

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

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**Recommendations and validation of the NEB values.R1**

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# Table of Contents

Publishable summary .....	10
1 Introduction .....	11
1.1 Context.....	11
1.2 Scope of the deliverable D5.4 .....	11
1.3 Structure of the deliverable .....	11
1.4 Significance of the deliverable.....	12
2 Methodology .....	12
3 Context: About the New European Bauhaus.....	13
3.1 What is the New European Bauhaus .....	13
3.2 NEB challenges .....	14
3.3 The New European Bauhaus and technology.....	16
4 The NEB Compass .....	16
4.1 What is the Compass? .....	17
4.2 Values & Ambitions .....	17
4.2.1 Beautiful .....	18
4.2.2 Sustainability .....	19
4.2.3 Together .....	20
4.3 Working Principles.....	20
4.3.1 Participatory process .....	21
4.3.2 Multi-level engagement .....	22
4.3.3 Transdisciplinary approach.....	23
4.4 How does the Compass work?.....	24
5 SCENE tools & modules Compass evaluation .....	25
5.1 Location scouting module.....	28
5.2 Audience Building and AI-based audience preference system .....	29
5.3 EU Cultural Heritage 3D modelling module.....	31
5.4 Lighting and Audio simulation modules .....	32
5.5 Light and Audio effects modules .....	33
5.6 Distribution Engine and recommendation system modules.....	34
5.7 Data Lakes .....	35
5.8 Media asset manager.....	36
6 SCENE as a whole Compass evaluation .....	36
6.1 New European Bauhaus values .....	37



6.2	<i>New European Bauhaus Working Principles</i> .....	42
7	Conclusions .....	47
	References.....	49

## List of Figures

Figure 1 - New European Bauhaus Compass - Values .....	17
It is important to note that, working principles evaluation will be considered during the last part of the SCENE project development as it applies to the overall platform exploitation and go to market strategy. However, it has been important to analyse its principles and ambitions in order to maintain its values also as a reference point during the design and implementation phase. The <i>Figure 2 - New European Bauhaus Compass - Working principles</i> shows the New European Bauhaus working principles. ....	
Figure 2 - New European Bauhaus Compass - Working principles.....	20
Figure 3 - New European Bauhaus Compass - Working principles.....	21
Figure 4 - SCENE project components, SCENE project .....	25

## List of Tables

Table 1 - SCENE Modules general description.....	25
Table 2 - Location Scouting Module & NEB values.....	28
Table 3 - Audience Building and AI-based preference system & NEB values.....	30
Table 4 - EU Cultural Heritage 3D modelling module & NEB values .....	32
Table 5 - Lighting and Audio simulation module & NEB values .....	33
Table 6 - Light and Audio effects module & NEB values .....	34
Table 7 - Distribution engine and recommendation system modules & NEB values.....	35
Table 8 - Data Lakes & NEB values .....	36
Table 9 - Media asset manager & NEB values .....	36
Table 10 - New European Bauhaus - Beauty value.....	37
Table 11 - New European Bauhaus - sustainability value.....	39
Table 12 - New European Bauhaus - inclusion value.....	41
Table 13 - New European Bauhaus - participatory process working principle .....	43
Table 14 - New European Bauhaus - multi-level engagement working principle. ....	44
Table 15 - New European Bauhaus - Transdisciplinary approach working principle .....	45

## Abbreviations

Abbreviations	Full name
AAPS	AI-based Audience Preferences Scouting tool
ABT	Audience Building Tool
AI	Artificial Intelligence
CCI	Cultural and Creative Industries
EU	European Union
M	Module
MAM	Media-Asset-Manager
NEB	New European Bauhaus
NoI	Network of Interest
SCENE	Searchable multi-dimensional Data Lakes supporting Cognitive Film Production & Distribution for the Promotion of the European Cultural Heritage
SSH	Social Science and Humanities
5IR	Fifth Industrial Revolution
WP	Work Package



## Publishable summary

This report is based on the review of the existing literature on the New European Bauhaus and the guidelines of the European Film Commissions, as well as on bilateral meetings with the project partners responsible for the development of the most representative technological modules of the SCENE project.

The aim of this deliverable 5.4 “Recommendations and validation of the NEB values” is to identify areas for improvement applicable to projects related to research on the film industry, new technologies and cultural heritage. The report provides recommendations for aligning the SCENE project with the values of the New European Bauhaus (beauty, sustainability, and inclusiveness) as well as its principles (local to global, trans-disciplinary and participatory approach) by applying the New European Bauhaus Compass tool. The New European Bauhaus Compass is a guiding framework for decision and project-makers wishing to apply the NEB principles and criteria to their activities. Even though the tool is not specifically designed for technology projects, it provides a self-assessment questionnaire on the three values of the New European Bauhaus as well as the three working principles inherent to the initiative.

Through asking these questions in regard to the modules itself and the SCENE as a whole, it is possible to detect improvements and recommendations applicable to the SCENE project. Finally, through the application of the NEB compass and within the bilateral telcos concluded with technical partners, the aspects and improvements detected could be applied to any other project in the audio visual industry and especially to those related to cultural heritage and technology.

D.5.4 is divided in two main parts, the first one dedicated to provide practical and understandable guidance to professionals from sectors unfamiliar with the SSH disciplines and the NEB initiative, based on the EU Reference documents, and the second one, dedicated to the direct link to the SCENE platform and its associated recommendations.



# 1 Introduction

## 1.1 Context

The global challenges we face are leading to limitless economic growth that has a direct impact on our well-being, our planet, and our limited natural resources. The European film industry is no stranger to these global challenges. In fact, the SCENE project takes them into account by including the framework of the New European Bauhaus (NEB) initiative as a main reference, an attractive, innovative, and human-centred way to deal with these challenges. In fact, the NEB, inspiration from the original Bauhaus movement, which combined art, craft, and industry, was launched by the European Commission in 2020 aiming to create a cultural and creative movement to shape more sustainable, inclusive, and aesthetically pleasing living spaces across Europe. In this sense, the Task 5.4 “Connection with the New European Bauhaus values” is aimed to ensure the alignment of the SCENE project with the New European Bauhaus values.

## 1.2 Scope of the deliverable D5.4

Deliverable D5.4 summarises the first results of Task 5.4, providing a description of the New European Bauhaus initiative, its values, and principles, as well as the meeting points between it and the project components. The deliverable serves as a guide for stakeholders, providing recommendations for aligning the project and its specific modules with the initiative based on a self-assessment guide that has been applied in this first phase of Task 5.4. Connection with the New European Bauhaus values. Finally, the deliverable is also aligned with task 2.3 Fair Working Conditions and SSH aspects which addresses the fair labour practices and the inclusion of social sciences and humanities perspectives in the project. The connection between this task and the Deliverable 5.4. is that both aims to embed ethical, social, and human-centered values into the project. Contributing to a holistic approach where both the means (fair working conditions and SSH aspects) and the ends (alignment with NEB values) reflect a commitment to creating a positive and sustainable impact within the project, its participants and end-users engaged.

## 1.3 Structure of the deliverable

Deliverable D5.4 is a guide for the SCENE project and the consortium, as it provides a basis for understanding the values and principles of the New European Bauhaus and how to apply them in a technological and digital project as SCENE is. The recommendations derived from each SCENE module in application of the NEB principles and values contribute to the project's objective of being aligned with them. With the aim of giving a conceptual framework of the NEB this deliverable develops three sections related to the initiative. The first one, serves to contextualise the initiatives and detects its needs and challenges. The second one is mainly focused on the aspects of the SCENE project connected to the New European Bauhaus. The third one explains the available resources regarding the NEB initiative, particularly the New European Bauhaus Compass guideline.

The document is a framework for decision and project makers wishing to apply the NEB principles and criteria to their activities. These first three sections are directly referenced from the NEB sources, tools, reports and guidelines and transcribing those relevant parts to be taken into account in the framework of this project with the ambition to provide practical and understandable guidance to professionals from sectors unfamiliar with the SSH disciplines and the NEB initiative. Once established the framework in which the deliverable is based on, two sections are developed to show the SCENE alignment with its values and principles as well as

the application of the NEB compass self-evaluation questionnaire. Finally, and to summarise the recommendations and the results of the compass questionnaire, a recommendation section is presented for each NEB value: aesthetics, sustainability and inclusion. The deliverable finalises with a general conclusion section.

## 1.4 Significance of the deliverable

The deliverable 5.4 offers guidelines within the project consortium about the New European Bauhaus values alignment as well as a tool to evaluate the results of the project in this regard. The recommendations gathered from this deliverable contribute to the project goal of contributing to face the global challenges by applying the values and principles of the NEB.

## 2 Methodology

For this deliverable, a **literature review** has been carried out to contextualise the New European Bauhaus (NEB) initiative and to improve its understanding and implications within the Consortium. The aim is to put the consortium members in context, raise awareness of the implications and contributions that their work can have in relation to the European Green Deal. This review has mainly focused on reports and official documents from the European Commission given the scarcity of other sources related to the NEB initiative. In particular, the progress report and its annexes from the Commission to the European Parliament, the Council, the European economic and social committee, and the committee of the regions<sup>1</sup>. These sources have allowed to understand the motivations and contexts in which this initiative was born as well as its fundamental principles and values. In this sense, these sources provide a clear reference base for the NEB.

In addition, **tools provided by the Commission about the NEB initiative** have been analysed in order to set up recommendations for the SCENE project. In particular, the *New European Bauhaus Compass*<sup>2</sup>, a guiding framework for decision and project makers wishing to apply the NEB principles and criteria to their activities. This tool, in the form of a questionnaire referring to each of the values and principles, has been applied both to the project as a whole and to each of the modules. In this sense, through the application of this tool, it has been possible to detect those aspects of the project and its modules related to the initiative.

The **recommendations provided by the *European Films Commission***<sup>3</sup> have been analysed with the aim of aligning the project to them, especially in terms of sustainability and inclusion. In particular, these recommendations refer to the consumption of materials, energy, and water, the mobility and atmospheric emissions, the promotion of the local economy, as well as the diversity and equal opportunities within the EU film industry. All these recommendations and practices have been adapted to the specific case of the digital platform of SCENE and modules developed in the framework of the SCENE project.

Finally, feedback on the development of the modules has been requested from partners in order to generate recommendations in line with the SCENE project. Through **bilateral meetings with the partners responsible for the modules and technological components**, the NEB initiative has been contextualised, its values and

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<sup>1</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report*.

<sup>2</sup> New European Bauhaus. (2022, November 21th). NEB Compass.

Retrieved from [https://new-european-bauhaus.europa.eu/get-involved/use-compass\\_en](https://new-european-bauhaus.europa.eu/get-involved/use-compass_en)

<sup>3</sup> Generalitat de Catalunya. (n.d.). [*Green filming guide provided from Catalunya Film Commission*]. Retrieved from [https://mail-chi.mp/gencat/sustainability\\_cfc](https://mail-chi.mp/gencat/sustainability_cfc)



principles have been explained and aspects aligned with the New European Bauhaus have been detected and taken into account in order to propose recommendations.

### 3 Context: About the New European Bauhaus

Society faces new global challenges: climate change, pollution, digitalization and a projected demographic explosion that could see the world's population reach 10 billion by mid-century. These developments are bringing a limitless economic growth impacting directly in our wellbeing, our planet and our limited natural resources<sup>4</sup>. As Ursula von der Leyen pointed out<sup>5</sup>, considering this context, we must rethink and replan, making the European Green Deal our priority. The European Green Deal will transform the EU into a modern, resource-efficient and competitive economy, ensuring: no net emissions of greenhouse gases by 2050, economic growth decoupled from resource use and no person, and no place left behind.

In this sense, the European Green Deal is seen not only as an environmental or economic project, but also – and especially – a new cultural project for Europe as a response to this systemic change.

