list-style-type: none"> <li>• Trending issues in content creation</li> <li>• New channels for audience engaging</li> <li>• Steps for utilizing new AI and 3D modelling technologies</li> <li>• Information about production costs and ways to reduce them.</li> <li>• SCENE Platform integrations in different aspects of content creation</li> </ul>

<p><b>Media providers, broadcasters, and distributors</b></p>	<p>Supporting the safe, licensed, and targeted distribution of the film production</p>	<ul style="list-style-type: none"> <li>• Network of distributors throughout Europe</li> <li>• Legal aspects of intellectual property and how filming transformation may affect the status quo.</li> <li>• News about SCENE Platform and other renown or developing broadcasting platforms</li> </ul>
<p><b>Artists, actors, and creative teams</b></p>	<p>Calling for solutions about working conditions during COVID-19 or other similar type crisis and issues about equality matters</p>	<ul style="list-style-type: none"> <li>• Frameworks for better work conditions</li> <li>• Technological ways for making the sector a safer workplace</li> <li>• Precautionary measures for a future crisis similar with COVID – 19</li> <li>• Addressing of gender equality</li> <li>• Simple solutions for enhancing their artworks through SCENE</li> </ul>
<p><b>Scientific community, and technology providers</b></p>	<p>Enhancing the replication and the dissemination of the results</p>	<ul style="list-style-type: none"> <li>• Research and new findings on Big Data and AI</li> <li>• Integration of data engineering on filmmaking industry</li> <li>• Best practices for ethical utilization of new technologies</li> </ul>
<p><b>Policy-making bodies, and governance</b></p>	<p>Being the key actors towards institutional change by identifying problematic aspects in the filmmaking industry</p>	<ul style="list-style-type: none"> <li>• Information about obstacles on the creative industries sector</li> <li>• Insight about the dynamics between different filmmaking players</li> <li>• Ways of mitigating the financial risks on film production</li> </ul>

<p><b>European Cultural Heritage managers</b></p>	<p>Receiving engagement through SCENE's multimodal tools, which are focused on the modelling of European Cultural Heritage monuments</p>	<ul style="list-style-type: none"> <li>• Highlight the cultural value of European monuments beyond the educational purpose</li> <li>• Unlock the potential of the wider exploitation of the European Cultural Heritage through modern 3D simulation technologies</li> </ul>
<p><b>Public audience, and consumers</b></p>	<p>Informing about breakthrough innovations in film industry</p>	<ul style="list-style-type: none"> <li>• News about EU film industry</li> <li>• Guidance through new technologies and filmmaking</li> </ul>

## 5 Dissemination and Communication Tools and Channels

The DCP will use a wide variety of tools and channels, in order to ensure that the activities and project's produced outcome will reach their targeted stakeholder groups. The following figure showcases an overview of HOW the different tools, channels and planned dissemination activities of the SCENE Project will be implemented.

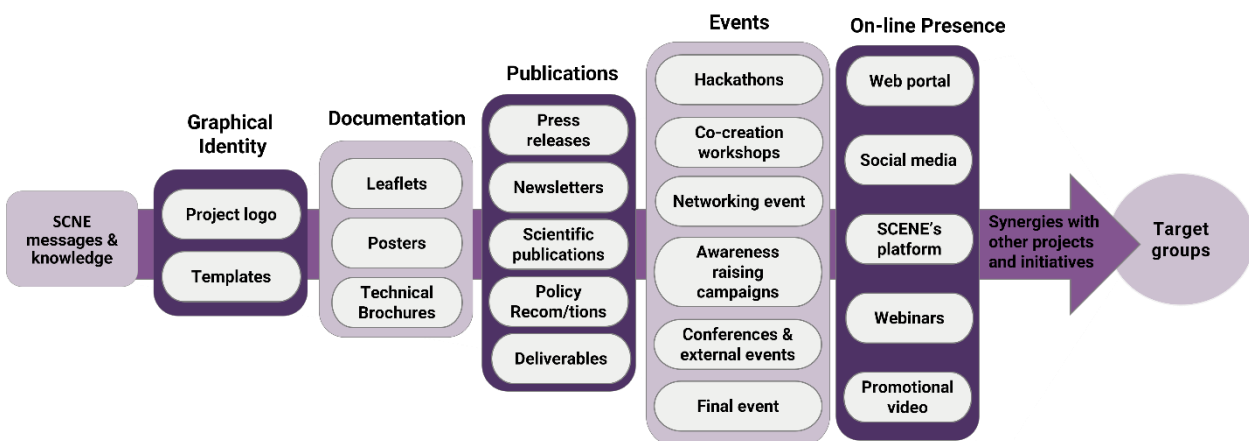


Figure 4 SCENE Communication Activities

The SCENE promotional material and graphical identity include:

- Project's logo
- Project's visual and graphical identity
- Trifold leaflet
- Poster
- Technical Brochure
- Presentation template
- Publication template
- Letterheads
- Promotional video
- Ad hoc promotional material (tailored to the project's activities and needs – if needed)

The SCENE online presence includes:

- Web portal
- Bi-annual Newsletter
- Press-releases
- Facebook account
- Twitter account
- LinkedIn account
- YouTube channel

The SCENE engagement and promotional events include:

- Participation in external events and conferences as SCENE representatives
- Hackathons
- Final dissemination event
- Co-organisation and participation in events with projects with which we have established synergies.

The SCENE publications include:

- Project’s deliverables (e.g., public reports)
- Other publications in different media (e.g., articles, press releases, newsletter, etc.)
- Scientific publications

Specific tools and channels will be used for communicating and disseminating the project’s activities and outcomes to the identified target groups. Below are presented shortly:

*Table 5 Communication Tools*

Target Group	Tools & channels
<b>Technology providers and pilot domain companies</b>	Online channels, product leaflet, poster, technical brochure, fairs & conferences, webinars, direct communication, SCENE Advisory Board, active users’ engagement in pilot trials
<b>Content Creators and artists</b>	Online channels (website, social media etc.), flyers, product booklet, workshop, public meetings
<b>Audience, Broadcasters and Distributors</b>	Online channels (website, social media etc.), poster, product leaflet, technical brochure, workshop, public meetings, SCENE Advisory Board
<b>Researchers</b>	Website, conferences, webinars, workshops, scientific papers & publications, Hackathons
<b>Financial Institutions</b>	Public meetings, workshop, conferences, leaflets, seminars & direct communication
<b>Policy makers</b>	Newsletters, public meetings, public deliverables, social networks & online channels, workshops, conferences, EC Policy Roundtables, etc

## 5.1 Promotional Material

The promotional material for SCENE was prepared on the early stages of the project. WR was in charge of providing the graphic design and the content, while the consortium members offered feedback through online surveys throughout the development process. The availability of the material will be free, and it will be distributed through the project’s website (option for downloading it online). In addition, the material will be distributed during physical events (including both external and project events) in order to raise awareness and engage the stakeholders by providing more information and details about the project’s mission and objectives. The rationale behind the material development is the unique representation of the project’s values and strengths and it is presented in detail in this chapter.

### 5.1.1 Project Logo

The project logo and the project’s visual identity have been developed by M2, in order to frame visually the aspects of the project. A project logo is the first step towards project’s visibility and will be the starting point for the design and production of the promotional material as a whole, while it will be displayed in all promotional and communicational materials (e.g., leaflet, poster, newsletter, deliverables, SMAs, website, publications, publicity for internal and external events, etc.). The final logo is presented below:

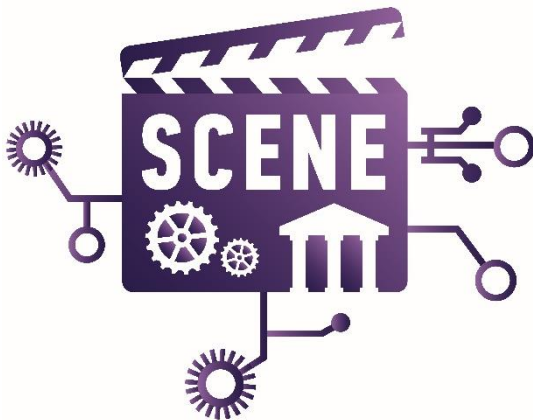


Figure 5 SCENE Project Logo

SCENE  
Color Palette



Figure 6 SCENE Color Palette

In all communication materials (deliverables, presentations, etc.) produced during the project, the EU flag and funding statement must be displayed alongside the SCENE logo.



Figure 7 EU Flag and funding statement

### 5.1.2 Templates

Apart for the poster and the leaflet, project’s templates need to be adapted to SCENE’s logo graphical identity and aesthetic characteristics. These templates include a presentation template to be used by consortium partners during events and meetings, a reports template for project deliverables and other publications, and letterheads for official invitations to events.

### 5.1.3 Promotional video

SCENE will release its promotional video by M15 through its YouTube channel, website and other online channels (e.g. Facebook, Twitter, LinkedIn). The main target of the promotional video is to provide visualized information about project’s scope, its targets, its activities and what happened since project’s start.

### 5.1.4 Leaflet & Poster

Leaflet and poster are a significant aspect of the promotional material, as they can disseminate and communicate more detailed information to a wider audience. By M4 a tri-fold leaflet and a poster will be published in order to outline the project’s basic challenges, objectives, and impact. The material will be available both during physical events and activities and on an online version to the project’s website. In addition, a technical brochure will be developed towards the end of the project summarizing the tools, that produced through SCENE.

Both promotional materials include visual elements, whose main goal is to draw visibility and awareness about concept, approach, objectives, expected results, and contact details, while there are the project’s social media handles in order to redirect audience towards project’s online presence. Moreover, the Horizon Europe program funding is acknowledged.



