

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

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Abbreviations

Abbreviations	Full name
3D	Three Dimensional
AAPS	AI-based Audience Preferences Scouting
ADDMA	Etaireia Anaptyxis Kai Touristikis Provolis Athinon - Anaptyxiaki Anonymos Etaireia Organismou Topikis Aftodioikisis
AI	Artificial Intelligence
AUTH	Aristotle University of Thessaloniki
BM	Business Models
CA	Consortium Agreement
CDP	Communication and Dissemination Plan
CERTH	Centre Of Research and Technology Hellas
D&C	Dissemination and Communication
EC	European Commission
EPICA	Fundación Épica La Fura dels Baus
ER	Exploitable Result
ES	Exploitation Strategy
EU	European Union
GA	Grant Agreement
GTM	Go-To-Market
HYP	HYPERTECH
IPR	Intellectual Property Rights
KER	Key Exploitable Result
KPI	Key Performance Indicator
LS	Location Scouting
M	Month
MAM	Media-Asset-Manager
OS	Open Source
Pub	Publications
SCENE-O	Scene ontology
SMA	Social Media Account
TRL	Technology Readiness Level
TV	Television
UPV	Valencia Polytechnic University
US	United States
WR	White Research

Publishable summary

This deliverable is the D6.5 –Communication & Dissemination plan. R2 and is based on the 1st version of the Communication & Dissemination Plan (CDP) for SCENE (D6.1), outlining the strategy that has already been implemented the first 18 months of the project (February 2023 – July 2024). Its overarching goal is to guide the consortium’s dissemination and communication (D&C) activities throughout the project’s life cycle, aiming to maximize both the immediate benefits and long-lasting effects of the project, as well as the broad dissemination of the Key Exploitable Results (KERs). It presents the key messages, the communication tools, the utilised channels and, in general, the conducted activities for the maximisation of SCENE visibility and impact.

Overall, the goal of this report is to deliver a comprehensive outline of the project’s entire communication and dissemination plan by July 2024, and how those are reflected in the status of the Key Performance Indicators (KPIs) related to the D&C activities as set by the project’s Grant Agreement. At the same time, CDP is a tool for managing and monitoring the dissemination activities, targeting to the optimized outreach of the project activities and results to the targeted stakeholder groups, while engaging its stakeholders to further processing and updating the project’s activities and actions. Moreover, this report describes the outline of the required steps to be followed, in alignment with the consortium members involved in other work packages, aiming to support the completion of their objectives, and meeting the project’s dissemination goals.

In particular, the present CDP outlines the following:

- A brief description of the SCENE project;
- The overview of the D&C Strategy and its objectives;
- A discussion of CDP R2 and its goals;
- The targeted audience and the respective key messages for the identified stakeholders;
- The tools and channels used to disseminate and communicate the project’s activities and results to the identified targeted stakeholders (i.e., promotional material, social media, website, newsletters, events organised by the project, external events in which partners will participate, scientific and non-scientific publications, synergies with other similar projects and initiatives);
- The reporting templates of the communication and dissemination activities, which are utilized by the partners throughout the project for the monitoring of the activities (e.g event reporting, template for participation in external events/fairs/exhibitions and the overall dissemination reporting template), along with the outcome of the conducted activities;
- The roles and responsibilities of the dissemination manager and the consortium partners for the successful deployment of the D&C strategy;
- The importance of establishing synergies with other relevant projects and networks throughout the duration of the project;
- The KPIs and their usage for the evaluation of the dissemination efforts, which permit us to adopt the best practices to increase the project’s impact as well as the reporting process regarding the dissemination activities;
- The timeline of the three different phases for the implementation of the project’s dissemination activities.

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



During the first 18 months of the project, SCENE's communication and dissemination activities reached over 80,000 stakeholders. Most of these stakeholders were engaged through social media and our extensive presence at external events in the sector. This allowed us to connect with many individuals from the filmmaking and technological communities, end-users, producers, and policymakers. Additionally, activities such as workshops held in October 2023 and May 2024, two rounds of questionnaires concerning the end-users needs and requirements for the features of a new integrated filmmaking solution (more information in [D2.2](#)), campaigns for the Network of Interest, newsletter distribution, and ongoing awareness-raising campaigns have created a solid foundation for stakeholder engagement.

An in-depth exploration of the project's metrics suggests that social media channels have been particularly effective for dissemination and communication, collectively reaching more than 50,000 stakeholders during this period. Furthermore, the majority of events attended by the project team provided valuable opportunities to discuss project objectives and share promotional materials, resulting in engagement with over 10,000 individuals. Evaluating our progress, it is clear that SCENE's consortium has established a solid foundation for audience engagement across Europe. The continuous deployment and monitoring of activities are essential to sustain this engagement and achieve the goals of D6.5 over the next 18 months.

1 Introduction

Effective dissemination and communication of the SCENE Project’s objectives and achievements is a matter of utmost significance for its successful implementation. This deliverable provides a detailed update, introducing the latest version of the CDP. It outlines the operational framework designed for implementing this plan, detailing the strategies and methods used to engage key stakeholders efficiently. Furthermore, the document offers a thorough overview of the results achieved through SCENE's dissemination and communication efforts so far, offering insights into the effectiveness of different strategies and activities.

In particular, the main objective of SCENE’s CDP is to define the actions to be carried out and the tools to be used to effectively promote the project’s value propositions, scientific excellence, and results to a diverse range of stakeholders. The primary goal is to develop a strategy for creating awareness about the SCENE project's activities and outcomes by engaging the target groups that have been identified. Additionally, the CDP will create a framework for improving the acceptance of the proposed novel solutions, thus paving the way for broader scalability and replication while also attracting new end-users and wider audiences. contractual obligations of the consortium under the guidelines of the European Commission.

In that context, this deliverable provides a specific plan of activities aiming to raise awareness around the project and support SCENE’s implementation in line with the contractual obligations. Doing so will help achieve the successful unfolding of the project, in accordance with the contractual obligations that the consortium has with the European Commission. Furthermore, it will support the consortium’s efforts towards the exploitation and sustainability of the assets developed during the project.

The CDP answers some fundamental questions about the communication and dissemination activities of the project. Accordingly, this document approaches the fundamental elements of an efficient dissemination strategy:

Table 1 Key Aspects of SCENE CDP

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

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

This document and the associated recommendations (see Annex I: Dissemination guidelines) are adaptable to any potential changes and updates in accordance with the project’s development and the knowledge gained through its numerous activities. Consequently, the dissemination, awareness-raising, and



communication strategy presented here is dynamic and will be reviewed regularly to address any challenges or opportunities that arise.

As outlined in D6.1, the guidelines, templates, and annexes generated in the report may undergo revisions aligned with the project's progress. The insights and experiences gained during the project's implementation will enable the consortium to refine and adapt the strategy as necessary to align with their objectives. The final version of the D&C strategy will be delivered in M36 (D6.7), ensuring the sustained dissemination of outcomes even beyond the project's conclusion.

2 About the SCENE Project

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

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

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

- Developing AI – Solutions that provide access to multimedia material data lakes, filming locations information, channels of distribution, and audience targeting.
- Promoting European Cultural Heritage through monuments’ creating high-quality and editable 3D digital models of European cultural sites
- Enriching the existing data lakes by integrating multi-dimensional and semantic knowledge graphs with location and cultural-aware information.
- Developing smart and privacy-preserving interaction channels between industrial stakeholders and the audience Evaluation of the pro-production to post-production pipeline after utilizing tools like data lakes, audiovisual quality, etc.
- Improving the accessibility and guaranteeing the preservation of the European Cultural Heritage Monuments
- Piloting in 3 diverse locations throughout Europe, with the view of replicating those results.
- Developing significant breakthroughs in the film-making industry on scientific, commercial, business, and policy levels.

3 Communication and Dissemination Strategy

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

3.1 Overview of the plan

The initial version of the SCENE CDP (presented in M3) aimed to establish a foundational framework for enhancing the project's visibility and facilitating active dissemination efforts to maximize SCENE's impact. This strategy was designed to align with the project's objectives, emphasizing the transfer of knowledge and outcomes to selected stakeholders while presenting the concept to a broader audience. The CDP sets explicit standards for various dissemination actions throughout the project, addressing the main features identified in Figure 1. To ensure the effective execution of the communication and dissemination strategy, these key elements will be periodically reviewed.



Figure 1 SCENE CDP Strategy

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

Aiming to ensure the successful dissemination and communication of results, the CDP constitutes a guideline document that presents the tools and actions which will navigate the consortium partners to successfully engage the targeted stakeholders. It is important to note that the CDP should not be seen as a static document but instead as a dynamic flexible strategy that will be reviewed and updated - if this is necessary - during the lifecycle of the project.

3.2 Objectives of the CDP

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

In general, communication and dissemination efforts aim to increase project visibility and raise awareness of events and activities, provisions the effective promotion of the project’s objectives and outcomes among diverse stakeholders. Thus, the CDP holds a strategic role in facilitating the success of various work packages and the exploitation of the project’s results while enhancing its overall impact through the dissemination of project-generated knowledge. Strategically essential, the CDP frames partner expectations regarding dissemination involvement and outlines necessary dissemination tasks to be executed throughout the project duration.

The objectives of SCENE’s CDP are briefly presented below:

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

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

Table 2 SCENE Operational Objectives

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

4 Target Audiences and key messages

4.1 Target Audiences

The utmost goal of the dissemination and communication activities is to disseminate information about the project's main objectives, maximising its impact. The first step towards it is to answer the question "To whom" to engage by defining initially some target audiences and then try to expand those categories throughout project's lifecycle. Below are the SCENE's initially defined target audiences:

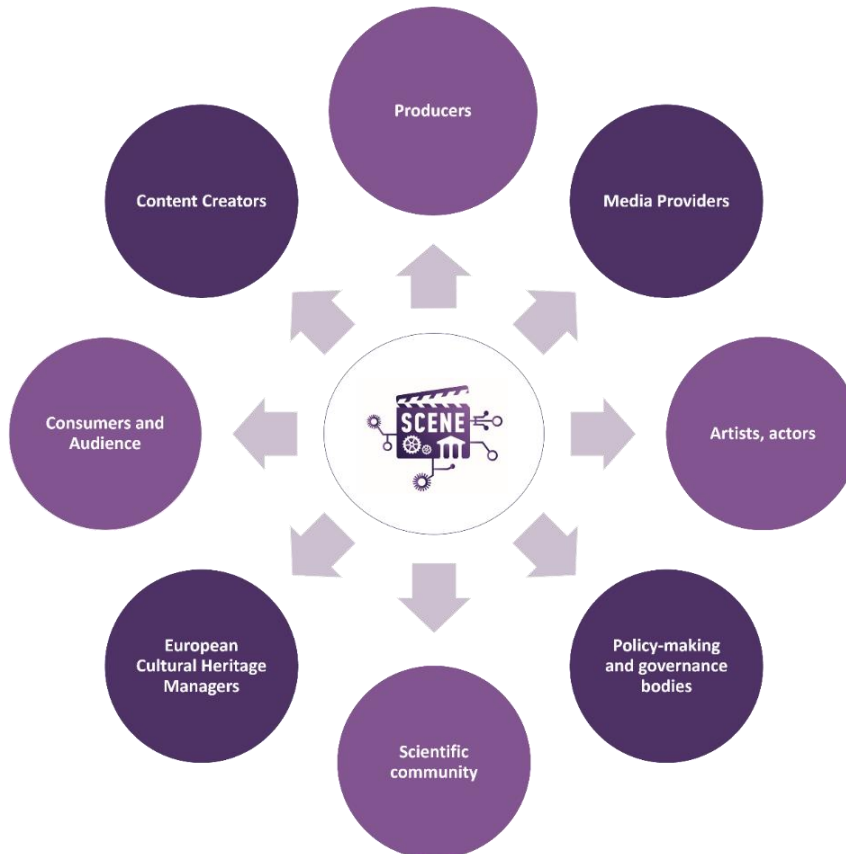


Figure 2 SCENE Target Audiences

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

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

A Stakeholders' Classification Model¹ is used to identify and classify the main target audiences of the project. This model is utilised also in this updated version of the strategy (M18) and is being built upon the experience

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

acquired by now. Based on the model the updated version of the CDP defines several parameters for each identified stakeholder group such as:

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

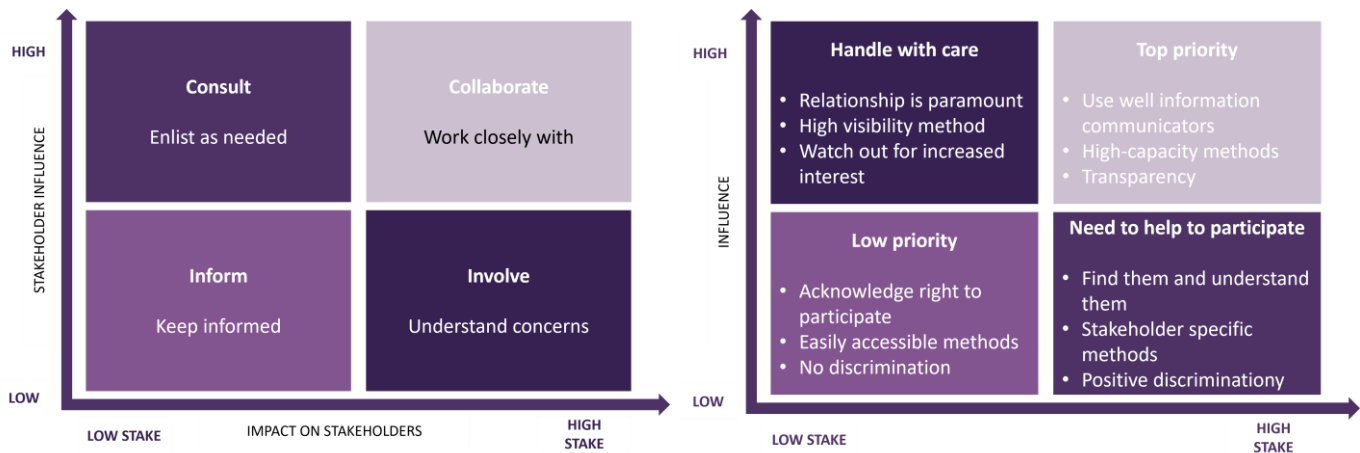


Figure 3 Stakeholder mapping and types of stakeholder engagement

4.1.1 Gender Issues

Gender neutrality is a key aspect of the communication and material used by SCENE during its implementation. In line with the Gender Equality Strategy 2020-2025 of the EU¹, as well as the LGBTIQ Equality Strategy 2020-2025², SCENE embraces an approach that is open towards a more complexity-oriented understanding of gender inequalities through intersectionality theory so to overcome the biological sex binarism and make sure that gender is considered along with other axis of difference and discrimination (race/ethnicity, class, age, sexual orientation and gender identity, disability). In this context, all project activities are being promoted and communicated using inclusive language that encourages the participation of everyone, regardless of their gender or other social characteristics.