To implement and drive the European Green Deal, the New European Bauhaus (NEB) was born as an aesthetic movement that combines design and sustainability in an attractive, innovative and human-centred way. A creative and collaborative design space, where architects, artists, students, scientists, engineers and designers work together to realise this vision. Bringing the European Green Deal closer to people and making recycling, renewable energies and biodiversity natural.

#### 3.1 What is the New European Bauhaus

The New European Bauhaus (NEB) is a creative and interdisciplinary initiative based on the historical Bauhaus movement (1919 - 1933) whose aim was to bring art and industry closer together.

The European Commission takes up the experience and foundations of this historic movement and proposes the NEB as a design lab, accelerator and network to enable the green transition of our societies and economy<sup>6</sup>. A meeting space to design future ways of living, located at the crossroads of art, culture, social inclusion, science, and technology, to enhance sustainable innovation, technology and economy.

The NEB is intended to address climate change, pollution and biodiversity loss, and to make sustainability more tangible, by taking these realities into account when dealing with the challenges of the 21st century. NEB is an enabler for the green transition of our societies and economy, aiming to transform different sectors of the economy, especially the built environment, making them contribute to our climate goals and to an improvement of the quality of life of all citizens.

The initiative is based on three main values to be tackled simultaneously to develop creative solutions that better meet people's needs at a lower overall cost:

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<sup>4</sup>Von der Leyen, U. (2020, October 15th). A New European Bauhaus. Retrieved from [https://ec.europa.eu/commission/presscorner/detail/en/AC\\_20\\_1916](https://ec.europa.eu/commission/presscorner/detail/en/AC_20_1916)

<sup>5</sup>European Commission. (n.d). European Green Deal. Retrieved from: [https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal\\_en](https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal_en)

<sup>6</sup>New European Bauhaus. (2022, November 21th). NEB Compass. Retrieved from [https://new-european-bauhaus.europa.eu/get-involved/use-compass\\_en](https://new-european-bauhaus.europa.eu/get-involved/use-compass_en)



- Aesthetics (Beautiful), quality of experience and style, beyond functionality;
- Sustainability, from climate goals, to circularity, zero pollution, and biodiversity;
- Inclusion (Together), from valuing diversity and equality for all, to securing accessibility and affordability.

Beside these three main values, three key working principles have been adopted by the Commission and should guide the New European Bauhaus. These principles describe the process through which a project should operate and work to achieve the highest level of ambition in the three values:

- Combination of the global and local dimension
- Participation
- Transdisciplinarity

The New European Bauhaus supports a multi-level approach to transformation, from global to local. Climate change and the ecological transition pose challenges that need to be addressed on a global scale. At the same time, it is at the local level where change happens and where it affects people. Therefore, the NEB addresses the different levels of transformation, from the global to the neighbourhoods, villages and cities.

The NEB ambition regarding the participation is to have the communities affected be involved in the design, decision-making and implementation phases of the projects. It starts from the premise that a NEB project will always involve civil society or representatives of social groups ('the stakeholders') within a highly participatory framework.

Regarding the transdisciplinarity, it creates an innovation ecosystem with actors working on different stages of the innovation process. According to this perspective, it is intended to be a bridge between two worlds: first, that of science and technology, and the other of art and culture, and in this way, bring the historical Bauhaus ideal of transversality into the current era<sup>7</sup>.

## 3.2 NEB challenges

Europe is in a moment of ecological, digital and social transition, accelerated by the economic and social impact of COVID-19. The EU has been responding to the challenges of environmental degradation, climate change and increasing scarcity of natural resources, which require ambitious and far-reaching policy action to implement the European Green Deal. The transition to a carbon neutral economy by 2050, while representing a great opportunity, is a challenge for the European Union, its Member States and businesses in all sectors.

To contribute to the European Green Deal and to these challenges, the NEB presents itself as an ideal solution. The initiative provides a cultural and creative dimension to boost sustainable innovation, technology and economy. Indeed, culture and freedom of the arts contribute significantly to the vitality of a society, enabling us to live better together, to build democratic, inclusive and free societies and to regain a sense of shared identity and belonging. Culture is also essential for exploring complex societal challenges.

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<sup>7</sup> Rosado-García, M.J.; Kubus, R.; Argüelles-Bustillo, R.; García-García, M.J. A New European Bauhaus for a Culture of Transversality and Sustainability. *Sustainability* **2021**, *13*, 11844. <https://doi.org/10.3390/su132111844>



If we think of the historic Bauhaus, the school triggered a revolution in design, architecture and the arts, redefining the relationship between form and function and democratising culture. Its legacy, a crucible of innovation and radical rethinking, brought about significant social and cultural changes in a progressive post-war period. Similarly, the New European Bauhaus presents itself as a transformative force in our everyday lives, with the potential to catalyse tangible change and contribute to an equitable transition.

In this sense the NEB aims to forge a pan-European cultural movement towards a smarter, more sustainable, inclusive and enjoyable environment, enriching both local and global knowledge. Its approach, focused on improving the quality of life through the creation of healthy and affordable spaces, seeks to disrupt the status quo and redefine urban and rural landscapes, promoting social and territorial cohesion and the preservation of the environment.

Recognising its interdisciplinary nature, the NEB integrates architecture, design, arts and science, fostering a new era of innovation ranging from digital to ecological transition. Furthermore, with a focus on citizen safety and resilience to natural disasters, the initiative promotes the use of sustainable materials and the adoption of innovative building practices.

The NEB emerges as a tool for shaping inclusive and collaborative policies, addressing the changing needs of communities and advocating for a built environment that is accessible and adapted to human diversity. Ensuring its transparency, equity and active citizen participation is essential, protecting vulnerable and marginalised communities and ensuring their inclusion in the design and planning process.

Furthermore, universal accessibility and quality design are at the heart of the NEB agenda, recognising the importance of making public services and social and economic life accessible to all. This pioneering cultural movement therefore not only has the potential to position Europe at the forefront of sustainability and design, but also to drive social and technological innovation on a global scale.

Through the NEB the European Commission seeks to address several challenges. On the one hand, climate change and sustainability, as well as the promotion of more sustainable practices, especially in construction and urban design. The New European Bauhaus seeks to foster the transition towards a more sustainable built environment that reduces carbon emissions and promotes the efficient use of natural resources. On the other hand, the European Commission seeks to address challenges related to urban and territorial development, such as rapid urbanisation, haphazard planning and the loss of green spaces. The New European Bauhaus aims to promote more balanced and sustainable urban development that improves the quality of life in Europe's cities and regions. In addition, the NEB also addresses the European challenges of innovation and competitiveness. To maintain global competitiveness, Europe needs to foster innovation in key sectors such as architecture, design and construction. The New European Bauhaus seeks to boost innovation in these sectors by encouraging the development of new technologies, materials and approaches that improve the environmental performance and liveability of buildings and cities. Finally, the European Commission recognises the importance of promoting social inclusion and cohesion across Europe. The New European Bauhaus seeks to create inclusive spaces that bring people together and promote social equity, thereby addressing challenges related to urban segregation, accessibility and cultural diversity. In this regard, dynamic sectors such as the European film industry should not be left behind and should embrace the values and principles proposed by the NEB. In fact, the NEB and the European film industry share objectives related to culture, innovation, and sustainability.



### 3.3 The New European Bauhaus and technology

The New European Bauhaus is born in a changing context and conditions, just like the historical Bauhaus, strongly influenced by the trauma of the First World War and the need to absorb the shocks of the first two Industrial Revolutions<sup>8</sup>.

So, in the same way, both the current and the historical initiatives have their *raison d'être* in the new social and scientific paradigms, as well as in technology innovations. In this sense, the New European Bauhaus absorbs the repercussions of the Industrial Revolutions of our time.

We are currently facing the Fourth Industrial Revolution, which is mainly based on cyber-physical systems. New technological developments, such as the democratisation of Internet use, digitisation, big data and sensors (i.e., the Internet of Things, or IoT) offer new opportunities to face systemic challenges. The irruption of artificial intelligence and deep learning opens up endless possibilities that cut across all sectors. Three-dimensional printing and augmented virtual reality enable rapid and efficient prototyping, with virtual models that can be used in different phases of architectural and engineering design. These technologies can be useful in understanding the relationships between a building and its environment, anticipating their impact on our society. Creative and innovative proposals can be tested and simulated with prototypes, and overall constructability can be ensured at any stage; this allows for customised production.

At the same time as our society is being impacted by this revolution, a Fifth Industrial Revolution is simultaneously unfolding. Unlike "Industry 4.0", which focused mainly on the economic and technological aspects of industry, the Fifth Industrial Revolution (5IR) includes the social dimension and concern for environmental sustainability. The 5IR encompasses the concept of harmonious collaboration between people and machines, with a specific focus on the well-being of multiple stakeholders (i.e., society, business, employees and customers) and the SDGs. The SDGs include societal issues (no poverty, gender equality, sustainable communities), responsible consumption and production, and climate initiatives, among others. This harmonious acceptance of human-machine collaboration distinguishes the 5IR from the Fourth Industrial Revolution (4IR), which focused primarily on achieving efficiencies using technology<sup>9</sup>.

## 4 The NEB Compass

The New European Bauhaus Compass is a guiding framework for decision and project makers wishing to apply the NEB principles and criteria<sup>10</sup>. The Compass is a first evaluation tool that allows project developers to check the NEB level of their projects. It explains what the three NEB values, sustainability, inclusion and beauty, mean and how they can be integrated and combined with the working principles of participation and transdisciplinarity. In the following sections the content of the Compass document in relation to the values

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<sup>8</sup> Rosado-García, M.J.; Kubus, R.; Argüelles-Bustillo, R.; García-García, M.J. A New European Bauhaus for a Culture of Transversality and Sustainability. *Sustainability* 2021, 13, 11844. <https://doi.org/10.3390/su132111844>

<sup>9</sup> Rosado-García, M.J.; Kubus, R.; Argüelles-Bustillo, R.; García-García, M.J. A New European Bauhaus for a Culture of Transversality and Sustainability. *Sustainability* 2021, 13, 11844. <https://doi.org/10.3390/su132111844>

<sup>10</sup> For more information/details about the NEB Compass, please refer to New European Bauhaus. (2022, November 21th). NEB Compass. Retrieved from [https://new-european-bauhaus.europa.eu/get-involved/use-compass\\_en](https://new-european-bauhaus.europa.eu/get-involved/use-compass_en)

and principles is transcribed literally as the general framework and context to make it available to the project and to the consortium members.

## 4.1 What is the Compass?

As defined by the New European Bauhaus “The New European Bauhaus Compass is a guiding framework for decision and project makers wishing to apply the NEB principles and criteria to their activities. The Compass proposes directions for the development of NEB projects and lays the foundation for more detailed assessment tools”<sup>11</sup>.

The New European Bauhaus Compass outlines the three core values—Together (Inclusion), Sustainable, and Beautiful—along with three primary ambitions for each value as shown in the *Figure 1 – New European Bauhaus Compass - Values*. These are essential to consider when charting the path for a project to truly embody the "NEB" principles<sup>12</sup>.

