

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

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<b>Delivery date</b>	31.07.2023
<b>Main authors (Organisation)</b>	Evangelia Tiaka (WR), Alexandros Altsitsiadis (WR)
<b>Contributors</b>	Francesco Sottile (LINKS), Vasiliki Psatha (HYP), Anastasios Drosou (CERTH), Alexandre Ulisses (MOG), Benjamin Molina (UPV), Dionysios Manganis (GOF), Alexandra Athanasiou (GOF), Christian Fuhrhop (FOKUS), Daniele Magrì (CETMA), Nikolaos Vryzas (AUTH), Marina Stamatiadou (AUTH), Ahmed Abdelkader Ibrahim (DTT), Fran Fura (EPICA)

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# Table of Contents

Publishable summary .....	8
<b>1 Introduction .....</b>	<b>9</b>
1.1 Purpose and scope.....	9
<b>2 IPR Management Overview .....</b>	<b>9</b>
2.1 Objectives .....	9
2.2 Background.....	10
2.3 Foreground .....	10
2.4 Exploitable results.....	11
2.5 Access rights .....	11
2.6 Protection instruments .....	12
2.6.1 Trademarks and Service Marks .....	12
2.6.2 Patents.....	13
2.6.3 Utility models.....	13
2.6.4 Copyrights.....	13
2.6.5 Trade secrets.....	14
2.6.6 Confidentiality Agreements .....	14
<b>3 IPR Management Strategy .....</b>	<b>14</b>
3.1 Preparation stage .....	15
3.1.1 Grant Agreement.....	15
3.1.2 Consortium Agreement.....	15
3.2 Implementation stage .....	15
3.2.1 Background Identification .....	16
3.2.2 Foreground Identification .....	16
3.2.3 Results' ownership.....	16
3.2.4 Protection of results.....	16
3.2.5 Exploitation of results .....	17
3.2.6 Dissemination of results .....	17
3.3 Post project stage .....	17
3.4 Role of the Exploitation Manager.....	18
3.5 Knowledge Management of the project.....	18
3.6 IP Conflicts .....	18
<b>4 IPR Matrix Methodology.....</b>	<b>19</b>
Background (BG).....	19
Foreground (FG).....	19



<i>Exploitable results (ER)</i> .....	19
4.1 <i>Identification of Background IP</i> .....	20
4.2 <i>Identification of Foreground IP</i> .....	20
4.3 <i>Identification of Exploitable results</i> .....	21
5 <b>Overview of SCENE Assets, Background and Foreground IP</b> .....	22
5.1 <i>Identified Assets of SCENE</i> .....	22
5.2 <i>Background IP</i> .....	24
5.3 <i>Foreground IP</i> .....	29
6 <b>Ecosystem development and the formation of the Network of Interest</b> .....	35
6.1 <i>Introduction</i> .....	35
6.2 <i>Engagement methodology and structure</i> .....	35
6.3 <i>Identification of stakeholders, networks, &amp; channels</i> .....	37
6.4 <i>Data entry and metrics</i> .....	38
7 <b>Conclusions &amp; way forward</b> .....	38
References .....	39

## List of Figures

<b>Figure 1 IPR Management stages</b> .....	14
<b>Figure 2 Network of Interest invitation template</b> .....	36
<b>Figure 3 SCENE website – Network of Interest section</b> .....	37

## List of Tables

<b>Table 1 Access Rights</b> .....	11
<b>Table 2 IPR Matrix structure</b> .....	19
<b>Table 3 SCENE IPR Matrix – BG IP</b> .....	20
<b>Table 4 SCENE IPR Matrix – FG IP</b> .....	20
<b>Table 5 SCENE IPR Matrix – Exploitable Results</b> .....	21
<b>Table 6 SCENE Identified Exploitable Assets</b> .....	22
<b>Table 7 SCENE Identified BG IP</b> .....	24
<b>Table 8 SCENE Identified IP FG</b> .....	29



## Abbreviations

Abbreviations	Full name
IPR	Intellectual Property Rights
IP	Intellectual Property
BG	Background
FG	Foreground
NoI	Network of Interest
CA	Consortium Agreement
GA	Grant Agreement
ER	Exploitable Results
EM	Exploitation Manager
MAM	Media-Asset-Manager
WP	Work Package
PC	Project Coordinator
SMA	Social Media Accounts



## Publishable summary

Sound Innovation and Intellectual Property Rights (IPR) management is critical in order to enable the successful exploitation and market deployment of the wide range of SCENE's assets. Therefore, the consortium of SCENE places great emphasis in managing innovation and IPR in the framework of the project, with a view to effectively paving the way for the smooth exploitation and sustainability of its results following its completion.

Along these lines, the current report presents the **initial version of SCENE Exploitation, Innovation and IPR Management Strategy**. In particular, this deliverable defines the IPR work performed within WP6 - Dissemination, Exploitation and Synergies. It sheds light on the key terms pertaining to the management and protection of intellectual property and lays down the main components of the relevant methodology to be applied throughout the project. Moreover, this document presents the work towards the development of a vibrant ecosystem of stakeholders who are considered to be direct users of SCENE's results. The rationale and the steps followed for the establishment of SCENE Network of Interest (NoI) are presented along with the operational principles.

Preliminary description of the project results, along with initial identification of the contributing partners, protection types and access rights are provided within the report. An overview of SCENE **Exploitable assets** as envisioned at this stage of the project is also presented, as well as the initial considerations of **Background (BG) and Foreground (FG) IP Knowledge**, as currently perceived by the project partners. The methodology applied is supported by the IPR Matrix that facilitates registration of all background and foreground IPR and helps the timely identification and resolution of any potential conflict in this respect.

The report will be further elaborated and updated on a regular basis as the project progresses. In M18, the updated version will re-examine the characteristics of the project's assets, allowing for a more detailed consideration of the IPR management, while the final version (M36) of the Innovation and IPR Management Strategy will be delivered by the end of the project, to guide post-project exploitation of SCENE results. **As such, several elements presented in this document are considered explanatory, preliminary and subject to revision and change; therefore, their status will be validated during the updated and final versions of the IPR management strategy.**

# 1 Introduction

## 1.1 Purpose and scope

The SCENE partners focus on producing results that will be sustainable after the project's completion and ensuring that innovative ideas, methodologies, and results of the project will be fully identified, preserved, and considered in terms of wider availability to all relevant stakeholders and, where applicable, commercialization potential. Thus, the consortium defines basic principles, from the early stages of the project, that will yield a solid management framework for the BG, as well as the FG IPR of SCENE. The SCENE Exploitation, Innovation and IPR Management Strategy sets the ground for monitoring the protection of IP and IPR within the consortium, which eventually will support the creation of value as regards the exploitable results of the project and facilitate successful innovation and deployment.

The current report presents the **initial version** of the SCENE Exploitation, Innovation and IPR Management Strategy which aims to identify the project's key assets, set the premises for the determination of their underlying IPR, as well as for the development of a common understanding regarding their exploitation framework after the end of the project.

The initial version of the Exploitation and Sustainability Plan is comprised of 6 distinct chapters, as follows:

- **Chapter 1** provides introductory information about the context in which this report has been elaborated as well as its targets and structure.
- **Chapter 2** clarifies the key terms pertaining to IPR management of the project, defines the underlying objectives and explains the main intellectual property protection instruments to be employed.
- **Chapter 3** outlines the IPR management strategy and its underlying stages in the context of SCENE and describes the methodology to be followed in this respect.
- **Chapter 4** introduces the IPR Matrix and explains the procedures followed in order to identify the SCENE background and foreground IP, as perceived at this stage of the project.
- **Chapter 5** offers a preliminary overview of the project's assets to be co-created, as identified at this stage of the project, as well as the background and foreground IPs as perceived by all SCENE partners.
- **Chapter 6** concludes on the next steps towards the exploitation of the assets of the project.

The SCENE Exploitation, Innovation and IPR Management Strategy will be updated and further elaborated on a systematic basis throughout the project. Specifically, an updated version of D6.4 is expected at the end of the project (M36). This will include the description of project's final assets, as well as the consortium's plans regarding their IPR protection and their main exploitation routes that will facilitate their exploitation after the end of the project.

## 2 IPR Management Overview

### 2.1 Objectives

SCENE IPR management objectives embrace the need to protect project's assets in order to manage efficiently all the outcomes/results that will stem during the project's life cycle with a view to ensuring the commercial rollout of the SCENE exploitable results along with their targeted dissemination. To this end, the main objectives of the SCENE Exploitation, Innovation and IPR Management Strategy are the following:



- **Define** and **agree** on the SCENE IPR management methodology to be followed within the context of the project.
- **Identify** the assets that will emerge from the activities foreseen within the lifecycle of SCENE thus, determining an assets' portfolio from the early stages of the project.
- **Develop** a common understanding among SCENE partners, concerning terms and issues of the BG and FG IP and respective access rights.
- **Conceptualize** a preliminary frame of the IP protection that will be employed in each identified exploitable result of SCENE.
- **Prevent and** eventually **dissolve** any possible conflicts in IP within the consortium and beyond.
- **Establish** common guiding routes and actions within the consortium so as to safeguard the smooth operation of the IPR strategies to be implemented.