4.2 Assets

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

Table 3 SCENE Assets

Asset	Short Description	
Content Management System, and specifically, Media-Asset-Manager (MAM)	Storage repository for the audio-visual material, which will be created through project	Horizontal use

¹ Gender Equality Strategy 2020 -2025: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52020DC0152&from=EN>

² LGBTIQ Equality Strategy 2020-2025. Available at: https://ec.europa.eu/info/files/lgbtiq-equality-strategy-2020-2025_en

Semantic graphs for the exploration of the SCENE ontology, namely SCENE-O	Representation, formal naming, definition of the categories, properties and relations between the concepts, data, and entities	
EU Cultural Heritage 3D Modelling	3D models generator	
Blockchain for IPR Protection	License control to the generated multimedia for the other modules	
User Interfaces	Friendly user interface	
Location Scouting Tool	Knowledge base for filming locations	
Audience Building Modality	Leveraging social media and gamification techniques for targeting audience	Pre - production
AI-based Audience Preferences Scouting (AAPS)	Current trends and audience preferences identification	
Audio Simulation Engine	Testing audio set-up	Production
Lighting Simulation Engine	Testing lighting conditions	
UWB Tracking	Real-time tracking of actors' positions during shooting to enable automatic light or audio effects.	
Lighting Effect Engine	Enhancement of the produced video	Post - production
Distribution Engine	Audience definition	
Recommender System	Clip recommendations provider based on film category (e.g., genre, location, director etc.)/identification of online broadcasting platforms	

4.3 Key Messages and visions

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

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

Table 4 Target Groups, Stakeholder Needs and Key Messages

Target Group (WHO)	Needs (WHY)	Messages (WHAT)
Content creators, producers, filmmaking industries, and	Drawing on information about trends and audience preferences, using AI – and 3D-modelling	<ul style="list-style-type: none"> • Trending issues in content creation • New channels for audience engaging • Steps for utilizing new AI and 3D modelling technologies

content creator integrators	technologies for limiting the production costs, protecting the intellectual rights of their creations	<ul style="list-style-type: none"> • Information about production costs and ways to reduce them. • SCENE Platform integrations in different aspects of content creation
Media providers, broadcasters, and distributors	Supporting the safe, licensed, and targeted distribution of the film production	<ul style="list-style-type: none"> • Network of distributors throughout Europe • Legal aspects of intellectual property and how filming transformation may affect the status quo. • News about SCENE Platform and other renown or developing broadcasting platforms
Artists, actors, and creative teams	Calling for solutions about working conditions during COVID-19 or other similar type crisis and issues about equality matters	<ul style="list-style-type: none"> • Frameworks for better work conditions • Technological ways for making the sector a safer workplace • Precautionary measures for a future crisis similar with COVID – 19 • Addressing of gender equality • Simple solutions for enhancing their artworks through SCENE
Scientific community, and technology providers	Enhancing the replication and the dissemination of the results	<ul style="list-style-type: none"> • Research and new findings on Big Data and AI • Integration of data engineering on filmmaking industry • Best practices for ethical utilization of new technologies
Policy-making bodies, and governance	Being the key actors towards institutional change by identifying problematic aspects in the filmmaking industry	<ul style="list-style-type: none"> • Information about obstacles on the creative industries sector • Insight about the dynamics between different filmmaking players • Ways of mitigating the financial risks on film production
European Cultural Heritage managers	Receiving engagement through SCENE's multimodal tools, which are focused on the modelling of European Cultural Heritage monuments	<ul style="list-style-type: none"> • Highlight the cultural value of European monuments beyond the educational purpose • Unlock the potential of the wider exploitation of the European Cultural Heritage through modern 3D simulation technologies
Public audience, and consumers	Informing about breakthrough innovations in film industry	<ul style="list-style-type: none"> • News about EU film industry • Guidance through new technologies and filmmaking

5 Dissemination and Communication Tools and Channels

The SCENE project deploys a European-wide campaign to raise awareness, encourage measurable actions, and promote the uptake of our results. Key communication methods include:

- **Graphical Identity:** The graphical identity (including logo, visual identity, and templates) was created at the beginning of the project (M1) to ensure consistency in all communication and promotional material.
- **Promotional Material, Newsletters, and Video:** The development of promotional materials (such as leaflets, posters, and infographics) was completed by M3, showcasing details and pilot scenarios from the project to communicate its tangible benefits. So far, three newsletters have been published at M6, M12, and M15 (ad hoc publication for the promotion of the questionnaire). The 4th newsletter is scheduled for publication by the end of July 2024 (M18) – even though for engagement purposes is foreseen to be published one month later-, while a promotional video was also produced by the end of M15 – May 2024. Additionally, the promotional material has been distributed at several events and activities to relevant stakeholders.
- **SCENE Events:** A series of events have already been organized and will continue to be organized until the project's end. These events aim to align SCENE's support measures with the needs of regional facilitators, build capacity for filmmaking technologies and systems, facilitate connections between stakeholders, exchange knowledge, discuss policy perspectives, and disseminate final results.
- **External Events:** Participation in external events relevant to target stakeholders to exchange knowledge and communicate project value propositions and results.
- **Web Portal:** Launched in M4 (May 2023), the web portal serves as the primary online platform for public and consortium communication, informing about the project and offering access to SCENE's results.
- **Social Media:** The SCENE project established a presence on social media platforms (Facebook, X – former Twitter, LinkedIn, and YouTube) in M1, while an Instagram account was established after the 2nd plenary meeting in M8 (September 2023). The content of those accounts will be augmented with digital material produced throughout the project.
- **Synergies with Other Projects and Initiatives:** The project will continuously identify and establish synergies with relevant research projects and regional, national, and international initiatives.

Furthermore, the outcomes and reflections from these efforts will be included, offering stakeholders further knowledge of the project's impact and lessons learned. SCENE remains committed to transparently sharing its results and insights, triggering ongoing dialogue, and promoting sustainable change within the filmmaking ecosystem.

5.1 Dissemination channels and activities

The CDP uses a wide variety of tools and channels, in order to ensure that project activities and outcomes will reach their targeted stakeholder groups. The following figure showcases an overview of HOW the different tools, channels and planned dissemination activities of the SCENE Project is implemented.

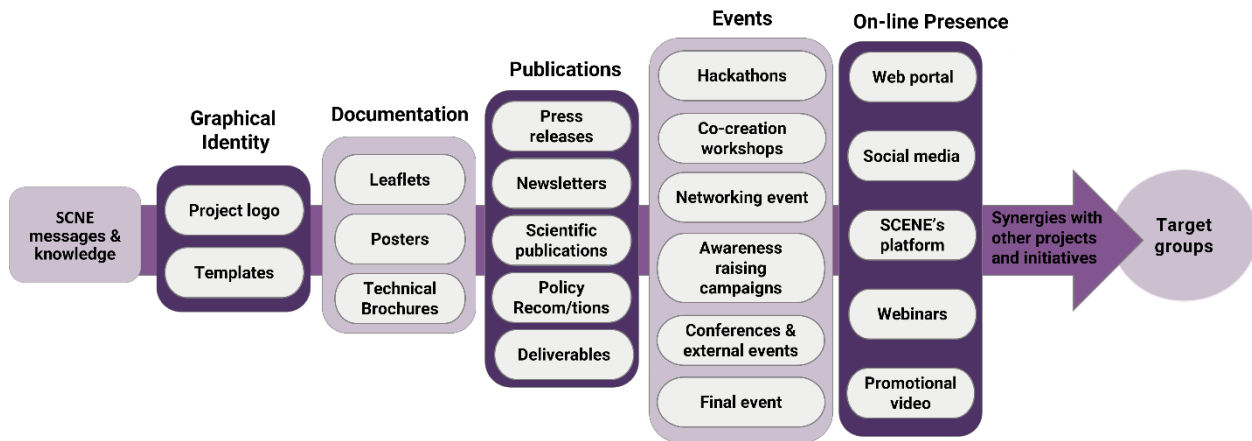


Figure 4 SCENE Communication Activities

The SCENE promotional material and graphical identity include throughout the lifecycle of the project:

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

The SCENE online presence includes:

- Web portal
- Bi-annual Newsletter
- Press-releases
- Facebook account
- X (former Twitter) account
- LinkedIn account
- YouTube channel
- Instagram account

The SCENE engagement and promotional events include:

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

The SCENE publications include:

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

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

Table 5 Communication Tools

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

5.2 Promotional Material

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

5.2.1 Project Logo

The project logo and the project’s visual identity have been developed by M1, in order to frame visually the aspects of the project. A project logo is the first step towards project’s visibility and is the starting point for the design and production of the promotional material as a whole, while it is displayed in all promotional and communicational materials (e.g., leaflet, poster, newsletter, deliverables, SMAs, website, publications, publicity for internal and external events, etc.). The SCENE logo was inspired by the original design included in the proposal. WR developed additional logos, which were presented for voting at the kick-off meeting in Thessaloniki in February 2023. The overall branding strategy aimed to highlight the integration of various

project elements. Therefore, we have chosen to incorporate a traditional filmmaking clapperboard, combined with features that represent cultural heritage and elements that emphasize the project's technological aspects. The final logo is presented below:

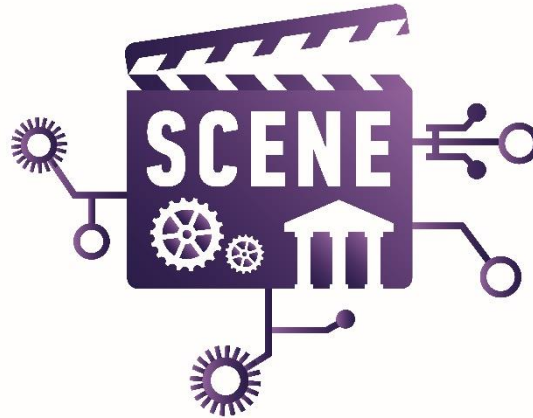


Figure 5 SCENE Project Logo

The colour palette of the logo combines purple and white tones, and is presented in the following figure:

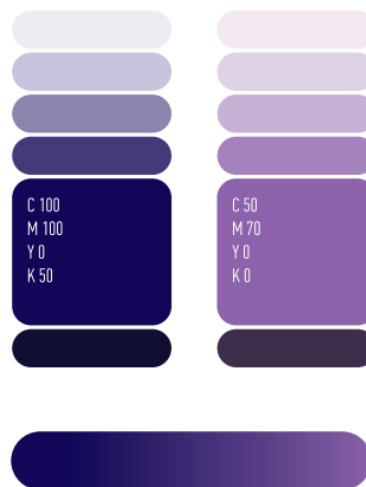


Figure 6 SCENE Color Palette

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



Figure 7 EU Flag and funding statement

5.2.2 Leaflet and Poster

Leaflet and poster are significant aspects of the promotional material, as they can disseminate and communicate more detailed information to a wider audience. By M4, a tri-fold leaflet and a poster were published, outlining the project's basic challenges, objectives, and impact. The material is available both during physical events and activities and on online versions to the project's website¹, which can be downloaded by the website visitors. In addition, a technical brochure will be developed towards the end of the project summarizing the tools, that produced through SCENE.

Both promotional materials include visual elements, whose main goal is to draw visibility and awareness about the SCENE concepts, approach, objectives, expected results, and contact details. There are also the project's website and social media handles, in order to redirect audience towards project's online presence. Moreover, the Horizon Europe program funding is acknowledged. A slight modification included the change on how the partners were displayed in both the leaflet and poster, in order to reflect the sequence they are presented in the Grant Agreement.

¹ <https://thesceneproject.eu/resources/communication-toolkit/>



The Challenge

The EU film-making industry is struggling to adapt to new technologies on the creative economy due to the lack of a decision-making framework. Additionally, its competitiveness in the global market is further hindered by the absence of major vertically integrated groups capable of competing globally, as well as the negative impact of the COVID-19 crisis on EU-produced films.



There is a wide range of technologies to support the film-making industry holistically, from pre-production to distribution. However, innovative artificial intelligence based tools and virtual simulation tools have yet to be fully capitalized in filmmaking.

PARTNERS



VISIT
thesceneproject.eu

FOLLOW US

- SCENE EU Project
- SCENE EU Project
- @SceneProjectEU
- @SCENEUEProject

CONTACT US
info@thesceneproject.eu



Join us in revolutionizing the EU film-making industry with an innovative solution with a range of cutting-edge technologies, including Artificial Intelligence, blockchain, and simulation tools.

PROJECT ID

Project name: SCENE - Searchable multi-dimensional Data Lakes supporting Cognitive Film Production & Distribution for the Promotion of the European Cultural Heritage

Grant Agreement: 101095303

Programme: Horizon Europe

Type of action: Research and Innovation Actions (RIA)

Start date: 1 February 2023

Duration: 36 months

Grant Budget: 3,966,875,00€

Coordinator: CERTH



Funded by the European Union's Horizon Europe Research and Innovation Actions programme under grant agreement No 101095303.



Building a globally competitive European film industry through AI and cultural heritage



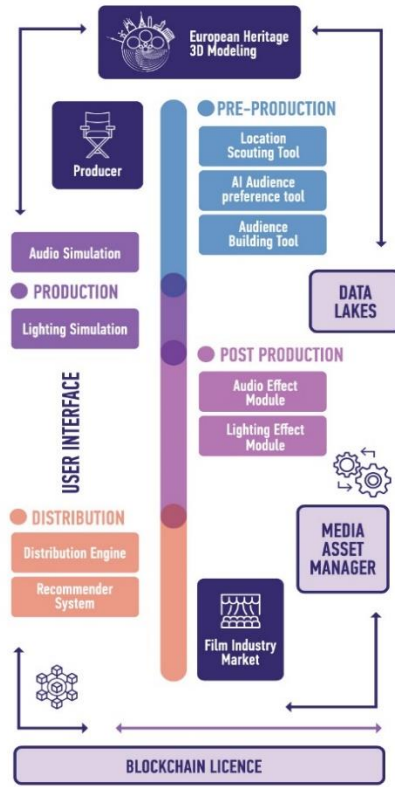
thesceneproject.eu

Figure 8 SCENE Leaflet – exterior side

Step into the future of filmmaking with SCENE!

SCENE project will combine cutting-edge technology with a commitment to social responsibility and sustainability. From AI-based audience scouting, distribution mechanisms, and blockchain for IPR protection to 3D representations of monuments, the project is revolutionizing the industry while respecting the values of the European Bauhaus.

The project will aim in advancing key scientific areas and exploring new business models, all while supporting fair working conditions and the needs of its stakeholders.

Who will be benefited

The diagram shows a circular flow of stakeholders who will benefit from the project:

- CONTENT CREATORS, PRODUCERS
- MEDIA PROVIDERS
- ARTISTS, ACTORS
- EUROPEAN CULTURAL HERITAGE MANAGERS
- POLICY-MAKING BODIES AND GOVERNANCE
- SCIENTIFIC COMMUNITY
- CONSUMERS, AUDIENCE

PILOT 1 - GREECE
City of Athens
Increase of Athens visibility and integration of tools for location scouting, post-production, IPR management and distribution channels.

PILOT 2 - CYPRUS
Troodos Mountain ophiolite sites
Discover the Troodos ophiolite sites in Cyprus through new ICT technologies in filming, 3D models preparation, audio – visual content, light and sound simulation engines.

PILOT 3 - ITALY
3D Cultural Tours in Lecce
Discover the Troodos ophiolite sites in Cyprus through new ICT technologies in filming, 3D models preparation, audio – visual content, light and sound simulation engines.

Figure 9 SCENE Leaflet – interior side

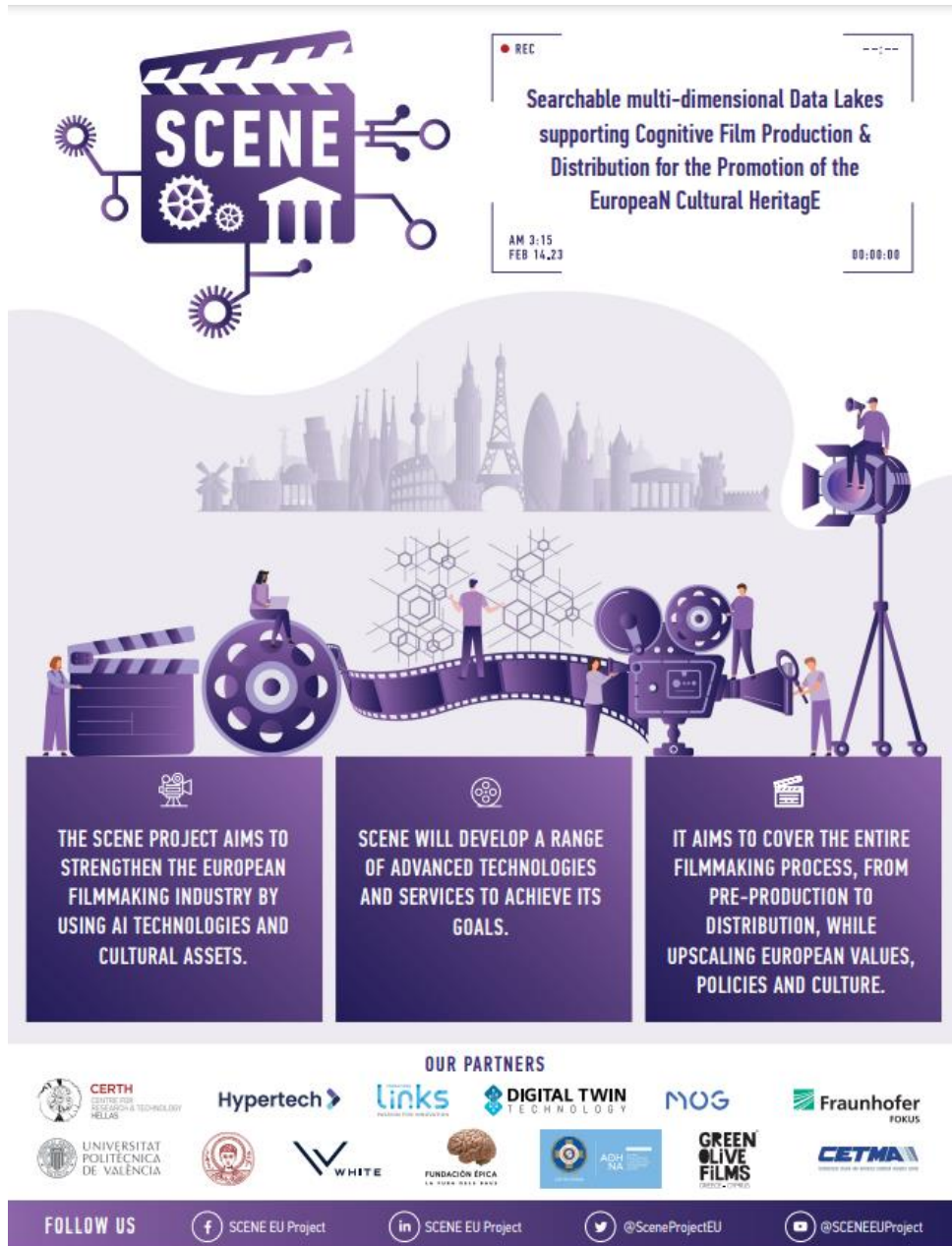


Figure 10 SCENE poster

5.2.3 Templates

Apart for the poster and the leaflet, project’s templates reflect SCENE’s graphical identity and aesthetic characteristics. These templates were developed in M2, and they include a presentation template to be used by consortium partners during events and meetings, a reports template for project deliverables and other publications, and letterheads for official invitations to events.