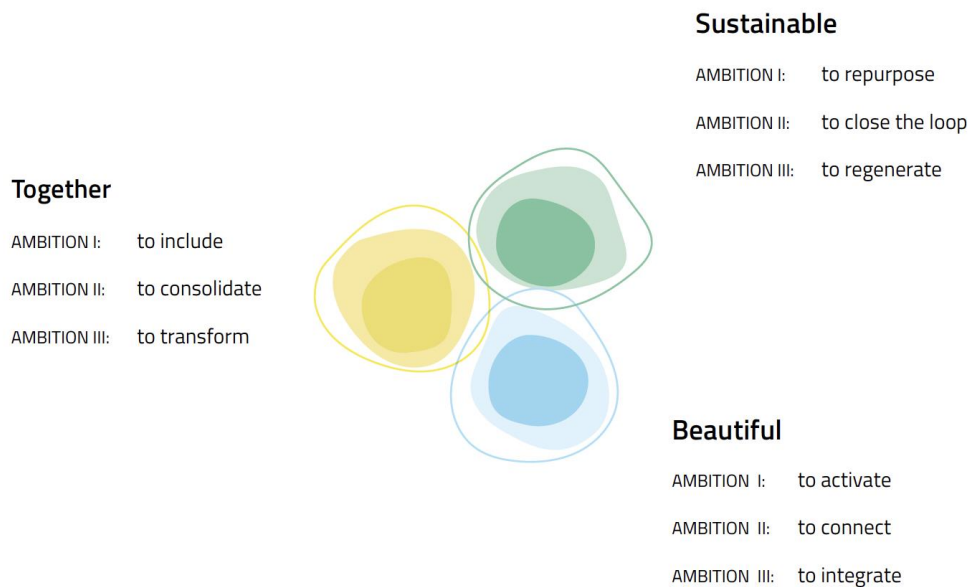


Figure 1 - New European Bauhaus Compass - Values

## 4.2 Values & Ambitions

Since the beginning, the New European Bauhaus has been associated to three fundamental values – aesthetics / beautiful, sustainability /sustainable, and inclusion / together – with a strong focus on living spaces and lifestyle<sup>13</sup>. The challenge of the New European Bauhaus is to address all three values simultaneously to develop creative solutions that best meet people's needs at a lower overall cost. In the following sections each of these core values are defined conceptually as well as the related growing levels of ambition, i.e., the mechanisms to support (decision and project) makers at the earliest stage of their activities.

<sup>11</sup> New European Bauhaus. (2022, November 21). *NEB Compass*. Retrieved from [https://new-european-bauhaus.europa.eu/get-involved/use-compass\\_en](https://new-european-bauhaus.europa.eu/get-involved/use-compass_en)

<sup>12</sup> New European Bauhaus. (2022, November 21). *NEB Compass*. Retrieved from [https://new-european-bauhaus.europa.eu/get-involved/use-compass\\_en](https://new-european-bauhaus.europa.eu/get-involved/use-compass_en)

<sup>13</sup> European Commission. (2021, September 15). *COM(2021) 573 final. Report on the co-design phase*. Retrieved from [https://new-european-bauhaus.europa.eu/document/download/3896be80-8fea-4421-8947-afc481ac4561\\_en](https://new-european-bauhaus.europa.eu/document/download/3896be80-8fea-4421-8947-afc481ac4561_en)



### 4.2.1 Beautiful

As stated by the European Commission in the Report of the New European Bauhaus Progress<sup>14</sup>:

*“What makes a service, an online platform, a street, or a sculpture beautiful?”*

*Art and culture in all their diversity play a major role in making our lives beautiful and meaningful. The Compass sets out three cumulative ambitions for a beautiful project: to (re)activate the qualities of a given context while contributing to our physical and mental well-being; to connect different places and people and foster a sense of belonging through meaningful collective experiences; and to integrate new enduring cultural and social values through creation.*

*Beyond personal preferences, the New European Bauhaus puts a project’s creative process at the centre of what makes it beautiful. A beautiful project emerges when its authors invest collective sensitivity, intelligence, and competences into creating a positive and enriching experience for people, beyond functionality. A project that is genuinely attentive to its context and users encourages mutual care and can be a powerful driver for change”.*

Each of these values is underpinned by specific ambitions that seek to activate the unique qualities of each context, connect people and places through meaningful collective experiences, and integrate new cultural and social values that will endure over time. The ambitions as described by the European Commission in the Report of the New European Bauhaus Progress are as follows<sup>15</sup>:

***“Ambition 1. To activate.***

*Context re-activation • Sensory experience • Aesthetics. A beautiful project improves the physical and mental well-being of individuals by considering their senses and emotions, on top of their needs. It activates the cultural, social, and natural qualities of a place to create unique and positive experiences. The project fosters awareness of place and heritage in all its diversity, while embracing its own aesthetic.*

***Ambition 2. To connect.***

*Connection across contexts • Collective experience • Sense of belonging. A beautiful project enhances opportunities for meaningful social interactions and collective experiences. It reinforces a sense of belonging and enriches lives by connecting different places and people. The new attachments that emerge through the project foster openness and mutual care.*

***Ambition 3. To integrate.***

*Enabling creation • Restructuring of values • Long-lasting movement. A beautiful project enables creation, and the collective re-invention of the places, lifestyles, and communities we identify with. It integrates new cultural and social values, notably through the meaningful experience of a broader ‘us’ (including the non-*

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<sup>14</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>

<sup>15</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>



human world). In doing so, it aspires to anticipate future transformations, and may generate a long-lasting movement”.

## 4.2.2 Sustainability

As stated by the European Commission in the Report of the New European Bauhaus Progress<sup>16</sup>:

*“The NEB Compass puts the focus on the end goals to achieve (the ambitions), and the environmental side of sustainability, because the social side is addressed as well by the third NEB value - Together. The Compass keeps therefore the definition used in the European GreenComp framework, –which is: ‘Sustainability means prioritising the needs of all life forms and of the planet by ensuring that human activity does not exceed planetary boundaries.*

*The basic sustainability ambition in the Compass is concerned with conventional features like the ability to preserve or prolong usability, and the next level considers the entire system of a project. The highest ambition is to regenerate and reconnect to nature”.*

The ambitions as described by the European Commission in the Report of the New European Bauhaus Progress are as follows<sup>17</sup>:

### **“Ambition 1. To repurpose.**

*Preservation • Repair, re-use, reduce, upgrade, renew. A sustainable project aims to repurpose in order to avoid and reduce environmental impacts and favours durability, adaptability, recyclability. It aims at rethinking services, products and places to reduce pollution and carbon impacts and have minimum use of resources, materials and energy. It looks at the scale of a products’ lifecycle. Projects that repurpose are aware of the impact their initiative has on the environment and have the ambition to reduce their environmental footprint.*

### **Ambition 2. To close the loop.**

*(Industrial) system circularity • Waste transformation. A sustainable project aims to close the loop, reduce linear processes or transform them into circular processes to aim at zero pollution. It looks at the scale of an (industrial) system. Projects that close the loop actively involve all other actors in the cycle of the design, production, use and discarding phase of their initiative.*

### **Ambition 3. To regenerate.**

*Carbon storing • Enhancing biodiversity • Restoration and expansion of natural landscapes • Paradigm shift, behavioural change. A sustainable project aims to give back more than it takes, enhancing rather than depleting biodiversity, incentivising the restoration and expansion of nature. Regenerative sustainability also considers how contexts and environments influence worldviews, paradigms, and behaviours. It looks at the scale of an ecosystem. Initiatives in this dimension are aware of the complete ecosystem they act in and their project’s impact over time and space on biodiversity and natural resources”.*

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<sup>16</sup> European Commission. *New European Bauhaus Progress Report*.

<sup>17</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>

### 4.2.3 Together

As stated by the European Commission in the Report of the New European Bauhaus Progress<sup>18</sup>:

*“The third core value of the New European Bauhaus builds on the concept of inclusion and enriches it with the concepts of equality, accessibility and affordability. Starting from these fundamental features, the Compass identifies growing levels of ambition, keeping the focus on the essential idea of granting and securing equal access to opportunities and resources for all and encouraging exchanges across cultures, genders and ages.*

*Faithful to the spirit of togetherness, the NEB Compass maintains a positive, open and non-discriminatory approach that goes beyond the exercise of listing or categorising social groups based on their differences. Therefore, it does not refer to any of them explicitly”.*

The ambitions as described by the European Commission in the Report of the New European Bauhaus Progress are as follows<sup>19</sup>:

**“Ambition 1. To include.**

*Equality • Accessibility • Prioritising disadvantaged people. An inclusive project grants accessibility (physical, cognitive, psychological, etc.) and affordability for all, regardless of gender, racial or ethnic origin, religion or belief, ability, age or sexual orientation. Equality of treatment and opportunities is essential but cannot be taken for granted, so it is important to prioritise less represented individuals, groups and communities.*

**Ambition 2. To consolidate.**

*Overcoming segregation • Representation and social stability • Sharing resources and opportunities. An inclusive project fosters and equalises relations between users and/or communities, safeguarding the principle of equal treatment and social justice over time. Inclusion and open access to services are secured by formal, structural mechanisms such as funding instruments, business models, planning, policies, regulations and other institutionalisation processes.*

**Ambition 3. To transform.**

*Fostering shared social values • Societal development and collective growth • New ways of living together. Inclusion inspires new ways of living together, building on solidarity and cooperation, raising awareness of discrimination and injustice. An inclusive project becomes exemplary and replicable, and has the potential to break obsolete social models, create value and bring transformative benefits on a societal level, influencing worldviews, paradigms and social behaviours”.*

## 4.3 Working Principles

It is important to note that, working principles evaluation will be considered during the last part of the SCENE project development as it applies to the overall platform exploitation and go to market strategy. However, it has been important to analyse its principles and ambitions in order to maintain its values also as a reference

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<sup>18</sup> European Commission. *New European Bauhaus Progress Report*

<sup>19</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>

point during the design and implementation phase. The *Figure 2 - New European Bauhaus Compass - Working principles* shows the New European Bauhaus working principles.

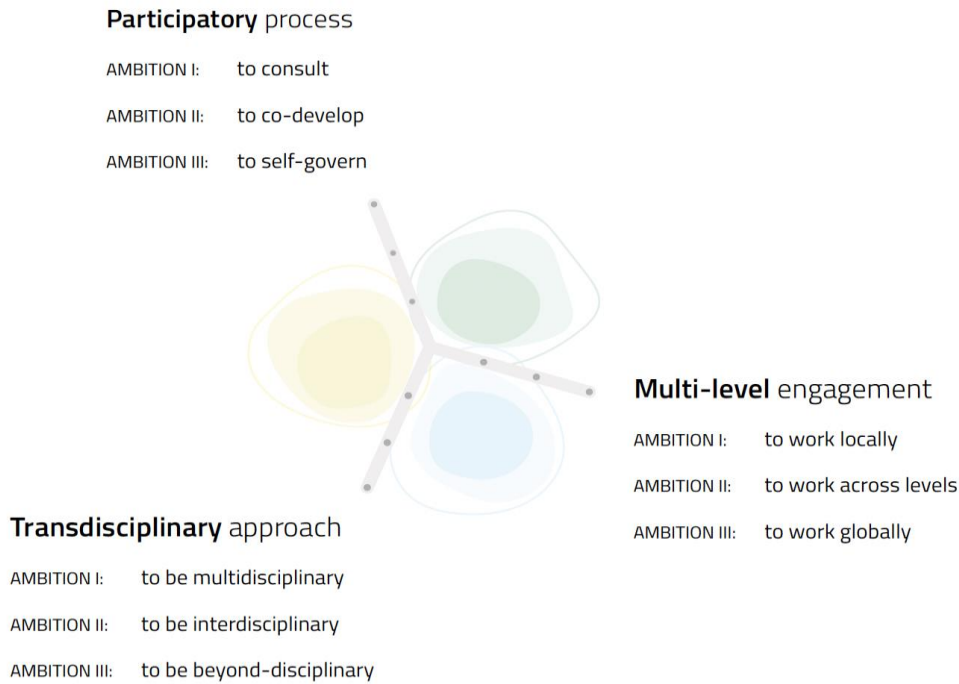


Figure 3 - New European Bauhaus Compass - Working principles

As stated by the European Commission<sup>20</sup> “A NEB project should embrace three working principles: participatory process, multi-level engagement and a transdisciplinary approach. These principles describe the process through which a project should operate and work to achieve the highest level of ambition in the three values.

*By working across disciplines, sectors and levels of governance and by involving everyone in an open and equal manner, a project should ensure that it promotes a fair transformational outcome which is not only accepted, but also beneficial for everyone and mindful of the systemic and close relationships between complex social, environmental and structural factors.*

*Working at the intersection of the three principles, a project should also yield knowledge and insights which can be transferred to other projects or fields of knowledge”.*

### 4.3.1 Participatory process

As stated by the European Commission in the Report of the New European Bauhaus Progress<sup>21</sup> regarding the participatory process principle:

<sup>20</sup> European Commission. *New European Bauhaus Progress Report*.