Figure 8 SCENE draft leaflet – exterior side

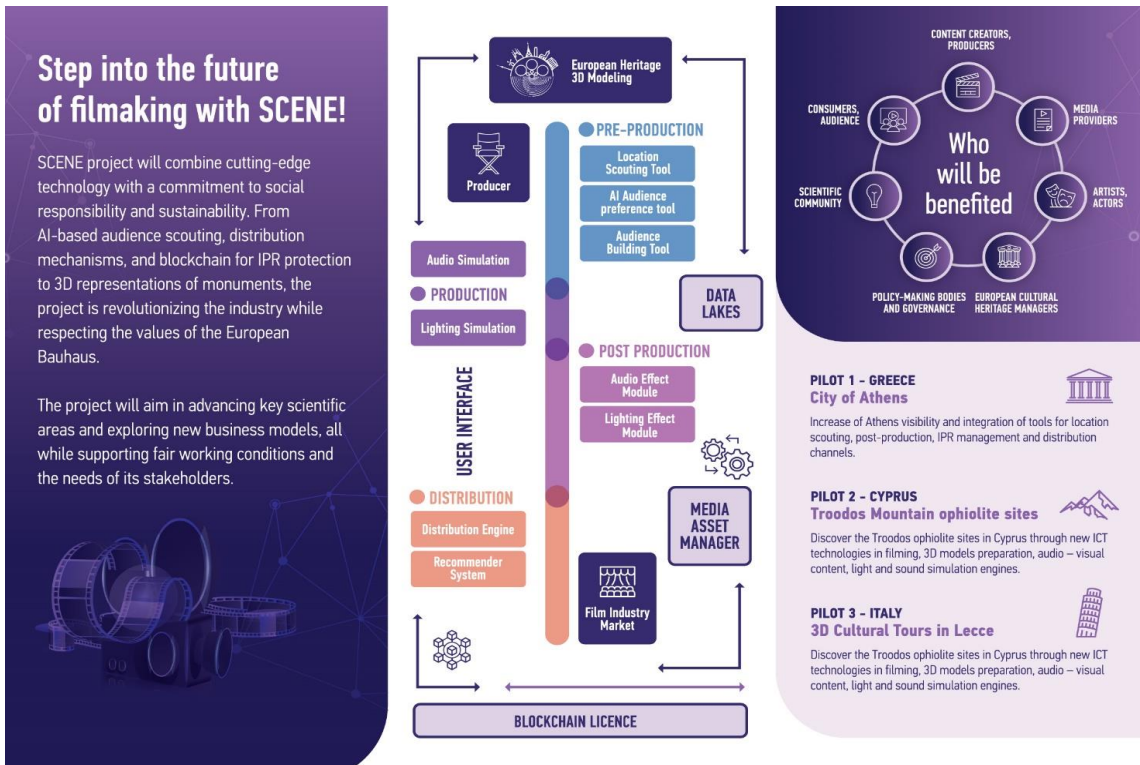


Figure 9 SCENE Draft Leaflet – interior side

REC

Searchable multi-dimensional Data Lakes supporting Cognitive Film Production & Distribution for the Promotion of the EuropeaN Cultural HeritagE

AM 9:15 FEB 14:23 00:00:00

THE SCENE PROJECT AIMS TO STRENGTHEN THE EUROPEAN FILMMAKING INDUSTRY BY USING AI TECHNOLOGIES AND CULTURAL ASSETS.

SCENE WILL DEVELOP A RANGE OF ADVANCED TECHNOLOGIES AND SERVICES TO ACHIEVE ITS GOALS

IT AIMS TO COVER THE ENTIRE FILMMAKING PROCESS, FROM PRE-PRODUCTION TO DISTRIBUTION, WHILE UPSCALING EUROPEAN VALUES, POLICIES AND CULTURE.

OUR PARTNERS

FOLLOW US

visit: [thesceneproject.eu](http://thesceneproject.eu)

Funded by the European Union  
Grant Agreement: 101095303

Figure 10 SCENE draft poster

### 5.1.5 Other promotional material

With a view to enhancing its dissemination and communication outreach, SCENE will produce additional promotional material (e.g., bi-annual newsletter, ad-hoc press releases, and publications), when deemed necessary to maximize the project’s visibility. Press releases will be produced when major achievements and milestones are reached to inform on the progress of the project. Besides presenting key outcomes, general press releases may also be produced to promote project events and attract media attention.

## 5.2 Digital Presence

For maximizing the engagement of diverse stakeholder groups, SCENE will establish its online presence, utilizing various channels like websites, bi-annual newsletter, and social media accounts (SMAs) in many platforms.

### 5.2.1 SCENE Website

The SCENE website, set to launch on M4 (May 2023), and has a prime role for disseminating information about the project to a wider audience through online channels. Designed to be user-friendly and engaging for stakeholders, the website will provide key information about the project's approach and objectives, as well as details about the consortium and advisory board members.

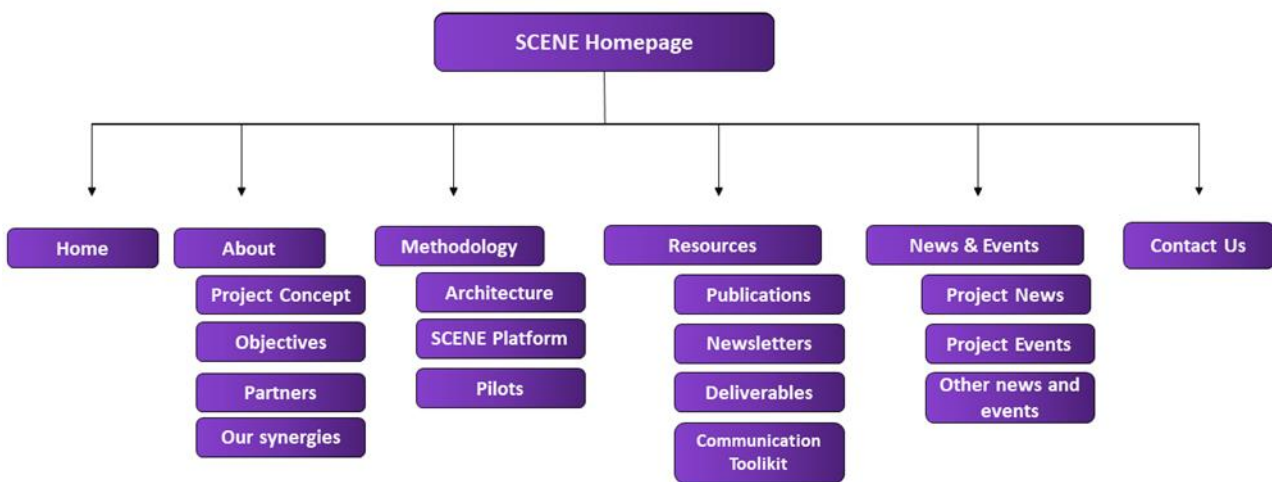


Figure 11 Website Sitemap

All public deliverables, dissemination materials, and newsletters will be available for free download on the website. Partners are expected to provide relevant content for the website's development, maintenance, and updates, ensuring that visitors are kept up to date on the project's actions and results. A draft version of the website's architecture is presented in Figure 15, with more detailed information on the structure of the website to be included in the Dissemination and Communication Plan and Results – R2 (M18).

### 5.2.2 Social Media Accounts

For the further promotion of the project and the stakeholder engagement, social media accounts - Facebook, Twitter, LinkedIn, and YouTube - have been created by M2. The accounts’ role is to dis-

seminate projects results and create a supporting community about the project. The target audiences which will be approached by each social media channel and their specific objectives are the following:

*Table 6 Social Networks & Target Audiences*

Social Network	SCENE Target Audience	Objectives
<b>Facebook</b>	<ul style="list-style-type: none"> <li>• Content creators</li> <li>• Artists, Actors, Directors, Videographers</li> <li>• Producers</li> <li>• Tech providers and advisors</li> <li>• Policymakers</li> <li>• Broadcasting companies</li> <li>• Community organisations</li> <li>• Universities and research institutions</li> <li>• Non-governmental Organisations (NGOs)</li> <li>• Consumers interested in European Film Industry</li> <li>• General public</li> </ul>	<ul style="list-style-type: none"> <li>• Build a network of followers</li> <li>• Update them on the project's progress and project events</li> <li>• Publish relevant posts</li> </ul>
<b>Twitter</b>	<ul style="list-style-type: none"> <li>• Content creators</li> <li>• Artists, Actors, Directors, Videographers</li> <li>• Producers</li> <li>• Tech providers and advisors</li> <li>• Policymakers</li> <li>• Broadcasting companies</li> <li>• Community organisations</li> <li>• Universities and research institutions</li> <li>• Non-governmental Organisations (NGOs)</li> <li>• Consumers interested in European Film Industry</li> <li>• Other initiatives and projects</li> <li>• Broadcasting platforms</li> </ul>	<ul style="list-style-type: none"> <li>• Communicate key messages and the project's outcomes.</li> <li>• Announce the project and upcoming events.</li> <li>• Retweet relevant content between relevant Horizon Europe/H2020 projects and associating initiatives</li> </ul>
<b>LinkedIn</b>	<ul style="list-style-type: none"> <li>• Content creators</li> <li>• Artists, Actors, Directors, Videographers</li> </ul>	<ul style="list-style-type: none"> <li>• Present the project and boost professional and expert discussions</li> </ul>

	<ul style="list-style-type: none"> <li>• Producers</li> <li>• Tech providers and advisors</li> <li>• Developers</li> <li>• AI and Blockchain Professionals</li> <li>• Policymakers</li> <li>• European Cultural Heritage Managers</li> <li>• Broadcasting companies</li> <li>• Community organisations</li> <li>• Universities and research institutions</li> <li>• Non-governmental Organisations (NGOs)</li> <li>• Broadcasting platforms</li> <li>• Consumers interested in European Film Industry</li> <li>• General public</li> </ul>	<ul style="list-style-type: none"> <li>• Share updates and knowledge about the project and its developments.</li> <li>• Foster collaborations and partnerships with other organisations</li> <li>• Promote the project's events and activities.</li> <li>• Establish the project as a thought leader in the filmmaking industry</li> </ul>
YouTube	<ul style="list-style-type: none"> <li>• Content creators</li> <li>• Artists, Actors, Directors, Videographers</li> <li>• Producers</li> <li>• Tech providers and advisors</li> <li>• Policymakers</li> <li>• Broadcasting companies</li> <li>• Community organisations</li> <li>• Universities and research institutions</li> <li>• Non-governmental Organisations (NGOs)</li> <li>• Consumers interested in European Film Industry</li> <li>• General public</li> </ul>	<ul style="list-style-type: none"> <li>• Upload and promote the project's promotional video</li> <li>• Increase the visibility of the project</li> </ul>

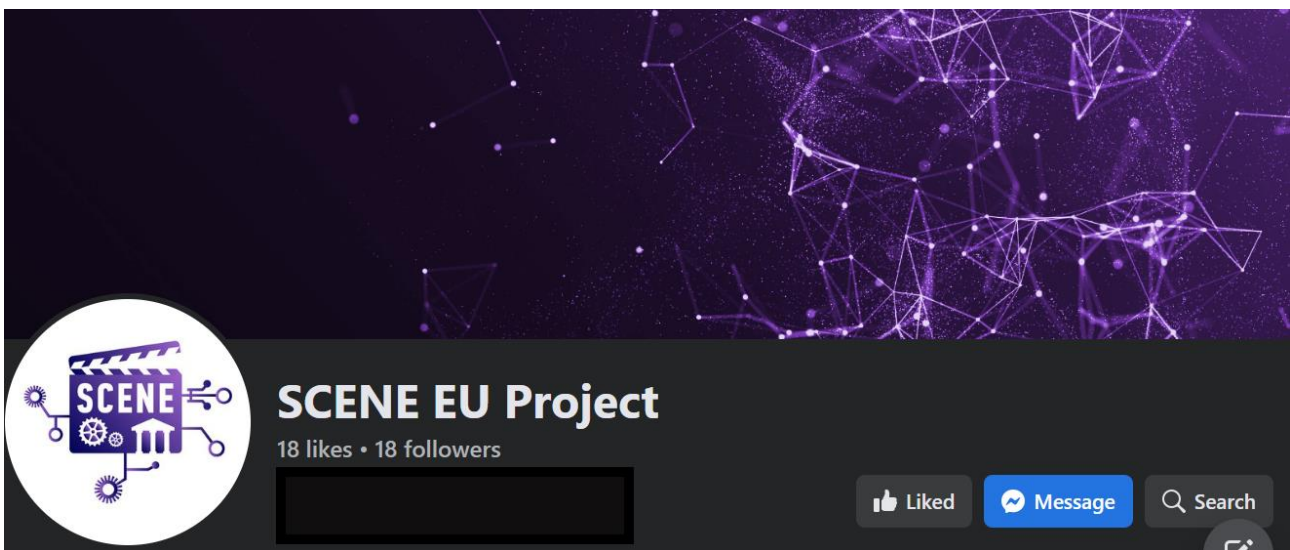
White Research will be responsible for the management of SCENE's SMAs, while all partners are expected to contribute by:

- **BECOMING A FOLLOWER (LIKE OR FOLLOW THE PAGE/PROFILE);**
- **PROMOTING THE ACCOUNTS IN THEIR NETWORKS.**
- **SUGGESTING RELEVANT PROFILES THAT SCENE SHOULD CONNECT WITH;**
- **SHARING INTERESTING ARTICLES AND NEWS.**
- **PROMOTING POSTS AND NEWS THROUGH THE SMAs OF THEIR OWN ORGANIZATIONS.**

## FACEBOOK

The SCENE's Facebook page was established by M2 (March 2023) aiming to attract a core group of followers, especially those who are interested in the topic of filmmaking and AI. Specifically, it will serve as:

- **News and discussion hub** where information or news related to the project concepts and approaches will be shared.
- **Platform to deliver updates** about developments and results of the project (e.g., key events, activities, important achievements).
- **Link to other similar groups and pages** associated with relevant and overlapping concepts.
- Additional tool which will **collect feedback** from users/followers.



*Figure 12 SCENE Facebook Page*

The partners are expected to contribute to creating a bigger Facebook community by uploading relevant posts, inviting members to like SCENE Project, and updating their social media about SCENE on a regular basis. The monitoring of Facebook posts will take place through Meta Business Suite, which provides all the suitable tools for monitoring engagement and actions in each post.

## TWITTER

Similarly, the Twitter account was launched in M2 aiming to build another social community for conveying short messages to followers. Twitter is an important dissemination tool for SCENE as it will enable us to stay updated on the news from the sector and the outcomes of relevant projects. The Twitter platform will permit us to establish new synergies with similar initiatives and steer attention toward our concept. The use of hashtags allows the project's messages to reach wider audiences and the short and precise posts can actively engage a large pool of stakeholders. In addition, the account is excellent for the effective dissemination of events.

In this context, the Twitter account will act as a:

- **General dissemination** and “heads up” device distributing links that will direct users to other project-related platforms/tools (e.g., SCENE's website, newsletters, videos) and communicating information on the project's progress (upcoming events, participation in external events, project results, etc.);

- **Newsfeed platform** collecting and updating news from other relevant projects and organizations;
- Feedback platform, a fast and easy contact point through which partners could receive queries and feedback from people.
- Similarly, to Facebook, the project partners are expected to contribute to Twitter on a regular basis. For monitoring the performance of SCENE Twitter's account, the metrics and insights provided by Twitter analytics will be used. A snapshot of the Twitter account is provided below:



*Figure 13 SCENE Twitter Page*

## LINKEDIN

The LinkedIn platform was selected to promote the project to a more professional audience. The LinkedIn profile of the project was set in M2, as well, in order to present the project and offer updates on its progress at an early stage of the project. SCENE consortium partners are expected to support the project's LinkedIn profile and invite followers. The LinkedIn page will be dedicated to showcasing the project and its objectives. Besides that, it aims to have a more institutional and professional approach in order to boost **professional and expert discussions** on issues of common interest. Given the professional nature of this social network, the SCENE LinkedIn page will be more project-focused, hosting content that is either directly related to the project (project's latest news, progress, upcoming events, etc.) or involving wider developments that are expected to have a direct impact on the project (e.g., important results and reports, etc.).

The metrics and insights that are provided by LinkedIn will be utilised to keep track and **monitor** the project's performance in this network channel.

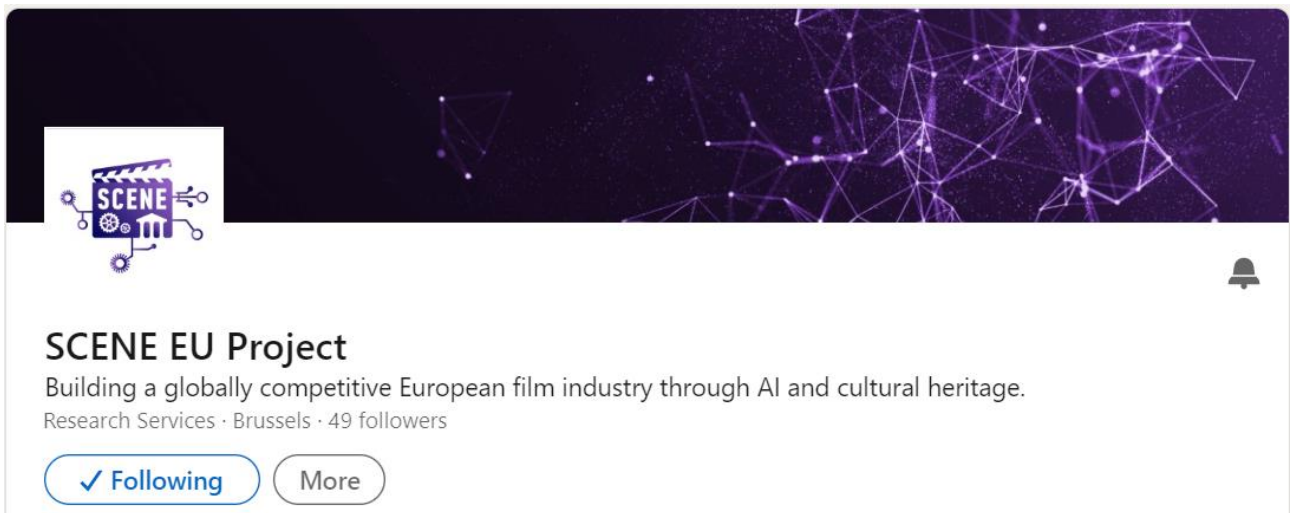


Figure 14 SCENE LinkedIn Page

## YOUTUBE

Finally, the SCENE YouTube channel will be created to gather all videos produced in the frame of the project in a single and easily accessible location, aiming to increase its visibility and bring it closer to the audience by giving faces and voices to the actual participants. However, the aim is not only to have a simple video archive but also to enhance the creation of a strong online community, especially due to the project's nature and its multimodality thanks to the connection with other similar channels, and to leverage the features of videos to effectively promote the project's activities in an appealing and effective way.

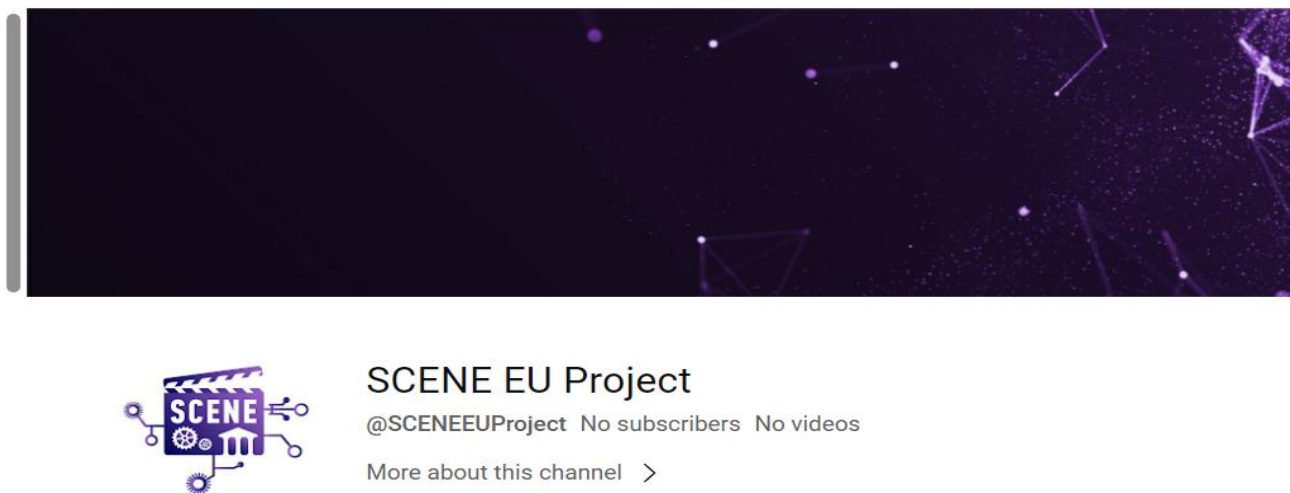


Figure 15 SCENE Youtube Channel

The SCENE promotional video will be promoted through the channel to raise awareness and create ripple effects that contribute to the project's visibility. Besides the video, the channel's aim is to build a strong online community through the connection with other channels of EU-funded projects. Especially for a project like SCENE, which targets in a great degree to filmographers, artists and broadcasters, YouTube plays a key role in raising awareness and promoting project's actions and especially the results.

## 5.3 Events

The SCENE project will participate in a great variety of events aiming to highlight and disseminate project's results and impact while embracing external inputs and fostering networking and engagement through cross-sectorial dialogue with different target groups. This section provides an overview of the main SCENE events that are foreseen.

### 5.3.1 Project Internal Events

The events organized in the framework of SCENE aim to raise awareness of European Filmmaking Industry, AI and Blockchain technologies, Data Intelligence and European Cultural Heritage, promote the project's results and facilitate the engagements of key stakeholders which will support the project's activities. Personal networks of partners, social media followers, and the key assets of the SCENE project will be leveraged to attract participants to the organized events.

In the frame of SCENE, several events will be organized to serve the project's objectives and promote the project and its outcomes. In more detail, the following types of events are scheduled as part of the project's plan:

- **SCENE Workshops:** Throughout the lifecycle of the projects participatory several workshops and participatory labs will be organized, in which SCENE's activities and results can be extensively discussed, while they can be promoted to existing and potential stakeholders. In addition, Hackathons are expected to be organised due to the technological nature of the project.
- **SCENE Scientific Conferences:** The target of the scientific events is to depict the developed methods and tools advantages, while there is a real – life demonstration of industrial case studies and vertical markets, as they are identified on the project.
- **Other events:** SCENE will organize at least one event in Brussels in order to make the EU experts and advisors aware of the project's results. Moreover, the final event will be also organised in Brussels for dissemination the final project results.

### 5.3.2 External Events & Conferences

Apart from organizing and participating only in internal events, the consortium partners will attend external events and conferences, in order to engage furtherly key actors of the filmmaking sector. During these events the partners will:

- Present the project (concept, approach, etc.).
- Promote the project's results.
- Promote SCENE actions and events.
- Establish synergies and contacts with relevant projects and initiatives.
- Engage relevant stakeholders in the project's activities.
- Promote the project's dissemination channels (website, SMAs, etc.).
- Stay up to date on the SCENE actions and results.