Figure 11 Presentation Template Cover

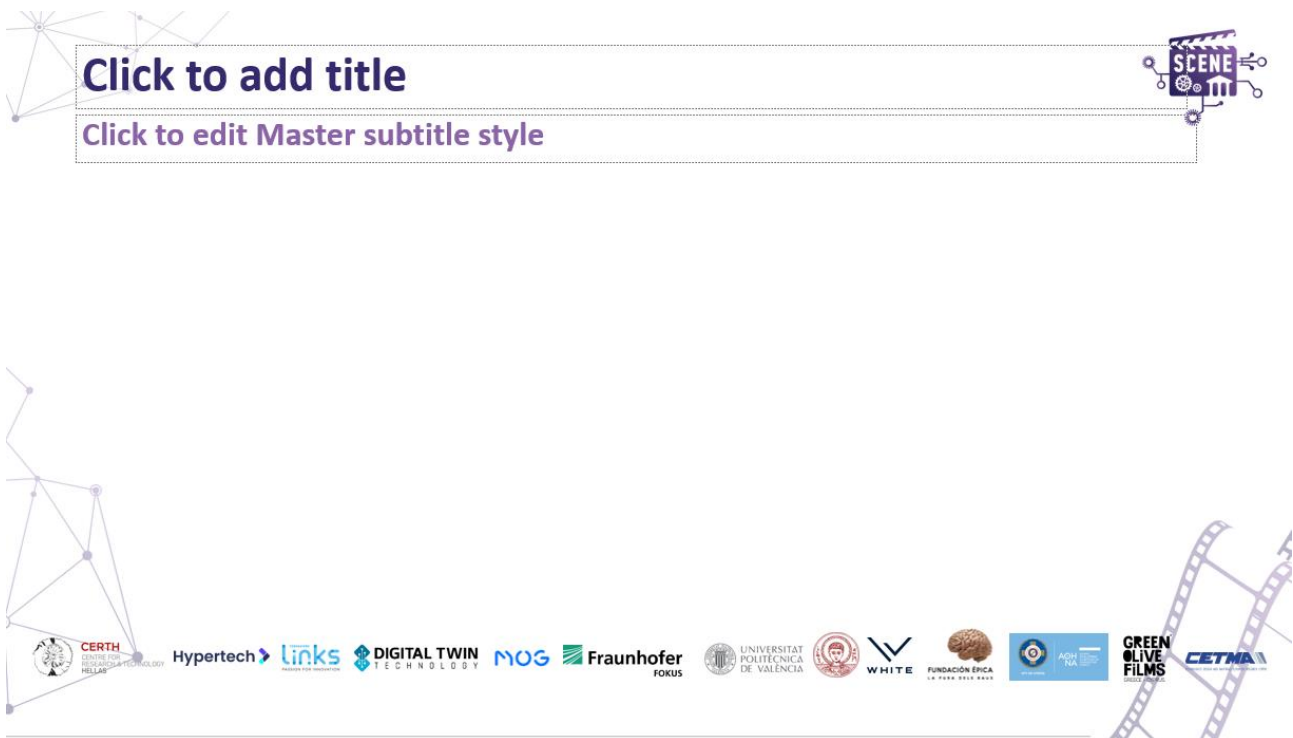


Figure 12 Master Presentation Slide with Title and Subtitle

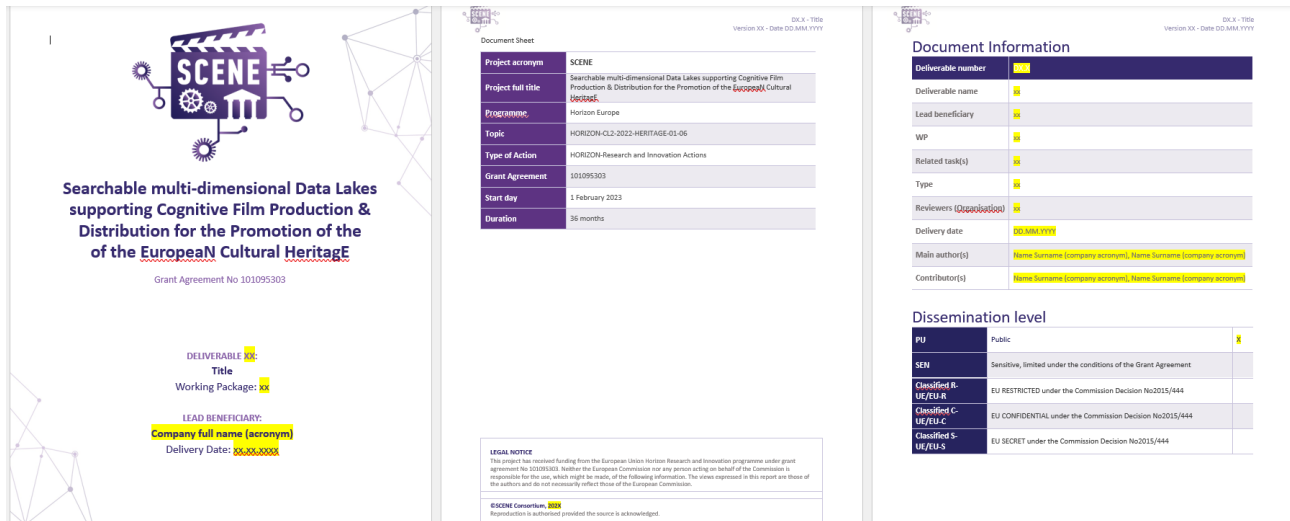


Figure 13 Deliverable Template

5.2.4 Promotional video

The promotional video, produced by M15, is available on the project’s YouTube channel¹. We led the creation of the video, starting with drafting the initial script. This draft was then revised in collaboration with CERTH to ensure accuracy and coherence. All partners contributed to the development of the video by providing input on the script, storyboard, and visuals. They also offered feedback on the technical aspects and specific requirements of each pilot. Concerning the visual approach, we opted for a combination between realistic images of European Cultural monuments, and locations, motion graphics and classical animation elements. The goal of this approach was to attract viewers attention by simplifying complex ideas visually.

To enhance the video’s accessibility and reach within various communities, subtitles are available in Spanish, Catalan, German, Italian, and Greek. The video is being widely disseminated through the project’s channels, including the website, social media accounts, newsletters, and events. This serves as a key medium for communicating the usefulness of the SCENE modules and tools.

1

https://www.youtube.com/watch?v=GSGdslcg5Fg&embeds_referring_euri=https%3A%2F%2Fthesceneproject.eu%2F&source_ve_path=MjM4NTE

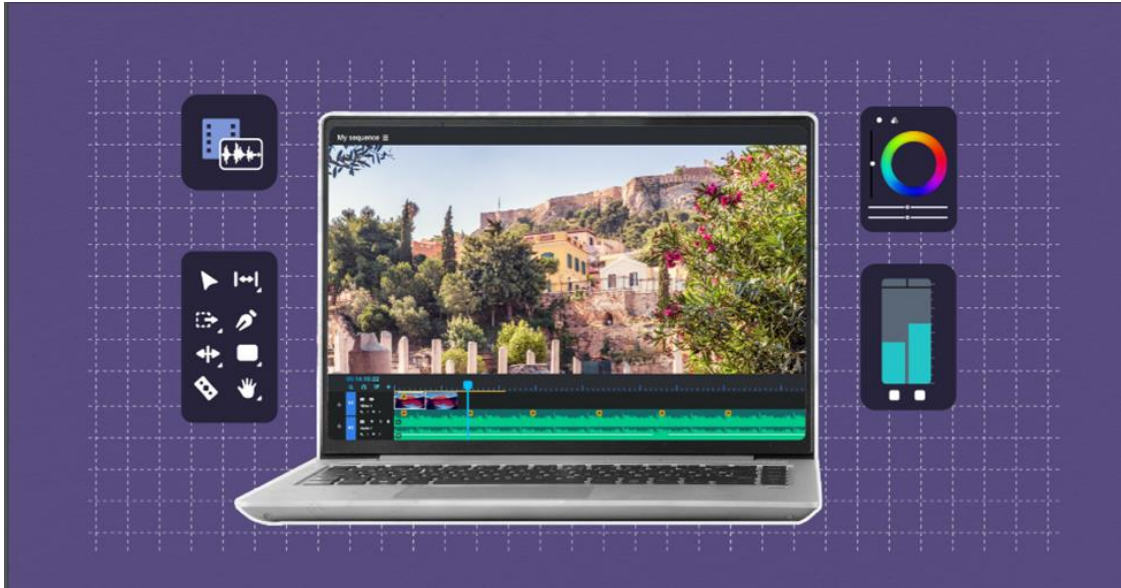


Figure 14 Promotional Video Snapshot

5.3 Digital Presence

For maximising the engagement of diverse stakeholder groups, SCENE established its online presence, utilising various channels like websites, bi-annual newsletters, and social media accounts (SMAs) in many platforms.

5.3.1 SCENE Website

The SCENE website launched on M4 (May 2023) and has a major role for disseminating information about the project to a wider audience through online channels. Designed to be user-friendly and engaging for stakeholders, the website provides key information about the project's approach and objectives, as well as details about the consortium, the developed modules and the architecture of the SCENE platform.

All public deliverables, dissemination materials, and newsletters are available for free download on the website. Partners are expected to provide relevant content for the website's development, maintenance, and updates, ensuring that visitors are kept up to date on the project's actions and results. The initial version of the website's architecture is presented in Figure 15:

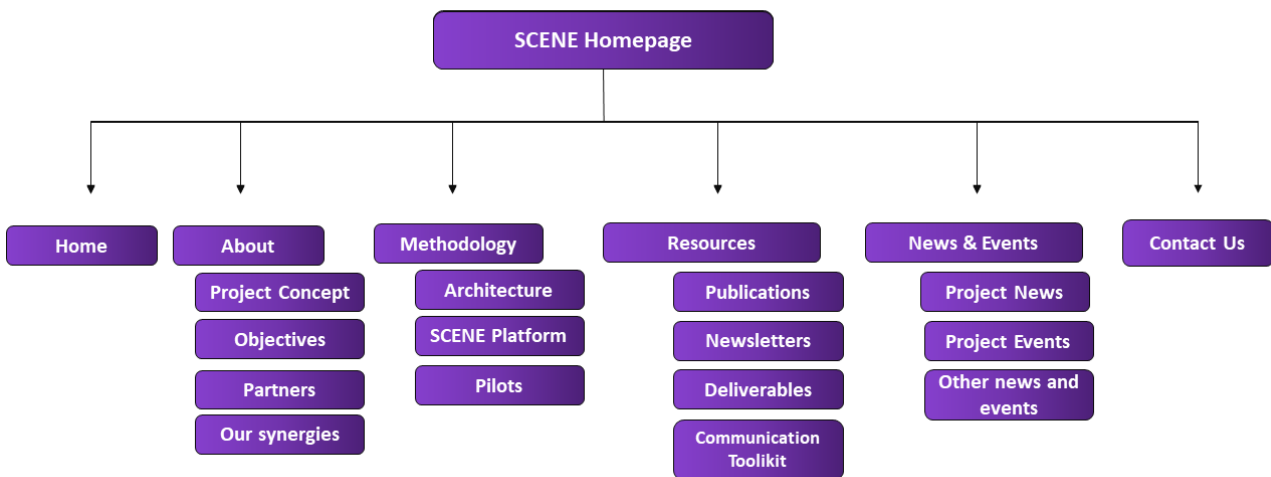


Figure 15 Website Preliminary Sitemap

The website, hosted on the domain **thesceneproject.eu**, aligns with the project’s dedicated email address: info@thesceneproject.eu. It is built using WordPress with the Avada theme, enhanced by custom CSS coding to improve interactivity and user-friendliness. The site features dynamic content, ensuring compatibility across various devices such as mobile phones and tablets, allowing stakeholders seamless access. The content evolves throughout the project’s lifecycle, reflecting advancements in activities and goals. For instance, the launch of the two end-user needs questionnaires was accompanied by a custom-made pop-up window that directly informed website visitors about the application process and encouraged their participation.

The website includes the following sections: ‘About SCENE,’ ‘Methodology,’ ‘Resources,’ ‘News and Events,’ and ‘Networking’ (former the ‘Contact Us’ section). Visitors can also explore the SCENE Platform modules, the architecture and interconnection between different elements, promotional materials, and related initiatives (synergies). Additionally, the project’s Privacy and Cookies Policy is accessible via an interactive button.

See how the website looks like:

- **SCENE Homepage**

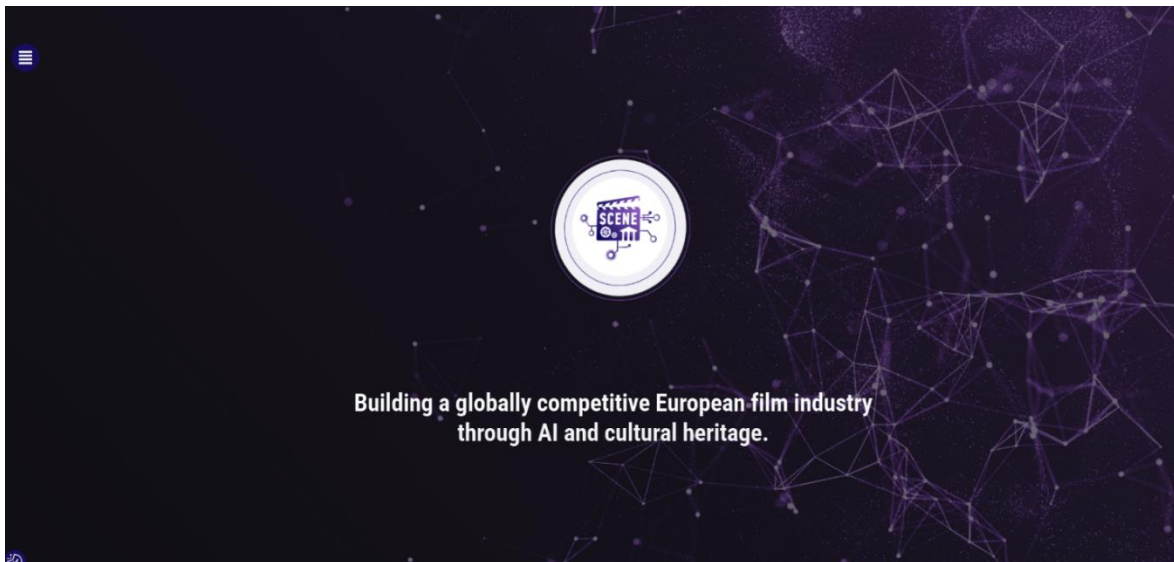


Figure 16 SCENE Homepage

- **Menu**

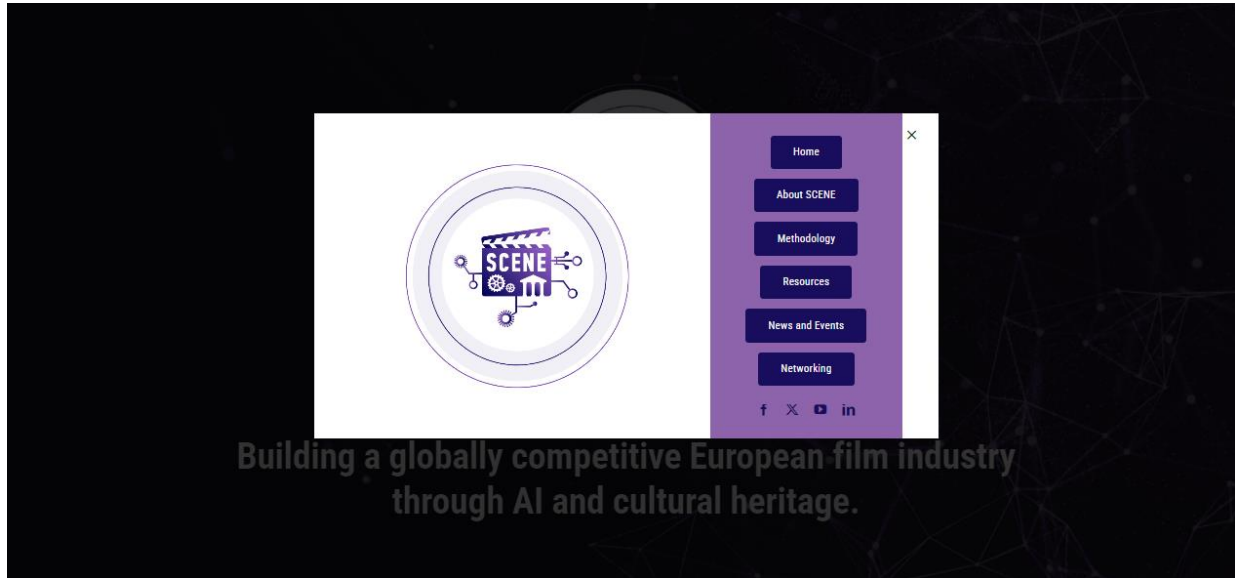


Figure 17 Menu Sidebar

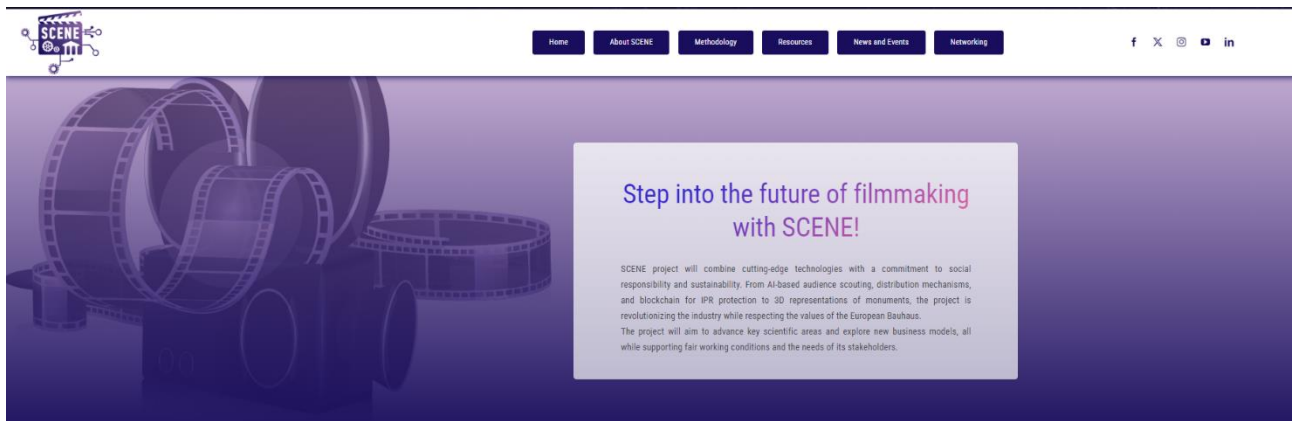


Figure 18 Menu Bar

• **Architecture**

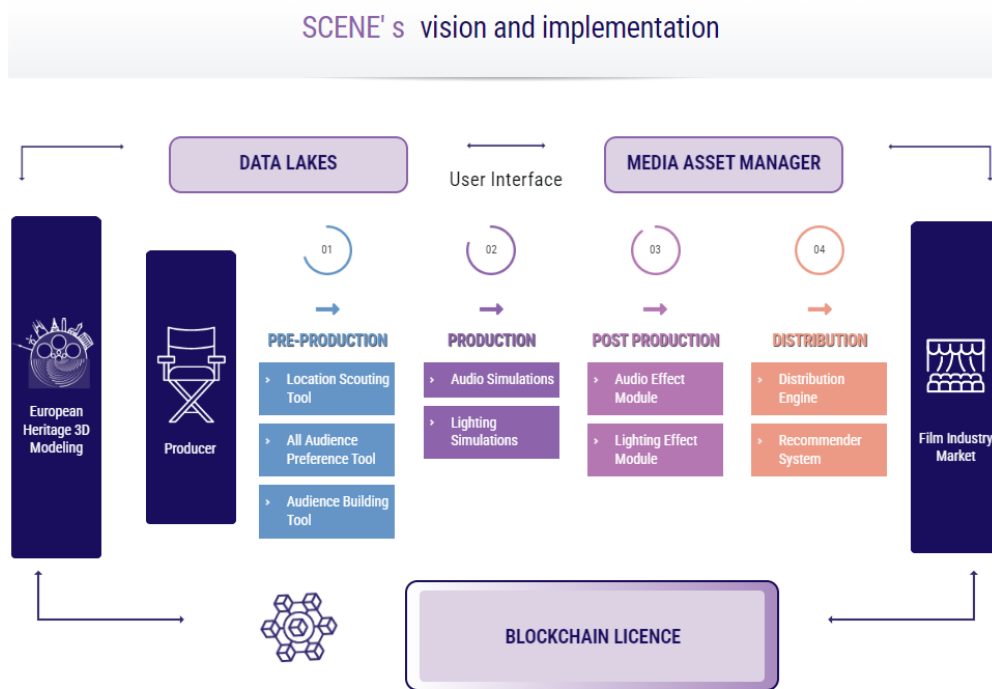


Figure 19 SCENE Architecture

• **Modules**

Modules
Home » Methodology » Modules

The **SCENE platform** operates as a comprehensive framework, which integrates state-of-the-art technologies and services for every stage of filmmaking while enabling targeted promotion and optimal distribution channels. This can happen through the **Media Asset Manager**, which streamlines and simplifies the management of filmmaking content.

- The **Location Scouting** tools help in Cultural Heritage Integration by supporting producers in finding cultural
- AI-based **Audience Preferences Scouting** and **Audience Building** tools to gain insights into trends and preferences.
- The **Audio Simulation Engine** aims on testing the audio setup before actual field installation, ensuring optimal sound quality.
- The **Audio Effect Engine** enables the insertion of audio effects such as rain, studio sounds, etc. The **Lighting Effect**

Figure 20 SCENE Modules

• **Greece Pilot**

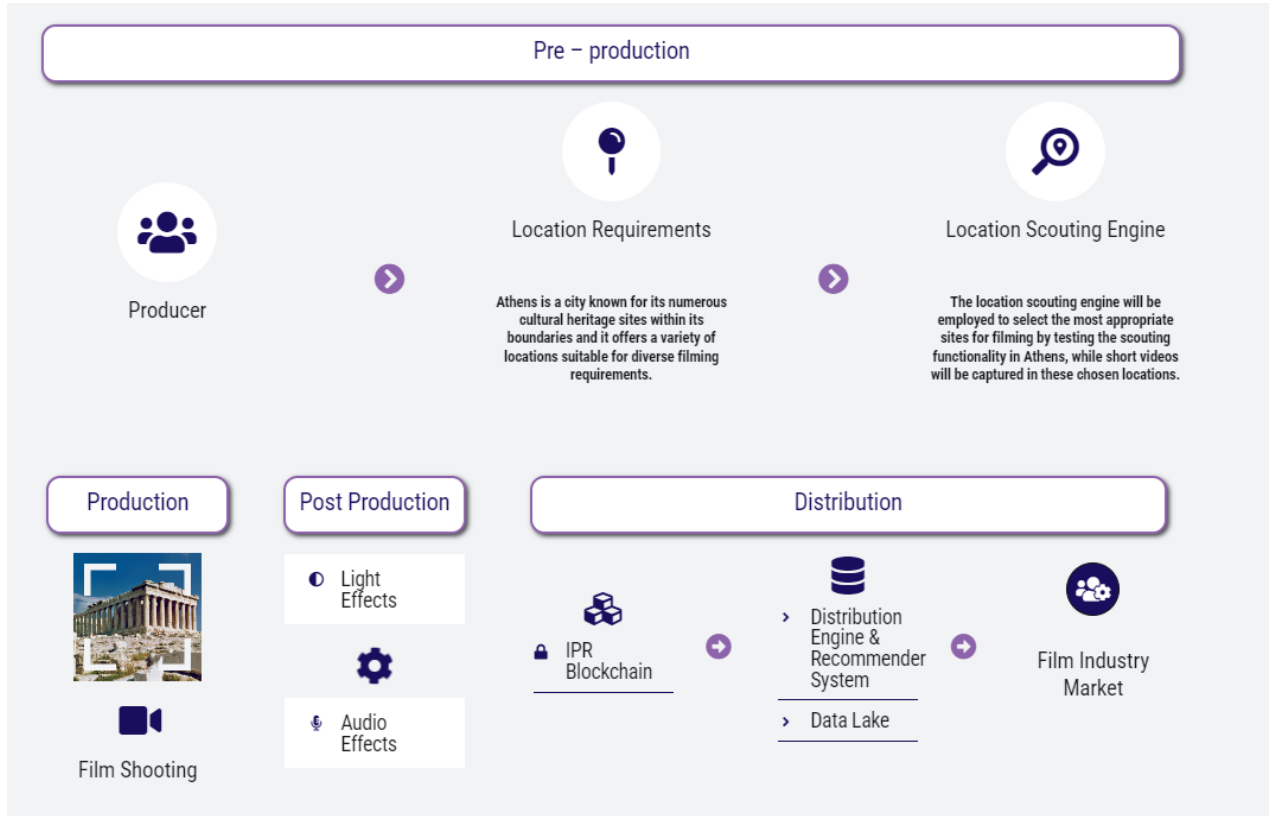


Figure 21 Greece Pilot Methodology

• **Italy pilot**

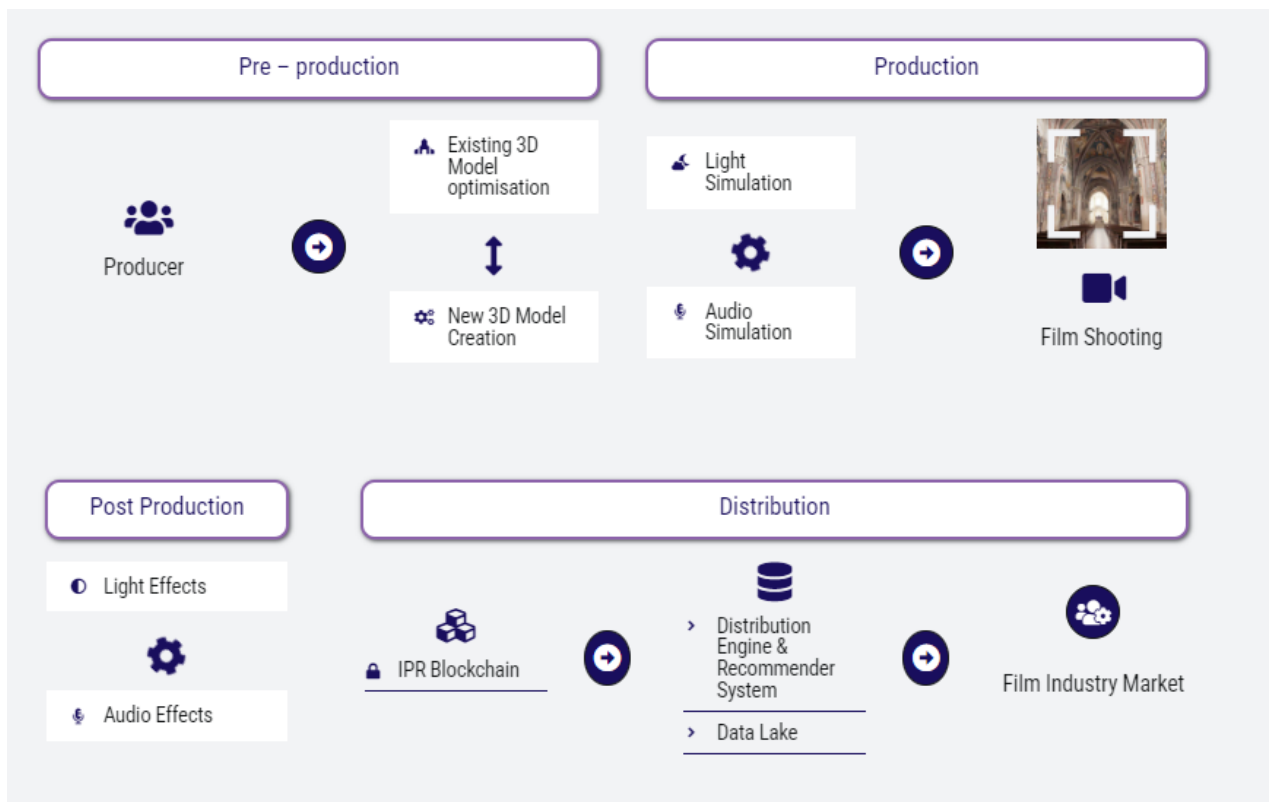


Figure 22 Italy Pilot Methodology

• **Cyprus Pilot**

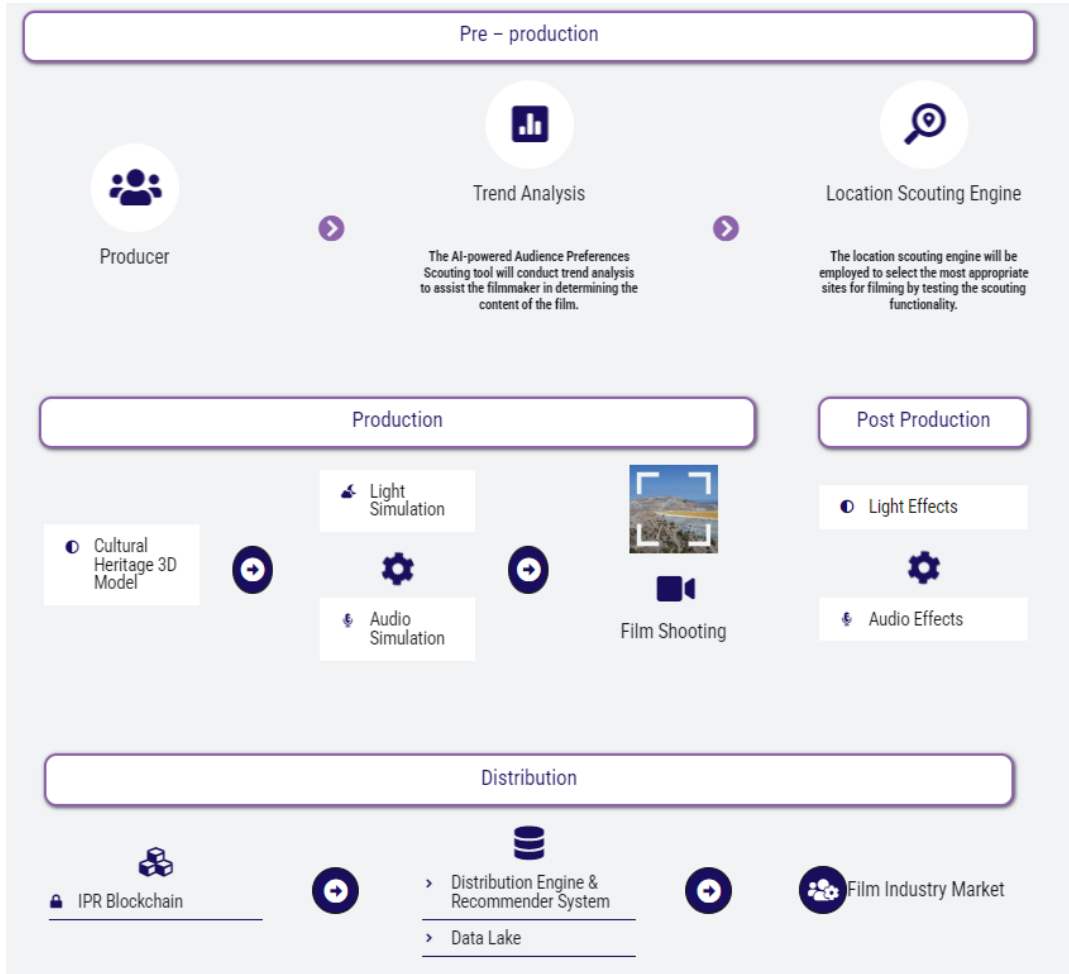


Figure 23 Cyprus Pilot Methodology

• **Synergies**

The screenshot shows the 'Synergies' webpage with the following content:

- PREMIERE Project:** The PREMIERE project opens the stage for the performing arts of the new era. Leveraging cutting-edge AI and XR technologies, it will support the whole life cycle of performances, from their production to their distribution and preservation. Research centres and artistic partners are leading the development of digital tools designed to enrich archives, extend venues as virtual stages for live performances and co-creation, and produce in the intersection of art and technology. Altogether, PREMIERE stands for inclusive access, competitive OCIs, critical digital engagement, and cultural heritage preservation. [Learn more here](#)
- The REBOOT European Film Competitiveness project:** The Reviving, Boosting, Optimising, and Transforming European Film Competitiveness – REBOOT project is a collaborative initiative led by the University of Vienna in partnership with 11 universities. Supported by 11 members strong advisory board consisting of six industry professionals and five international organisations. This project has a primary focus on exploiting existing strengths, addressing weaknesses, and planning strategically for the future competitiveness of the European film industry in all policy, practical, and experiential dimensions. The project aims to explore audience preferences and generational dynamics to shape a comprehensive understanding and to foster young people's engagement with European films. Furthermore, the project seeks to reinforce the European Union's position in the global audiovisual economy and to promote cultural diversity within the European film industry. [Learn more here](#)
- CresCine Project:** CresCine's overall objective is to enhance the competitiveness and cultural diversity of the European film industry. This will be achieved by understanding, engaging with, empowering, and ultimately transforming European small markets through original research and piloting the results in Estonia, Lithuania, Denmark, Ireland, Belgium (Flanders), Croatia, and Portugal. [Learn more here](#)

Figure 24 SCENE Synergies

• Network of Interest

Figure 25 SCENE Network of Interest submission form

• Contact form

Figure 26 SCENE Contact form

- **Footer**

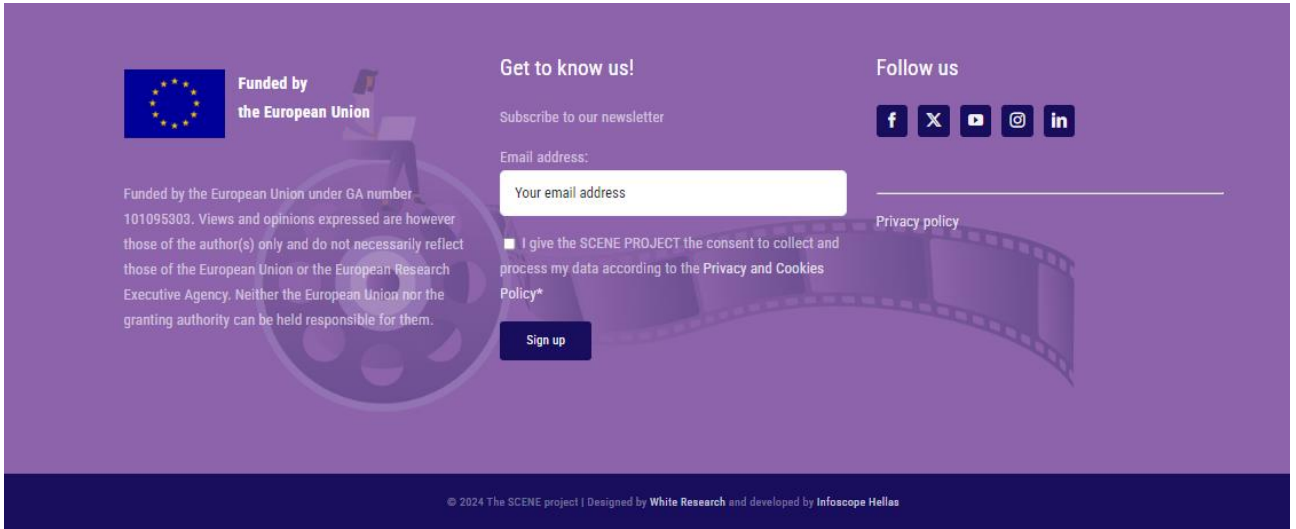


Figure 27 Website Footer

5.3.1.1 Website Analytics

To monitor website analytics, including visits, events, average session duration, and other relevant metrics, we utilise the Google Analytics service. This traffic monitoring helps us assess website performance, identify successful content, and adapt our dissemination strategy accordingly.