<sup>21</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>



*“This principle refers to the degree to which the communities affected by the project are involved in the design, decision-making and implementation phases. It starts from the premise that a NEB project will always involve civil society or representatives of social groups (‘the stakeholders’) within a highly participatory framework.*

*The process should progress towards equal relations in defining and implementing a project and empower the local community to manage key processes or outcomes, or enable them to initiate and self-govern future actions in the longer term.*

**Ambition 1. To consult.**

*Information • Dialogue • Consultation. A participatory project features already-established communication channels and stakeholder participation. At this first ambition level, participation ranges from information-sharing about the project to consultation feeding into decision-making. The information flow is static and mostly one sided: the information flows from the project owner to its audience and then back.*

**Ambition 2. To co-develop.**

*Exchange • Joint project steps • Co-creation. A participatory project engages stakeholders as key partners and advisers in defining and/or co-creating the rules and objectives of the project. The emerging ideas are developed collaboratively by the project and its stakeholders. The information flow is dynamic, exchanges are on an equal foot and information becomes co-designed.*

**Ambition 3. To self-govern.**

*Partnership • Joint action • Community • Self-governance. A participatory project aims to enable stakeholders to negotiate and engage in trade-offs with powerholders, at all stages of the project’s lifecycle (design, management, implementation, monitoring and evaluation) and empowers the community to make decisions and govern the project”.*

### 4.3.2 Multi-level engagement

As stated by the European Commission in the Report of the New European Bauhaus Progress<sup>22</sup> regarding the Multi-level engagement principle:

*“A Multi-level engagement across scales, fields and time is necessary to anticipate the effects that global issues can have on the local dimension, and vice versa (e.g., the effects of national air quality regulations on local environments, the impact of an activity launched at neighbourhood level for cleaning the oceans...).*

*A multi-level NEB project should implement an effective exchange both horizontally (with peers) and vertically (with others operating on a different scale) and then advance to a well-defined collaborative framework integrating the two. The highest ambition for a multi-level NEB project is to find ways to reach a transformational impact beyond its initial scale and bridge the local and the global dimension connecting stakeholders who, across various levels, share similar purposes. Doing so, it combines a place-based approach with a systemic thinking.*

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<sup>22</sup> European Commission. *New European Bauhaus Progress Report*.



*Effective multi-level collaboration should produce transferable and scalable solutions to disseminate knowledge in a cross-sectoral manner and activate cross-border experimentation with new ideas.*

**Ambition 1. To work locally.**

*Inter-municipal cooperation • Network, coalitions • Informal cooperation. A multi-level NEB project connects horizontally informal networks (e.g., groups of individuals, neighbourhoods...), and/or formal institutions (e.g., sectoral departments, political groups...) and/or and engages with them to influence the local living environment with a placed based approach.*

**Ambition 2. To work across levels.**

*Supranational institutions • EU Member States • Local and regional authorities. A multi-level NEB project connects vertically informal networks (e.g., groups of individuals, neighbourhoods...) and/or formal institutions (e.g., government, administrations...) across various scales (e.g., single municipalities with regional authorities, local studies with international research programs), and engages with them to push single-scale initiatives beyond their own dimension (e.g., local, regional, national...).*

**Ambition 3. To work globally.**

*Multi-scale Impact • Cross-sectoral cooperation • Global North-Global-South relations. A multi-level NEB project that works at global level reaches for a wider, transformational impact beyond its initial, local scale of application and it connects networks and/or (inter)governmental institutions that, across various levels, share similar purposes looking at the future of the entire ecosystem”.*

### 4.3.3 Transdisciplinary approach

As stated by the European Commission in the Report of the New European Bauhaus Progress<sup>23</sup> regarding the transdisciplinary approach principle:

*“NEB projects should aim to bring together knowledge from different fields and practitioners from various fields. They work on solutions that affect different aspects of a project – social, economic, cultural, artistic, architectural, ecological etc. Transdisciplinary ways of working also encourage solutions that can be applied in a variety of disciplines and fields and are not limited to one area only.*

*A NEB project that starts out as a multidisciplinary collaboration should progress towards integrating results from different disciplines. Ultimately, it should ground scientific expertise in society by drawing on the knowledge of non-academics and the public.*

**Ambition 1. To be multidisciplinary.**

*Diversity of disciplines • Diverse educational backgrounds • Common problem definition. A multidisciplinary NEB project aims to address a common problem within one field of knowledge. Working in a multidisciplinary way means working independently alongside other disciplines that engage in similar topics.*

**Ambition 2. To be interdisciplinary.**

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<sup>23</sup> European Commission. *New European Bauhaus Progress Report.*

*Knowledge creation • Intensity of communication • Integration of results. An interdisciplinary NEB project aims to address a common problem or issue involving two or more academic disciplines or fields of knowledge. Working in an interdisciplinary way means collaborating with other disciplines towards a shared goal.*

**Ambition 3. To be beyond-disciplinary.**

*Non-academic partnerships • Interaction with non-academics public engagement • Collaborative process • Level(s) of interaction. A beyond-disciplinary NEB project aims to integrate both formal and non-formal knowledge to achieve a common goal. It aims to bring together people from political, social and economic fields with members of the public to explore possibilities and realise new narratives. By drawing on both local and traditional knowledge and cultural norms and values, it aims to supplement and transform scientific insights for the benefit of society”.*

## 4.4 How does the Compass work?

It is important to explain how the Compass works to understand how it has been applied in the SCENE project. For this, the words of the European Commission are transcribed: “For each value and for each working principle, the NEB Compass presents three levels of ambition, to inspire and guide the design of a project from its first stages. It does this mainly through questions and examples. The Compass sets out to create a workable and clear reference framework, with distinctions between more and less ambitious endeavours.

*Any decision and project maker can test their NEB ambitions with the project examples and guiding questions as reference material. The first ambition level sets the baseline. Here, the Compass sets out the basic features of a New European Bauhaus project. Only if this level is reached, a project can claim to be NEBish. The second and third levels build on the starting definitions, expanding them with growing aspirations. The higher the ambition, the more the project’s values and working principles will connect and overlap.*

*The highest levels of ambition show what the ideal end state of a value or principle is. Each project will have its specific mix of ambitions, depending on context and resources available.*

*For each level of ambition of all values and principles, guiding questions have been developed. Some of them only work at the beginning of a project; most can be applied also to projects that are already under development or even accomplished. Depending on the nature of the project, other questions could be added, based on the description of the values and principles. For all the questions, there should not only be a yes or no answer, but they are an invitation to think about how to fulfil the ambition”<sup>24</sup>.*

In order to apply the compass to the SCENE project, after a first review of the questions, it was considered to apply it at two different levels. On the one hand, the value-related questions were applied to the main modules of the project, as they have different specific objectives and involve different targets. By applying the value questions to the modules, it was more effective to obtain concrete recommendations for each of them, facilitating their implementation during the project.

On the other hand, given the general nature of the working principles, the questions relating to them have been applied to the project as a whole. This was done after a general assessment of the questions that are mainly related to the project workflow, tasks, and cross-cutting work packages, in short, to the project itself.

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<sup>24</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>

## 5 SCENE tools & modules Compass evaluation

The main objective of the SCENE project is to develop a digital platform for a more sustainable and competitive European science and technology industry. To this end, a wide set of cutting-edge technologies and services (modules and tools) that are able to cover the whole pipeline of the film-making industry are developed as shown in the *Figure 3 – Scene project components, SCENE project*. For more details, please refer to the Deliverable 6.2 SCENE Reference Architecture R1 from the SCENE project.

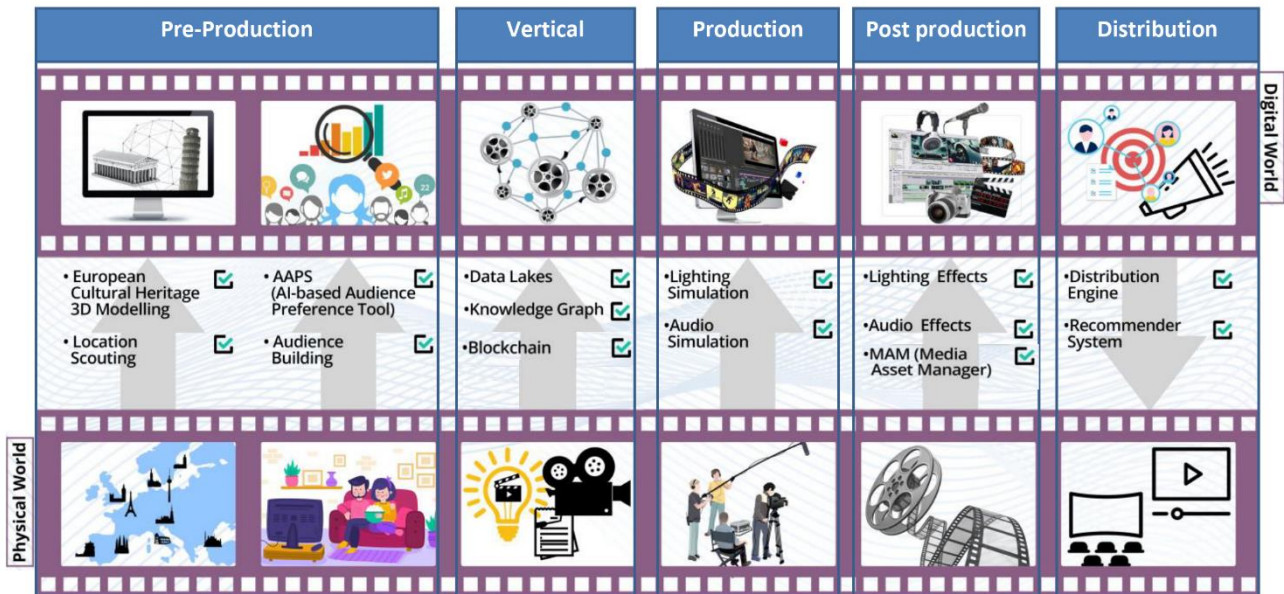


Figure 4 - SCENE project components, SCENE project

These tools have very specific functionalities that derive their own outputs, which are in turn related to each other. Modules and tools that can be directly linked to the New European Bauhaus have been selected in this section. The *Table 1 – SCENE Modules general description* details the functionalities of each of them, the phase in which they are relevant, and the main responsible partner.