The Exploitation, Innovation and IPR Management Strategy is setting out how the following elements related to IP in SCENE are to be managed within the project's context, with a view on creating a path for post-project exploitation of the relevant assets:

- Background IP
- Foreground IP
- Exploitable Results
- Access Rights
- Protection of Results
- Dissemination

The above-mentioned key concepts are normally considered for designing the Exploitation, Innovation and IPR Management Strategy of Horizon Europe projects. Definitions of these concepts are provided in the definition section below and have been communicated to and agreed by all SCENE partners.

## 2.2 Background

Background IP can be **defined as data, know-how or information – including any rights - owned or licensed to a project partner prior to the commencement of the agreement and needed to implement the action or exploit the project's assets**<sup>1</sup>. The background needed for carrying out the project activities or exploiting the underlying results must be accessible to the other project partners on a royalty-free basis. Under this frame, all project partners must identify the background as pertinent for the project actions and grant access rights to this IP. The background of a project can be identified and agreed **(i)** within the Consortium Agreement (CA), after the internal evaluation of pre-existing knowledge, or **(ii)** in a separate agreement (“agreement on the background”).

In this respect, there are two main aspects to consider when dealing with the background of a project<sup>2</sup>:

- **Identification of background:** Naming of the assets that each project partner provides to the consortium, and which are imperative for the successful implementation and exploitation of the project actions.
- **Definition of Access Rights:** Clarification of the rights to use knowledge under the terms and conditions agreed within the consortium and align with the underlying background rules and obligations set by the EC in order to ensure the smooth implementation of the project.

## 2.3 Foreground

Foreground refers to **the results and assets that are generated through the implementation of project activities**, including pieces of information, materials, and knowledge<sup>3</sup>. These results comprise any tangible

<sup>1</sup> See Article 16 of the SCENE Grant Agreement

<sup>2</sup> See <http://www.iprhelppdesk.eu/sites/default/files/newsdocuments/Fact-Sheet-Background-in-H2020.pdf>

<sup>3</sup> For the detailed definition of the Foreground see: <https://iprhelppdesk.eu/glossary/foreground>



or intangible output of the project’s actions which can be protectable or not. In this respect, foreground IP can arise and be obtained from project partners in order to protect and exploit the underlying exploitable results of the project. It includes intellectual property rights (e.g. copyrights, industrial designs, patents), similar forms of protection (e.g. rights for databases) and unprotected know-how (e.g. confidential material). It should be noted that results generated outside the project activities cannot be defined as foreground.

SCENE’s Grant Agreement (GA) establishes that results of the project are owned by the project partner who generates them.<sup>4</sup> Given the collaborative nature of the project, some results can be jointly developed by several partners. In this case, **joint ownership can arise among the contributing partners and is subject to the agreement on the allocation and terms of the exercise of their joint ownership**. Although regulations concerning the frame of joint ownership are embedded in the SCENE GA<sup>5</sup> it would be best practice for partners to establish during the project implementation a separate joint ownership agreement in order to define the allocation and terms of exercising their ownership. Each joint owner can grant non-exclusive licenses to third parties to exploit the joint-owned results unless otherwise agreed in the CA or the joint ownership agreement.

## 2.4 Exploitable results

Exploitation of project’s results means the utilisation of results in further research activities other than those covered by the action concerned (e.g. in other research activities; or in developing, creating and marketing a product or process; or in creating and providing a service, or in standardisation activities).<sup>6</sup> Under this scheme, an **exploitable result** is defined as a project result (expected or achieved) that meets the following two conditions:

- Has commercial/social/academic relevance;
- Can be commercialised/exploited as a standalone result (e.g. product, process, service, etc.).<sup>7</sup>

Therefore, exploitable results can be a combination or part of a foreground result(s). Not all foreground items may meet the above conditions.<sup>8</sup> Furthermore, exploitable results are not necessarily market ready; they may require further R&D, engineering, and validation before becoming commercially exploitable.

## 2.5 Access rights

Access rights refer to one partner’s rights for requesting access to another project partner’s background and foreground to implement its activities under the project or to use its own results. Additionally, access rights can be used as long as they are needed for exploiting the project’s results. The provisions governing access rights within a collaborative Horizon Europe project follow specific rules pre-defined in the GA and the CA. Access rights within SCENE are presented in the table below:

*Table 1 Access Rights*

Purpose of access	Access to BG	Access to results
Project implementation	<ul style="list-style-type: none"> <li>• Royalty free</li> <li>• Unless otherwise agreed by participants</li> </ul>	<ul style="list-style-type: none"> <li>• Royalty free</li> </ul>

<sup>4</sup> See article 16.2 of the SCENE Grant Agreement

<sup>5</sup> See article 16.2 of the SCENE Grant Agreement

<sup>6</sup> European Commission, Glossary, Available at: <https://ec.europa.eu/info/fundingtenders/opportunities/portal/screen/support/glossary>

<sup>7</sup> A patent for licensing is also an exploitable result.

<sup>8</sup> European Commission, Communication, Dissemination And Exploitation Why They All Matter And What Is The Difference?, Available at: [https://ec.europa.eu/research/participants/docs/h2020-funding-guide/imgs/quick-guide\\_diss-expl\\_en.pdf](https://ec.europa.eu/research/participants/docs/h2020-funding-guide/imgs/quick-guide_diss-expl_en.pdf)

Exploitation of Own results	<ul style="list-style-type: none"><li>• Subject on individual agreement</li><li>• Granted under fair and reasonable conditions</li></ul>
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## 2.6 Protection instruments

It should be noted that when considering IP protection, IP assets can be protected by several types of IPR, and therefore, the most appropriate protection strategy must be chosen. The selection of the most suitable form of IP protection depends on the nature and specific characteristics of the results under consideration and the objectives of the IP owner.

There are various types of instruments that may be considered for protecting IP. Under the frame of SCENE, meaningful IP protection instruments that can be used are the following:

- Trade and service marks;
- Patents;
- Utility models;
- Copyrights;
- Trade secrets;
- Confidentiality agreements

Further details about each of the above-mentioned protection instruments are provided in the subsections below.

### 2.6.1 Trademarks and Service Marks

#### Trademarks

A trademark constitutes an exclusive right over the use of a sign in relation to the goods and services for which it is registered.<sup>9</sup> Trademarks consist of signs capable of distinguishing the products (either goods or services) of a trader from those of others. The main function of a trademark is to identify the commercial origin of a product. This does not mean that it should inform the consumer of the actual person who has manufactured the product or even the one who is trading in it. It is sufficient that consumers can trust in a given enterprise, not necessarily known to them, being responsible for the product sold under the trademark.

#### Service Marks

In modern trade, consumers are confronted not only with a vast choice of goods of all kinds but also with an increasing variety of services which tend more and more to be offered on a national and international scale. There is therefore a need for signs that enable consumers to distinguish between different services such as insurance companies, car rental firms, airlines, etc. These signs are called service marks and fulfil essentially the same origin-indicating and distinguishing function for services as trademarks do for goods. Since service marks are signs which are very similar in nature to trademarks, the same criteria could be applied. Thus, service mark protection has sometimes been introduced by a very short amendment to the existing trademark law or simply by providing for protection of service marks under of the provisions of the trademark law.<sup>10</sup>

<sup>9</sup> For the definition of trademark in Europe, see: <https://iprhelpdesk.eu/sites/default/files/2018-12/european-ipr-helpdesk-your-guide-to-ip-in-europe.pdf>

<sup>10</sup> See WIPO Intellectual Property Handbook 2008: Policy, Law, and Use. Chapter 2: Fields of Intellectual Property Protection, p. 68f.



## 2.6.2 Patents

A patent is an exclusive right granted for the protection of inventions (products or processes) that offers a new technical solution or facilitates a new way of doing something. The patent holder has the exclusive right to prevent third parties from commercially exploiting their invention for a limited period. In return, the patent holder must disclose the invention to the public in the patent application.<sup>11</sup>

Patent owner has the right to decide who may or may not use the patented invention throughout the period during which the invention is protected. Additionally, the patent owner may give permission to other parties, or permit them, to use the invention on mutually agreed terms. The owner may also sell the right to the invention to someone, who then becomes the new owner of the patent. Finally, patents are granted only country by country, some regionally (e.g. European), and may also be used in non-patented territories (although in such case they would not enjoy the patent protection). Once a patent expires, the protection ends, and the invention becomes part of the public domain, meaning that owners do not hold exclusive rights any longer. Therefore, it becomes available for commercial exploitation, free of charge, by others.<sup>12</sup>

## 2.6.3 Utility models

Also referred to as a “petty patent”, a utility model is an exclusive right granted for an invention, which allows its owner to prevent others from commercially using the protected invention, without their authorisation, for a limited period.<sup>13</sup> The inclusion of utility models into the intellectual property system in some countries has the primary objective of nurturing the rapid evolution of indigenous innovativeness, particularly in small and medium-sized enterprises and among individuals.<sup>14</sup>

## 2.6.4 Copyrights

Copyright (or author’s right) is the term used to describe the economic and moral rights that creators have over their literary, scientific, and artistic works. It is important to note that copyright only protects the expression of ideas represented in a physical embodiment, not the ideas themselves, and provided the expression is original.<sup>15</sup> There is not an exhaustive list containing the works that can be protected by copyright. However, there are several works usually covered by copyright at an international level:<sup>16</sup>

- Literary works such as novels, poems, plays, newspaper articles;
- Computer programmes, databases;
- Films, musical compositions, and choreographies;
- Artistic works such as paintings, drawings, etc. and
- Advertisements, maps, and technical drawings.