The website analytics are connected to the key performance indicator (KPI) 'visits to the website,' where visitors are counted once based on their IP address. The number of visits and interactions with the website stands at **11,000 for this year**, indicating significant engagement with our stakeholders. Total users exceed **1200**, with an **average engagement rate of 45.5%**, suggesting that visitors interact with various elements and spend an **average of 2.50 minutes per visit** from April 2023 to July 2024. This regular activity aligns with our efforts to disseminate and communicate project-related information and redirect traffic from our social media platforms.

Factors Contributing to Website Visibility:

- **Continuous Updates:** Regular updates with project news, internal events, presence at external events, and general updates on filmmaking regulatory frameworks, as well as citizens' and experts' perceptions.
- **Social Media Integration:** Regularly posting website articles on the project's social media accounts.
- **Engagement and Research Activities:** Including the website QR code in project presentations and promotional materials.
- **End-User Questionnaires:** Launching two rounds of end-user questionnaires, which attracted significant interest from stakeholders.
- **Synergies:** Initiating partnerships and collaborations with related projects and initiatives.

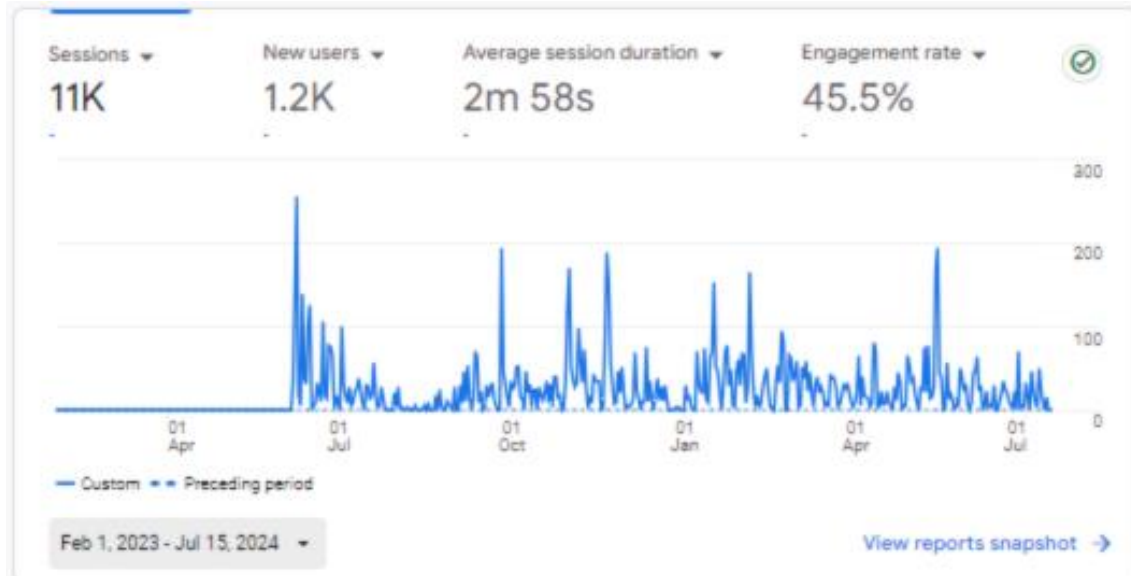


Figure 28 Website Analytics Overview

Users by Country:

The website receives visitors from various parts of the world, with a significant portion originating from Europe, as anticipated. Additionally, there are visitors from the USA, likely due to the prominence of the filmmaking industry there or the exhibitions MOG attended, attracting international stakeholders.

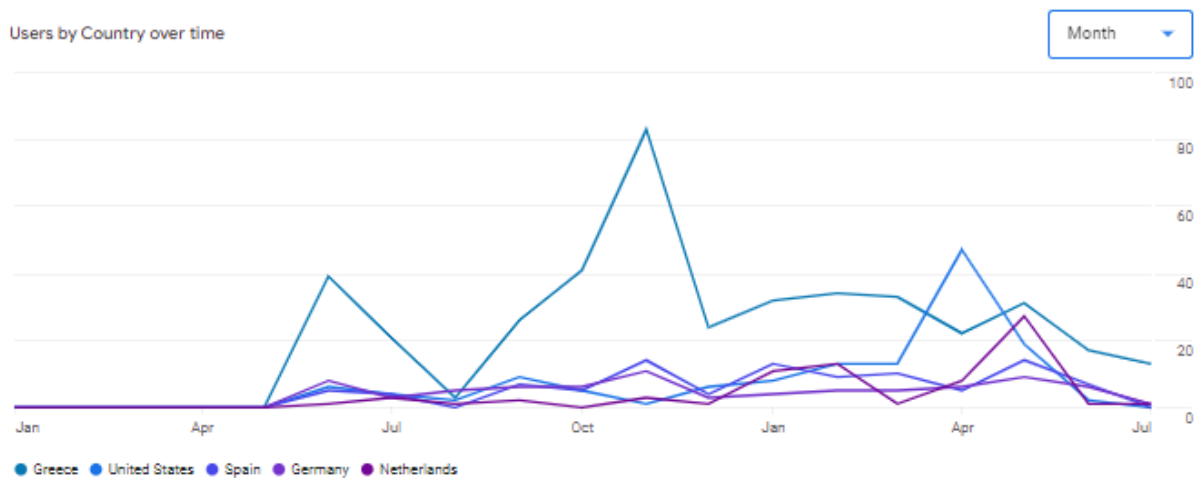


Figure 29 Users per country

Top Campaigns:

Based on traffic acquisition data, which assesses where new sessions originate, it is apparent that most new and returning users access the website directly by typing its name. Organic search follows closely, indicating that users find the website through search engines. To drive more traffic to the website, it is crucial to enhance organic search and organic social media entrance. This can be achieved by increasing the visibility of the website's name in social media campaigns. The generic nature of the name "SCENE" makes it challenging for users to find via web search, especially those without active cookies redirecting them to our website.

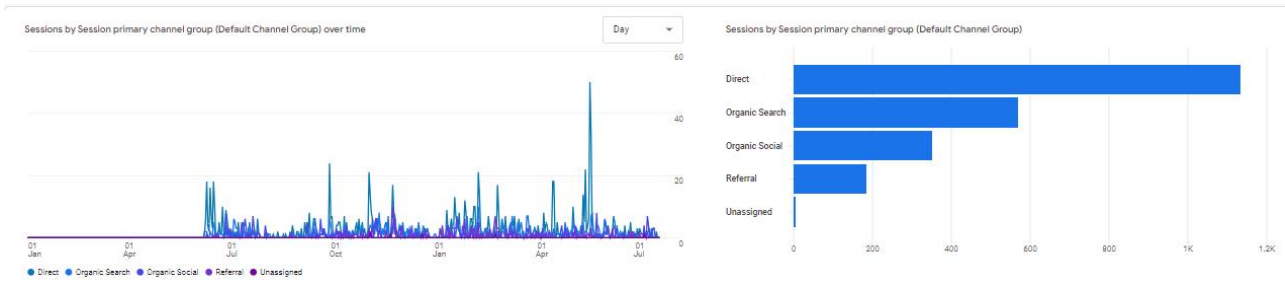


Figure 30 Traffic Acquisition

5.3.2 Newsletter

As part of the project, a bi-annual newsletter is produced and distributed to the project's community. This newsletter offers stakeholders updates on the project's progress, an overview of its concept, and details about past and upcoming activities. It also engages stakeholders who may not be familiar with social media or other digital channels, providing insight into our progress for those not actively involved in the project's development.

Developed and distributed using Mailchimp and the LinkedIn newsletter feature, the newsletter is drafted, revised, and released by White Research, while all partners are requested to provide input and content for their work and activities. Although the content of each issue is agreed upon with the partners, it generally includes the following topics:

- A brief overview of the SCENE project;
- An update on the project's progress, including meetings and important milestones;
- Recent results and ongoing activities related to the project;
- Plans and events for the project's future development;
- A section highlighting relevant projects and initiatives in our field (e.g. synergies);
- News and updates from the industry.

SCENE has published three issues of its newsletter to date. Two of these were produced according to the overall dissemination and communication plan, while the third was created ad hoc to promote the launch of the 2nd round of the end-user's questionnaire to multiple stakeholders who were already engaged via our Mailchimp and LinkedIn newsletter subscriber lists. The fourth issue will be published concurrently with the submission of this report at the end of August 2024. Up to the end of July 2024, **117** people subscribed to the Mailchimp version, while **155** subscribed to the LinkedIn one, leading to a total of **272 subscribers**.

SCENE Project

117 total contacts. 117 email subscribers.



Figure 31 Mailchimp and LinkedIn Newsletter Subscribers

Regarding newsletter subscriptions and data management, all GDPR provisions are strictly followed. Subscribers must consent to the project's Privacy Policy, and they have the option to unsubscribe from the newsletter at any time.

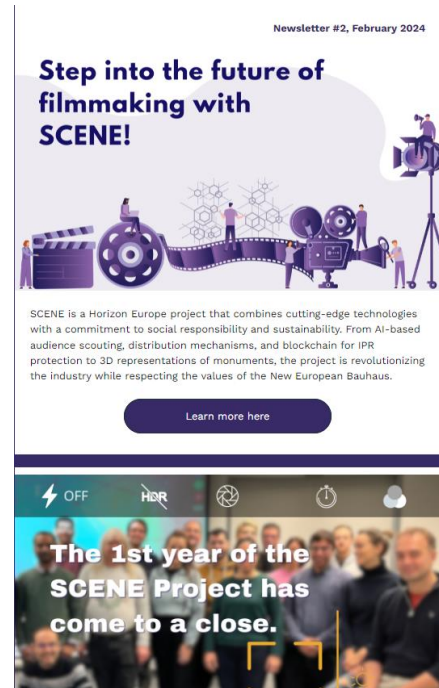


Figure 32 1st and 2nd Newsletters



Figure 33 Ad-hoc Newsletter

5.3.3 Social Media Accounts

During the initial stages of the project, particularly in March 2023 (M2), social media accounts were established on Facebook, X (former Twitter), LinkedIn, and YouTube to promote the project and engage stakeholders. An Instagram account was added in September 2023, as an additional channel to reach especially content creators, artists and creative communities. These accounts are used to disseminate project outcomes and share information with diverse stakeholders. Each social media channel is tailored to target specific audiences and objectives, aiming to maximise the impact and effectively utilise the research results.

The project's social media platforms have demonstrated extensive stakeholder reach. Through our primary social media accounts (LinkedIn, Facebook, X, and Instagram), we have reached over 40,000 stakeholders, as

indicated by the impression’s metric. Social media serves a dual purpose, acting not only as an attraction point but also as a platform through which the website gains visibility and visits.

The target audiences addressed by each social media channel and the specific objectives are presented in the following table:

Table 6 Social Networks and Target Audiences

Social Network	SCENE Target Audience	Objectives
Facebook	<ul style="list-style-type: none"> • Content creators • Artists, Actors, Directors, Videographers • Producers • Tech providers and advisors • Policymakers • Broadcasting companies • Community organisations • Universities and research institutions • Non-governmental Organisations (NGOs) • Consumers interested in European Film Industry • General public 	<ul style="list-style-type: none"> • Build a network of followers • Update them on the project’s progress and project events • Publish relevant posts
Twitter	<ul style="list-style-type: none"> • Content creators • Artists, Actors, Directors, Videographers • Producers • Tech providers and advisors • Policymakers • Broadcasting companies • Community organisations • Universities and research institutions • Non-governmental Organisations (NGOs) • Consumers interested in European Film Industry • Other initiatives and projects • Broadcasting platforms 	<ul style="list-style-type: none"> • Communicate key messages and the project’s outcomes. • Announce the project and upcoming events. • Retweet relevant content between relevant Horizon Europe/H2020 projects and associating initiatives
LinkedIn	<ul style="list-style-type: none"> • Content creators • Artists, Actors, Directors, Videographers • Producers • Tech providers and advisors • Developers • AI and Blockchain Professionals • Policymakers • European Cultural Heritage Managers • Broadcasting companies • Community organisations • Universities and research institutions • Non-governmental Organisations (NGOs) • Broadcasting platforms • Consumers interested in European Film Industry • General public 	<ul style="list-style-type: none"> • Present the project and boost professional and expert discussions • Share updates and knowledge about the project and its developments. • Foster collaborations and partnerships with other organisations • Promote the project's events and activities. • Establish the project as a thought leader in the filmmaking industry

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">YouTube</p>	<ul style="list-style-type: none"> • Content creators • Artists, Actors, Directors, Videographers • Producers • Tech providers and advisors • Policymakers • Broadcasting companies • Community organisations • Universities and research institutions • Non-governmental Organisations (NGOs) • Consumers interested in European Film Industry • General public 	<ul style="list-style-type: none"> • Upload and promote the project’s promotional video • Increase the visibility of the project
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Instagram</p>	<ul style="list-style-type: none"> • Content creators • Artists, Actors, Directors, Videographers • Producers • Tech providers and advisors • Broadcasting companies • Community organisations • Non-governmental Organisations (NGOs) • Consumers interested in European Film Industry • General public 	<ul style="list-style-type: none"> • Build a network of followers • Share visually engaging content • Update followers on the project’s progress and events • Engage and interact with the audience with likes, comments, and shares • Promote events and activities • Showcase behind the scenes content • Utilise influencers’ and collaborators’ reach • Utilise Instagram Stories and Reels

White Research is responsible for the management of SCENE’s SMAs, while all partners contribute by:

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

To increase consortium participation in SCENE's communication and dissemination efforts, the dissemination team plans social media posts on a monthly basis. This approach allows for discussions, waiting periods, and iteration of partner input based on feedback. Additionally, we dedicate mailing communications for social media postings and monitor these activities.

A significant aspect of a successful social media campaign is the visual content that accompanies the text. White Research provides SCENE partners access to its Canva Pro Account, enabling them to translate content into their language and engage local stakeholders more effectively

FACEBOOK

The SCENE Facebook page, established in M2, is used to promote the project's progress and share news about relevant topics within the filmmaking and technology industries. Posts include text, static images, GIFs, and video content. The Events feature of Facebook allows followers to be directly invited to events organized by the project.

To monitor the performance of the SCENE page, Facebook Analytics is accessed via the Meta Business Suite. Overall, the page serves as:

- A hub for news and discussion of issues related to filmmaking and technology.
- A platform for sharing updates on the project's developments and achievements (e.g., published reports, scientific publications, key events, activities, important achievements).
- A connection to other relevant groups and pages.

Facebook has proven to be a successful medium for us. The page has gained 127 followers, and 70 likes over its lifespan since March 2023. The effectiveness of our dissemination strategy is evaluated based on the total engagement of these posts, which has reached over 9,000 different accounts. Given that the SCENE Project targets various stakeholders, including filmmakers, Facebook serves as a valuable medium to reach this specific audience. Filmmakers primarily use it to receive news and updates on improving their operations, in addition to its general usage for connecting with their social circle and entertainment. Furthermore, our presence in various groups underscores the significance of this platform in the sector.