Table 1 - SCENE Modules general description

Phase	Module number	Module name / Lead partner	Short Description
Pre - production phase	M1	Location Scouting tool / CERTH	This module offers unprecedented access to a wide range of registered locations, enriching each entry with a wealth of multimedia content, including photos, videos and 360-degree panoramas. To further enhance the depth of information, metadata is meticulously selected through a combination of deep learning algorithms and manual input from location providers. In addition, the platform offers intricate content tags covering various aspects, such as architectural style, emotional associations, materials, colours, etc., providing nuanced information to users. Beyond visual

			<p>appeal, the platform also provides valuable metrics that offer insights into the geographic and infrastructural suitability of locations, facilitating informed decision making for various projects and initiatives.</p>
	M2	<p>Audience building and AI-based audience preference system / HYP</p>	<p>This tool allows to connect and manage social media accounts, allowing tracking and analysis, monitoring and evaluation of activity. Through the tool it is possible for the filmmakers to obtain valuable information about their digital reach thanks to audience interaction metrics, engagement levels and content impact. The platform allows filmmakers to create campaigns, contests and incentivize audience participation, fostering a dynamic relationship with their fan base. In addition, the platform introduces innovative opportunities by allowing producers to issue tradable production-related NFTs, leveraging this technology for crowdfunding purposes and enhancing the film financing ecosystem. Finally, the module has the functionality to predict trends through the use of deep learning AI. By analysing both content and context, the tool allows users to accurately anticipate emerging patterns. Through intuitive visualisation tools, recognized trends are presented in a clear and digestible format, allowing users to make informed decisions and stay ahead of the curve. In addition, the platform prioritises user privacy by applying advanced persona creation techniques that preserve anonymity while providing valuable information.</p>
Production phase	M3	<p>EU Cultural Heritage 3d Modelling module / DTT</p>	<p>This module is dedicated to the precise high-qualitative &amp; editable EU Cultural Heritage 3D reconstruction achieved by terrestrial laser scanning and 3D photogrammetry systems. Through meticulous parameterization of underlying physical components (depth, materials, audio and lighting), this technology not only captures visual data, but enhances the sensory immersion of real environments. By enriching film-related data with detailed 3D models, creators gain unprecedented depth and fidelity in their storytelling. These highly accurate 3D models become invaluable assets in post-production, facilitating the seamless integration of elements and enhancing the overall visual quality of the final product.</p>
	M4	<p>Lighting &amp; Simulation modules / AUTH &amp; CERTH</p>	<p>Using this module the filmmaker will be able to test the audio set up virtually before the real installation in the field and visiting the place. The same logic will be used in the Lighting Simulation Engine that will be used for lighting simulation scenarios.</p>
Post - production phase	M5	<p>Light &amp; Audio effects modules / AUTH &amp; CERTH</p>	<p>These modules will be used in the post-production phase for the insertion of audio &amp; lighting effects, along with a module dedicated to the automatic extraction of qualitative factors for any utilised multimedia. The Audio Effect Engine will be used for the enhancement of a specific scene with audio samples like (claps, rain, air audio, etc.) or studio recorded audios and the Lighting Effect Engine will be used for the enhancement of the video with lighting modification.</p>

Distribution phase	M6	Distribution Engine & Recommendation system / MOG	<p>The module is dedicated to the distribution of films and programs by leveraging advanced clustering methods to target audiences based on a myriad of factors, such as interests, demographics and social media interactions. Filmmakers benefit from the streamlined creation, configuration and operation of over-the-top television (OTTV) channels, which support a variety of video formats and encodings. In addition, the tool provides recommendations on the most suitable distribution platforms, ensuring optimal exposure of productions. The module enhances user engagement by suggesting movies or clips to SCENE platform users based on movie information and individual preferences, using grouping methods to define audience groups. Integration with the Location Scouting tool enriches the data, while information from the Audience Building (AB) tool and producer-driven campaigns further enhance the relevance of recommendations, ultimately optimising the distribution process.</p>
Horizontal	M7	Data Lakes / UPV	<p>The development of a unified, self-expanding Knowledge Graph represents a major leap forward in information management. By seamlessly integrating with existing and open data lakes, this system ensures a complete and dynamic knowledge repository. Through automatic knowledge extraction techniques, metadata and keywords are effortlessly identified, improving searchability and organisation. In addition, knowledge aggregation ensures compliance with linked data standards, facilitating data interoperability and accessibility. Leveraging ontology for semantic representation further improves the understanding and utilisation of stored information, enabling more effective decision making and analysis in a variety of domains.</p>
	M8	Media Asset Manager / MOG	<p>The tool allows you to effectively manage, classify and monetize your content. With the ability to ingest content in various formats, it accommodates diverse multimedia material, ensuring flexibility and accessibility. Through advanced classification and categorization features, raw media data is organised and structured for easy browsing and retrieval. Users can create collections and packages to streamline content management, facilitating efficient workflows and enhancing the user experience. In addition, the platform supports different types of content licensing, allowing users to monetize their creations through a variety of channels. Content browsing mechanisms further enrich the user experience, allowing users to discover and navigate seamlessly through the platform's extensive multimedia offerings.</p>

The following sections detail for each of the modules its relation with the New European Bauhaus values and the recommendations related to sustainability, inclusion and aesthetic. Note that Working principles has not been applied to the evaluation of the modules and tools, as it only refers to technological development. Working values have been applied to the project as a whole.



## 5.1 Location scouting module

The location scouting tool is a knowledge base that will allow SCENE platform users (filmmakers, location scouters, producers, etc.) to select the production location, as well as the specific locations to be used for the different scenes of the film. The module allows the registration, indexing and search of multimedia content in order to register points of interest and recommend the most suitable ones to film producers, based on a set of **search criteria**. It is precisely on the latter that the values of the New European Bauhaus, especially those related to **sustainability and inclusion**, can have an impact. All this with the aim of promoting, not only the awareness of these values among users of the platform, but also to foster a more sustainable and inclusive EU filmmaking industry and to value the principles of the New European Bauhaus among suppliers and stakeholders involved in the industry.

On the one hand, location providers (e.g., real estate agencies, municipal film libraries, state agencies, etc.) will be able to annotate the uploaded multimedia content by adding information related to the descriptive and technical characteristics of the space, but also information related to the green dimension (sustainability NEB value), as well as accessibility (inclusion NEB value). Related to the first one, could be the limitations in terms of vehicle restriction in order to reduce the environmental impact in a location, nearby providers to reduce the travels (km 0 products, km 0 extras), environmentally committed suppliers (green producers, green hotels), as well as information about the local context and habitats, or the level of air pollution in the location area, among others. Regarding the accessibility to make a location more inclusive, location providers could add information about the architectural barriers of a location (e.g., accesses, types of surfaces...). These criteria should be requested from the location provider when including the site in the platform itself.

In addition, the tool allows the end user to search for potential shooting locations using a combination of suitable tags including materials and objects in the space, colours, historical elements, architectural features, emotional associations, etc., as well as similar multimedia material. In this sense, through the tool and in order to be aligned with NEB values, it will be possible **to indicate to users the average impact of a film production in that space**, recommend similar locations in areas close to the user to reduce travel, as well as the **guidelines provided by the film offices** of the locations in which the NEB criteria are already included. Last but not least, M1 provides filmmakers with metrics on the sonic suitability of the location for their film production.

It is important to take advantage of the scouting module, as the entry point for the scouters and film producers, a key element in the decision of selecting a specific location, to promote and give visibility to the sustainability dimension. The SCENE platform, and specifically the location scouting module, should focus on the green dimension, by showcasing its potential options and opportunities.

The promotion of specific greener and less impactful, more inclusive and based on aesthetic locations to producers and scouters can be a catalyst for cultural heritage managers and owners to invest and follow NEB values and ambitions.

According to that, the New European Bauhaus values applicable to this module are as follows:

Table 2 - Location Scouting Module & NEB values

NEB values	How to apply it
Sustainability	By requesting location providers information regarding green dimension:

	<ul style="list-style-type: none"> <li>- Green and Km 0 providers (Film Offices directory)</li> <li>- Green Hotels (Booking website rating)</li> <li>- Average air pollution.</li> <li>- Film Offices applicable guidelines</li> <li>- Information about cultural context, traditions and habitat.</li> <li>- Maximum light and sound pollution supporting level.</li> <li>- Vehicle restriction.</li> </ul> <p>By adding tags (in a standard format) related to the green dimension above mentioned.</p> <p>By offering information to the platform/tool end-users about:</p> <ul style="list-style-type: none"> <li>- Recommendations based on the end-user preferences taking into account the distance in which the user is located.</li> </ul> <p>Give visibility and promotion to the proposed locations based on their sustainable values, level of commitment with the environment...</p> <p>Create awareness on the NEB sustainable values by promoting the relevant locations.</p>
<b>Inclusion</b>	<p>By requesting location providers information regarding accessibility dimension, those related to:</p> <ul style="list-style-type: none"> <li>- Physical accessibility: architectonic barriers, surface features, accesses, ramps and elevators...</li> <li>- Cognitive accessibility: clear signage, universal design,...</li> </ul> <p>By adding (standard) tags related to the accessibility dimension above mentioned.</p> <p>Detecting potential gender specific barriers.</p>
<b>Aesthetic</b>	<p>By giving visibility to cultural heritage and European values.</p> <p>By requesting location providers about information regarding emotional sensibility, specially linked with EU Cultural Heritage, in order to create the appropriate tags for scouters.</p>

## 5.2 Audience Building and AI-based audience preference system

The Audience Building Tool (ABT) is a pre-production self-sustained module that leverages the power of social media and of gamification techniques for assisting filmmakers to understand the audience's interests, to attract and engage audiences, aiming at producing products that will have market success. The audience building module hosts accounts for filmmakers, the prospective audiences and funding agencies. The module allows to connect and manage the social media accounts being able to track and analyse the social media accounts activity. The results of the **analysis** are presented in the module as **Key Performance Indicators (KPIs)** per film and per social media account. Precisely setting the data to be analysed and displayed as KPIs can be relevant in terms of the values of the New European Bauhaus in **two different directions**.

Regarding the first one, the module could show indicators on the origins (country, race) of the interested audience, as well as data on age, gender, disability, and other aspects of diversity. These data could help filmmakers to build more inclusive products, which take plurality into account by promoting diverse representation in cinema and related campaigns. Encouraging the inclusion of characters from various backgrounds, cultures, genders, sexual orientations, abilities, and ethnicities enriches the cinematic landscape, empowering underrepresented groups and providing a more authentic viewing experience for all audiences.

In addition, the module allows you to create campaigns for each film and use **gamification techniques**, provided by the module itself, to get **feedback** from your audience before, during and after the production of



the film. Through the gamification process, filmmakers will be able to create contests and reward their audience for their engagement based on a) audience members' interactions with the film's social media accounts and b) their activity on them (viewing, posting, sharing, commenting, liking, etc.). Through this process, filmmakers will be able to perceive their audiences' interactions at all three stages of the film's production, while facilitating the distribution of their news through social media. Thanks to the inclusion of this functionality in the module, it is possible to **encourage community participation in the process and the transparency of the process itself**, which is fully aligned with the values of the New European Bauhaus.

Having all these indicators and data available at the different stages of the film's production allows to adapt the content, narratives and dynamics of the film itself. Inclusive storytelling further supports this endeavour by amplifying voices historically marginalised in mainstream cinema, challenging harmful stereotypes, and offering narratives that authentically portray diverse communities. Embracing inclusive casting and crewing practices prioritises authenticity and representation, providing opportunities for actors and filmmakers from underrepresented backgrounds to contribute their talents both in front of and behind the camera. By engaging with diverse audiences and creating spaces for reflection, the film industry can continue to evolve as a platform for empathy, representation, and social change.

As for the second direction in which NEB's values can be relevant in this module, it is the inclusion of a discourse aligned with the values of the initiative in the content produced for the audience. Thus, including aesthetics, inclusivity and sustainability as values in the narratives produced by the platform's content to engage with the audience, can also be valuable beyond the sector, impacting directly on civil society. To this end, the tool could include guidelines such as the compass to adapt discourses to the NEB initiative.

Regarding the funding agencies, the module allows the respective user to browse the film's "show-room", to see public KPIs for a chosen documentary, and to monitor the current rankings of all producers and documentaries within the gamification context of the audience building module.

Finally, the AI-based Audience Preferences Scouting is a module developed in order to identify the topics that are most likely to engage the audience. The module allows users to identify the current trends in audience preferences by scraping the web and by monitoring various sources like Twitter Trends, YouTube Trends, Facebook, Google Trends, Quora, etc. The goal of the AI-based Audience Preferences Scouting is to extract content-preferences related trends and visualise these in a user-friendly manner to content production professionals. The latter will be able to perform research about potential film topics to evaluate the respective interest of various audiences based on a number of criteria.

As the location scouting module has been considered the entry point for scouters and film producers, the audience building module, together with the distribution and recommendation system, are the contact point with the audience. And should be used to also promote, validate and evaluate NEB values with and for the audience.

According to that, the New European Bauhaus values applicable to this module are as follows:

Table 3 - Audience Building and AI-based preference system & NEB values

NEB values	How to apply it
Sustainability	By including the New European Bauhaus sustainability values and narratives in the promotion campaigns and the film itself.