Copyright protection also includes moral rights, including the right to claim authorship of a work, and the right to oppose changes to it that could harm the creator's reputation. The creator - or the owner of the copyright in a work - can enforce rights administratively and in the courts, by inspection of premises for evidence of production or possession of illegally made “pirated” goods related to protecting works. The owner may obtain court orders to stop such activities, as well as seek damages for loss of financial rewards

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<sup>11</sup> Definition of patents in the European context retrieved from: <https://iprhelpdesk.eu/sites/default/files/2018-12/european-ipr-helpdesk-your-guide-to-ip-in-europe.pdf>

<sup>12</sup> See WIPO Intellectual Property Handbook 2008: Policy, Law and Use. Chapter 2: Fields of Intellectual Property Protection, p. 17.

<sup>13</sup> Definition of utility models in the European context retrieved from: <https://iprhelpdesk.eu/sites/default/files/2018-12/european-ipr-helpdesk-your-guide-to-ip-in-europe.pdf>

<sup>14</sup> See WIPO Intellectual Property Handbook 2008: Policy, Law and Use. Chapter 2: Fields of Intellectual Property Protection, p. 40.

<sup>15</sup> See WIPO Intellectual Property Handbook 2008: Policy, Law and Use. Chapter 2: Fields of Intellectual Property Protection, p. 40.

<sup>16</sup> Definition of copyrights in the European context retrieved from <https://iprhelpdesk.eu/sites/default/files/2018-12/european-ipr-helpdesk-your-guide-to-ip-in-europe.pdf>.



and recognition. Finally, it is important to note that copyright only protects the expression of ideas represented in a physical embodiment, not the ideas themselves, and provided the expression is original.<sup>17</sup>

## 2.6.5 Trade secrets

Any confidential business information that provides a competitive advantage to an enterprise can be considered a trade secret. The type of information that could be protected as a trade secret is therefore highly diverse. It could include know-how, technical knowledge (potentially protectable as a patent), but also business and commercial data such as lists of customers, business plans, recipes, or manufacturing processes.<sup>18</sup>

## 2.6.6 Confidentiality Agreements

Confidentiality is an extremely important issue for participants in innovation projects, from the setting-up stage to the implementation and exploitation phases. Exchanging valuable information with other partners is generally a necessity that regularly occurs in collaborative initiatives or undertakings. Accordingly, confidentiality issues and measures should be taken into consideration to safely exchange information, facilitate the project development and ensure the non-disclosure of sensitive technology, business or commercially confidential information. Confidentiality agreements provide protection and security to an organization that is about to share or make available information to another organization by ensuring that confidential information will be used only for the permitted purposes agreed between the signatories of the agreement and will not be used or revealed to third parties without consent. Therefore, the signature of a confidentiality agreement could be a very important step to keep confidential information secret in order to maintain a competitive edge.<sup>19</sup>

# 3 IPR Management Strategy

Throughout the SCENE project, key IP and exploitation and sustainability management will build on the pillars of identifying a common understanding concerning the background, foreground, ownership (including joint ownership), access and usage rights, dissemination and exploitation during and after the project development.

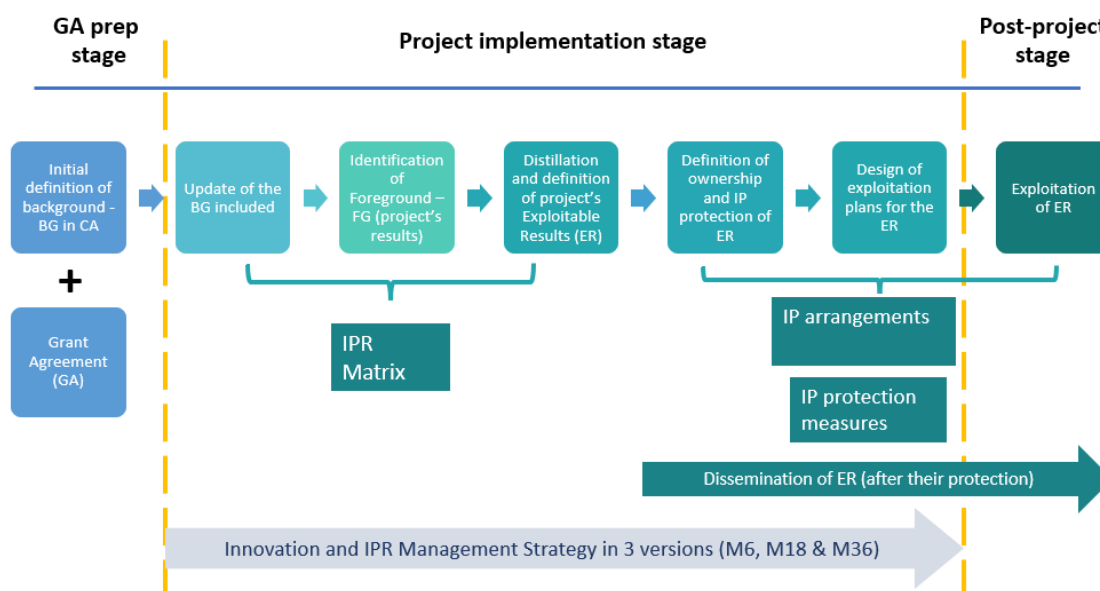


Figure 1 IPR Management stages

<sup>17</sup> See WIPO Intellectual Property Handbook 2008: Policy, Law and Use. Chapter 2: Fields of Intellectual Property Protection, p. 40.

<sup>18</sup> Definition of trade secrets in the European context retrieved from <https://iprhelppdesk.eu/sites/default/files/2018-12/european-ipr-helpdesk-your-guide-to-ip-in-europe.pdf>

<sup>19</sup> See confidentiality agreements on the WIPO website: [https://www.wipo.int/sme/en/documents/disclosing\\_inf\\_fulltext.html](https://www.wipo.int/sme/en/documents/disclosing_inf_fulltext.html).



In this respect, the SCENE Exploitation and Sustainability plan applies on a comprehensive framework which separates the IP management processes of the project in the following stages:

- **Grant Agreement preparation stage;**
- **Project implementation stage;**
- **Post-project stage.**

In this respect, Figure 1 illustrates the IPR management stages, as considered within SCENE.

### 3.1 Preparation stage

Both the **GA and the CA constitute documents which include a description of several issues related to IPR.** Their unique provisions represent a reference point for IPR issues within the project partners. Thus, any further advancements regarding IPR actions to put in place by project partners will be facilitated under the underlying provisions.

#### 3.1.1 Grant Agreement

The Grant Agreement constitutes a contract which sets out the key rules and conditions of the project. It is signed between the EC and the SCENE partners and represents the main contractual basis for SCENE while its main points and sections which refer to IPR are included in article 16 “Intellectual property rights (IPR) — background and results —access rights and rights of use”. Under this scheme, the management of the SCENE IP is regulated, whereas access rights and obligations related to the background are set. In addition, the Grant Agreement defines issues concerning the ownership and protection of the project’s generated results, as well as their exploitation and dissemination outcomes. Lastly, the SCENE GA defines transferability and access rights to results.

#### 3.1.2 Consortium Agreement

The Consortium Agreement constitutes a contract among the partners of the SCENE consortium which aims to define rights and obligations during the partnership for the purposes of carrying out the project’s foreseen actions and activities.<sup>20</sup> The Consortium Agreement minimises the probability of later disputes as it provides rules and responsibilities during the project and defines the access rights to be granted to the partners concerning the project. In addition, it outlines rights and responsibilities among the consortium members concerning issues of the IP.

The SCENE CA main points and sections referring to IPR are included in:

- **Section 8 “Results”**, that sets out provisions on ownership and joint ownership of results, as well as on their transfer and dissemination.
- **Section 9 “Access Rights”**, which clarifies the access rights governing principles along with the access rights for the exploitation and dissemination purposes.
- **Attachment 1 “Background included”** that presents the initial list of usable background.

### 3.2 Implementation stage

During the implementation stage of SCENE, IP handling procedures are foreseen to be applied among the SCENE partners to organise the results/assets management of the project. As the project continues, the focus will be on foreground identification, assets’ ownership, access rights, and protection, as well as on the exploitation and commercialisation of the project’s results. The SCENE IPR management emphasises on establishing robust handling procedures of the IPR issues that are of strategic importance to the project in order to facilitate the exploitation of its results.

Therefore, **partners should focus on two different points:**

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<sup>20</sup> See IPR helpdesk for the definition of Consortium Agreement.



- Providing access rights to their knowledge for other partners to carry out their work on the project.
- Establishing early asset identification procedures to protect, disseminate and exploit the project's assets.