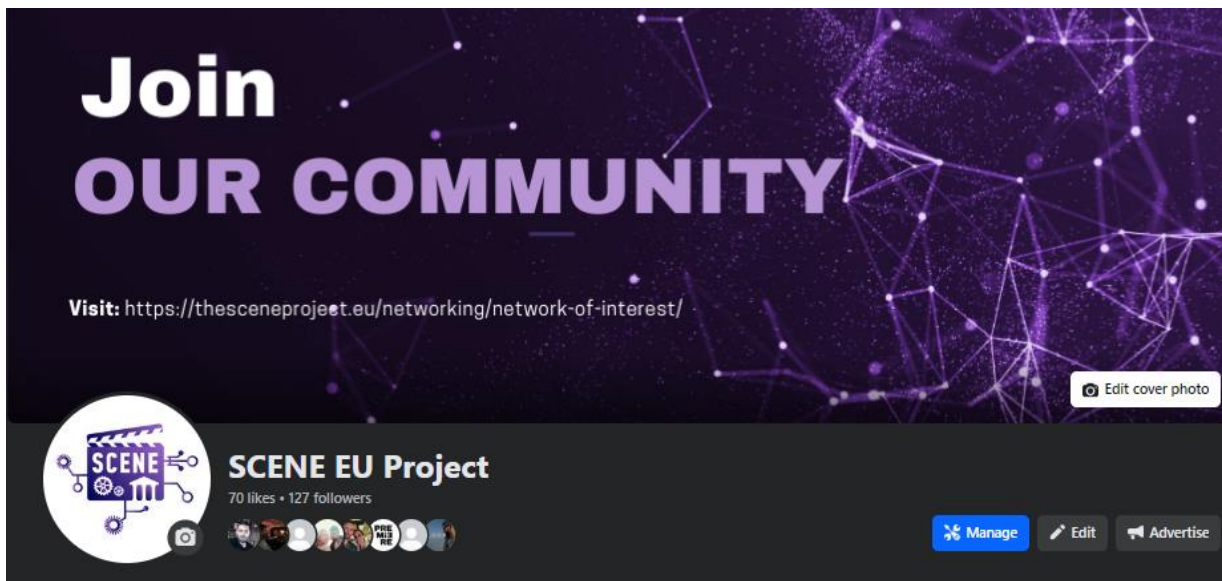


Figure 34 SCENE Facebook Page

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

X (FORMER TWITTER):

Similarly, the Twitter account was launched in M2 aiming to build another social community for conveying short messages to followers, while it gathered 76 followers since its launch. X (former Twitter) is an important dissemination tool for SCENE as it enables us to stay updated on the news from the sector and the outcomes

of relevant projects. The X (former Twitter) platform permits us to establish new synergies with similar initiatives and gain attention toward our project. The use of hashtags allows the project's messages to reach wider audiences and the short and precise posts can actively engage a large pool of stakeholders. In addition, the account is excellent for the effective dissemination of events.

In this context, the X (former Twitter) account acts as a:

- **General dissemination** and “heads up” device distributing links that will direct users to other project-related platforms/tools (e.g., SCENE's website, newsletters, videos) and communicating information on the project's progress (upcoming events, participation in external events, project results, etc.);
- **Newsfeed platform** collecting and updating news from other relevant projects and organisations;
- Feedback platform, a fast and easy contact point through which partners could receive queries and feedback from people.
- Similarly, to Facebook, the project partners are expected to contribute to X (former Twitter) on a regular basis. For monitoring the performance of SCENE X's account, the metrics and insights provided by X analytics were used.

Project partners who have a digital presence on the platform are expected to engage with the X account regularly by sharing its content through their business accounts and suggesting relevant content. The account's performance was tracked using X analytics, but this is not an option anymore since only the premium X accounts have access to the page analytics. A snapshot of the account is included below.

A snapshot of the X (former Twitter) account is provided below:



Figure 35 SCENE X (former Twitter) Page

LINKEDIN

The LinkedIn platform was selected to promote the project to a more professional audience. The LinkedIn profile of the project was set in M2, as well, in order to present the project and offer updates on its progress at an early stage of the project. SCENE consortium partners are expected to support the project's LinkedIn

profile and invite followers. The LinkedIn page will be dedicated to showcasing the project and its objectives. Besides that, it aims to have a more institutional and professional approach in order to boost **professional and expert discussions** on issues of common interest. Given the professional nature of this social network, the SCENE LinkedIn page will be more project-focused, hosting content that is either directly related to the project (project’s latest news, progress, upcoming events, etc.) or involving wider developments that are expected to have a direct impact on the project (e.g., important results and reports, etc.).

Follower Growth and Reach:

Within 18 months, the SCENE project’s LinkedIn account has attracted 341 followers, which constitutes more than 50% of the total followers across all social media platforms combined. This indicates that LinkedIn is the primary platform for engaging stakeholders, reflecting the platform's effectiveness in reaching and retaining a professional audience interested in the project's focus areas.

Impressions and Page Views:

- **Impressions:** The SCENE LinkedIn account has achieved over 33,000 impressions in the last year. Impressions measure the number of times the content has been seen by users, indicating a high level of visibility and outreach.

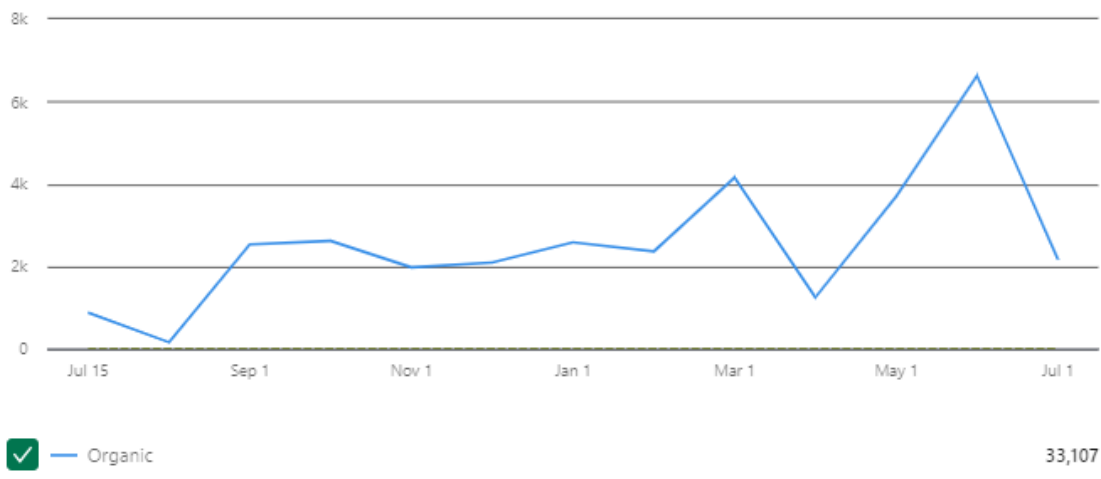


Figure 36 LinkedIn Impressions

- **Unique Views:** The account has recorded over 1,000 unique views in the past year. This suggests that a significant number of users are not only seeing the content but are also visiting the page for more information, indicating active interest and engagement.

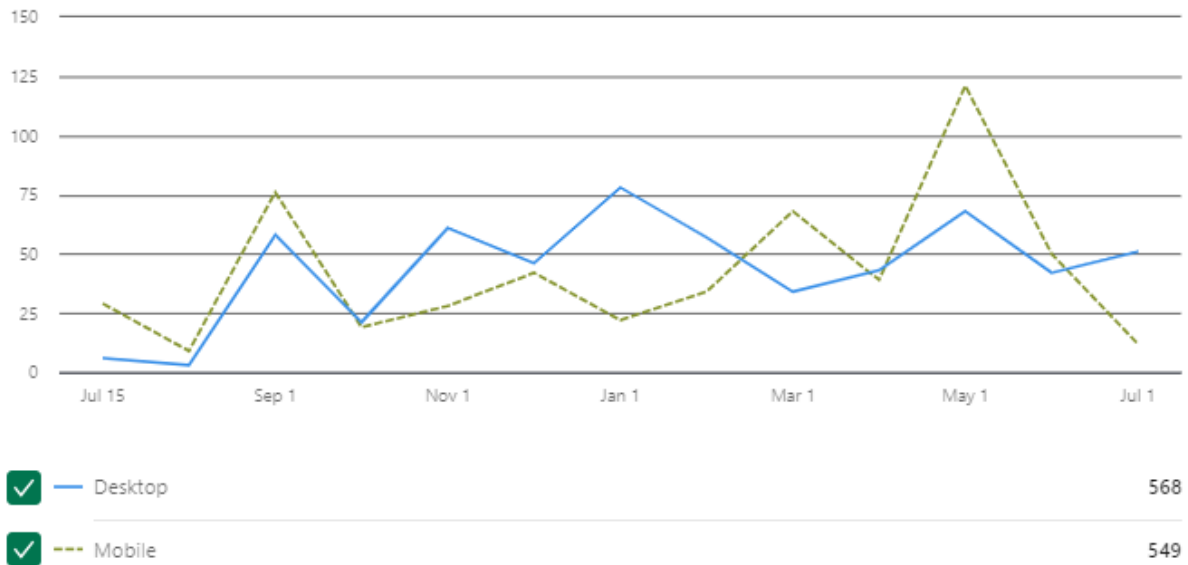


Figure 37 Unique views

Follower Demographics:

Industry Breakdown:

- **Program and Project Management (22.4%):** This is the largest group, indicating a strong interest from professionals involved in managing and coordinating projects, likely due to the relevance of SCENE project to automation of standard processes.
- **Engineering (11.8%) and Research (9.6%):** These groups reflect a substantial interest from technical and research communities, essential for the development and implementation of filmmaking and AI-related technology.
- **Media and Communication (9.5%):** Engagement from this sector highlights the importance of effective communication and dissemination strategies.
- Other notable sectors include Business Development, Arts and Design, Information Technology, Education, Administrative, and Marketing, indicating a diverse range of stakeholders.

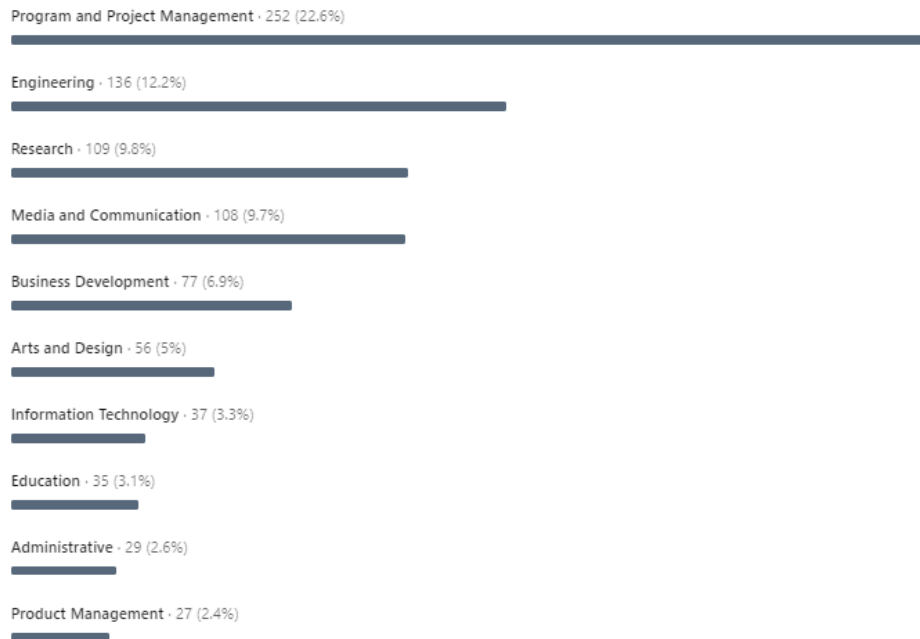


Figure 38 Visitor demographics - Professional Background

Geographical Breakdown:

- Thessaloniki and Athens Metropolitan Areas, **Greece** (16.9% and 16%): The high engagement from these areas suggests strong local interest and support for the project within Greece, given that one of the project's pilot is in Athens, Greece.
- Brussels Metropolitan Area, **Belgium** (3.8%): As a central hub for EU-related activities, engagement from Brussels indicates alignment with European policy and regulatory interests.
- Other significant areas include the Randstad in the **Netherlands**, Cologne Bonn Region in **Germany**, and several metropolitan areas in Italy and Spain, reflecting widespread European interest, which are either associated with the project pilots (e.g. Lecce, Italy) or they have a strong cultural identity (e.g. Cologne, Germany).

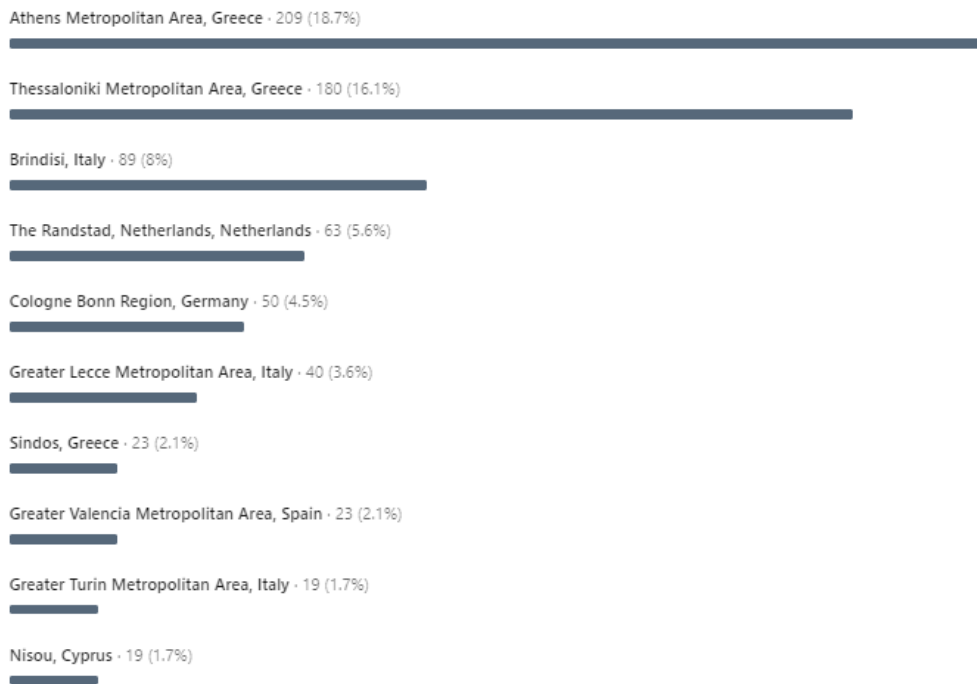


Figure 39 Visitor Demographics – Location based

The project's partners have played a crucial role in achieving these numbers by actively inviting their networks to follow the LinkedIn account and sharing its content. This collaborative effort has significantly boosted the account's visibility and engagement.

The SCENE project's LinkedIn account demonstrates strong performance in reaching and engaging a professional audience. The high number of followers, impressions, and page views, combined with diverse industry and geographical representation, indicates successful dissemination and communication efforts. The active involvement of project partners further enhances the project's outreach, ensuring continuous growth and engagement across the platform.



Figure 40 SCENE LinkedIn Page

YOUTUBE

The SCENE YouTube channel was created in April 2023 - M2 to gather all videos produced in the frame of the project in a single and easily accessible location, aiming to increase its visibility and bring it closer to the audience by giving faces and voices to the actual participants. However, the aim is not only to have a simple video archive but also to enhance the creation of a strong online community, especially due to the project's nature and its multimodality thanks to the connection with other similar channels, and to leverage the features of videos to effectively promote the project's activities in an appealing and effective way.

The SCENE promotional video was promoted through the channel to raise awareness and enhance the project's visibility. Besides the video, the channel's aim is to build a strong online community through the connection with other channels of EU-funded projects. Especially for a project like SCENE, which targets in a great degree to filmographers, artists and broadcasters, YouTube plays a key role in raising awareness and promoting project's actions and especially the results. By the end of M18, the YouTube channel has gathered 32 subscribers.

In terms of metrics, the SCENE YouTube channel has seen varied performance across different videos:

- The promotional video has 237 views with total watch duration of 4.4 hours;
- The "Data Lakes in SCENE" video has achieved 23 views, an average watch percentage of 88.7%;
- Interviews with the AUTH team in Cyprus during the acoustic modeling on the field.

These metrics provide valuable insights into viewer behavior and engagement patterns, guiding future strategies to optimize content delivery and maximize the impact of the SCENE project's YouTube channel in reaching and resonating with its target audience.