	Enable Sustainable parameters for both audience building and community engagement.
<b>Inclusion</b>	<p>By analysing audience data and visualising KPIs related to its diversity aspects such as:</p> <ul style="list-style-type: none"> <li>● origins (race, country)</li> <li>● age</li> <li>● gender</li> <li>● ...</li> </ul> <p>By promoting from the platform itself the adoption of discourses and narratives adapted to diversities.</p> <p>By encouraging the audience participation through gamification techniques and applying its gathered feedback in the final product or through the different production phases.</p> <p>By promoting the transparency of the filmmaking processes within the audiences.</p> <p>By including the New European Bauhaus inclusive values and narratives in the promotion campaigns and the film itself.</p>
<b>Aesthetic</b>	<p>By including the New European Bauhaus aesthetic values and narratives in the promotion campaigns and the film itself.</p> <p>Through the creation of personalised content focused on a specific audience in a way that directly promotes the aesthetic experience.</p>

### 5.3 EU Cultural Heritage 3D modelling module

SCENE’s EU Cultural Heritage 3D Modelling module helps in creating detailed digital representations of the cultural assets, while also allowing the showcasing of these heritage assets and ensuring their preservation. The module uses a variety of hardware systems and software solutions depending on site-specific needs and conditions. Among others, the tool uses terrestrial laser scanning (TLS) and 3D photogrammetric systems for the interior and exterior areas of the sites. In addition, to capture surface details and textures, the associated imaging systems can include high-resolution camera systems, which may include high resolution and high dynamic range (HDR) camera systems. Point clouds and the resulting images can be overlaid and combined to produce an accurate and realistic 3D model of the cultural site. Optimization and polishing of the meshes and textures of the 3D models will be performed by taking advantage of advanced 3D modelling and rendering programs such as Blender 3D, Autodesk Maya and Unreal Game Engine.

The final models are deployed in Unreal Game Engine for stakeholders, where the development of virtual reality environments is also supported. In this way, users are able to explore the cultural sites in an **immersive and fully accessible way** in the virtual space and inspect in real time the topics of interest within the sites. In this sense, the module itself promotes inclusion by giving access to the sites, visiting them and exploring them through the screen, **avoiding additional travels and fostering the reduction of the carbon footprint**. In terms of the values of the New European Bauhaus, the module is closely related to inclusion and sustainability values.

In addition, in order to take accessibility and inclusion further and further align the module with NEB values, the module could have audio descriptions to promote cognitive accessibility for its users as well as other features that accommodate individuals with disabilities, such as providing alternative formats for information presentation or integrating assistive technologies. On the other hand, and with the aim of promoting sustainability as a key value of the NEB, the module could include previews of the space before the user executes



the 3D models. When using energy-intensive software such as those mentioned above, in order to avoid unnecessary consumption, the module could have a low power/quality version of the 3D models as a preview. In parallel, it could also inform the user of the power consumption required for each downloadable format.

Finally, the module is directly linked with the beauty value of New European Bauhaus as throughout the 3D modelling together with the location scouting module it is possible to activate the cultural, social, and natural qualities of a place to create unique and positive experiences.

EU Cultural Heritage 3D modelling module mission and vision is strongly related to the NEB values, as it pretends to, for example, avoid unnecessary travels for scouters to decide if a specific location is suitable for a scene, reduce the number of days required to prepare a production, or even open the space digitally to those that cannot travel to visit a specific location (inclusion). However, direct digitalisation may not be sustainable, inclusive and aesthetically driven.

According to that, the New European Bauhaus values applicable to this module are as follows:

Table 4 - EU Cultural Heritage 3D modelling module & NEB values

NEB values	How to apply it
<b>Sustainability</b>	<p>By offering a preview (low quality / low consumption) of each 3D model to avoid unnecessary power consumption.</p> <p>By providing the approximate power consumption for each 3D model, indicating resolution, download time, quality and file size.</p> <p>By enabling the proper digital model for decision makers in order to avoid unnecessary travel and reduce the carbon footprint.</p> <p>By optimising energy usage during rendering (consumption as a decision element).</p>
<b>Inclusion</b>	<p>By making available 3D models as close to reality as possible (in close collaboration with the location scouting module in which features information will be provided) making the space accessible to all users.</p> <p>By considering including accessibility services (audio-description, surtitles...) in the 3D models as well as other features that accommodate individuals with disabilities.</p>
<b>Aesthetic</b>	<p>By paying attention to details such as proportions, symmetry, and harmony, beyond its functionality.</p> <p>Bring closer cultural heritage to the overall EU landscape. (Remote emotional connection through 3D modelling).</p>

## 5.4 Lighting and Audio simulation modules

Closely related to the EU Cultural Heritage 3D Modelling module, the lighting and audio simulation modules help the filmmakers, producers and audio and light designers during the preproduction phase to check the onsite conditions and be prepared for the shooting. The module allows the users to make acoustics and lighting tests without the need of visiting the site first, before the real installation in the field. Thus, the module itself reduces travel as well as the environmental impact of these tests on the EU Cultural Heritage sites where they are carried out, contributing to the sustainability value promoted by the New European Bauhaus



initiative. Beyond this fact, the modules could include a series of recommendations to promote energy efficiency, reduce environmental impact and promote sustainability based on user simulations. Among others, the use of Stage V gensets as a minimum, prioritising as much as possible those running on natural gas.

On the other hand, the use of efficient lighting systems (LED or class A lamps) is recommended. The module could even include a carbon footprint calculator<sup>25</sup> to show the impact the lighting and audio design could have on the space. All this is always taking into account the guidelines of the film offices applicable in each site. In addition, and in close collaboration with the location scouting module, recommendations can be provided for local equipment suppliers with highly efficient electronic and digital equipment, as well as information about the availability on each site of the connection to the power grid to avoid the use of generators.

This module is strongly related to the sustainability value, as inclusion is not applicable, and aesthetics will rely on the use of the module. According to that, the New European Bauhaus values applicable to this module are as follows:

Table 5 - Lighting and Audio simulation module & NEB values

NEB values	How to apply it
Sustainability	By providing recommendations on: <ul style="list-style-type: none"> <li>- Efficient equipment.</li> <li>- Optimization of the use of electric generators.</li> <li>- Understand the space capabilities → Reduction of artificial light according to the season/hour...</li> </ul> By providing a footprint calculator.
Inclusion	Not applicable
Aesthetic	Not applicable

### 5.5 Light and Audio effects modules

Connected to the previous module and the location scouting module, the light and audio effect module is a tool of the post-production phase. The module allows the application of additional visual and audio effects for the enhancement of a specific scene. The module features audio samples (applause, rain, air audio, etc.) or studio-recorded audio, as well as lighting effects.

In order to align the module with the values of the New European Bauhaus, the module should provide guidelines and recommendations to ensure that the visual and sound effects are implemented in a sustainable manner. Therefore, this involves the use of energy efficient rendering techniques and minimising the environmental impact of any additional resources required for the effects.

On the other hand, and related to the beautiful NEB value, visual effects should be applied in a manner that enhances the aesthetic appeal of the scene while remaining faithful to Bauhaus design principles such as simplicity, functionality, and harmony. Audio effects should be used judiciously to complement the visual elements and create a cohesive and immersive experience for the viewer. Finally, and regarding the inclusion value, the module should provide for adjusting the intensity or type of effects to accommodate individuals

<sup>25</sup> European Environmental Calculator - EURECA Film. (n.d.). Retrieved from <https://www.eurecafilm.eu/>

with sensory sensitivities. It is essential to ensure that the effects contribute to making the scene engaging and enjoyable for everyone, regardless of their background or abilities.

Despite NEB values for inclusion and aesthetics related to this module will mainly rely on the users' behaviour, it is important to open new opportunities and let NEB values be visible in the module. When referring to sustainability, it is important to maintain a coherent use of resources (computing power), depending on the user's needs. According to that, the New European Bauhaus values applicable to this module are as follows:

Table 6 - Light and Audio effects module & NEB values

NEB values	How to apply it
Sustainability	By using energy efficient rendering techniques. Enabling low consumption preview rendering.
Inclusion	By taking into account guidelines to accommodate the light and audio effect to individuals with sensory sensitivities.
Aesthetic	By considering the New European Bauhaus design aspects while applying light and audio effects.

## 5.6 Distribution Engine and recommendation system modules

The Distribution Engine module is used to propose the audience to be targeted by the filmmakers. The module considers information related to the film (e.g. genre, cast, director, etc.) along with information retrieved from the Audience Building module and campaigns generated by the producers, as well as the prior interest of the different audience groups.

To define these audience groups, clustering methods will be explored, taking into account audience interests, previous viewing of other documentaries/movies or multimedia content, demographic characteristics and information from viewers' interests and actions on social networks. Apart from the target audience, the Distribution Engine also recommends the most appropriate platform for distributing the productions (e.g. Netflix, Amazon Prime, Disney+, YouTube, etc.).

The recommendation system proposes films or clips to the audience users of the SCENE platform. The recommendations consider both information regarding the film (e.g. genre, cast, director, etc.) and information regarding the users (e.g. previous interest, demographics, etc.).

In this sense, this tool can consider and further promote the values of the New European Bauhaus. As in the case of the scouting location module, in this case, producers could be asked to provide different information about their products that would be related to these values. Among others, information could be requested on gender parity not only among the cast of actors, but also among the members of the production team. Or, among other things, if the production has followed the recommendations of green shooting/filming<sup>26</sup>. In addition, in order to promote inclusion and diversity, filmmakers could be required to include information

<sup>26</sup>Generalitat de Catalunya. (n.d.). [Green filming guide provided from Catalunya Film Commission]. Retrieved from [https://mailchi.mp/gencat/sustainability\\_cfc](https://mailchi.mp/gencat/sustainability_cfc)

on the availability of subtitling, audio description and languages. As well as implement features in the recommendation system that cater to diverse user preferences and needs, ensuring inclusivity in product or service recommendations.

In the same line, as the Audience building module, the distribution and recommendation module, should be responsible for promoting the NEB values to the audience. It should be responsible to analyse and try to expand the niche segments of the audience where NEB values can be an opportunity for filmmakers. According to that, the New European Bauhaus values applicable to this module are as follows:

Table 7 - Distribution engine and recommendation system modules & NEB values

NEB values	How to apply it
Sustainability	By requesting filmmakers’ information regarding green dimension: <ul style="list-style-type: none"> <li>- Green filming guidelines application/evaluation<sup>27</sup>.</li> <li>- The impact of the shooting.</li> <li>- The presence of an eco-manager in the production phase.</li> </ul> By adding tags related to the green dimension above mentioned. By enabling the NEB values as key elements for the recommendation module.
Inclusion	By requesting filmmakers’ information regarding inclusion dimensions, those related to accessibility, gender balance, multiculturalism representations... By adding tags related to the accessibility dimension above mentioned.
Aesthetic	Not applicable.

## 5.7 Data Lakes

SCENE data lakes consider existing data lakes around the world, with the objective of studying them in terms of structure, content, and usability. All this for the development of the SCENE-O ontology and associated semantic annotation tools and converters, by integrating material from open/existing data lakes.

This ontology allows the representation, formal naming, definition of categories, properties and relationships between concepts, data, and entities, helping end users in the film industry to access data autonomously using familiar terms. In this sense Data Lakes is a cross-cutting part of the project that is closely related to the other modules.