In this respect, key IP related issues in the SCENE implementation phase include:

### 3.2.1 Background Identification

During the first stages of SCENE is vital to identify the relevant knowledge, know-how and partners' data, that constitute the background of the project. Under this framework, the underlying background could be attached to the generated assets of the project, which, eventually, will help the determination of access rights, ownership issues and IPR.

### 3.2.2 Foreground Identification

A core process of the SCENE IP management is the project assets' identification to create a concrete mapping of the projects' assets and enhance the SCENE IP portfolio. Therefore, all IP valuable assets within the project must be identified, listed, named, described, and analysed in a systematic way.

### 3.2.3 Results' ownership

Partners have been asked (through the SCENE IPR Matrix) to elaborate further on the provisions of the Consortium Agreement regarding the results' ownership. Special attention will be paid on **handling joint ownership issues**.

### 3.2.4 Protection of results

Effective exploitation of the innovative concepts and assets developed under the frame of SCENE depends on the protection of the project's results. In particular, the project's results must adequately be protected if:<sup>21</sup>

- The project's results can reasonably be expected to be commercially exploited and;
- Protecting them is possible, reasonable and justified (given the circumstances).

On this note, **when considering IP protection, SCENE partners must consider their own interests along with the interests of the consortium**. Project partners should safeguard the identified exploitable SCENE results with adequate protection schemes, which will offer protection period within a suitable geographical territory. The geographical territory should be agreed by the parties in advance, based on where the IP will be used. By default, Europe is considered to be the suitable territory in which the identified exploitable SCENE results will be safeguarded, but it remains at the discretion of the interested parties to collectively reach an agreement regarding this matter.

The table that follows, illustrates a list of different protection instruments that can be applied to a variety of SCENE assets. The list is indicative and therefore additional protection instruments maybe used when deemed suitable as the project activities progress.

Subject Matter	Patent	Utility	Copyright	Trademark	Confidential Information
Invention	X	X			X
Software	X <sup>22</sup>	X	X		X

<sup>21</sup> See: <https://cms.eurice.eu/storage/uploads/news/files/ip-management-in-collab-horizon-projects.pdf>

<sup>22</sup> Software patentability is still a debated issue given its exclusion as subject matter as by Article 52(2)(c) and (3) of the European Patent Convention (EPC). Source: IPR Helpdesk.

Scientific Article			X		
Technology design			X	X	
Name of Technology				X	
Know how	X	X			X
Website			X	X	X

IP protection constitutes a tool to create value through the licensing, sale or commercialization of IP in the form of products and services. IP utilization is vital for a prospective commercial or industrial exploitation as it could contribute to support the branding of products and services both to customers and investors. It should be noted that the IP protection of an asset is not always mandatory.

### 3.2.5 Exploitation of results

The identified exploitable results and assets of SCENE will be effectively exploited for commercial or any other relevant use as foreseen during the SCENE project. In particular, the SCENE consortium will seek exploitation opportunities of the project's results in:

- i) Further research activities;
- ii) Developing, creating or marketing a product or process;
- iii) Creating and providing a service;
- iv) Using them in standardisation activities.

### 3.2.6 Dissemination of results

SCENE partners are set to select the appropriate means for the dissemination of the project's results (e.g. scientific publications, publication on web sites, conferences, open access, etc.), based on the conditions set forth in the CA and in other specific confidentiality agreements. All partners should be aware that they should first ensure the protection of a project's exploitable result and then proceed to dissemination actions of the underlying result.

## 3.3 Post project stage

At the SCENE formal conclusion in M36, the final version of D6.8 SCENE business models & exploitation plan R2– updated will be submitted. It will include the final outline of the use which the SCENE consortium intends to make its exploitable foreground (including its final description and sector of application) and the related plans and time frame for their exploitation.

D6.7 Communication & Dissemination plan.R3 will describe further the activities that will be developed to deploy the dissemination and exploitation of the project's achievements and the activities that aim to ensure the sustainability of the project's results. Additionally, D6.9 IPR management & ecosystem development.R3 will include the final findings regarding IP issues and the final update of the IPR Matrix presenting in detail the applied and registered intellectual property rights.

These deliverables will present the final advanced strategy for the exploitation, management of IPR and sustainability after the project ends, including also the concrete chosen commercialisation streams as well as the business plan.

### 3.4 Role of the Exploitation Manager

The Exploitation Manager (EM) is responsible for defining the SCENE's Exploitation and Sustainability Plan. The tasks include preparing the respective reports and ensuring that innovative ideas which come up during the project will be thoroughly examined and assessed for potential exploitation, while at the same time all project's BG and FG IPs are properly managed. To this end, the EM will be in close communication with the Project Coordinator (PC) to ensure the optimal management of all IP assets.

The EM and the PC will be responsible for the organization and management issues of SCENE's IPR strategy implementation. With that said, it is considered as a good practice for a partner to inform and consult the EM and the PC accordingly before deciding whether to protect the results stemming from its underlying activities or not – particularly if the partner is considering a potential joint IP scheme.

Lastly, the EM has also a mediation role in case of IP conflicts (see Section 3.6), monitors project activities and feeds the development of the subsequent versions of this report in the context of SCENE.

### 3.5 Knowledge Management of the project

The management of the IP constitutes an integral part of the overall SCENE project management structure and thus it is important to establish a permanent IP monitoring during the project. In this respect, an efficient IPR management methodology should define, from the early stages of the project, the procedures under which newly generated/identified results will be handled during the SCENE's lifecycle.

Efficient management of IP in SCENE will be achieved through adopting a process able to identify IP results as well as to determine their adequate handling and protection. In this respect, it is essential to establish mechanisms that will guarantee that IP information is reliable and timely captured. In case WP Leaders identify a new asset that will be generated under their respective WP activities, the EM should be informed accordingly.

The SCENE EM and the PC, together with the partners producing the newly identified asset, constitute the parties that will handle the screening and the managing of any newly identified assets and their corresponding IP issues. The Exploitation Manager will direct the consortium partners to establish the most adequate and efficient IPR strategy based on the nature of the newly identified asset and the purposes of the SCENE consortium.

To facilitate this process, the SCENE Exploitation and Sustainability plan foresees to create and update a living IPR Matrix to be revised and extended with new pieces of assets and project results (FG).

### 3.6 IP Conflicts

In order to proactively avoid IP conflicts, project partners will be well-informed about IP rules and guided through the exploitation process not only via the IPR Matrix but also through the help of the Exploitation Manager. In this respect, project partners will identify their IPR assets, formulate their ownership and exploitation claims and if deemed necessary, transfer any relevant results to SCENE's exploitable results according to the principle rights and obligations defined in the CA of the project. (See section 8)

The Exploitation Manager will provide assistance for the following indicative (and not exclusive) issues:

- Is there a possible misunderstanding about the definition of the exploitable result and therefore of the object of claims?
- Are there exploitation claims that should be further specified so that the partners can check the compatibility of their claims?
- Are the foreseen exploitation claims compatible with the ownership claims of the partners (related issue of access rights)?
- Are there any confidentiality issues e.g. on new knowledge of strategic importance for a partner and consequently the need for a confidential agreement?



- Are there any possible IP conflicts between the partners, both related to ownership and the related need for access rights and to exploitation claims?

In terms of IP conflict, the EM will encourage conflicting parties to get in contact and pro-actively find solutions and sign written agreements whenever necessary. In case no agreement is achieved, an internal mediation process will be kicked off following the provisions of the SCENE’s CA. In case the IP issues remain unresolved after this first mediation procedure, a further mediation process in accordance with the WIPO Mediation Rules will be applied.

## 4 IPR Matrix Methodology

The IPR Matrix will be used in the framework of the project to define the main IPR issues related to the Exploitation and sustainability strategy. This approach will facilitate the consortium partners to identify the background, foreground, and exploitable results. In addition, the IP protection measures, and the necessary agreements will be defined to ensure the successful exploitation of the project outcomes even after the completion of the project.

The IPR methodology follows four (4) interconnected steps:

1. **Identification of the Background IP** and definition of the access rights of the consortium partners
2. Preliminary **identification of the foreground IP** that will be produced in the framework of the project’s activities.
3. Initial **identification of the exploitable assets/results** that will be produced in the framework of the project and the interest for their commercialisation.
4. **Definition of the IPR protection** of the identified exploitable assets/results that can be potentially commercially exploited by the consortium partners.

At this early stage of the project, the objective of the Exploitation and Sustainability Plan of SCENE is to define the main assets on the one hand and identify, to the extent possible, the FG and BG IPs of the project along with their corresponding access rights on the other hand. During the later stages of the project’s implementation, the IPR methodology will be devised accordingly, in order to capture and integrate the evolvement of the identified results and IPR approach of the project. In particular, the identification of exploitable assets would yield the need to establish an ownership regime among project partners for each one of the exploitable results. In addition, rules and conditions to get access to exploitable results need also to be considered. Finally, validation of the IPR needs to be meticulously employed. Under this framework, the structure of the IPR Matrix that will be used throughout the duration of the project is summarised in the following table.