The partners participating in external events should always follow the visual identity of the project and use the official promotional material (leaflet, poster, templates, etc.). In addition, the partners should always inform WR in advance regarding their participation in an external event in order to

be appropriately disseminated through the project’s dissemination channels. Finally, after the implementation of the event, the partners should fill in the reporting templates and send it back to WR.

An indicative list of identified conferences and events is provided below:

*Table 7 External Events To Attend*

Event	Description	Link	When	Type of stakeholders reached
<b>International Conference on Film History and Theory</b>	Showcases and analyses the latest advancements, patterns, and issues in Film History and Theory, in addition to examining real-world difficulties and their corresponding remedies.	<a href="https://waset.org/film-history-and-theory-conference-in-june-2023-in-paris">https://waset.org/film-history-and-theory-conference-in-june-2023-in-paris</a>	June 2023 Paris, France	<ul style="list-style-type: none"> <li>• Academics</li> <li>• European Cultural Heritage Managers</li> <li>• Artists</li> <li>• Content Creators</li> </ul>
<b>International Conference on Technological Evolution of Filmmaking</b>	A conference about discussing the state – of the art technologies on filmmaking industry	<a href="https://conferenceindex.org/event/international-conference-on-technological-evolution-of-filmmaking-ictef-2023-july-london-gb">https://conferenceindex.org/event/international-conference-on-technological-evolution-of-filmmaking-ictef-2023-july-london-gb</a>	July 2023, London, UK	<ul style="list-style-type: none"> <li>• Directors</li> <li>• Artists</li> <li>• Content Creators,</li> <li>• Technology</li> <li>• Providers,</li> <li>• Audio/Sound Designers,</li> <li>• Film Producers,</li> <li>• Location Scouting Managers</li> </ul>
<b>ICFCT 2024: 18. International Conference on Filmmaking, Cinematography and Technology</b>	Targeting to collaborate and communicate research findings and experiences across all relevant domains	<a href="https://waset.org/filmmaking-cinematography-and-technology-conference-in-january-2024-in-paris">https://waset.org/filmmaking-cinematography-and-technology-conference-in-january-2024-in-paris</a>	January 2024 Paris, France	<ul style="list-style-type: none"> <li>• Academics,</li> <li>• Scientists</li> <li>• Research Professionals</li> <li>• Filmmakers</li> <li>• Technology Providers</li> <li>• Broadcasters</li> <li>• Media Providers</li> </ul>
<b>International Conference on Digital Filmmaking and Production ICDFP</b>	A conference about combining digital filmmaking aspects	<a href="https://conferenceindex.org/event/international-">https://conferenceindex.org/event/international-</a>	February 2024, Barcelona Spain	<ul style="list-style-type: none"> <li>• Directors</li> <li>• Artists</li> <li>• Content Creators,</li> </ul>

	and features with different production phases.	<a href="#">conference-on-digital-filmmaking-and-production-icdfp-2024-february-barcelona-es</a>	<ul style="list-style-type: none"> <li>• Technology</li> <li>• Providers,</li> <li>• Audio/Sound Designers,</li> <li>• Film Producers,</li> <li>• Location Scouting Managers</li> <li>• Production Managers</li> </ul>
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## 5.4 Publications

### 5.4.1 Scientific Publications

Scientific publications are important significant channels for presenting the SCENE's outcomes to academic, research, and industrial target audiences. Thus, creating knowledge impact and enabling other researchers and stakeholders to use the project's results in their own work contributes to disseminating the project further. It is expected that academic partners will take up the leading role in drafting scientific articles, assisted by all relevant consortium members. These publications can be important channels for presenting SCENE's outcomes to academic, research, and industrial target audiences, creating knowledge impact and enabling other researchers and stakeholders to use the project's results in their own work, thus contributing to further dissemination of the project.

**At least 4 scientific publications are foreseen, while the optimum number is more than 8, and we aim to that one.** In particular, the project's module and platform are the breeding ground for publishing relevant research papers based on the technological breakthrough that is provided by SCENE. The publications will be useful to attract an upscaled level of awareness and constructive feedback from the scientific community and other relevant project stakeholders. To this end, the first submissions to conferences and papers will take place when substantial scientific results emerge from the project, but the project needs to produce at minimum one scientific paper and to attend one external conference per year.

Lastly, SCENE will employ a Gold open-access approach to its peer-reviewed scientific publications. That means publications will be accessible online for free providing also the right to copy, distribute, search, link, crawl, and mine under the Creative Commons Attribution International Public License (CC BY) or a license with equivalent rights; for monographs and other long-text formats, the license may exclude commercial uses and derivative works (e.g. CC BY-NC, CC BY-ND). Thus, the SCENE consortium will adopt the open-access publishing strategy wherever possible and/or the Open Research Europe platform<sup>1</sup>.

### 5.4.2 Non Scientific Publications

All partners in the SCENE project will be invited to produce press releases, articles in mass media, and presentations on TV or radio, or other media in an effort to increase the project's visibility and

<sup>1</sup> <https://open-research-europe.ec.europa.eu/>

reach potential stakeholders outside of the consortium. It is also the responsibility of all partners to identify publishing opportunities and take necessary actions to promote the project's assets and results. While this strategy does not set a minimum number of non-scientific publications, progress will be tracked through the Dissemination Reporting Template (Annex II) on a monthly basis.

Generally, press releases will be created, as necessary, to target EU-level stakeholders, conveying information about the project's overall actions and outcomes, and featuring individual accounts of project implementation. Furthermore, prior to each project meeting or event, press releases may be produced to capture the attention of local media. More specifically, ad-hoc press releases and news updates will be generated whenever noteworthy accomplishments, advancements, or significant events are realized or anticipated (e.g., an upcoming function), with the intention of proactively communicating this information to the broader public.

A **newsletter** will be released every 6 months and will be available to download from the project's website. Besides that, **communication, and dissemination material** (e.g., leaflets, posters, and the SCENE video) will be developed to support these actions. Their focus will be on providing general information about the SCENE project and its main objectives.

All partners are responsible for identifying any publishing opportunities and for carrying out all necessary actions to ensure the promotion of the project's assets and results. As this will be an ongoing effort and will depend on occasions that are hardly predictable at this stage of the project, this D&C strategy does not foresee a minimum number of non-scientific publications. However, track of published material will be kept through the Dissemination Reporting Template on a 6-month basis.

## 5.5 Roles and responsibilities

The partners in the SCENE consortium will be instrumental in helping to achieve the aims and objectives of this dissemination plan, by defining the **WHO** will perform the DCP. Their contribution will naturally occur because of the project's development, as most activities, outcomes, and milestones will involve the engagement of stakeholders from the biogas supply chain or produce communication assets. In order to consistently disseminate content from the project's activities, partners are expected to enhance the project's online presence by providing content for the website, newsletters, and social media accounts, and by promoting the posts and other material resulting from this content.

To achieve the greatest possible exposure for the project, partners are committed to participate in relevant events/conferences and publish in online/offline sources of information external to the SCENE's communication channels (e.g., websites, newspapers, journals, magazines, conferences, etc.). Partners may also contribute to these goals through the organization of a project event. The specific responsibilities of each partner are outlined in Table 8.

*Table 8 Partners' responsibilities per type of dissemination activity*

Type of dissemination activity	Dissemination channels	Partners' Responsibilities
<b>Online</b>	SMA	<ul style="list-style-type: none"> <li>Follow project's SMAs and invite people from their network to follow, as well</li> </ul>

		<ul style="list-style-type: none"> <li>• Like, repost and promote posts published through the project's SMAs</li> </ul>
	SCENE's newsletter	<ul style="list-style-type: none"> <li>• Occasionally provide content for the newsletter</li> <li>• Promote the newsletter through their network</li> <li>• Reach potential subscribers (e.g., participants of other project activities)</li> </ul>
	Project's website	<ul style="list-style-type: none"> <li>• Provide content for the website's news section</li> <li>• Promote the website throughout their network</li> </ul>
<b>Offline</b>	Events	<ul style="list-style-type: none"> <li>• Organise events and raise awareness about the project</li> <li>• Distribute the promotional material of the project (leaflet, poster, etc.)</li> <li>• Participate in external events and conferences</li> </ul>

## 5.6 Synergies with other projects and initiatives

It is a matter of utmost significance the communication with other project and initiatives on similar topics at local, national, and EU levels, as Consortium can shape cooperation conditions and benefit from the experience and knowledge of these initiatives. This can lead to the strengthening of the project's impact activities through additional networking and awareness of potential joint activities and ways for mutual benefit collaborations, ultimately enhancing the common wider objectives of SCENE and similar initiatives.

Joint dissemination activities, particularly with EU-funded projects, will also be sought. These collaborations could take various forms:

- Reference of mutual projects on their respective websites.
- Support each other through social media accounts.
- Sharing news, invitations to external events, press releases, and other dissemination actions through social media communication channels.
- Attending events hosted by similar projects.
- Exploration of the possibility of co-organising an event.
- Inviting participation in events organised by the SCENE consortium.

The below table displays some relevant an already identified EU – funded projects for synergies and interaction:

*Table 9 Relevant EU – funded projects*

Project name	Description	Project's status	Link
AI4Media:	From evaluating the challenges of AI, to a creating a centre of excellence and a wide network	Ongoing	<a href="https://www.ai4media.eu/">https://www.ai4media.eu/</a>

A Centre of Excellence delivering next generation AI Research and Training at the service of Media, Society and Democracy.	for deploying an ethical and trustworthy AI in application in Media and Society		
The Reboot Project - Reviving, Boosting, Optimising and Transforming European Film Competitiveness - REBOOT	Analyzing the enduring strengths and persistent shortcomings in European competitiveness and competitiveness policies, while also focusing on proactive preparations for the future in the realm of audiences. This entails investigating audience preferences and generational differences, as well as exploring methods of film content production.	Ongoing	<a href="https://thereboot-project.eu/">https://thereboot-project.eu/</a>
Creative Drivers For Sustainable Living Heritage Landscapes (PALIMPSEST)	Transforming landscapes by collaboratively designing sustainable solutions that integrate human behavior, heritage, and environmental preservation, utilizing innovative techniques in architecture, design, and art.	Ongoing	<a href="https://www.palimpsest-project.eu/">https://www.palimpsest-project.eu/</a>
CRESCINE – Increasing The International Competitiveness Of The Film Industry In Small European Markets (CresCine)	Increasing the competitiveness of small markets, by aiming eventually to distribute those films in an international level	Ongoing	<a href="https://www.crescine.eu/">https://www.crescine.eu/</a>

## 6 Monitoring, Evaluation & reporting framework

Continuous monitoring will be set to ensure the successful implementation of the D&C strategy of the SCENE project. The frequent evaluation of communication and dissemination actions will contribute to assessing their effectiveness and, if necessary, adapting them differently to increase the project's visibility and outreach. WR is responsible for the monitoring and evaluation of SCENE's communication and dissemination activities, even though project partners are also expected to contribute by continuously monitoring/evaluating communication actions they might carry out.