This component also has contact with the NEB values. In terms of sustainability, Data collection and storage processes within the data lake should prioritise sustainability by implementing energy efficient data storage solutions, optimising data processing algorithms to minimise energy consumption, and adopting green practices in data centre operations. Regarding the inclusivity, it should ensure that the data lake contains a wide range of film production data, representing different cultural perspectives, languages, and genres. Finally, the information gained from the analysis of this data could be used to promote inclusion and diversity in the film industry, supporting the New European Bauhaus initiative's goal of fostering cultural exchange and understanding. In conclusion, the New European Bauhaus values applicable to this module are as follows:

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<sup>27</sup> Green Film Rating System. (2024). Retrieved from <https://www.green.film/download/>

Table 8 - Data Lakes &amp; NEB values

NEB values	How to apply it
Sustainability	By prioritising the energy efficient data storage solutions, optimising data processing algorithms and by adopting green practices in data centre operations.
Inclusion	By ensuring a wide range of film production data representing different cultural perspectives, languages, and genres.
Aesthetic	Not applicable.

## 5.8 Media asset manager

The media asset manager adopted within the SCENE projects contributes to the management of the data shared between the production and post-production services. The Media Asset manager increases the ease to use of the data during the production and postproduction by classifying and categorising the raw multimedia data through the knowledge base, by offering a centralised repository, enabling seamless collaboration, streamlined workflows, and enhanced accessibility to a vast array of digital content. It provides a robust foundation for efficient content management, search, and monetization.

Table 9 - Media asset manager &amp; NEB values

NEB values	How to apply it
Sustainability	Considering the most appropriate formats, data access and architecture, to ensure the best consumption models.
Inclusion	Not applicable in this phase.
Aesthetic	Not applicable in this phase.

## 6 SCENE as a whole Compass evaluation

In this section, the self-assessment questionnaire proposed by the New European Compass tool is applied. This tool/guide suggests a series of questions for each of the values and principles of the New European Bauhaus. Each of them (values and principles) has three levels of ambition, which serve to detect the level of implementation of the NEB values in a project. In this section, the self-assessment questionnaire proposed by the New European Compass tool is applied. This tool/guide suggests a series of questions for each of the values and principles of the New European Bauhaus. Each of them (values and principles) has three levels of ambition, which serve to detect the level of implementation of the NEB values in a project. It is important when carrying out this self-assessment to consider both targets at which the project is aimed:

- Target 1: including mainly those related to the film industry among others, content creators, producers, filmmakers, media providers, distributors, location scouters.
- Target 2: including the general audience or consumers for whom the final product is intended.

In this section NEB's working principles have been also applied as they are relevant for the users' requirements and exploitation phases.

## 6.1 New European Bauhaus values

In the following table transcribed questions from the NEB Compass of the European Commission<sup>28</sup> regarding the level of **beauty New European Bauhaus values** are presented and applied within the project modules:

Table 10 - New European Bauhaus - Beauty value

Ambition	Question	Module	Answer
Ambition I - To activate	<i>“Does the project consider the comfort of its users (e.g., in terms of materials, light, air, noise)? How does it integrate it?”</i>	M1 M2 M3 M4 M5	The project takes into account not only the dimensions of light and audio by incorporating modules 4 and 5, but through module 1, 2 and 3 it is also possible to search and filter the cultural heritage spaces taking into account dimensions such as accessibility (physical and cognitive), the materials and floors of the spaces, the level of light and sound pollution supported by each space, among others. After following NEB recommendations in this Deliverable, it will also include relevant information related to the comfort of its users as the green and Km0 providers, levels of pollution...
	<i>“Does the project consider sensory perceptions (visual, auditory, tactile, and olfactory) and emotional sensibility? What experience does it offer?”</i>	M2 M3 M4 M5	The project, due to its eminently audiovisual nature, takes into account certain sensory perceptions, mainly visual and auditory. On the one hand, by integrating M3, the project offers a representation as close to reality as possible for Target 1. In relation to Target 2, M2 takes into account the diversity in terms of narratives and discourses and M4 and M5 takes into account users with sensory sensitivity.
	<i>“Does the project reflect regional / local particularities and call upon local materials and skills? How?”</i>	M1	The location scouting module takes into account different aspects of the local dimension. On the one hand, local providers in order to promote the green dimension by fostering the km0 ecosystem. On the other hand, it also provides information about the local context, its history, traditions and habitat. As SCENE is based on EU Cultural Heritage spaces, the connection with local and regional culture is ensured.
	<i>“Does the project make its own aesthetic choices (e.g., in</i>	Not applicable	Not applicable. SCENE modules are conceived as tools for the CCI industry, so even though

<sup>28</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>

	<i>terms of composition, colours, balance, or material compatibility)? How?"</i>		there will be some recommendations, especially in the audio and lighting module, the choices rely in the final user.
Ambition II - To connect	<i>"Does the project provide attractive and comfortable spaces that bring people together in diverse settings? How?"</i>	M2, M6	The aim of M2 is to encourage audience participation through campaigns, competitions or gamification techniques. Also, M6 will rely on a specific recommendation system, trying to create those kinds of spaces.
	<i>"Does the project give a sense of community to people with different backgrounds and perspectives? How does it strengthen this sense of community?"</i>	M2, M6	The objective of M2 is to encourage audience participation through campaigns, competitions or gamification techniques. This favours the generation of communities around content with the same interests and concerns.
	<i>"Does the project give opportunities to learn about new ideas, places, or people? How?"</i>	M1, M2 and M6	SCENE offers the possibility of getting to know different spaces as well as making available to users (target 1), extended information about these environments, their context, their cultures, their habitats and so on.
	<i>"Is the project interactive? Does it offer opportunities for encounters or discoveries? How can participants interact with the project?"</i>	M2, M6	The project offers the possibility for target 1 to interact with its audience (target 2) through the generation of specific content (M2) and its recommendation to a certain group of people (M6). Through this content the audience can interact with the creators (filmmakers, producers...) by leaving comments, reactions, or sharing the content with other users. These modules are directly related to social networks, which are channels for people to meet each other.
Ambition III - To integrate	<i>"Can participants question and reimagine their way of life through the project? How can they do so?"</i>	Not applicable	Not applicable.
	<i>"Does the project generate new fulfilling habits? What are these habits, and how do they emerge?"</i>	All	As filmmakers and producers (target 1), the project can change practices by directly promoting a more sustainable type of production, integrating cultural heritage in a way that is also respectful of its environment. Modules 3 and 4 offer the possibility to test and simulate the productions before the team travels. Module 5 allows the integration of sound effects without directly affecting the space. Also, M1 makes it possible to search for these

			spaces by taking into account different parameters, including the green dimension. And finally, M2 and M6, aim to connect the audience with the EU Cultural Heritage and NEB's values through European films.
	<i>"Is there a reflection on the future needs of the project's users? How could the project approach this long-term thinking?"</i>	All	Indeed. The project takes into account the growing importance and need to reduce the impact of the carbon footprint of the film industry. Therefore, this platform is an ideal way to reduce not only the financial costs of productions, but also to become aware of their impact and to reduce travel, promote km0 suppliers, in short, to follow the recommendations of green filming. Also, it is important to note that through these recommendations and the SCENE ambition EU Cultural Heritage and NEB's values will be a central element for the audience participation.
	<i>"Does the project have a positive transformative effect on the participants' lives? How does it change lives?"</i>	Not applicable	Not applicable.

In the following table transcribed questions from the NEB Compass of the European Commission<sup>29</sup> regarding the level of **sustainability New European Bauhaus value** are presented and applied within the project modules:

Table 11 - New European Bauhaus - sustainability value

Ambition	Question	Module	Answer
Ambition I - To repurpose	<i>"How could the project solve its needs in a less material intensive way, e.g., by sharing resources?"</i>	ALL	The project will integrate different external databases with diverse resources (M7). Also, the SCENE ambition is to reduce the environmental impact of film-productions by enabling new digital tools.
	<i>"Can the use be prolonged, e.g. by renovation or making the project repairable or upgradeable? How would this be done?"</i>	All	The project itself is designed to be constantly fed, it is a living digital platform that receives input from different targets. A long-term exploitation strategy will keep the project alive, upgraded and in continuous expansion.
	<i>"Can the impact on the environment of the project be</i>	M1 M3	M1, 3, 4 and 5 are designed precisely to reduce travel in the shooting areas. In addition, these

<sup>29</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>

	<i>lowered, e.g., by decreasing the use of energy, water, pesticides, CO2 or other harmful substances? How?"</i>	M4 M5	modules offer recommendations on km0 suppliers, a carbon footprint calculator for filming, recommendations on more sustainable equipment or reduction of artificial light.
	<i>"Can components or elements be replaced by a natural material or other less harmful resources? How?"</i>	Not applicable	Not applicable as mainly is technological development. However, it is important to note that relevant recommendations for reducing the environmental impact on computing power resources has been applied.
	<i>"Could you prioritise renewable energy solutions favourable to biodiversity? How?"</i>	M4	M1 and M5 provide recommendations on the use of sustainability-sensitive equipment or the use of more efficient rendering software, among other measures.
Ambition II - To close the loop	<i>"Does the initiative work with circular economy principles, e.g. with closing the whole material cycle or waste transformation? How?"</i>	Not applicable	Not applicable.
	<i>"Are all stakeholders in the cycle working together? In what way?"</i>	All	It is a platform to be used by all stakeholders in the film industry. Each module has its own specific target, so in a way, everyone participates in it. The overall film-making industry value-chain has been considered from the early beginning of the ideation of the SCENE platform, from the consortium itself until the group of stakeholders engaged in the user requirements phase.
	<i>"Is there an overview of the carbon impact, material, energy or water waste streams before, during and after the use of a product, building or intervention? How?"</i>	M1 M3 M4	The M1 has indications on the maximum supported energy and air pollution as well as vehicle restriction and other similar measures. The M3 includes information on computational power, download time, etc., for each of the 3D models. Finally, the M4 has a calculator of the carbon footprint of the impact of carrying out the production.
	<i>"Is there a zero-pollution action plan e.g., for air, water &amp; soil? How will it work?"</i>	M1 M3 M4	These modules are intended to contribute directly to the zero-pollution plan, aligned with the recommendations of the film offices of each location.
	<i>"Does the project look at indirect impacts across time and space and trade-offs between different sustainability measures? How does it tackle</i>	Not applicable	Not applicable.

	<i>this?"</i>		
Ambition III - To regenerate	<i>"Does the initiative give back more than it takes, e.g. by carbon storage in buildings? How?"</i>	Not applicable	Not applicable.
	<i>"Is there an understanding of the inner workings of a (natural) ecosystem that could restore the landscape or biodiversity? How does the project affect this?"</i>	Not applicable	Not applicable.
	<i>"Is there a vision on societal change by behavioural change or a mention of a paradigm shift? How will this be addressed?"</i>	Not applicable	Not applicable.

In the following table transcribed questions from the NEB Compass of the European Commission<sup>30</sup> regarding the level of **inclusion New European Bauhaus value** are presented and applied within the project modules:

Table 12 - New European Bauhaus - inclusion value

Ambition	Question	Module	Answer
Ambition I - To include	<i>"Is the project easily and equally accessible? In which sense?"</i>	All	The project takes into account accessibility in different dimensions. On the one hand, offering information to Target 1 about the physical and cognitive accessibility of the spaces as well as a vision of it in 3D format as close to reality as possible, making the content accessible to all Target 1 users. On the other hand, the project promotes the adoption and speeches adapted to all the diversities of the public (target 2), taking into account aspects such as origin, age or gender among others.
	<i>"Is the project affordable? How can a project become more affordable?"</i>	Not applicable	Not applicable.
	<i>"Does the project consider the needs of less represented communities? Which ones? How?"</i>	M2	Although not yet defined, the project through KPIs shows users (target 1) data on the diversity of their audience, so that they can be aware of those most and least represented. This allows the language to be adapted to

<sup>30</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>

			reach those communities that are less represented.
Ambition II - To consolidate	<i>“Does the project secure social justice over time? How?”</i>	Not applicable	Not applicable.
	<i>“Does the project offer equal resources and opportunities? In which ways?”</i>	Not applicable	Not applicable.
	<i>“Does the project help to overcome segregation between different communities? What kind of instruments can be put in place to reach this objective?”</i>	ALL	M2 includes narratives and discourses aligned with the values of the New European Bauhaus. These discourses can be adopted in the promotions, contents and contests proposed by users (target 1) for their audiences (target 2).
Ambition III - To transport	<i>“Does the project promote new ways of living together? What kind of instruments can be put in place to reach this objective?”</i>	Not applicable	Not applicable.
	<i>“Does the project have the ambition to break obsolete and unjust social models? How does it plan to do this?”</i>	Not applicable	Not applicable.