*Table 2 IPR Matrix structure*

Background (BG)	Foreground (FG)	Exploitable results (ER)
<ul style="list-style-type: none"> <li>• BG#</li> <li>• Partner’s Background</li> <li>• Contributing partner</li> <li>• Short description of BG</li> <li>• Type of protection</li> <li>• How will it be utilised within SCENE?</li> <li>• Conditions to use within SCENE</li> <li>• Conditions to use outside SCENE</li> </ul>	<ul style="list-style-type: none"> <li>• FG#</li> <li>• Project Outcome /Achievement/Result</li> <li>• Related WP</li> <li>• Contributing partners</li> <li>• Short description of FG</li> <li>• Related BG# (BG owner)</li> <li>• Type of protection</li> <li>• Conditions to use within</li> </ul>	<ul style="list-style-type: none"> <li>• ER#</li> <li>• Exploitable result</li> <li>• Main partner</li> <li>• Further contributing partner(s)</li> <li>• Related FG#</li> <li>• Related project task/deliverable (if applicable)</li> </ul>



<ul style="list-style-type: none"> <li>• Interest in further exploitation through SCENE results</li> </ul>	<p>SCENE</p> <ul style="list-style-type: none"> <li>• Interest in further commercialisation of project Results</li> <li>• Conditions to use after the end of the Project</li> </ul>	<ul style="list-style-type: none"> <li>• Related BG# (BG owner)</li> <li>• Proposition for the ER-owner</li> <li>• Short description of the ER</li> <li>• Relevance for IP protection</li> </ul>
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## 4.1 Identification of Background IP

In the first part of the IPR Matrix the BG that will be used during the project’s implementation shall be identified, as illustrated in the following table.

*Table 3 SCENE IPR Matrix – BG IP*

#	Relevant Background	Contributing partner	BG number	Short description	Type of protection	How it will be utilised within SCENE	Conditions to use within SCENE	Conditions to use outside SCENE	Interest in further exploitation through SCENE results

Multiple information regarding the Background IP is recorded in the respective template. In the second column of the table a short name of the Background is given. Then, the responsible partner is mentioned, and a number is assigned related to the Work package and the number of assets. In the 5<sup>th</sup> column of the table a short more detailed description regarding the BG is offered. Furthermore, the partners define the Type of protection in terms of patents, utility models, copyrights, trade and service marks, trade secrets, creative commons licenses, confidentiality agreements, among others. In column seven (7), the partners define how this BG will be used in the framework of the project, and then in columns eight (8) and nine (9) describe the conditions under which the consortium partners and the stakeholders outside the consortium respectively can use the BG. Finally, the partners should state their interest for further exploitation of the BG in the framework of the project through the produced results.

The background IP was registered by the project partners by M6, as perceived at that stage of the project. The results are presented in the next chapter.

## 4.2 Identification of Foreground IP

In the second stage of the IPR Matrix, the FG of the project is registered, as presented in the following table.

*Table 4 SCENE IPR Matrix – FG IP*



WP#	Project Result (PR) achievement	Specific project result	Main contributing partner(s)	Further contributing partner(s)	Related BG number	Short description of FG	FG number	Type of protection	Conditions to use within SCENE	Interest of further commercialisation of SCENE results	Conditions to use after the end of the project

In the first four columns the SCENE project achievements are listed along with the respective WP. Then, the main contributing partner is mentioned. Usually, if an FG comes as a direct result of a Task, then the main partner is the Task leader. In addition, the rest of the contributing partners are also mentioned. Similarly, the

contributing partners are usually the partners contributing to the task that the FG emerges from. In the 7<sup>th</sup> column the number of the related Background IP is mentioned while in column eight (8) is given a short description of the FG. Furthermore, a Foreground number is assigned to the respective FG. Similarly, to the background identification template, the partners also define the type of protection, the conditions under which the FG can be used by the consortium partners and the interest for the commercialization through the project results. Finally, in the last column, the conditions (e.g., free to use, license fee, etc.) to use after the end of the project shall be indicated by the project partners.

The results of the Foreground IP identification, as performed at this stage of the project, are presented in Section 5.

### 4.3 Identification of Exploitable results

Based on the identified FG the SCENE consortium will define, at the later stage of the project, the exploitable assets along with the underlying IPR management procedures, such as protection, the definition of access rights and exploitation pathways.

The main aim of this third stage of the IPR Matrix where the exploitable results and the main contributors will be defined will be:

- **To identify IP ownership and exploitation claims**, as well as pro-actively indicate possible conflicts for each exploitable result; and
- **To support decisions on issues pertaining to IP protection**, in order to timely make the needed steps in this regard, including any potential IP agreements (e.g. for joint ownership, providing access rights or even an NDA for confidentiality).

The next table will be used throughout the whole duration of the project in order to deploy the third stage of the IPR Matrix and identify the exploitable results.

*Table 5 SCENE IPR Matrix – Exploitable Results*

ER#	Exploitable Result	Short description of the ER	Main partner(s)	Contributing partner(s)	Related FG number	Related BG number	Proposition for ER – owner	Relevance for IP protection	M-making them and selling them	U -using them	L – Licence them	S – Providing a Service	O – Others	Most promising concerning M-U-L-S-O

In the first three columns, the number, a short name and a brief description of the exploitable results will



be mentioned. In the next two columns the main responsible partner and the rest contributing partners will be listed. In column 6<sup>th</sup> and 7<sup>th</sup>, the number of the related FG and BG will be indicated. In addition, in the next column the proposed owner of the exploitable result will be defined, while in column nine (9) the relevance for IP protection will be indicated by the responsible partner. The next five (5) columns indicate the five (5) different categories of the exploitation claims.

- **M:** Making a product and selling it
- **U:** Using the project result internally for further development, for instance
  - To develop something else for sale; or
  - For R&D departments (public or private) to use the results in new research projects
- **L:** Licensing the project result to third parties
- **S:** Providing a Service, such as consultancy, etc.
- **O:** Others

The partner responsible for the exploitable results with the support of the contributing partners, the coordinator and the exploitation manager shall choose which exploitation claims best fit the ER. In the final column the most promising exploitation claim shall be indicated.

## 5 Overview of SCENE Assets, Background and Foreground IP

### 5.1 Identified Assets of SCENE

The main assets of SCENE, as identified by the consortium at this early stage of the project, along with their description and the corresponding WP under which they will be created are presented in the table that follows.

*Table 6 SCENE Identified Exploitable Assets*

Asset	Description
<b>Ontology-formulated Data Lakes and Media-Asset-Manager (MAM)</b>	The aim of the MAM combined with ontologies is to support the management and utilization of film-related data. By mapping diverse film data lakes into a unified knowledge graph with automatic knowledge extraction (metadata, keywords) the system provides a comprehensive, scalable, and intelligent ontology. This allows for efficient searching and exploration of film content, enhanced by contextual dimensions such as location & regional aware information. The integrated MAM empowers users to seamlessly manage, classify, and monetize content, while ensuring legal compliance.
<b>EU Cultural Heritage 3D Modelling</b>	Detailed 3D models generated through a scanning process, which can be used for a variety of purposes, including product development, research, and licensing.
<b>Blockchain-based IPR preservation platform</b>	A blockchain-based IPR preservation platform will be developed that will allow the generation of decentralized, automatic, secure, and legally binding licensing agreements between producers and consumers. The integration of human-readable, legally binding, and verifiable Ricardian contracts to the existing set of Smart contract-based licensing agreements will be applied.
<b>The Location Scouting Tool</b>	The aim of the Location Scouting tool is to support film makers to find the most suitable location for shooting of a scene. The tool will provide access to registered locations, like public places, natural landscapes, industrial buildings, cultural heritage sites and monuments, which will be available in the tool database. Each location will consist of multimedia content (like photos, 360 photos, video, regional venue & touristic information, touristic & industrial infrastructure, etc.) and further metadata. The metadata will be produced either automatically from the multimedia content using deep learning techniques or will be inserted manually by the location providers



	through a dedicated interface.
<b>The Audience Building tool</b>	An Audience Building tool that facilitates audience engagement through social media campaigns, provides real-time KPI monitoring, implements gamification strategies, and enables the issuance of NFTs for crowdfunding purposes
<b>The AI-based Audience Preferences Scouting tool</b>	An Audience Preferences Scouting tool to predict trends based on audience viewing behavior and the interaction with the presented content.
<b>Distribution Engine and Recommender system</b>	A Recommender System will be developed that will propose films or clips to the audience users of the SCENE platform. The recommendations will occur after considering both information regarding the film (e.g., genre, cast, director, etc.) and information regarding the users (e.g., previous interest, demographics, etc.).
<b>SCENE Web portal</b>	The SCENE web portal which will be used in order to effectively communicate, diffuse and expand the project's outcomes to the relevant stakeholders
<b>Publications</b>	Publications (e.g. academic, scientific, commercial, etc.) stemming from the SCENE findings. These can include scientific publications, articles in various mediums and business-oriented publications.