Analytics and KPIs will be used to monitor and evaluate the impact of D&C activities. In order to reach the KPIs included in the Grant Agreement (GA), the following table contains more detailed planning of the consortium actions. Nevertheless, these targets might be adapted at the update of the DCP (M12), based on the project experience, as well as additional metrics might be taken into consideration. Additionally to the quantitative metrics indicated below, it will be aimed to integrate feedback from stakeholders during direct contacts (e.g. events organized or attended).

Table 10 Project's KPIs

Assessed Element	Metric	Poor Impact	Good Impact	Excellent Impact
Website analytics	Total visits to the project's web portal	< 5000	5.000 - 10.000	>10.000
SMA analytics	Total number of followers on SMAs	<60	600 - 900	>900
Event Analytics	Participation on Events	>4		
Newsletters	Number of newsletters/ downloads (per issue)	<50	50 - 100	>100
Publications/Articles	Number of scientific publications	<4	4-8	>8
	SCENE Technical Brochure downloads	<25	25-75	>75
	Conference Presentations	<4	4-8	>8
	Press Releases	<10	10 – 25	>100
Promotional material	Leaflet Distribution	<500	500 - 1000	>1.000
	Poster Reach	< 2000	2.000 – 4.000	>4.000
Synergies	Synergies with other relevant projects and initiatives	<4	4-8	>8

## 6.1 Reporting

Dissemination reporting is essential to keep track of all the dissemination and communication activities that were carried out. Therefore, partners are expected to continuously report all their actions on a six-month periodic report (M6, M12, M18, M24, M30, M36) and to contribute to the continuous monitoring of dissemination and communication activities. These actions may include organising events, participating in events, informal meetings, communication campaigns (such as sharing newsletters or promotional materials, social media posts, articles, etc.), and publications.

In order to facilitate the reporting activities on each dissemination and exploitation action undertaken, three documents have been designed and shared with all partners. These include:

Table 11 Reporting templates for SCENE Partners

Annex	Dissemination Tool	Coverage	When
II	Dissemination reporting template	All dissemination activities where partners were involved in during the previous 6 months	Every 6 months
III	Event reporting template	Every single event organized or in which partners participate	Within 15 days after any completed event

IV	External Conferences and Events template	Any external conference/event that is relevant to SCENE with potential benefit to attend	Throughout the project
V	Publications plan template	All scientific papers that will be prepared or are under preparation or have been already submitted	Every 6 months

During each project semester, all partners are expected to fill in the **“Dissemination Reporting template”** (Annex II) and report all dissemination actions carried out during the previous **six months**.

In addition, for each completed event (workshop, conference, meetings, etc.), partners are asked to fill in the “Event Reporting template” (Annex III) providing information regarding the event they were involved in. This template should be sent to WR and CERTH **within 15 days after the end of the event**. Besides that, the event should also be communicated to WR in advance for promotional purposes.

The **“External Conferences and Events”** is an excel file (Annex IV), that partners can fill in each time they identify an event (e.g., conferences, workshops, seminars, etc.) relevant to SCENE and in which other consortium members may be interested in participating to promote or present the project. The partners should share this document with WR, as soon as they identify an event.

The **“Publications plan template”** (Annex V) should be filled in regularly and at least every 6 months by all relevant partners. Academic partners will take a lead concerning the scientific and research publications, but all relevant consortium members are invited to contribute.

Each project partner should immediately contact WR in case any risks are identified concerning communication and dissemination activities or in case problems arise during the implementation of publicity actions. The quantified targets and monitoring may be modified based on project’s results and needs and will be included on the interim Dissemination and Communication Plan (M18). The partners will also request qualitative feedback after the implementation of events to evaluate the strategy and make any necessary modifications more effectively.

## 6.2 Risk Mitigation

In order to effectively plan ahead and mitigate any potential risk that may arise regarding D&C activities, the following table summarizes some indicative risks identified and the respective mitigation measures.

*Table 12 Risks and mitigation measures for D&C activities*

Risk	Mitigation Measure
Poor dissemination to the stakeholders	<ul style="list-style-type: none"> <li>• Identification of stakeholders and key messages (WHO and WHAT) and most appropriate tools and channels (HOW).</li> <li>• Several tasks have been set in order to ensure proper stakeholder identification and alignment.</li> </ul>

<p>A lower number of visits to the website than expected</p>	<ul style="list-style-type: none"> <li>• Wide dissemination of the URL will be planned and updated to avoid this risk. All partners will use different channels to draw visitors to the website: social media, newsletter, etc.</li> <li>• In addition, the website will be promoted at all the events partners in the consortium attend, while the URL will be included in the brochures, the poster, and the banner.</li> <li>• Social media posts will be used to redirect attention to the website via sharing news items first on the website.</li> </ul>
<p>A low number of participants attending workshops organized along the project</p>	<ul style="list-style-type: none"> <li>• Partners supporting open workshops will early be communicated to the target audience, including national authorities, representatives from the marine sectors and related industries and services, and other projects focusing on the project's topics.</li> <li>• Partners will communicate their intention to organize an event to WR and CERTH seven weeks in advance.</li> </ul>
<p>COVID-19 limiting face-to-face meetings</p>	<ul style="list-style-type: none"> <li>• COVID-19 restricts the free movement and meeting of people. This has the greatest effect on communication within and outside the consortium.</li> <li>• To mitigate these effects within the consortium the use of teleconferencing as a medium to substitute face-to-face meetings has been promoted until such time as physical meetings are possible.</li> <li>• Email is also a substitute for cooperative working on documents and on different tasks where immediate feedback and extensive discussion are not required.</li> <li>• On a local scale, at demonstrator sites, or where partners are geographically close, meetings are still possible taking appropriate safety measures and following all government directives.</li> <li>• Looking at dissemination and communication activities outside the consortium; the main risk is to engage with the community or wider public on the outcomes and results of the project, and stakeholder groups on future exploitation of results and outcomes. The effects will be more accurate as more results and outcomes are achieved increasing the urgency to carry out physical face-to-face engagement activities.</li> </ul>

## 7 Exploitation roadmap

In this chapter, we will delve into the heart of SCENE's Exploitation roadmap, which sets the strategy and plan towards identifying and maximizing the project's impact and value generated by the project. Part of this plan is analyzing SCENE's digital tools and concepts, categorizing them based on functionality, identifying rising technologies, and assessing market forces. Business model strategies will also be identified, and indicative business models will be developed to support the sustainable market uptake of key exploitable results. Future trends and potential innovations in the EU filmmaking industry will also be identified. A questionnaire will be generated, and a two-round Delphi exercise will be conducted to identify the main future developments of the industry and their impacts on the European economy and society. The insights will be combined with real-life evidence from

SCENE's pilot activities to produce practical policy recommendations. In parallel, a strategy for managing and protecting the knowledge generated by the project, including an Exploitation, Innovation, and IPR Management Strategy will be developed. The strategy will identify potential exploitation routes for project assets and target groups that stand to benefit from their use. A Network of Interest (NoI) will be formed to function as a validation and impact maximization mechanism. The results of these efforts will be reported in the deliverables shown in the following table, by chronological order.

*Table 13 Deliverables related to SCENE's exploitation plan development*

Deliverable No	Title	Lead Beneficiary	Due Date
D6.4	IPR management & ecosystem development.R1	WR	M6
D6.2	SCENE business models & exploitation plan. R1	HYPERTech	M12
D6.3	SCENE policy scenarios & recommendations. R1	HYPERTech	M12
D6.6	IPR management & ecosystem development.R2	WR	M18
D6.8	SCENE business models & exploitation plan.R2	HYPERTech	M36
D6.9	IPR management & ecosystem development.R3	WR	M36
D6.10	SCENE policy scenarios & recommendations.R2	HYPERTech	M36

At the core of SCENE project's exploitation roadmap lies the Exploitation **Strategy (ES)** which will unfold in five key steps.

- **Step 1:** focuses on the **identification of the project's KERs**. This includes the analysis of legal and regulatory aspects for their exploitation. The identification of SCENE's KERs will be performed in Task 6.2, while Task 6.4 will focus on the protection and exploitation of the identified KERs.
- **Step 2:** will provide a market assessment analysis, an understanding of the regulatory framework drivers and barriers (both demand and supply side), and the competition landscape. The market analysis is the focus of Task 6.2 and Task 6.3 aims to identify future trends and potential innovations in the EU filmmaking industry.
- **Step 3:** includes the development of **individual partners' exploitation strategy** and the **Go-To-Market strategy (GTM)** with a **joint exploitation plan**. The GTM will be further developed in Task 6.2 and the project's Exploitation, Innovation and IPR Management Strategy will be defined in Task 6.4.
- **Step 4:** includes the design and testing of **novel Business models (BMs)** to underpin the widespread adoption of SCENE solutions. Based on the market analysis, Task 6.2 will generate a set of indicative BMs that can support the sustainable market uptake of SCENE's KERs. In Task 6.4 the business models will be validated and improved through direct engagement with external experts and market actors.

- **Step 5:** will focus on the **investment plan** and **financial projections for market growth** aimed at mobilizing and attracting funds to realize the go-to-market strategy. The BMs of Task 6.2 will also include financial recommendations and the policy recommendations of Task 6.3 will also focus on access to finance among others. The final financial plans for the successful deployment of SCENE’s KERs will be reported in M36, in the second release of D6.2.

A brief analysis of SCENE’s exploitation strategy, based on the activity planned for each step is presented in the following paragraphs.

### Step 1: Key Exploitable Results & IPR clinic

The preliminary list of SCENE exploitable results/assets (S: Software, H: hardware), as they were identified at the proposal stage, is presented in the following Table.

*Table 14 Key Exploitable Results*

	Key Exploitable Result (KER)	*Type of Result	Owner(s)	Clients (C), Users (U)	Sales Channels	**Means of Exploitation
KER 1 (main)	SCENE Platform	S, P	All	All	Direct sale, Affiliate sales, Value added resellers (VARs)	DS, P, K, IPD
KER 2	AI-based audience preferences scouting and building tools	S, M	HIT, FRAUNHOFER FOCUS	All		L, OS, Pub
KER 3	(Cultural) Site audio & lighting – enabled 3D modelling	SaaS, P, S	DTT, CERTH, FOCUS, AUTH	All	Online marketplace, Direct sales, Outsourcing, VARs	DS, L, OS
	SCENE-O ontologies	IS	UPV	All	Online marketplace, VARs	Pub, K
KER 4	Ontology-formulated Data Lakes and MAM	P, IS, SaaS	CERTH, UPV, CEPTA, MOG	All		S, OS, Pub, SaaS
KER 5	Location Scouting (LS) tool	S	CERTH	All		S, OS, Pub

<b>KER 6</b>	Licencing services via Blockchain	S, SaaS	CERTH, HIT, LINKS	All	Direct sale	L, OS, Pub
<b>KER 7</b>	Distribution Engine and Recommender system	S, P	MOG, CERTH	All		L, OS

*\*S – Software; IS – Integrated Software; M – Method; T – Technology, SaaS – Software as a Service; P – Platform \*\*P – Patent; C – Copyright services; DS – Direct Sale; L – Licenses for stand-alone solution; K – Knowhow; IPD – Internal Product Development; Pub – Publications; Open Source – OS*

In accordance with Chapter 8 of SCENE’s Consortium Agreement (CA) regarding the ownership of the project results, as a general principle the results are owned by the party that generated them. The joint ownership is governed by the Grant Agreement (GA) Article 16.5 and Annex 5 with two additions. Each result owner is entitled to the use of the project’s jointly owned results for non-commercial research and teaching activities, including national and European funded projects, as long as it does not lead to any commercial or monetary benefits for third-parties involved and without acquiring first the consent of the other joint owners. Each of the joint owners is entitled to otherwise exploit the jointly owned results and to grant non-exclusive licenses to third parties (without the right to sub-license), if the other joint owners are given at least 45 calendar days’ notice and a fair and reasonable compensation.