## 6.2 New European Bauhaus Working Principles

Beyond the values proposed by the New European Bauhaus, the initiative proposes that a project aligned with the NEB should adopt three working principles: participatory process, multi-level engagement and trans-disciplinary. These principles describe the process through which a project should operate and work to achieve the highest level of ambition in all three values<sup>31</sup>.

As mentioned by the European Commission in the *New European Bauhaus Compass* tool *“By working across disciplines, sectors and levels of governance and involving everyone in an open and equitable manner, a project should ensure a fair transformational outcome that is not only accepted but also beneficial to all and conscious of the close and systemic relationships between social factors. A fair transformative outcome that is not only accepted but also beneficial to all and mindful of the systemic and close relationships between social, social, environmental and structural factors. Working at the intersection of the three principles, a project must also contribute knowledge and perspectives that can be transferred to other projects or fields of knowledge”*<sup>32</sup>.

<sup>31</sup> New European Bauhaus. (2022, November 21th). *NEB Compass*. Retrieved from [https://new-european-bauhaus.europa.eu/get-involved/use-compass\\_en](https://new-european-bauhaus.europa.eu/get-involved/use-compass_en)

<sup>32</sup> New European Bauhaus. *NEB Compass*.

As these are working principles that apply to the whole project and its overall nature and way of being, the questions provided by the Compass tool will be asked at the level of the project and its workflows. In fact, these principles apply more to the relationship between consortium members and the consortium itself with external stakeholders.

In the following table transcribed questions from the NEB Compass of the European Commission<sup>33</sup> regarding the **participatory process New European Bauhaus working principle** are presented and applied within the project:

Table 13 - New European Bauhaus - participatory process working principle

Ambition	Question	Answer
Ambition I - To consult	<i>“Does the project keep stakeholders informed? How?”</i>	Indeed. The project devotes an exclusive task to determine the needs of end-users and their requirements in order to effectively tailor the project to them. To this end, measures such as end-user questionnaires and workshops have been carried out so far. In addition, a Network of Interest (NoI) is developed with participants within the stakeholders related to objective 1.
	<i>“Is there an awareness of who might be excluded from the project? If so, who?”</i>	Although it has not been detected because the project is at an early stage, it is clear that the project may leave out people with a low level of technological and/or digital literacy. However, the SCENE platform design will iterate on usability issues trying to reduce as much as possible the potential frontiers related to technological end-users’ skills.
	<i>“To what extent will the project allow stakeholders to contribute?”</i>	The project promotes stakeholder participation of both the users (target 1) and the audience (target 2). Regarding the former, it has been indicated above that the project has a specific task to involve them. Regarding the second group, the project develops a specific module for the audience to actively participate and interact with the content presented.
Ambition II - To co-develop	<i>“Will the project process stakeholder input? How?”</i>	Not applicable at this stage, but in continuous contact with the film-making industry during the overall design and development phase.
	<i>“Are those affected by the project included in the decision-making? How, and by which means?”</i>	The project takes special account of the needs of end-users and their requirements with the aim of developing a suitable platform aligned with the needs of the sector. To this end, measures such as questionnaires to these users as well as workshops have been carried out so far during the project. End-users have been and will be considered from the users’ requirements phase until the exploitation strategy.

<sup>33</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>

	<p><i>“Does the project aim to collaborate with stakeholders? How?”</i></p>	Beyond the effort done in the exclusive task dedicated to determining the needs of the end-users and their requirements to effectively align the project with them. Stakeholders will be also engaged during the Ecosystem development tasks.
	<p><i>“Does the project reach out to those who are excluded from their activity? How does it plan to do so?”</i></p>	Not applicable at this stage.
Ambition III - To self-govern	<p><i>“Does the project empower and sustain grass-roots initiatives beyond project implementation? How?”</i></p>	Not applicable at this stage.
	<p><i>“Does the project aim to allow stakeholders to take (legal) ownership? How?”</i></p>	Not applicable at this stage.
	<p><i>“Do the project owners aim to make themselves redundant, enabling a community to take agency? In which way?”</i></p>	Not applicable at this stage.
	<p><i>“What measures does the project take to include those affected by a design and to ensure representation in decision-making?”</i></p>	Not applicable.

In the following table transcribed questions from the NEB Compass of the European Commission<sup>34</sup> regarding the multi-level engagement **New European Bauhaus working principle** are presented and applied within the project:

Table 14 - New European Bauhaus - multi-level engagement working principle.

Ambition	Question	Answer
Ambition I - To work locally	<p><i>“Does the project interact with local networks and collectives? Which activities does it put in place to do it?”</i></p>	Yes. Through the implementation of the piloting phase, the local ecosystems will be actively engaged. The SCENE platform not only refers to the EU Cultural Heritage and film-making industry but also with the full range of providers (hotels, restaurants, providers...).
	<p><i>“Does the project aim at influ-</i></p>	Yes. By promoting the EU Cultural Heritage locations for the film industry, it is ambitioned to generate a strong impact

<sup>34</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>

	<i>encing the local living environment? How?”</i>	in the local environment.
	<i>“Does the project cultivate a place-based approach? How does it do that?”</i>	Yes. EU cultural heritage locations are the centre element of the overall process.
Ambition II - To work across levels	<i>“Does the project interact with networks and/or institutions that are active beyond the scale of the project itself (e.g., from local to regional, from national to international...)? Which activities does it put in place to do so?”</i>	Yes. SCENE aims to connect the local ecosystem (related and surrounding the Cultural Heritage space) with the international community in both directions: i) the film-making industry (potential clients) and ii) the overall audience (civil society). In addition, and taking into account the different backgrounds of the partners - both in terms of experience and country - contacts have been collected within the project to expand the list of contacts creating a larger Network of Interest.
	<i>“Does the project work at different scales (e.g., neighbourhood and the city, one single school with a network of national schools...)? How does it make it possible?”</i>	Yes. The SCENE platform tackles the local community for the film production but at the same time the overall EU society for the delivery of the content.
	<i>“Does the project aim at having an influence across different scales? How does it plan to do so?”</i>	
Ambition III - To work globally	<i>“Does the project aim at reaching a global, transformational impact? How?”</i>	Yes. Promoting EU Cultural Heritage and NEB values to the global society through the European film industry.
	<i>“Does the project consider the local impact putting it in perspective with the future of the entire ecosystem? Which actions does it plan to put in place to do so?”</i>	Yes. The SCENE project aims to promote local ecosystems, especially those related to the NEB’s values, by promoting the locations inside the film-making industry.

In the following table transcribed questions from the NEB Compass of the European Commission<sup>35</sup> regarding the transdisciplinary approach **New European Bauhaus working principle** are presented and applied within the project:

Table 15 - New European Bauhaus - Transdisciplinary approach working principle

Ambition	Question	Answer
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<sup>35</sup> European Commission. (2023, January 16). *New European Bauhaus Progress Report: Annex 2*. COM(2023) 24 final. Retrieved from <https://data.consilium.europa.eu/doc/document/ST-5415-2023-ADD-2/en/pdf>

Ambition I - To be multidisciplinary	<i>“Does the project work with different disciplines? How does it connect them?”</i>	Yes. Multidisciplinary is tackled in two different dimensions: i) from the value chain group of stakeholders (location scouts, producers, directors...) and ii) from the technological perspective (including 3D modelling, audio and lighting, promoters, content creators...)
	<i>“Is there a common problem definition, shared between different stakeholders? How did you get to have one?”</i>	Yes. Both technological providers and film-makers industry stakeholders share the vision on creating a new digital space where to: i) promote the EU Cultural Heritage spaces and ii) reduce the environmental impact of the filmmaking industry.
	<i>“How many different educational backgrounds are involved? Could there be more involved?”</i>	Without considering the global audience and focussing only on the potential stakeholders (end-users) engaged there are plenty of different backgrounds involved: from technology providers to film-industry providers.
	<i>“What is the distance between disciplines, e.g., urban planners working with architects (small distance) or biologists working with artists (large distances)? Which system does the project put in place to bridge it?”</i>	There is a large distance between the disciplines, and it includes different targets not often connected in such intense and horizontal ways. SCENE connects in the same ecosystem i) technology researchers, ii) Cultural Heritage managers, iii) the film-industry and iv) the society at large.
Ambition II - To be interdisciplinary	<i>“What is the intensity of communication? How is it managed?”</i>	The project dedicates an exclusive task dedicated to determining the needs of the end-users and their requirements in order to effectively align the project with them. To this end, measures such as questionnaires to these users as well as workshops have been carried out so far. In addition, a Network of Interest (NoI) is developed with participants within stakeholders related to target 1. Communication with the ecosystem is done and will be during the whole project.
	<i>“Is there new knowledge creation?”</i>	All 8 different modules are generating new knowledge and integrating it into a single platform entry point for both content creators (film-industry) and content consumers (society).
	<i>“Are results integrated between each other? How?”</i>	
Ambition III - To be beyond-disciplinary	<i>“Are non-formal knowledge partners involved in the knowledge creation? How?”</i>	Not directly. However, audience habits and requirements will be considered, especially in M2 and M6, as KPIs for the filmmaking industry.
	<i>“Is equal value given to formal and informal knowledge? How?”</i>	Not applicable at this stage.

	<p><i>“Is there a common goal? What is the plan to reach it collectively?”</i></p>	<p>Yes. To promote the EU Cultural Heritage presence in the filmmaking industry, the reduction of the carbon footprint of the filmmaking industry and the promotion of the local ecosystems.</p>
	<p><i>“Is there a collaborative process put in place that facilitates the merging of different knowledge fields? How does it work?”</i></p>	<p>Yes. The collaborative process is put from the consortium creation and project design, including most of the relevant stakeholders. It is based on the horizontal collaboration between them, tackling common objectives and iterative processes.</p>

## 7 Conclusions

Since the New European Bauhaus initiative started in the last quarter of 2020, there are not yet too many success stories related to technological development, such as the SCENE platform, that often last for long development periods, in regard to the NEB values, to take as references.

Most of the success stories / examples (related NEB projects) came from the art, public participation, and architecture sectors. It is validated the strong commitment of the research ecosystem to follow NEB’s recommendations, but still without clear results (most of the initiatives are still under development).

The SCENE project is properly aligned in mission and vision with the NEB’s values. However, it is important to keep the iterative revision of the proposed developments in order, not only to maintain, but also to take advantage and promote NEB as a key pillar of the European Society.

In this deliverable, a first analysis of NEB values recommendations to be considered during the development phase of SCENE platform has been included, most of them to be applied (when possible) during the implementation phase, and some to be considered in further exploitation phases. The analysis done in this deliverable tackles the NEB’s values, ambitions and working principles in two different dimensions:

1. How to follow NEB recommendations to improve the conceptualization, design and implementation of the SCENE modules, tools and platform and,
2. How to take advantage of the SCENE platform to reinforce and support NEB across society.

Even though NEB was a quite new concept for some of the technological partners in the consortium, after the proper introduction about the mission and vision, the debate and interview with the consortium partners were well received by the technological consortium partners, delivered a strong set of recommendations, detailed during this document, and will strongly align and support both ambitious dimensions.

D.5.4 is the starting point and reference document for T.5.4, that will continue during the next months, maintain the permanent connection with the technological development teams, focussing on:

1. Continue the analysis of potential recommendations related to the NEB values and principles.
2. Monitor the proper implementation of the already detected recommendations and,



3. Include the SCENE pilots into the analysis.

All this information will be included in the final D.5.4 first review delivered and the end of T.5.4.



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