## 5.2 Background IP

The project partners' preliminary identified the background IP to be used to achieve the objectives of SCENE. The Background IP is presented in the table below:

*Table 7 SCENE Identified BG IP*

No	Relevant BG	Contributing partner	BG Number	Short Description of BG	Type of protection	How will it be utilised within SCENE?	Conditions to use within SCENE	Conditions to use outside SCENE	Interest in further exploitation through SCENE results
1	The Scan4Reco & the Palimpsisto Platforms, including 3D reconstruction, material ageing & visualization technologies	CERTH	BG3.1	<p>Within Scan4Reco, a 3D reconstruction pipeline was developed that utilizes data recorded by an rgb-depth sensor to extract a fast, coarse estimation of the geometry and appearance of a cultural object (i.e. icon, metallic object). Different simulation methods have been developed that enable users to investigate the CH object's state (both geometry and texture) at different time instants based on particles and Generative Adversarial Networks (GAN) methodologies. Lastly, the developed visualization technologies offer the functionalities to enhance the insight of a 3D object performing a non-linear magnification, and to render inner layers of the 3D model.</p> <p>Regarding the Palimpsisto platform, it supports 3D data (colored point cloud) acquisition with terrestrial laser scanning (TLS) of Cultural Heritage site, mesh and texture reconstruction from colored point cloud data, material ageing simulation of Cultural Heritage structures based on particle system, geospatial data visualization in 3D environment, LLM and NLU based chatbot for CH maintenance support in 3D virtual environment, LLM and NLU for smart story telling in 3D virtual</p>	Proprietary	The 3D modelling techniques that were developed within Scan4Reco and the Palimpsisto projects could be utilized within SCENE project for the creation of 3D models of the sites.	NDA	Currently not shared. If yes, then it will be provided with a license fee as web services	YES



				environment					
2	The Scan4Reco VR Museum Platform	CERTH	BG 3.2	The Scan4Reco VR Museum Platform introduces 3D digitized cultural heritage objects to the audience, field experts and conservators. The VR exhibition integrates a 3D viewer for the user to manipulate the digitized objects to inspect them closely (zoom, rotation), with i) a metadata inspector where data output from scanning techniques are linked with the corresponding inspected areas directly on the 3D object; and ii) the simulation inspector where the output of simulation techniques (texture deformations in time) are visualized on the 3D object by selecting different time instances. The VR application incorporates a tutorial activity and a teleportation navigation system with a mini map to support the user in the VR experience.	Proprietary	The VR Museum that was developed within the Snac4Reco project could be possible used in order to exhibit the 3D models of the cultural heritage items that will be developed within the SCENE project.	NDA	Currently not shared. If yes, then it will be provided with a license fee as web services	YES
3	CERTH's proprietary NLP Platform, including sentiment analytics, as well as classification & visualization mechanisms	CERTH	BG 3.3	NLP platform that consists of various NLP services from classification (sentiment analysis, hate speech detection, disastrous event classification), to topic modelling, misinformation detection, multi-document summarization, and SMS scam detection	Proprietary	The sentiment analysis and the topic modelling services could be used by the audience building & the AI-based preferences scouting tools in order to sense the sentiment of the audience towards a specific topic (e.g. upcoming/past films, lead actors, etc.) through their comments. Also, the topics that are of the most interest to the users could be identified using the topic modelling services.	NDA	Currently not shared. If yes, then it will be provided with a license fee as web services	YES
4	The AI4Media proprietary AI technologies for trustworthy multimedia	CERTH	BG 3.4	AI4media features several key deliverables for bolstering media authenticity. These include a synthetic audio detection model, based on advanced transformer architecture,	Proprietary	The audio detection model implemented in the AI4Media project, could be used in the SCENE project in order to analyse before	NDA	Currently not shared. If yes, then it will be provided	YES



	processing			and its corresponding web application for broad access. An interpretable AI methodology using gradCAM saliency maps simplifies the model's decision-making process for non-technical experts. Additionally, a unique federated learning method utilizing genetic algorithms has been implemented, addressing non-IID data and low network bandwidth issues, thereby simulating effective decentralized model training.		delivering the end-used the results of the audio effect modules, so as to ensure that the result is as realistic as possible.		with a license fee as web services	
5	EIFFEL ontology	UPV	BG 3.5	The EIFFEL ontology is an ontology used in EIFFEL project, which embeds different taxonomies (Earth Observation, Essential Climate Variables and Sustainable Development Goals).	Open Source (Apache2 and CC BY 4.0)	Though the topic (Earth Observation) is distant from SCENE, the methodology, set of tools and documentation released there can be potentially translated in SCENE	Free to use within the project	Free to use outside the project	NO
6	3D Reconstruction Techniques	DTT	BG 3.6	The use of advanced 3D reconstruction techniques for capturing and modelling cultural heritage sites like laser scanning , photogrammetry and advanced 3D modelling software to create precise and realistic 3D models of the cultural sites, incorporating surface details, textures, and optimized meshes. These models serve as valuable assets for virtual exploration and real-time inspection of the sites, providing stakeholders with immersive experiences and in-depth analysis.	Copyright	The 3D reconstruction techniques provided by DTT will be utilized to create accurate digital representations of cultural heritage sites within the SCENE project. These 3D models will be integrated into the overall platform and used for virtual exploration, analysis, and evaluation purposes.	Free to use within the SCENE project	Subject of partners agreement	YES
7	Scouting Principles	GOF	BG 3.7	The know how required to effectively scout a specific location and produce images & videos of the surroundings. Information such as time of day, sun path, access points, production related unit set up, etc are all defining factors that are necessary for technical crew to make their decisions	Open to use within the project	Scouting of several locations to find the right one to be reconstructed as a 3D model. The use of that will be later used as the basis of creating one of the pilots of the project.	Free to use within the project	Confidential	NO
8	The Location3 platform for indexing	CERTH	BG 4.1	Location3 is a web platform that supports location scouting for film and	Proprietary	The deep learning models and the web platform that	NDA	Currently not shared. If	YES



	location-specific infrastructure and metadata			multimedia industry. Location3 provides several advanced tools based on deep learning models for automatic extraction of labels, colors, seasons, emotions, and building architecture from input location images. Location managers are able to share locations while location scouters are able to search for a location based on its properties, metadata or similarity with another location (reverse image search).		were developed in the Location3 project could be used as a baseline for implementing the Location Scouting tool of the SCENE project.		yes, then it will be provided with a license fee as web services	
9	CERTH's proprietary recommendation engine for mobile phones	CERTH	BG 4.2	Recommendation engine (e.g. for movies, apps, etc.) that considers users' and items' attributes as well as items' textual data (e.g. plot, title, etc.). The recommendation engine support on-device processing as well as federated learning.	Proprietary	CERTH's recommendation engine could be used as a baseline for the Movies Recommendation engine of the SCENE project.	NDA	Currently not shared. If yes, then it will be provided with a license fee as web services	YES
10	Localisation Algorithms	LINKS	BG 4.3	It consists of algorithms implemented in C/C++, based on the Extend Kalman filter, for the localisation of mobile objects and/or persons in indoor and light indoor environments, where the GNSS do not work.	Copyright	Customised localization algorithms will be used and integrated in the SCENE platform to localize actors and/or objects during the filmmaking phases.	Access right granted only to the relevant documentations and executable code within the SCENE consortium and limited to the project duration.	Subject of licencing agreement	YES
11	Large scale UWB-based localization solution	LINKS	BG 4.4	It consists of both firmware (FW) modules for MCUs (STM32 family) and software (SW) modules implementing a solution capable of localising a large number of tags in areas of any size. The localisation solution is based on the Ultra-Wideband (UWB) technology supported by a common Time-Division Multiple Access (TDMA) protocol opportunely propagated across all UWB devices	Copyright	The UWB-based localisation solution will be used and integrated in the SCENE platform to localize actors and/or objects during the filmmaking phases.	Access right granted only to the relevant documentations and executable code within the SCENE consortium and limited to the project duration.	Subject of licencing agreement	YES

12	Libraries, modules, source code, binary code and remaining technology associated to the products: Vizzi, MAM4PRO, mDECK, mxfsPEEDRAIL, Xpress, storEDIT, mediaLIBS, MOGPLAY	MOG	BG 4.5	It consists of a series of libraries and components necessary to encode and manage professional video content	Secret Know-How	The background will be used as a starting point to develop the media asset manager and distribution engine.	free usage of the binary images	The usage outside the project scope is prohibited	YES
13	Deep learning server for audio processing/analysis	AUTH	BG 4.6	A web server equipped with a Titan V GPU for remote deep learning model training that requires heavy computational power.	Open source	The deep learning server along with the services that run on its top are going to be used for models training for audio simulations.	free to use within the project	Open source	YES
14	FAMIUM Deep Encode	FOKUS	BG 4.7	It consists of a set of tools to assess video quality (based on, but expanding upon VMAF metrics) to evaluate the visual quality of encoded video	Copyright	The tools will be used as part of the Quality Metrics measurement in T4.5	free to use within the project	Subject of licencing agreement	YES
15	Learning Analytics	FOKUS	BG4.8	Learning analytics for processing big data, personalized learning with the support of learning recommender systems/individual learning paths, and approximation of users' knowledge levels, learning weaknesses and needs.	Copyright	The tool will be used as part of the AI-based Audience Preferences Scouting (AAPS) Tool in T4.2	free to use within the project	Subject of licencing agreement	YES
16	Validation and Integration of Data Sources	DTT	BG 5.1	The integration and visualization of diverse data sources such as sensors, databases, and external APIs, to create comprehensive digital models.	Not applicable	The data integration will be utilized to collect, process, and integrate data from multiple sources within the SCENE project. This integrated data will be used to enrich the digital models, provide contextual information, and support various functionalities of the platform.	Free to use within the SCENE project	Not applicable	YES

### 5.3 Foreground IP

A preliminary identification of the Foreground IP took place during the initial stages of the project and can be found in the table below. Additional updates or modifications are expected in the updated version of the IPR management plan, which will correspond to the progress of the project and the produced results and knowhow.