The background knowledge that is needed to implement and exploit SCENE’s KERs is mentioned in the attachment 1 of the Consortium Agreement (CA). Each partner of the SCENE consortium is granted Access Rights to this Background. Regarding the foreground, the consortium has identified three levels of IP which will be created from the project:

- Individual and joint IP, which belongs to individual partners or is jointly owned by partners working in a particular task and is restricted to those partners;
- Generic IP, which can be used by all partners of the consortium;
- Publicly available IP which will be published on SCENE website and made available with no restrictions.

Starting from M4, a joint exploitation workshop among SCENE partners will take place to analyze further the KER landscape and their functionalities. The workshop will also set the stage for setting up an IPR clinic to identify, keep track and update the protection options for SCENE’s KERs. This IPR clinic will also feed the Library of Exploitable Results (D6.2, M12). Thereon, a monthly teleconference will be set for WP6 to update on the preferred protection options in the IPR clinic. In the beginning of Task 6.2, M4-M8, it is expected to also hold additional ad-hoc teleconferences with the joint owners of each KER to specify their functionalities in details and to ensure that those align with the needs identified for the filmmaking stakeholder value chain.

**Step 2: Preliminary market and competition analysis - size, trends, structure, and main competitors**

As set at the proposal stage the markets of relevance for SCENE are:

- The global film and video market (KER 1)
- The virtual production market (KER 2, KER 3, KER 5)
- The global Data Lakes market (KER 4)
- The global Blockchain as a Service Market (KER 6)
- The global recommendation engine market (KER 7)

As stated in the GA, SCENE will target initially the EU companies, which consists of a pool of over 75.000 companies in the film industry, 80 blockchain companies, 10 recommender system providers and 100 3D model developers. In M4-M8 further analysis on these markets will take place to identify the market trends and barriers, to understand the competition in those and to evaluate the KER's value to each market segment. The results of the market analysis will lead to the formation of business model strategies, which will be used to develop a set of indicative business models that support the sustainable market uptake of key exploitable results, and will be reported in D6.2, in M12.

### Step 3: Individual partners' exploitation strategy and a joint exploitation plan.

SCENE's KERs will be exploited twofold, by individual exploitation plans and by a common exploitation strategy. After the joint exploitation workshop, in the beginning of M4, the consortium will hold monthly teleconferences for WP6 to ensure the effective involvement of all partners in the joint exploitation plan. Further ad-hoc teleconferences will be held with each consortium partner as needed, for the formulation of individual strategies.

The application scenario studies and validation campaigns will be carried out together with the end-users to drive the design phase and to nurture the early-stage customers in view of the commercialization effort. It is envisioned that SCENE's go-to-market strategy will be divided in two main phases:

**Phase 1** – Early stage, expected to last 2-3 years after the project's end, with a focus on industrializing the technology to go from TRL5/7, to TRL9.

**Phase 2** - Mature stage, shall focus on business development and market deployment activities.

At this stage it is envisioned that the SCENE partners will be exploiting project results through a joint exploitation plan with initial focus on establishing collaboration agreements with partners such as ECF and ONS who have the know-how and large active community to promote open-source innovation while supporting business goals. In parallel, industrial partners will integrate project outcomes in their product profiles through individual exploitation initiatives.

We estimate that by M12 the details of each KER would be clear enough to formulate the preliminary individual exploitation strategies. The initial individual partner exploitation strategy will be reported in D6.4 at M6 and updated in D6.6 at M18 and in D6.9 at M36, while the initial joint exploitation plan will be reported in D6.2, at M12 and its final version in D6.8, at M36. The table below serves as a starting point of the individual strategy formulation.

*Table 15 Joint Exploitation Plan*

Individual partners' exploitation strategy	CERTH	HIT	LINKS	DTT	MOG	FOKUS	UPV	AUTH	WR	EPICA	ADDMA	GOF	CETMA
Commercial Exploitations:													

Enlarge portfolio of offered solutions	x	x	x	x	x	x	x	x	x		x	x	x
Enable the provision of new services	x	x	x	x	x	x	x	x	x	x	x	x	x
Certify a product/solution										x			
Create relevant commercial networks				x						x			
Enhance knowledge basis			x	x	x	x			x	x	x		x
Apply patent/copyright/granting licences													
Initiate new collaborations	x	x	x	x	x	x			x	x	x	x	x
Enter new/wider markets – Expand sales		x		x	x	x			x		x	x	x
Build capacity (training) of workers					x	x				x	x		x
<b>Scientific Exploitation:</b>													
Enhance research portfolio/outcomes	x		x	x		x	x	x					x
Publish scientific results (open access)	x		x	x		x		x	x				x
Participate in conferences/workshops			x	x		x		x		x	x		
Participate in relevant initiatives	x		x			x				x	x		
Enhance participation in EU R&I projects		x	x	x		x		x			x		
Support training/teaching activities						x				x		x	
<b>Jobs created:</b>													
Technical experts/Specialized personnel	2		1	1	1	-	1	-	1	1	1	1	1

Researchers (Category A, B, C, D)	4	2	-	1	-	1	-	1	-	1	-	-	-
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Application scenario studies and validation campaigns will be carried out together with the end-users in Task 6.3. From M4 till M8 desk research on the socioeconomic, technological and policy landscape of the EU filmmaking industry with the goal of generating a questionnaire to gather collective forecasts on future trajectories. The period between M8 and M9 will be utilized to identify and form the group of 20-25 stakeholders with expertise in filmmaking industry. Then we estimate that the first round of the Delphi exercise will be conducted between M10 and M11 and the second round between M24 and M26.

#### Step 4: Preliminary depiction of the Business Modelling – The SCENE Create-Deliver-Capture basics.

By M12 as part of the activities in Task 6.2 the project will generate a set of indicative BMs that can support the sustainable market uptake of SCENE’s KERs. Then, in Task 6.4 those BMs will be validated and improved through direct engagement with external experts and market actors, between M18-M24. The BMC below will serve as the basis to develop novel BMs for SCENE’s KERs. The refined business model will be leveraged to establish a business plan in M36 (D6.8).

Table 16 Preliminary depiction of business modelling

Key Partners	Solution	Unique Value Propositions	Unfair Advantage	Customer Segments
<ul style="list-style-type: none"> <li>SMEs</li> <li>R&amp;D experts</li> <li>Research Institutes</li> <li>AI, ML, blockchain simulation and effects, trend analysis etc., algorithms developers and SW engineers</li> <li>Universities</li> <li>End Users (Filmmaking company, Destination management agency promot-</li> </ul>	<ul style="list-style-type: none"> <li>Technologies development (AI Models, deep learning, blockchain, data analytics, data lakes, 3D models, audio and lighting simulation and effects, location scouting, SCENE-O, ontologies, etc.)</li> <li>Validation and knowledge provision</li> <li>Stakeholder engagement</li> </ul>	<p>Establish a federated solution that will support the European filmmaking industries become more competitive, adopt disruptive technologies, and understand the audience preferences, reaching them through targeted distribution method/chan-</p>	<p>Combination of innovative tools, methodologies, and services, provided among heterogeneous systems, not considered or achieved previously.</p>	<ul style="list-style-type: none"> <li>Filmmaking industries, content creators</li> <li>Media providers/distributors</li> <li>Data lakes providers</li> <li>ICT/IoT providers</li> <li>Policy makers</li> <li>Research institutes, Universities</li> <li>Technology Transfer Centers</li> <li>European Cultural Heritage managers, Ministries, local authorities</li> <li>Audience, customers</li> </ul>

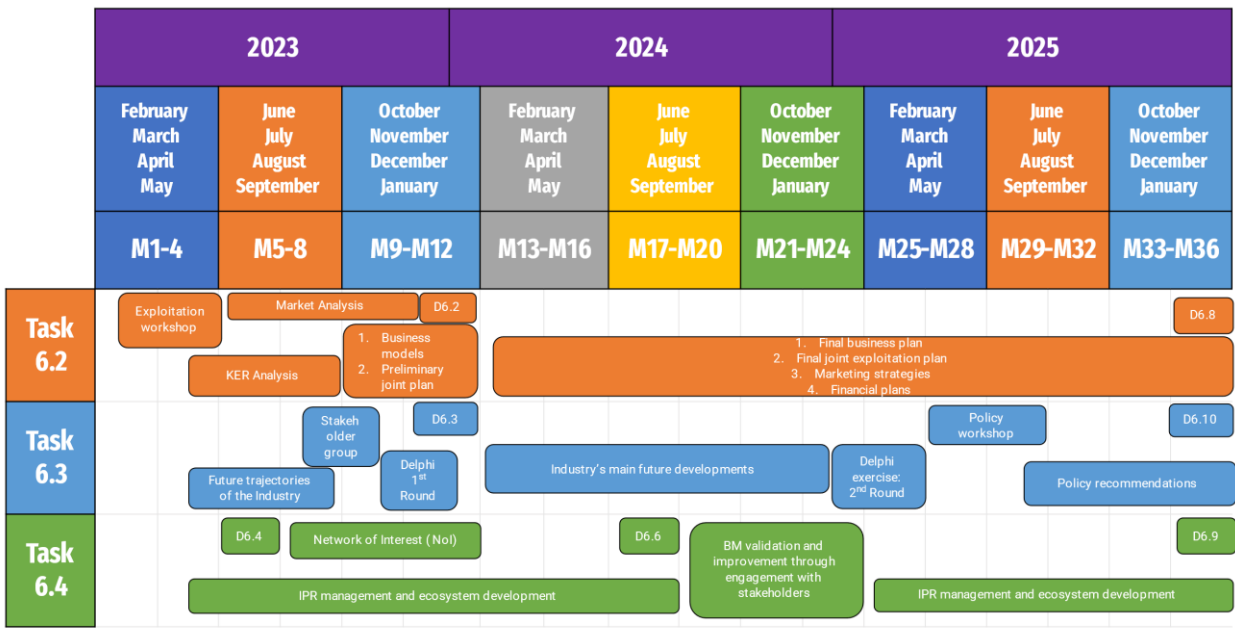
<p>ing the National culture and diversity, Company developing 3D models of monuments/sites</p> <ul style="list-style-type: none"> <li>• Distributors</li> <li>• Application &amp; Service developers</li> <li>• Impact creators; connection with audience and actors</li> <li>• Policy experts</li> <li>• SSH experts</li> </ul>	<ul style="list-style-type: none"> <li>• Policies activities</li> <li>• Data security, privacy trustworthiness and IPR protection</li> <li>• Audience trends analysis, reaching and building</li> </ul>	<p>nels. This platform will support filmmakers to each production phase with specific tools, and provide assessment methodologies that will allow them understand if they reached 100% of their capabilities. The data lakes will provide multimedia material but also will provide 3D models of European sites. The producers will avoid costs by using the simulation engine to test the light and audio in the 3D models, before visiting for shooting. The location scouting engine will allow them understand if a place can afford the crew, learn about its history and cultural events, and if it has the</p>		
	<p><b>Key Metrics</b></p> <ul style="list-style-type: none"> <li>• Number of units tested.</li> <li>• Number of stakeholders engaged</li> <li>• Publications/citations</li> </ul>		<p><b>Channels</b></p> <ul style="list-style-type: none"> <li>• Initiatives, Clusters, Relevant EU Projects and communities</li> <li>• Regional EU and worldwide facilitators</li> <li>• SCENE partner networks</li> <li>• Trade shows</li> <li>• Associations</li> <li>• Innovation Forums and Networks</li> </ul>	<p><b>Early adopters</b></p> <ul style="list-style-type: none"> <li>• ADDMA</li> <li>• GOF</li> <li>• CETMA</li> </ul>