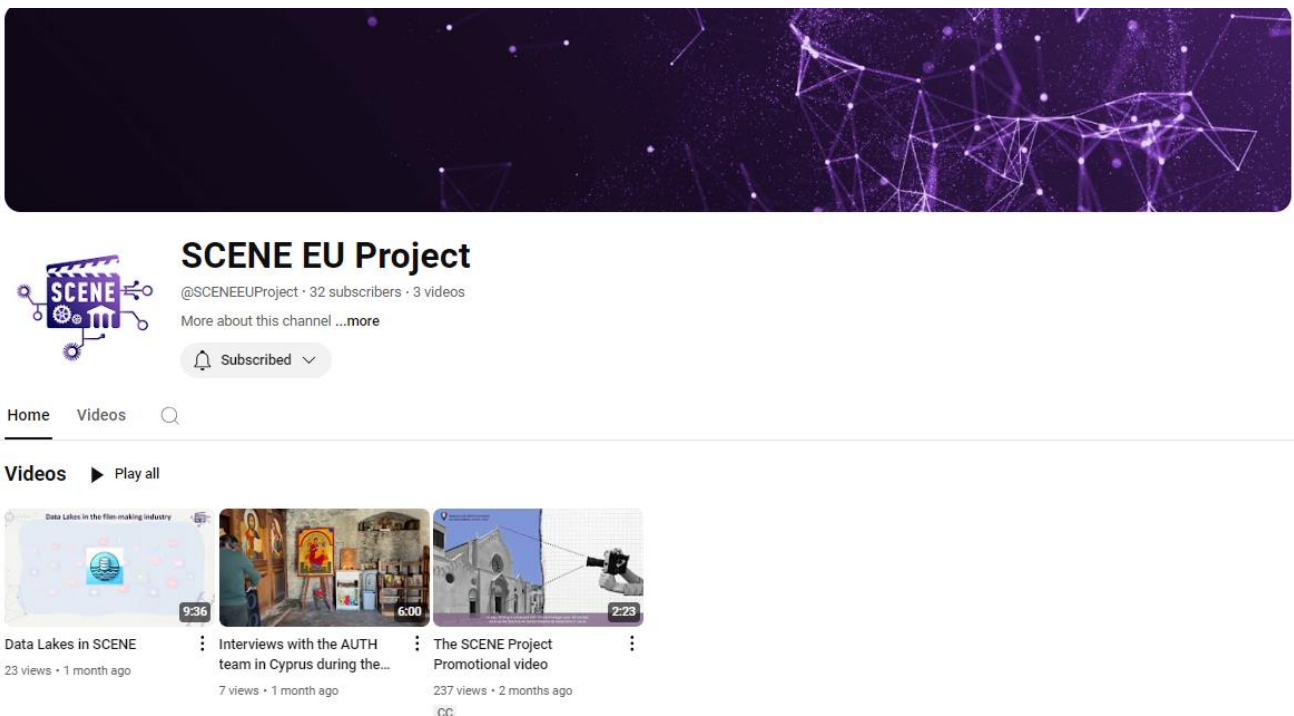


Figure 41 SCENE YouTube Channel

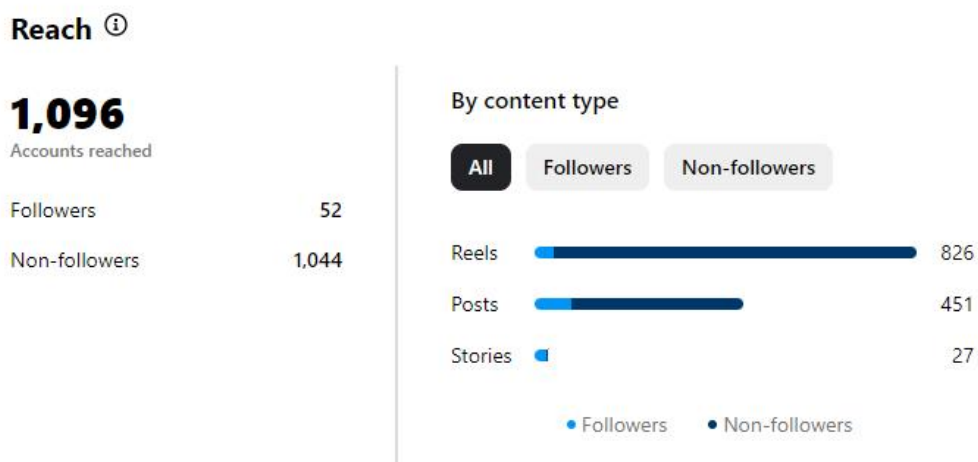
INSTAGRAM

The Instagram account, launched ad-hoc in M9 even though it was not originally planned in the Grant Agreement, has proven to be a useful platform for engaging with an artistic and creative audience. Its ability

to share short videos (reels) and various multimedia formats has significantly enhanced the project's dissemination efforts. By M18, the account has attracted 80 followers, contributing to the project's outreach and visibility. Additionally, the account has reached more than 1,096 accounts, with followers accounting for 80 and non-followers for 1,046.



Figure 42 Instagram Page



Top content based on reach

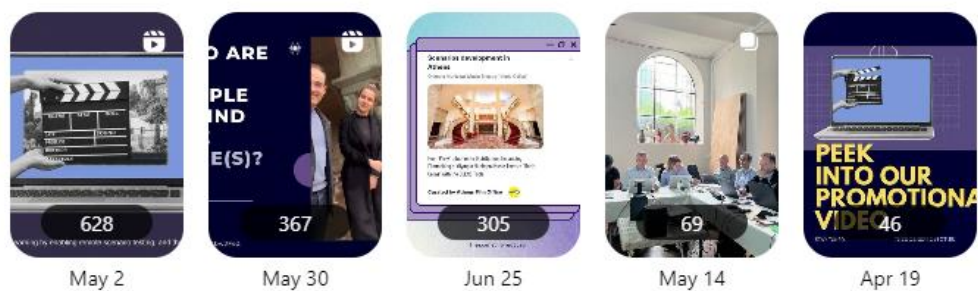


Figure 43 Instagram Reach

5.4 Events

The SCENE partners have organized and participated in various events to promote the project's outcomes and broaden its impact on the sector. These events, part of the SCENE project, aim to raise awareness about the project's concept, highlight its results, and engage key stakeholders who can support the project and provide feedback on its outcomes.

5.4.1 Project Internal Events

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

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

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

Among other activities, SCENE has conducted 2 workshops, essential for the project's development and progress:

Workshop on Understanding End-User Needs & Requirements for Filmmaking Platforms by CERTH

The Centre for Research & Technology Hellas (CERTH), the coordinator of the SCENE Project, hosted its first online workshop in November 2023 focusing on understanding end-user needs and requirements for filmmaking platforms. The event aimed to inform stakeholders about how the SCENE Project plans to leverage AI technology to impact film production. This includes developing tools such as audience-building tools, location-scouting tools, audio and lighting simulation modules, and 3D-modeled locations. Additionally, the produced items will be tokenized using blockchain technology to ensure protection under intellectual property rights. The workshop was attended by over 50 individuals, highlighting the project's potential impact on the sector.

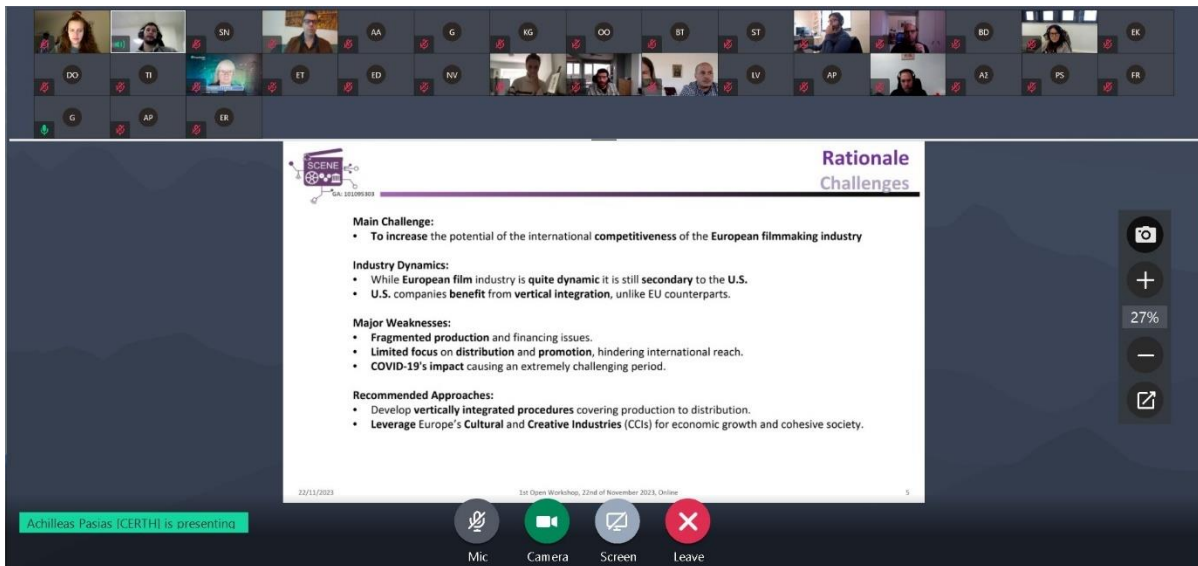


Figure 44 Workshop on Understanding End-User Needs & Requirements for Filmmaking Platforms

Workshop on Understanding End-User Needs & Requirements for Filmmaking Platforms by ADDMA

On November 15 and 16, 2023, ADDMA organized a workshop at Megaron Athens Concert Hall and Stratos Vassilikos Athens Hotel as part of the Athens International Children's Film Festival (ATHICFF). This event brought together around 50 professionals from Greece, Europe, and Canada, including scriptwriters, directors, producers, and sales agents active in the audiovisual, creative, and film industries, along with representatives from the Greek Film Center and the National Centre of Audiovisual Media and Communication (EKOME). The workshop aimed to co-create, communicate, and map key requirements from a broad range of potential end-users. Their involvement facilitated open dialogue, allowing for the identification and mapping of requirements at all stages of film production



Figure 45 Workshop on Understanding End-User Needs & Requirements by ADDMA

Joint Workshop: ‘Exploring the Creative Frontier: Generative AI in Film and the Ethical Landscape’

Following the SCENE’s 4th plenary meeting, a collaborative workshop titled “Exploring the Creative Frontier: Generative AI in Film and the Ethical Landscape” (Figure 46, Figure 47) was conducted in May 2024, in Cannes, France. This event brought together the SCENE, REBOOT, and CRESCINE projects to discuss their roles in revolutionizing the filmmaking industry. Guest speakers, including Jean-Francois Trubert and Caterina Sganga, provided insights into the challenges and opportunities that AI presents in creative processes and copyright issues.

The workshop was successful, highlighting the collaborative efforts and progress of the SCENE Project and its partners. It underscored the future potential of these initiatives and their impact on the filmmaking industry. The event has enhanced communication efforts, increased engagement with key stakeholders, and broadened awareness of the projects, paving the way for continued advancements and collaborations.



The flyer is a purple rectangular graphic with white and yellow text and logos. At the top left is the CRESCINE logo (a sunburst icon). In the center is the SCENE logo (a clapperboard icon with gears). To the right is the REBOOT logo (film reels) and the MARCHÉ DU FILM FESTIVAL DE CANNES logo (a laurel wreath). The main text reads: 'AT FESTIVAL DE CANNES & MARCHÉ DU FILM', 'Cluster Workshop: Exploring the Creative Frontier - Generative AI in Film and the Ethical Landscape', and '5.15.24'. Below this, it says '16:00 TO 17:50' and 'Château de La Napoule, 806 Avenue de Cannes, 06210 Mandelieu-La Napoule'. A QR code is labeled 'REMOTE ATTENDANCE LINK:'. On the right, a list of 'PRESENTERS:' includes KATHARINE SARIKAKIS (University of Vienna), ANASTASIOS DROSOU CERTH, MANUEL JOSÉ DAMÁSIO (Universidade Lusófona), JAKOB ISAK NIELSEN (Aarhus University), JEAN-FRANÇOIS TRUBERT (Université Côte d'Azur), and CATERINA SGANGA (Scuola Superiore Sant'Anna). At the bottom left are the URLs 'thereboot-project.eu/', 'thesceneproject.eu/', and 'crescine.eu/events'. At the bottom right is the European Union logo and a disclaimer: 'Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Research Executive Agency. Neither the European Union nor the European Research Executive Agency can be held responsible for them.'

Figure 46 Flyer for the co-organised workshop among SCENE, REBOOT and CRESCINE



Figure 47 Joint workshop with SCENE, REBOOT and CRESCINE

Upcoming Project Events

For the remaining 18 months of the project, a series of project events will be scheduled; the dissemination managers will continue to assist partners with dissemination and engagement requirements for these events, as in the initial phase of the project. Following each event, organizers are required to fill out the Event Reporting Template, documenting key communication and dissemination activities. The project's dissemination manager utilizes this data, along with accompanying materials such as photos, to promote the event across SCENE's social media channels.

5.4.2 External Events and Conferences

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

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

The partners participating in external events should always follow the visual identity of the project and use the official promotional material (leaflet, poster, templates, etc.). In addition, the partners should always inform WR in advance regarding their participation in an external event in order to be appropriately disseminated through the project’s dissemination channels. Finally, after the implementation of the event, the partners should fill in the reporting templates and send it back to WR.

A list of the conferences and events already attended is provided below:

Table 7 SCENE Participation to events

Event	Description	Venue	When	Partners Involved
Participation in the International Broadcasting Convention (IBC) 2023	Conferences	RAI Amsterdam, Netherlands	Sep 15, 2023 – Sep 17, 2023	MOG
Participation in the NAB SHOW 2024	Conferences	Las Vegas Convention Center, South Hall, USA	Apr 13, 2024 – Apr 17, 2024	MOG
Participation in the Emerald Project Meeting	Clustering activities	Universitat Pompeu Fabra Barcelona	Dec 2023	MOG
Participation in the Networking Event by Film Office of Central Macedonia and Greek Film Centre	Meetings	Warehouse C', Thessaloniki Port, Greece	Nov 11, 2023	WR
Participation in the RCRarchitechs workshop AIR S+T+ARTS project	Other scientific collaboration	La Vila, Spain	Apr 8, 2024 – Apr 10, 2024	EPICA
Participation of the 1st and 2nd Cluster meeting	Clustering activities	Online	Jul 5, 2023, and Jan 10, 2024	CERTH, all partners
Organisation of the Declaration des Cineastes	Workshop	Serafeio, Municipality of Athens, Athens, Greece	Dec 15, 2023	AFO
Participation in 154th Audio Engineering Society Convention	Conference	Aalto University, Espoo, Helsinki, Finland Convention Chair: Ville Pulkki	May 13-5, 2023	AUTH
Participation in AES Europe 2024	Conference	Universidad Politécnica de Madrid (Polytechnic University of Madrid), Madrid, Spain	June 15-17, 2024	AUTH
Participation in International Conference for Immersive and 3D audio - I3DA 2023	Conference	Bologna, Italy	Sep 5-7, 2023	AUTH
Participation in Athens International Children’s Film Festival 2023	Workshop	Athens Megaro Athinon/Stratos Vassilikos Athens Hotel, Athens, Greece	Nov 15-16, 2023	ADDMA
Participation in Berlinale 2024	Exhibition/Festival	Berlin, Germany	Feb 15-25, 2024	ADDMA
Participation in Thessaloniki Documentary Festival 2024	Exhibition/Festival	Thessaloniki, Greece	Mar 7-17, 2024	ADDMA

Table 8 Upcoming events

Event	Description	Venue	When	Partners Involved
Participation in the International Broadcasting Convention (IBC), 2024	Conference	RAI Amsterdam, Netherlands	Sep 13-16, 2024	MOG
Participation in the World of Digital Built Environment 2024	Conference	Helsinki, Sweden – Tallinn, Estonia	Oct 3-4, 2024	DTT
Participation in the NAB SHOW 2025	Conference	Las Vegas Convention Center, South Hall, USA	Apr 6-9, 2025	MOG

5.5 Publications

5.5.1 Scientific Publications

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

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

Lastly, SCENE will employ a Gold open-access approach to its peer-reviewed scientific publications. That means publications will be accessible online for free providing also the right to copy, distribute, search, link, crawl, and mine under the Creative Commons Attribution International Public License (CC BY) or a license with equivalent rights; for monographs and other long-text formats, the license may exclude commercial uses and derivative works (e.g. CC BY-NC, CC BY-ND). Thus, the SCENE consortium will adopt the open-access publishing strategy wherever possible and/or the Open Research Europe platform¹.

For the aforementioned reasons, we created the “ [Searchable multi-dimensional Data Lakes supporting Cognitive Film Production & Distribution for the Promotion of the European Cultural Heritage](#)” community in Zenodo to centralise and enhance the dissemination and preservation of SCENE's research outputs, ensuring they are accessible to the academic, research, and industrial communities. Zenodo provides

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

features like open access, long-term preservation, and DOI assignment, making it a suitable platform for hosting various outputs such as datasets, publications, software, and multimedia. This community helps us comply with open access mandates by participating in the wider community “EU Open Research Repository” increasing the visibility and accessibility of our research. By collecting SCENE's outputs in one place, we facilitate easier discovery and reuse of our work, promoting collaboration and knowledge sharing among researchers and stakeholders. Utilising Zenodo also helps us engage with the broader scientific community and receive feedback, contributing to the project's goal of creating knowledge impact and advancing research in the field.

During the last 18 months three scientific papers were published, and an internal plan is in place for additional publications by all research and technical partners throughout the project duration. Our initial expectation, as outlined in D6.1, was to achieve a minimum of four publications, with an ambitious target of surpassing eight. These publications are strategically aimed at contributing to specific scientific fields relevant to the SCENE project. They also serve to raise awareness and solicit constructive feedback from the scientific community and other stakeholders on SCENE modules and tools.