**Table 8 SCENE Identified IP FG**

WP	#	Project Result /Achievement	Specific Project Result	Main Contributing Partner(s)	Further Contributing Partner(s)	Related Background No	Short Description of FG	Foreground No	Type of Protection	Conditions to Use within SCENE	Interest in Further Commercialisation of SCENE Results	Conditions to Use after the end of the Project
3	3.1	SCENE Ontology	SCENE ontology to be potentially used in the 4 film-making phases (pre-, pro, post, and distribution)	UPV	CERTH, DTT, AUTH, CETMA	BG 3	SCENE ontology and related tools to be integrated in the SCENE platform	FG 3.1	Free to use	Free to use (subject to partners agreement)	NO	Licence fee based on partners agreement
3	3.2	Semantic data lake	Data lake with semantic functionalities based on the SCENE ontology and other ontologies	UPV/CERTH	AUTH	BG 3	Data lake with a semantic API	FG 3.2	Other	Free to use	YES	Licence fee based on partners agreement
3	3.3	Precise 3D Reconstruction Models of Cultural Sites	Accurate and immersive 3D models of cultural heritage sites using advanced techniques like laser scanning and photogrammetry.	DTT	CETMA, LINKS, GOF	BG 3	Precise 3D digital models of cultural sites, capturing surface details and textures for immersive exploration and real-time inspection.	FG 3.3	Copyright	Free to use	YES	Licence fee based on partners agreement
3	3.4	Media Asset Manager	MAM will incorporate format agnostic content ingest, content classification and categorization, possibility to create collections and bundles, creation of actionable (actions that will be triggered by specific audiences' activities), support for different types of content licensing and monetization	MOG	HYPERTECH, LINKS, DTT, FOKUS	BG 3	Media asset manager that will be used to optimise the processing and curation of film assets	FG 3.4	Trade secrets	Free to use	YES	Licence fee based on partners agreement
3	3.5	Point clouds and 3D Scanned models	Generation of significant cultural sites 3D models. The procedure utilizes terrestrial laser scanning and 3D photogrammetry, supplemented with high-resolution imaging for detailed textures. These elements contribute to a comprehensive point cloud, which serves as the foundation for	CETMA	To be defined during implementation on phase, if any	BG 3	Point clouds and final 3D models of two architecturally significant buildings using laser scanning and/or photogrammetry techniques. The two buildings that will be scanned and modeled by	FG 3.5	Copyright	Free to use	YES	Licence fee based on partners agreement



			creating accurate 3D models.				CETMA are the Basilica of Santa Caterina d'Alessandria in Galatina and the De' Monti Castle in Corigliano d'Otranto						
3	3.6	Automatic Ontology Alignment	AI based automatic ontology alignment/mapping for the expansion of the SCENE-O ontology	CERTH	UPV, AUTH	BG 3	AI based automatic ontology alignment/mapping for the expansion of the SCENE-O ontology with the identification & development of a wider set of ontologies that regard the location- & regional-aware information.	FG 3.6	Proprietary	NDA	YES	Provided with a license fee as web services	
3	3.7	Blockchain technologies for IPR preservation	Block chain-based tracking of activities on the files via existing Marketplaces	CERTH	HYPERTECH, LINKS, MOG, FOKUS, GOF	BG 3	Appropriate methods and technologies that permit tracking activities on the files via existing Marketplaces resulting in the creation of a mechanism for tracking the transactions in an auditable and accountable way. The property tracking will adopt the most appropriate frameworks for different types of tokens like Non-Fungible Tokens (NFT).	FG 3.7	Proprietary	NDA	YES	Provided with a license fee as web services	
3	3.8	Blockchain technologies for IPR preservation	Blockchain-based economic mode via NFTs	CERTH	HYPERTECH, LINKS, MOG, FOKUS, GOF	BG 3	A blockchain service based on NFTs that will allow the producer to issue NFTs related to production artefacts and will connect the content producers with existing Marketplaces and systems to facilitate their rewards from the NFTs.	FG 3.8	Proprietary	NDA	YES	Provided with a license fee as web services	
4	4.1	Audience Building tool	Audience Engagement Interface	HYPERTECH	To be defined during implementation on phase, if	BG 4	This component allows the easy setup of campaigns across multiple social media platforms. It may involve the development of user interfaces, backend	FG 4.1	Copyright	Free to use	YES	Licence fee	



					any		systems, and integration with various social media APIs. This specific result may include software code, user interface designs, and algorithms for campaign setup and management.					
4	4.2	Audience Building tool	Key Performance Indicators (KPI) Dashboard	HYPERTECH	To be defined during implementation on phase, if any	BG 4	This component involves the monitoring and visualization of key KPIs related to the audience building campaign. It may include data collection mechanisms, data processing algorithms, and the presentation of insights through a user-friendly dashboard. This specific result may include software code, data analytics algorithms, and dashboard designs.	FG 4.2	Copyright	Free to use	YES	Licence fee
4	4.3	Audience Building tool	Gamification Engine	HYPERTECH	To be defined during implementation on phase, if any	BG 4	This component incorporates a self-learning algorithm that recommends optimal gamification strategies based on the target audience and production characteristics. It may involve the development of machine learning algorithms, recommendation systems, and integration with the audience engagement interfaces. This specific result may include algorithmic models, machine learning code, and recommendation engine designs.	FG 4.3	Trade secrets	Free to use	YES	Licence fee
4	4.4	Enhanced localisation algorithms combining	Enhanced localisation algorithms combining both UWB ranging and IMU measurements overall providing a robust and more	LINKS	To be defined during implementation	BG 4	Extended Kalman Filter (EKF)-based localisation algorithms will be developed to also combine	FG 4.4	Copyright	Free to use	YES	Licence fee based on partners agreement



		both UWB ranging and IMU measurements.	accurate location estimation in presence of intermittent UWB connectivity (e.g., in hostile indoor environments).		ation on phase, if any		data from IMU (e.g., acceleration, angular rate).					
4	4.5	Large scale UWB-based localization solution providing ranging measurements in the tag module.	It consists of the BG 4.4 further developed in such a way ranging measurements are available not only in the anchor modules but also in the tag modules. This allows to implement distributed and hybrid localisation algorithms (in the tag module) integrating also IMU data.	LINKS	To be defined during implementation on phase, if any	BG 4	Specific UWB messages will be implemented in downlink (i.e., from anchors to tags) in such a way ranging measurements are available also in the tag modules.	FG 4.5	Copyright	Free to use	YES	Licence fee based on partners agreement
4	4.6	Location Scouting tool	Deep learning-based algorithm for automatic metadata extraction	CERTH	LINKS, DTT, FOKUS, AUTH, ADDMA	BG 4	A deep learning-based algorithm which can automatically extract metadata from multimedia content (like photos, 360 photos, video etc.)	FG 4.6	Proprietary	NDA	YES	Provided with a license fee as web services
4	4.7	Location Scouting tool	Interfaces that allow the filmmakers and the location managers to search locations based on metadata and geographical locations	CERTH	LINKS, DTT, FOKUS, AUTH, ADDMA	BG 4	Interfaces that allow the filmmakers and location managers to search locations based on metadata and geographical locations. Furthermore, it will allow location providers, like real estate agencies and city film offices to register their locations and provide manually additional keywords and other characteristics which cannot be retrieved from the images.	FG 4.7	Proprietary	NDA	YES	Provided with a license fee as web services
4	4.8	Distribution Engine & Recommendation System	Content Distribution Recommender	MOG	CERTH, FOKUS	BG 4	The Content Distribution Recommender is a tool designed for film and broadcast distributors, enabling them to create various video formats and encodings depending on their audience's needs. It allows filmmakers to quickly set up an OTTV channel and includes	FG 4.8	Proprietary	NDA	YES	Provided with a license fee as web services



							adaptive DRM protection for instant streaming and VoD film collection. The module integrates with a recommender and predictive analysis system to tailor content based on user preferences.					
4	4.9	Distribution Engine & Recommendation System	Film Recommendation System	MOG	CERTH, FOKUS	BG 4	The upcoming Film Recommendation System will aid filmmakers by identifying suitable audiences and recommending optimal distribution platforms for their productions. It will use film details, data from the AB tool, campaign information, and audience interest history. Furthermore, it will propose films or clips to SCENE platform users, using information about the films, data from the Location Scouting tool, and users' preferences.	FG 4.9	Proprietary	NDA	YES	Provided with a license fee as web services
4	4.10	Distribution Engine & Recommendation System	Clustering methods for audience grouping	MOG	CERTH, FOKUS	BG 4	Clustering methods will be utilized to define audience groups for the Film Recommendation System, considering factors like audience interests, viewing history, demographic characteristics, and social network interactions such as likes, favourite movies and books, visited places, and hashtags.	FG 4.10	Proprietary	NDA	YES	Provided with a license fee as web services
4	4.11	Audio simulation tools	A model that is used to simulate audio in a 3D space	AUTH	CERTH	BG 4		FG 4.11	Free to use	Free to use	YES	Open source / MIT licence
4		Improved Deep Learning AI	Improved Deep Learning AI targeted on audience viewing behaviour to recognize and predict trends	FOKUS		BG 4		FG 4.12	Copyright	Free to use	YES	Licence fee based on partners agreement