		characteristics required	
Cost Structure		Revenue Streams	
<ul style="list-style-type: none"> <li>Value – added services</li> <li>Research, development &amp; Innovation</li> <li>IT maintenance</li> <li>Staff (support, training.)</li> <li>Operational (rent, travels, legal, etc.)</li> <li>IPR protection</li> <li>marketing</li> </ul>		<ul style="list-style-type: none"> <li>Public and Private funding</li> <li>Direct sales of SCENE framework</li> <li>Annual licensing services</li> <li>SCENE installation and maintenance</li> <li>IP licensing</li> <li>Partnership with industries/ companies (royalty plus fixed annual license)</li> <li>Contract research model</li> </ul>	

**Step 5: Investment Plan & Expected growth potential of the solutions**

SCENE consortium intends to illustrate the benefits of adopting the developed methods and tools through the actual demonstration in industrial case studies and vertical markets as identified above, scientific publications in relevant journals, conferences and workshops, opting for those that are collocated with major events.

**Exploitation Strategy Timeline**



*Figure 16 SCENE’s Exploitation Strategy Timeline*

By M22 we expect to have identified the main future developments of the EU filmmaking industry, the implications of the digital tools’ integration and the impacts they may produce in European economy and society for the upcoming years. By then it is foreseen that real life evidence stemming from the pilot activities will be revealed. A policy workshop will be scheduled for M30, where the scenarios and pilot insights will be discussed in order to reveal the framework conditions and policy gaps of the sector as well as the factors that could potentially boost its future development. We expect that the exercise results in combination with the pilot outcomes will lead to the formulation of practical policy recommendations by M34. The initial findings of the desk research and the ques-

tionnaire formulation, along with preliminary policy scenarios and recommendations will be reported in D6.3 in M12. The final set of recommendations will be validated with experts and finalized in D6.10 at M36. The policy recommendations, among others, will also focus on access to finance.

In conclusion, SCENE's Exploitation Plan will provide a comprehensive strategy for managing and protecting the knowledge generated by the project. Through Tasks 6.2, 6.3, and 6.4, SCENE will identify potential exploitation routes for project assets and target groups that stand to benefit from their use. The development of an Exploitation, Innovation, and IPR Management Strategy, as well as the formation of a Network of Interest, will serve as a validation and impact maximization mechanism to maximize the project's impact and value. The practical policy recommendations that will emerge from Task 6.3 will support the sustainable market uptake of key exploitable results, ensuring that the project's outcomes contribute to the competitiveness of the EU filmmaking industry. SCENE's Exploitation Plan will highlight the importance of effective communication and dissemination actions to reach stakeholders and support the industry's growth and innovation potential. Overall, SCENE's Exploitation Plan will provide a clear path forward for leveraging the project's assets and expertise to create real-world impact and value in the EU filmmaking industry.

## 8 Timeline & Implementation Plan

Promotional material and templates were developed at the beginning of the project as part of the dissemination and communication activities. Throughout the project, SCENE will deploy a range of online and offline dissemination activities and promote its results. Additionally, the project's findings will continue to be promoted even after the project ends. The actions were divided into four phases to ensure the effective timing of dissemination, communication, and stakeholder engagement, as shown in Figure 21. The four stages are described thoroughly within the next paragraphs:

**Early in the project:** With the project's launch and the first interactions between the stakeholders and/or the consortium members, the stakeholder groups and the key messages were identified, as it is displayed on the Dissemination and Communication Plan.

The first phase is mainly focused on the general promotion of the project, with a particular emphasis on raising awareness to ensure widespread communication. During the first four months, the logo and visual identity are created along with the project's website. The project's social media accounts are also launched and dissemination material (leaflets, posters, templates, letterhead) is produced. Later on, the promotional package will be supplemented with evidence and pilot cases from the project to communicate its benefits. By M6, all project tools and channels should be in place. Additionally, some initial synergies with other relevant projects/initiatives will be established. Finally, the project will also be disseminated at networking events that partners will participate in.

**During the project:** Our focus in this phase will be on ensuring that information about the project's results and milestones reaches our target audiences. For that, we will work on clustering and cooperating with complementary projects and initiatives related to AI and technological transformation. We will also establish and engage an active community interested in the SCENE project through the project's social media accounts and website, where we will share the project's results. Bi-annual newsletters will be released and promotional videos and infographics will be produced.

This phase will include a range of dissemination events, including co-creation and capacity building workshops, mutual learning workshops, webinars, networking events, and awareness raising campaigns. Empirical information will be generated by our 3 pilot location, in which the multimodality

will be tested. After conducting the test cases the SCENE’s platform will be launched. The consortium partners will support dissemination efforts by participating in external events and conferences, and leveraging existing platforms, networks, and initiatives.

**At the end of the project:** During the final phase of the project, we will focus on promoting the key results and developing recommendations and tools based on the project’s major findings. These resources will be designed to help the filmmaking sector effectively to support relevant actors in setting up efficient AI - and technology fueled support measures. The project's social media accounts will remain active to ensure that the project's outcomes continue to be disseminated.

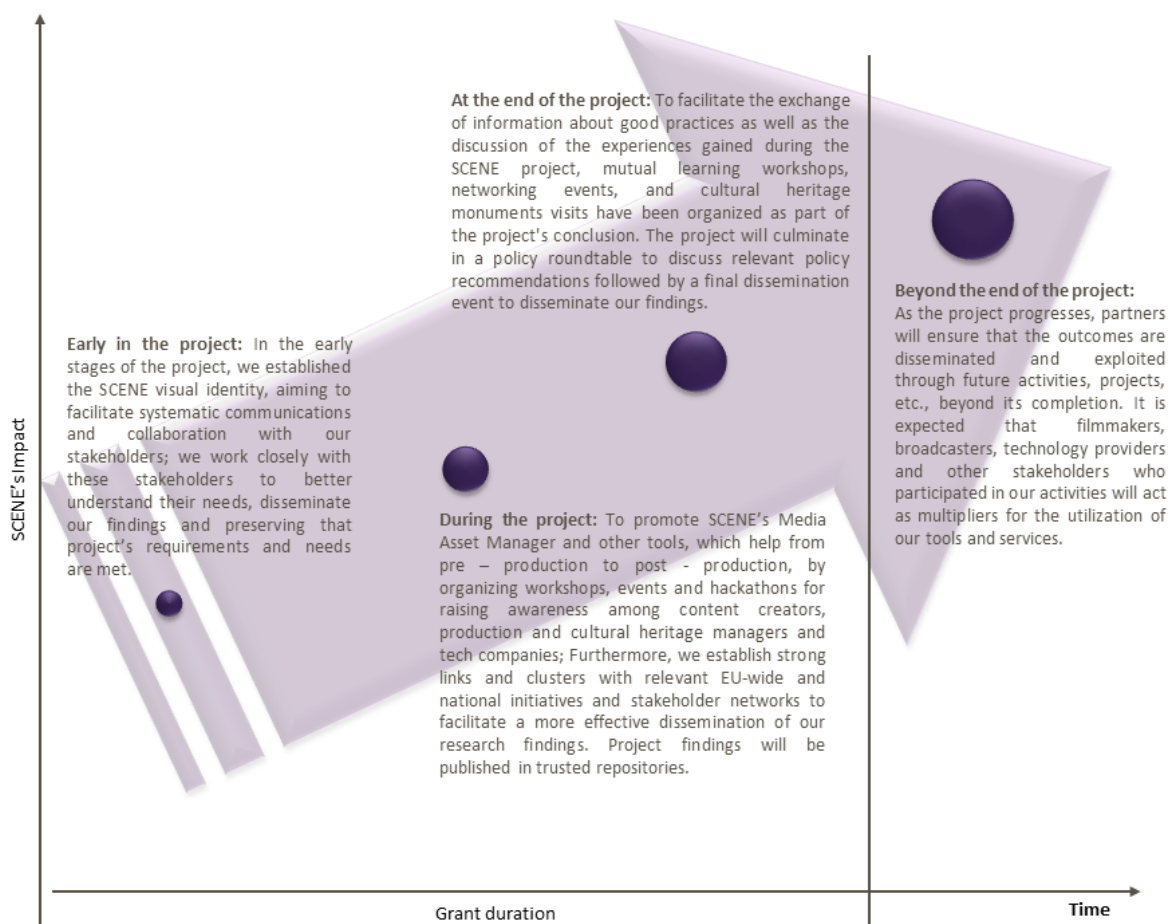


Figure 17 The four stages of dissemination and stakeholder engagement activities

On top of that, some workshops are planned to take place with the aim of sharing experiences gained throughout the project and exchanging relevant knowledge and information on the European filmmaking industry. The project will end with the presentation of its results and findings at a final dissemination event, preceded by workshops and a policy roundtable discussing relevant policy recommendations.

**Beyond the end of the project:** The project's legacy will be preserved through ongoing promotion and exploitation efforts by consortium partners, including future activities and new projects in which various relevant stakeholders will be involved.

The dissemination efforts will be ongoing throughout the duration of the project and beyond, as illustrated in the following diagram.

## 9 Conclusion

Developing a comprehensive and effective communication and engagement strategy is crucial for raising awareness about the SCENE project and maximizing the impact of its outcomes among all relevant stakeholders. All partners are committed to actively participating in the dissemination activities proposed and have created a dedicated Work Package (WP6 Dissemination, Exploitation and Synergies) to ensure the deep impact and use of the project results across Europe.

This document outlines the sequential steps, actors, and goals required for the communication, dissemination, and stakeholder engagement activities planned throughout the project's lifecycle. It also highlights the various communication channels and methods that will be used to increase visibility and engage with targeted stakeholders.