		Quality Metrics Toolset	Improved Toolset to measure video quality on a wide range of materials	FOKUS	CERTH, AUTH	BG 4		FG 4.13	Copyright	Free to use	YES	Licence fee based on partners agreement
5	5.1	Data Integration for Digital Models	Integration of diverse data sources to create comprehensive digital models of cultural heritage sites.	DTT	HYPER, EPICA, ADDMA, GOF, CETMA	BG 5	Integration of data from various sources, enriching the digital models and providing contextual information.	FG 5.1	Not applicable	Free to use	YES	Not applicable
5	5.2	Pilot Video	A video produced using the project	ADDMA, DTT	GOF	BG 5	A proper production will take place utilising the location scouting engine, resulting in a completed video outcome.	FG 5.2	Copyright	Free to use	YES	License Fee

## 6 Ecosystem development and the formation of the Network of Interest

### 6.1 Introduction

The aim of the NoI is to bring together a wide range of stakeholders that will act as both multiplier of dissemination activities and the attraction of potential users and future customers of our results. At its core, SCENE's NoI will act as an active ecosystem with people from all over Europe and keep them informed of the project's activities and progress that hold a great potential to revolutionise the EU film-making industry.

The members of the NoI will have the chance to:

- receive a biannual newsletter (via mailchimp) with many interesting news on SCENE and more;
- connect with likeminded individuals and organisations;
- participate in discussions on the various issues related to the filmmaking and the challenges that the industry and individuals are facing and how to best overcome them;
- participate in the SCENE workshops.

With the support of all project partners, the NoI will be formed by M12 however, the formation, management, and operation of the NoI is a dynamic and ongoing activity that spans till the end of the project. The NoI can potentially compliment the dissemination and visibility activities of the project, assist the engagement of key stakeholder groups and provide insights to the project partners in order to disseminate the project objectives on regional, national and international level.

### 6.2 Engagement methodology and structure

The active engagement phase succeeds the stakeholder identification and is deployed on two axes. The first axis is targeting the members of the preexisting networks of the SCENE consortium partners. All of the project partners are strongly encouraged to use their dissemination channels (e.g. personal and/or professional SMAs) in order to bring the NoI to the attention of stakeholders of interest from their extensive networks and get them on board. As part of the scope of some project actions, the partners are expected to participate in various interactive events -such as workshops, training sessions, conferences etc. . Such activities offer great networking opportunities; hence it is likely that the project partners will grow their network of contacts during the evolution of the project. The most relevant of these new contacts will be considered for the NoI in an attempt to further expand the network.

The second axis of engagement activities concerns the attraction of stakeholders beyond the partners' network. To facilitate that, WR will perform an EU wide mapping exercise aiming to identify stakeholders that belong to the stakeholder groups described below and invite them to join the NoI. It should be noted that this mapping exercise is a recurring process that is repeated numerous times throughout the project in order to identify new members and facilitate a continuous growth of the NoI.

Invitation templates were created and will be distributed via email and via the project's social media accounts (SMAs). An overview of the email invitation template is shown in the figure below.



## JOIN THE SCENE NETWORK OF INTEREST

- **Connect with a positive community of changemakers.**
- **Stay informed about innovations shaping the filmmaking industry.**
- **Turn your ideas into reality with state-of-the-art technology.**
- **Engage in discussions on AI's impact and future transformation.**




*Figure 2 Network of Interest invitation template*

To facilitate and promote the engagement process, a page dedicated to the NoI also created on the project's website, describing the scope of SCENE in general, whilst also providing the benefits for the members that decide to join the NoI (see Figure 2). The performance of the engagement activities was in compliance with the GDPR requirements, following the Data Management Plan of the project.

# Network of Interest

Home • Networking • Network of Interest



The SCENE Network of Interest is a dynamic catalyst for positive change, striving to foster a vibrant community that spans across Europe and beyond. Our mission is to connect like-minded individuals, inform them about groundbreaking innovations shaping the European filmmaking industry, and empower filmmakers to turn their ideas into reality using cutting-edge technological features.

At its core, the SCENE Network of Interest is a hub for enthusiastic individuals who desire to track project progress, stay abreast of related topics and trends, and actively contribute to discussions on AI's impact on film making and creative industries. This includes exploring the challenges and opportunities of maintaining a harmonious balance between automations and creativity, ultimately shaping the industry's future transformation.

Join the SCENE Network of Interest to:

- Receive a biannual newsletter packed with fascinating news about SCENE and more.
- Connect with a diverse community of individuals and organizations who share your passions.
- Engage in thought-provoking discussions on AI's role in film making and creative industries, delving into the potential shifts and the art of innovation.

Don't miss out on this exciting opportunity to be part of a collaborative force driving positive change in the world of filmmaking and beyond. Sign up today and be part of the SCENE revolution!

Your name \*

Your email \*

Your company \*

Your expertise \*

Tell us something about yourself!

Figure 3 SCENE website – Network of Interest section

## 6.3 Identification of stakeholders, networks, & channels

A multi-actor engagement approach will be followed aiming to reach both specific and broader audiences covering scientific, policy, commercial and socio-economic aspects. The first and most important step in the establishment of the NOI is to identify the stakeholders with whom the project would need to establish channels of communication and interaction. In this context, stakeholders are either individuals or groups who are going to be impacted (or impact), to a greater or lesser extent, by the project's outcomes, and who therefore may have an interest in the project's progress and results.

The categories of stakeholders that were selected to build the pool of stakeholders were indicatively:

- Content creators, producers, filmmaking industries, and content creator integrators;
- Media providers, broadcasters, and distributors;
- Artists, actors, and creative teams;
- Scientific community and research organisations;
- Technology and service providers and pilot domain companies;
- Policy-making bodies, and governance;
- European Cultural Heritage managers, ministries and local authorities;



- Public audience, and consumers

Additionally, SMAs will be used as a tool for building our network of interest leveraging the most appropriate channel to target different groups.

- Twitter and Facebook platforms to attract possible stakeholders from a more general pool of users;
- LinkedIn to engage with professionals and academics of the filmmaking industry.

## 6.4 Data entry and metrics

A standard spreadsheet software will be used to assist an effective data entry of all NoI variables providing information about the member's:

- Type of stakeholder
- Organisation's name
- Email address
- Country

If necessary, the dataset will be enriched with more variables in the upcoming reports that will enable a more in-depth analysis. The establishment and maintenance of the NoI is an important aspect of the SCENE's dissemination activities and it will be monitored for its progress and effectiveness throughout the project's lifecycle.

## 7 Conclusions & way forward

This initial version of the report on SCENE Exploitation, Innovation and IPR Management Strategy has presented the main elements of the IPR approach, the methodology employed in this respect as well as provided an overview of the project's assets, background, and foreground IP. To facilitate the identification and the management of SCENE's assets, a dedicated tool has been elaborated under the supervision of the EM, the IPR Matrix. Moreover, the scope of the NoI and the steps that will be followed for its formation (M12) were described and further analysis of the developments and actions will be presented in D6.6 that will be submitted at M18.

The final version of the SCENE Exploitation, Innovation and IPR Management Strategy report will be updated in M36 of the project, depicting the latest status in terms of project results' identification, type of protection, ownership, and access rights definition, with the support of all partners. The final version of the report will provide more details on the exploitable assets of the project and the framework of their exploitation, to support the sustainability and continuation of SCENE's outcomes.

The EM is responsible for keeping the Exploitation, Innovation and IPR Management Strategy updated. The EM: a) will monitor the project's activities as they evolve; b) will timely capture innovation opportunities that may go unnoticed; c) will identify any potential conflicts of interest and facilitate their resolution before the end of the project. Thus, a proactive smooth post-project exploitation of SCENE results will be fostered.



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PARTNER		SHORT NAME
 <b>CERTH</b> CENTRE FOR RESEARCH & TECHNOLOGY HELLAS	CENTRE FOR RESEARCH & TECHNOLOGY HELLAS	CERTH
	HIT HYPERTECH	HIT
	FONDAZIONE LINKS - LEADING INNOVATION & KNOWLEDGE FOR SOCIETY	LINKS
	DIGITALTWIN TECHNOLOGY GMBH	DTT
	MOG TECHNOLOGIES SA	MOG
	FRAUNHOFER GESELLSCHAFT ZUR FORDERUNG DER ANGEWANDTEN FORSCHUNG EV	FRAUNHOFFER
	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