The plan will be constantly updated based on feedback from stakeholders to ensure its effectiveness. An updated version will be delivered in M18, incorporating feedback from the first 18 months of the project. The final version may include additional adjustments and updates to improve outreach to targeted stakeholders and enhance the project's vision to the European community at large.

## References

1. Emerson Wagner Mainardes, Helena Alves, Mário Raposo, (2012) "A Model For Stakeholder Classification And Stakeholder Relationships", Management Decision, Vol. 50 Issue: 10, PP.1861-1879
2. <https://open-research-europe.ec.europa.eu/>

# Annexes

## ANNEX I: DISSEMINATION GUIDELINES

This document provides you with some key guidelines about communication and dissemination activities reporting and introduces three main dissemination monitoring tools that you are kindly asked to use throughout the project.

### *Main guidelines*

- Actively contribute to the dissemination of project results and key messages.
- For all your external communications related to the project please include in your email signature the project logo, linked to project's website.
- Do not forget to include the EU funding disclaimer:



1. When displayed with another logo, the EU emblem must have appropriate prominence.
  2. You can download the needed EU emblem in the desired resolution following this link:
  3. [https://ec.europa.eu/regional\\_policy/en/information/logos\\_downloadcenter/](https://ec.europa.eu/regional_policy/en/information/logos_downloadcenter/)
- Whenever possible, use the templates that will be provided to you, i.e., letterhead, presentation, publication. A leaflet and a poster are under development and will be provided to you for dissemination and communication purposes. Other communication materials (e.g., infographics) will be prepared ad-hoc if needed.
  - **Always** inform **WHITE RESEARCH and CERTH** regarding every dissemination and communication activity that you plan to carry out (e.g., organisation of an event, articles on websites or magazines, participation in an external event, etc.). This will enable us to publicise it through the project's communication channels in a timely manner
  - You will need to report to us with some detail all the dissemination actions you undertook, so we can include it in WP6's reports and monitor the KPIs
  - Always report about meetings and events you organised and/or participated in
  - Inform **WHITE RESEARCH and CERTH** about relevant events (e.g., conferences, workshops, seminars etc.) in which SCENE partners may be interested in participating to promote or present the project. You can find in the project's repository an .xlsx file named "**SCENE\_External conferences and events**". All partners are kindly requested to fill in this specific .xlsx file, each time they identify an event relevant to project and share it with **WHITE RESEARCH**.
  - In compliance with the General Data Protection Regulation (GDPR) requirements, always gather stakeholders' consent, when collecting, using and storing personal data during events/conferences. Please consider that pictures which make individuals identifiable are also considered personal data. Partners are responsible to gather and store participants' consent for the activities they undertake. You will not need to send these personal data and consent forms to WHITE RESEARCH.

The above mentioned points will be updated when necessary in order to be in line with the project's requirements and progress.

The SCENE report "**Dissemination and communication plan**" (First version due in M3; Update in M18) includes these guidelines and will also outline the overall project's dissemination strategy and plan.

### *Dissemination Monitoring tools*

#### *SCENE's Dissemination Reporting Template*

SCENE's Dissemination Reporting Template is available in an .xls format in the project's repository. All of the consortium partners are required to update this file on a monthly basis. The European Commission collects the information needed from the Dissemination Manager, and therefore it is essential to report carefully the following data for each activity:

- Partner
- Date of activity
- Place of activity
- Type of activity
- Title of conference, workshop, publication, website article, etc.
- Type of audience
- Size of audience per type of stakeholder group/per gender
- Countries addressed
- Role and description of your organisation's involvement
- Type of project material used
- Quantity of project material used
- Other SCENE partners or external organisations responsible/involved
- Short description of the action as well as of the dissemination activities

#### *SCENE Internal Events Reporting Template*

The SCENE Internal Events Reporting Template should be sent to both WHITE RESEARCH and CERTH within 30 days after the event's completion date. The following information should be reported:

- Basic info about the event (Title, Date, Venue, Organisers, Type and number of attendants, Duration);
- Goals and relevance for the project;
- Organisation;
- Dissemination activities;
- Short minutes of the events (structure);
- Event's outcomes;
- Evaluation;
- Appendixes (List of participants and scanned copy of the list signed by all participants– if possible, in compliance with the GDPR, agenda, photos, presentations).

#### *External Conferences and Events*

SCENE’s External Conferences and Events Reporting Template is available in an .xlsx format in the project’s repository. This template should be filled in for any of the identified events (e.g. conferences, workshops, seminars, etc.) that may be relevant to SCENE and in which the partners of SCENE may be interested in attending and promote/present the project. This reporting template should be shared with both **WHITE RESEARCH** and **CERTH**.

### Reporting Frequency

Reporting Document	Reporting frequency
[SCENE] Internal events reporting template.docx	Within 30 days after the event takes place.
[SCENE] External conferences and events.xlsx	Every time you identify/participate in a conference or an event that could be relevant to the project.
[SCENE] Dissemination Reporting.xlsx	Monthly

*\*Note: For dissemination purposes, WHITE RESEARCH should be informed about your participation in an event at least 3-5 days before the event takes place, so we can further promote it through the project’s website and social media.*

### Website & Social Media use guidelines

This section provides you with some key initial guidelines regarding your expected contribution and use of the SCENE website and social media accounts (SMAs).

#### Website

- Collect photos and, whenever relevant, videos for all SCENE activities (in compliance with the GDPR) and share them with WHITE RESEARCH to make them usable on the website and on the SCENE SMAs.
- Actively contribute to the news section of the website. Please send each news item to WHITE RESEARCH. A news item can be anything, like a link to other similar projects/activities, an article about a new regulation, a notice regarding a new policy or initiative, an article about an event, etc.
- Inform WHITE RESEARCH regarding every event you organise or take part in for the purposes of the project (e.g., conferences, workshops, seminars etc.) at least 3-5 days before the event takes place and provide WHITE RESEARCH with a link to the event so that it can be posted online in the dedicated section of the website
- Inform WHITE RESEARCH about news articles (e.g., newspaper article, blogpost, TV interview, etc.) mentioning the SCENE project and provide WHITE RESEARCH with a link/scan for giving it more visibility online.

#### Social Media Accounts

- Connect with all SCENE SMAs (i.e. *Facebook, Twitter, LinkedIn* and *YouTube*) and use them accordingly: monitor announcements and posts, comment, like and repost.

- Do make your own posts to foster discussion and maintain the accounts' activity and always make sure to tag the project's official account.
- If you would like WHITE RESEARCH to publish a post on one or more of SCENE's SMAs (e.g., promote an event that is coming up in your city, announce the achievement of a milestone, etc.), please share with us the post using the dedicated Excel file ("SCENE External Conferences and Events.xlsx").
- Promote the SCENE SMAs within your network of contacts.
- Inform WHITE RESEARCH about any relevant initiatives accounts you may detect during the project, so that we can expand our network on SMAs.
- If you create a short video, make any edits necessary in order to improve the project's identity (add the project's name, logo, and the funding disclaimer). WHITE RESEARCH is then accountable for uploading the video on SCENE's YouTube account

The above-mentioned points will be updated when necessary, to be in line with the project's requirements and progress.



## ANNEX III: EVENTS REPORTING TEMPLATE

### Event's Aggregate Data

<b>Title</b>	
<b>Date</b>	
<b>Venue</b>	
<b>Organisers</b>	
<b>Audience (number and type)</b>	
<b>Duration</b>	

### *Stakeholders reached*

What type of stakeholders were engaged?

- Define the type(s) of stakeholders reached (policy, SMEs, general public etc.)
- How many people attended?
- How many women attended?

### *Event's goals, objectives and relevance with SCENE*

What were the key objectives of this event/activity? (e.g. to gather ideas, gather data, find new stakeholders, etc.). Was the event relevant to SCENE? To what extent?

### *Organisation of the event*

In the case of organising a project's event. For participation in external events do not complete this section.

How was the event/activity organised?

- What steps were taken to set up the activity/event?
- What was the location of the event and why was this area selected?

### *Dissemination activities*



How was the event/activity promoted? Was project material used for promotion? Was the SCENE project promoted during the event?

### *Structure of the event (short minutes)*

Description of the event's sessions.

- What did the event/activity consist of?
- What tools were used? Why were these selected?

For participation in external events, please report what you did at the event.

### *Outcomes of the event*

What information or data was gathered as part of this activity? (a brief summary of the information/data gathered is sufficient)

What ideas were generated? (brief explanations are sufficient)

### *Evaluation of the event*

What are the main impressions and observations that you made?

- Were there any challenges with this event/activity?
- What were the key successes of this activity?
- If re-deploying this event/activity how will/would you do it differently?

### *Attachments*

The list of participants (if consent to store and share data was given)

- A scanned copy of the list of participants signed by each participant (if possible)
- The agenda of the event
- Photos (please make sure to have the consent of participants to use them)
- Presentations (if applicable)
- Copies of materials used to promote the event (e.g., links to press releases, videos, posts, leaflets etc.



## ANNEX IV: EXTERNAL CONFERENCES AND EVENTS REPORTING TEMPLATE

No.	Event's name	Thematic Focus	Abbreviation	Date	Location	Registration fees	Deadline for submission	Website	Specific requirements for participation (e.g. abstract submission, ...)	Added by (Partner)
1										
2										
3										



## ANNEX V: PUBLICATIONS PLAN TEMPLATE

### PLAN OF SCIENTIFIC & TECHNICAL PARTNERS

Partners	Responsible person	Other Partners involved

### DISTRIBUTION OF PAPERS

	INDICATIVE SUBJECT	PARTNERS	TIMELINE

PARTNER		SHORT NAME
 <b>CERTH</b> CENTRE FOR RESEARCH & TECHNOLOGY HELLAS	CENTRE FOR RESEARCH & TECHNOLOGY HELLAS	CERTH
	HIT HYPERTECH	HYP
 <b>links</b> FONDAZIONE PASSION FOR INNOVATION	FONDAZIONE LINKS - LEADING INNOVATION & KNOWLEDGE FOR SOCIETY	LINKS
	DIGITALTWIN TECHNOLOGY GMBH	DTT
	MOG TECHNOLOGIES SA	MOG
	FRAUNHOFER GESELLSCHAFT ZUR FORDERUNG DER ANGEWANDTEN FORSCHUNG EV	FRAUNHOFER
 UNIVERSITAT POLITECNICA DE VALENCIA	UNIVERSITAT POLITECNICA DE VALENCIA	UPV
	ARISTOTELIO PANEPISTIMIO THESSALONIKIS	AUTH
	WHITE RESEARCH SRL	WR
 <b>FUNDACIÓN ÉPICA</b> LA FURA DELS BAUS	FUNDACION EPICA LA FURA DELS BAUS	EPICA
	ETAIREIA ANAPTYXIS KAI TOURISTIKIS PROVOLIS ATHINON - ANAPTYXIAKI ANONYMOS ETAIREIA ORGANISMOU TOPIKIS AFTODIOIKISIS	ADDMA
	GREEN OLIVE FILMS (CYPRUS)	GOF
	CENTRO DI RICERCHE EUROPEO DI TECNOLOGIE DESIGN E MATERIALI	CETMA