Table 9 Scientific Publications

Author(s)	Partner(s)	Title of paper / topic	Related SCENE deliverable or result (if any)	Title of the Journal/Proceedings /Books series/Book (for book chapters)
Vryzas, N., Vrysis, L., Stamatiadou, M. E., Kotsakis, R., & Dimoulas, C.	AUTH	The effect of geometry information in blind estimation of room acoustic parameters. /Audio Simulation	D4.4	Proceedings of the 154th Audio Engineering Society Convention
Vryzas, N., Stamatiadou, M. E., Vrysis, L., & Dimoulas, C.	AUTH	Multichannel mobile audio recordings for spatial enhancements and ambisonics rendering.	D4.4	IEEE, Proceedings of the 2023 Immersive and 3D Audio: from Architecture to Automotive (I3DA)
Vryzas, N., Vrysis, L., Stamatiadou, Dimoulas, C. & Kalliris, G.	AUTH	An acoustic simulation interface for cultural heritage locations scouting	D4.4	Proceedings of the 154th Audio Engineering Society Convention

Planned publications				
Molina, B. et al.	UPV, CERTH	SCENE ontology	T3.1	Digitisation, Risk Prevention and Monitoring Methods of tangible Cultural Heritage assets
Sottile, F. et al.	LINKS	UWB Tracking Solution	ER12, ER13	Production phase
Tomar, R. et al.	DTT	3D Reconstruction techniques for cultural heritage	T3.4	TBD
TBD	CERTH	Lighting simulation	T4.4	TBD

5.5.2 Non-Scientific Publications

All partners in the SCENE project will be invited to produce press releases, articles in mass media, and presentations on TV or radio, or other media in an effort to increase the project's visibility and reach potential stakeholders outside of the consortium. It is also the responsibility of all partners to identify publishing opportunities and take necessary actions to promote the project's assets and results. While this strategy does not set a minimum number of non-scientific publications, progress will be tracked through the Dissemination Reporting Template (Annex II) on a monthly basis.

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

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

Press Releases

Partners in the SCENE project are actively engaging in communication activities to enhance project visibility and attract stakeholders beyond the consortium. These efforts include producing press releases, articles for mass media, and appearances on TV or radio. Partners are tasked with identifying and utilizing publishing opportunities to promote the project's assets and achievements.

Press releases are specifically targeted at EU-level stakeholders to communicate project actions and outcomes effectively. Ahead of project meetings or events, localized press releases are issued to capture local media interest. Ad-hoc press releases are also generated for significant milestones or events to proactively engage the broader public.

To date, the project has published four press releases, complemented by one from EPICA, and one from UPV each shared on our website and through our project's and partners' social media channels:

- The first press release introduced the project and covered the kick-off meeting.
- The second press release highlighted outcomes from the second plenary meeting in Porto, Portugal.
- The third press release provided insights from the third plenary meeting in Berlin, Germany.
- The fourth press release celebrated the project's first-year anniversary.

Additionally, the Audiovisual Cluster of Catalonia featured the first SCENE workshop in their 21/11/2023 newsletter, which included a project-related press release to inform its members.

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

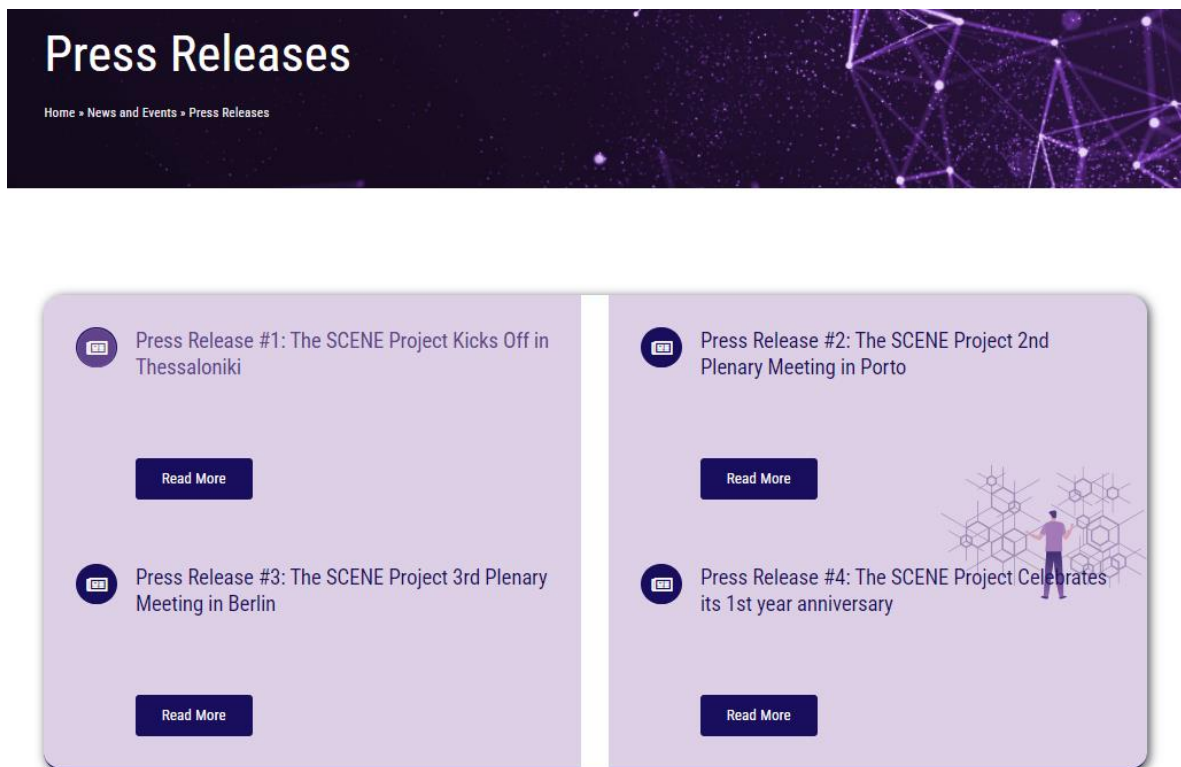


Figure 48 Press Releases

5.6 Roles and responsibilities

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

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

Table 10 Partners’ responsibilities per type of dissemination activity

Type of dissemination activity	Dissemination channels	Partners’ Responsibilities
Online	SMAs	<ul style="list-style-type: none"> Follow project’s SMAs and invite people from their network to follow, as well Like, repost and promote posts published through the project’s SMAs
	SCENE’s newsletter	<ul style="list-style-type: none"> Occasionally provide content for the newsletter Promote the newsletter through their network Reach potential subscribers (e.g., participants of other project activities)
	Project’s website	<ul style="list-style-type: none"> Provide content for the website’s news section Promote the website throughout their network
Offline	Events	<ul style="list-style-type: none"> Organise events and raise awareness about the project Distribute the promotional material of the project (leaflet, poster, etc.) Participate in external events and conferences

5.7 Synergies with other projects and initiatives

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

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

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

This approach amplifies the impact of SCENE’s communication and dissemination activities by establishing synergies with existing innovative projects and networks with similar thematic focuses. Over the course of the project, WR and the project partners are establishing communication pathways with relevant stakeholders to facilitate knowledge exchange, cooperation, and synergy collaborations. This collaborative

effort aims to maximize the efficiency and effectiveness of resources and enhance the visibility of Horizon Europe collaborative projects and related initiatives, thereby cultivating innovation across thematic areas.

The identification process follows a structured 3-step approach:

1. **Mapping:** WR collaborates with SCENE partners to draft an initial list of potential initiatives, including sister projects and those from the same innovation call, identifying thematic areas and synergy formats.
2. **Consolidation:** The list was refined to include details on relevant initiatives, synergy types, and contact organizations, expanding to nearly 25 potential synergies across prioritized thematic areas.
3. **Expansion:** Ongoing efforts focus on finalizing current synergies and establishing pending and new ones to further enhance collaboration and mutual benefit.

The below table displays the already identified EU – funded projects for synergies and interaction:

Table 11 Synergies with EU – funded projects

Project Name	Website	Duration	Description
PREMIERE	https://premiere-project.eu/	01/2023 - 12/2027	The PREMIERE project opens the stage for the performing arts of the new era. Leveraging cutting-edge AI and XR technologies, it will support the whole life cycle of performances, from their production until their distribution and preservation. Research centres and artistic partners are leading the development of digital tools designed to enrich archives, extend venues as virtual stages for live performances and co-creation, and produce in the intersection of art and technology. Altogether, PREMIERE stands for inclusive access, competitive CCIs, critical digital engagement and cultural heritage preservation.
CRESCINE - Increasing The International Competitiveness Of The Film Industry In Small European Markets	https://www.crescine.eu/	03/2023 - 02/2026	The film and audiovisual sector is important to ensure Europe’s cultural diversity. This is why supporting the development, distribution and promotion of European films, particularly in small EU countries, is essential. Currently, most of Europe’s innovative and creative independent production and distribution companies cannot compete on a global level. With this in mind, the EU-funded CresCine project will enhance the competitiveness and cultural diversity of the European film industry. The aim is to engage and empower European small markets. Specifically, CresCine will set up pilots across seven markets to demonstrate challenges and drivers. The project will address the whole film production, distribution and consumption ecosystem in order to develop new tools, methods and strategic approaches.
REBOOT	https://thereboot-project.eu/	01/2023 - 01/2026	The European film industry is the third largest in the world and worth more than EUR 120 billion. With this in mind, the EU-funded REBOOT project will study the



European film industry, identify weaknesses and ways to overcome them, connect existing strengths and plan for future competitiveness. Looking to the future, it will explore audience preferences and their generation, as well as modes of film content production. Overall, the project will study how to increase young people’s engagement with European film, boost the EU’s position in the global film industry and support cultural diversity in the EU film industry.

6 Monitoring, Evaluation and reporting framework

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

To assess the impact of SCENE's Dissemination and Communication Plan (CDP), a set of Key Performance Indicators (KPIs) has been selected. These metrics are continuously adjusted based on project outcomes and will be detailed in the updated deliverable by M36. As of M18, SCENE has already exceeded most dissemination metrics, with ongoing adaptation efforts focusing on areas showing weaker performance as will be shown in Section 7.

The Dissemination Manager, supported by consortium partners, oversees the monitoring of quantitative metrics during reporting periods. Additionally, qualitative feedback from partners is solicited after events to assess strategy effectiveness and implement necessary adjustments.

Table 12 Project’s KPIs

Assessed Element	Metric	M18	KPI
Website analytics	Total visits to the project’s web portal	11,000	5.000 - 10.000 (per year)
SMA analytics	Total number of followers on SMAs	657	60 - 900
Event Analytics	Participation on Events	11	-
	Conference Presentation	5	4 - 8
	Events Organisation	2	4
Newsletters	Number of newsletters/ downloads (per issue)	452	50 - 100
Publications/Articles	Number of scientific publications	3	4-8
	SCENE Technical Brochure downloads	-	25-75
	Press Releases	4	10 – 25
Promotional material	Leaflet Distribution	1329	500 - 1000
	Poster Reach	1044	2.000 – 4.000

6.1 Reporting

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

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

Table 13 Reporting templates for SCENE Partners

Annex	Dissemination Tool	Coverage	When
II	Dissemination reporting template	All dissemination activities where partners were involved in during the previous 6 months	Every 6 months
III	Event reporting template	Every single event organized or in which partners participate	Within 15 days after any completed event
IV	External Conferences and Events template	Any external conference/event that is relevant to SCENE with potential benefit to attend	Throughout the project
V	Publications plan template	All scientific papers that will be prepared or are under preparation or have been already submitted	Every 6 months

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

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

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

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

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

6.2 Risk Mitigation

To effectively plan ahead and mitigate any potential risk that may arise regarding D&C activities, the following table summarizes some indicative risks identified and the respective mitigation measures as mentioned to the D1.2 – Project Risk Management Plan.

Table 14 Risks and mitigation measures for D&C activities

Risk	Mitigation Measure
<p>Poor dissemination to the stakeholders</p>	<ul style="list-style-type: none"> • Regular identification of stakeholders and update of key messages (WHO and WHAT) and most appropriate tools and channels (HOW). • Several tasks have been set in order to ensure proper stakeholder identification and alignment.
<p>A lower number of visits to the website than expected</p>	<ul style="list-style-type: none"> • Wide dissemination of the URL will be planned and updated to avoid this risk. All partners will use different channels to draw visitors to the website: social media, newsletter, etc. • In addition, the website will be promoted at all the events partners in the consortium attend, while the URL will be included in the brochures, the poster, and the banner. • Social media posts will be used to redirect attention to the website via sharing news items first on the website.
<p>A low number of participants attending workshops organized along the project</p>	<ul style="list-style-type: none"> • Partners supporting open workshops will early be communicated to the target audience, including national authorities, representatives from the marine sectors and related industries and services, and other projects focusing on the project's topics. • Partners will communicate their intention to organize an event to WR and CERTH seven weeks in advance.

7 Discussion on results

The SCENE project has reached its 18-month milestone, demonstrating remarkable achievements in communication and dissemination through key performance indicators (KPIs) that provide insights into its outreach and engagement efforts.

SCENE's KPI assessment reveals both successes and areas for potential improvement. By M18, the project has exceeded expectations in some areas while indicating ongoing opportunities for optimization in others.

Website Analytics

The project's web portal visits increased significantly over the assessment periods. Initially, the visits were 4600 at M12, while this improved to 9100 visits by the end of the first reporting period, falling into the "Good Impact" category. By M18, visits exceeded 11,000, achieving "Excellent Impact." The trend indicates effective strategies in enhancing the website's visibility and outreach.

Digital Outreach and Social Media Engagement

The project's social media presence showed gradual improvement. Starting with 390 followers at M12, it grew to 510 followers by M15. By M18, the followers increased to 657. Despite these numbers, LinkedIn followers alone reached 341, indicating a strong presence on this platform. This reflects a successful strategy in engaging professional audiences but highlights the need for broader social media engagement across other platforms.

SCENE effectively utilises social media platforms including LinkedIn, X (former Twitter), Facebook, and Instagram to disseminate project updates and engage stakeholders. The project has cultivated a combined social media following of 657 by M18, underscoring its efforts to enhance visibility and cultivate dialogue within the AI-driven filmmaking and cultural heritage sectors.

Project Events

The project organized one event by M12 and another by M15. Even though the target was to hold more than four events cumulatively by the end of the project, with a total of two events conducted by M18, the project shows steady progress in event organization.

Newsletters

Newsletter downloads per issue showed strong performance throughout the previous 18 months. At M12, there were 180 downloads, surpassing the "Excellent Impact" threshold of 100. This trend continued with 239 downloads by the M15 and 452 by M18, consistently exceeding expectations and indicating high stakeholder engagement with the newsletter content.

Publications/Articles

The number of scientific publications was 2 at M12 and 3 by M18, both below the threshold of 4 publications. This suggests that the project needs to increase its focus on generating and disseminating scientific research outputs.

Conference Presentations

The project had 7 conference presentations by M15, nearing the "Excellent Impact" threshold of 8 presentations. This demonstrates strong performance in disseminating project results through academic and professional channels.

Press Releases

The project released 4 press releases by M12 and 5 by RP1 - M15. This metric indicates the need for increased efforts in public relations activities to enhance project visibility in the media.

Promotional Material Distribution

Leaflet distribution started strong with 789 leaflets at M12, reaching the "Good Impact" range. By M15, it improved to 1048, achieving "Excellent Impact." This momentum continued with 1329 leaflets distributed by M18, indicating effective promotional strategies.

Poster reach was 496 at M12, and improved to 1044 by RP1 - M15, achieving the "Good Impact" range. The consistency at 1044 by M18 suggests stable performance in using posters as a promotional tool.

SCENE has distributed over 2,452 pieces of promotional material, such as posters and leaflets, through various channels including physical events and online platforms. This multi-channel approach has effectively raised awareness and interest in SCENE's innovative applications of AI in filmmaking and cultural preservation.

Synergies

The project had 3 synergies by M18. This indicates the need for greater collaboration and networking with other relevant projects and initiatives.

The project has established synergistic relationships with other EU-funded initiatives like PREMIERE, REBOOT and CRESCINE, enhancing knowledge exchange and collective impact within the Horizon Europe framework. SCENE's participation in 16 external events by M18 further underscores its role in advancing AI-driven innovations in cultural heritage preservation and filmmaking.

Stakeholder Engagement and Collaboration

Stakeholder reach was substantial, with 49,885 at M12 and, increasing to 82,892 by M18. Although there are no specific thresholds for this metric, the significant increase demonstrates effective engagement and outreach efforts.

SCENE employs a comprehensive communication strategy to engage diverse stakeholder groups, totalling 3,796 actively involved stakeholders by M18. This inclusive engagement spans research communities, industry stakeholders, policymakers, and the civil society, emphasizing SCENE's commitment to fostering collaboration and dialogue.

Future Directions and Optimization Strategies

Moving forward, SCENE aims to refine its communication strategies based on ongoing KPI evaluations. Insights gathered will guide targeted efforts to optimize online engagement, expand stakeholder networks, and leverage collaborative opportunities with EU initiatives and industry partners. This approach aims to maximize visibility and impact across thematic areas of technological innovation and cultural preservation.

8 Exploitation roadmap

In this chapter, we are delving into the heart of SCENE's Exploitation roadmap, which sets the strategy and plan towards identifying and maximizing the project's impact and value generated by the project. Part of this plan is analysing SCENE's digital tools and concepts, categorizing them based on functionality, identifying rising technologies, and assessing market forces. Business model strategies are also identified, and the developed business models, which are supporting the sustainable market uptake of key exploitable results. Future trends and potential innovations in the EU filmmaking industry will also be identified.

Connecting Communication and Dissemination with Exploitation Activities

The SCENE project's exploitation roadmap is designed to ensure the successful identification, protection, and market uptake of its KERs. To achieve this, the project integrates its communication and dissemination activities with its exploitation strategy, leveraging these efforts to maximize impact and foster widespread adoption. This chapter details how the communication and dissemination efforts are aligned with the project's exploitation strategy, following the five key steps outlined in the first release of this deliverable (D6.1).

- **Step 1: Identification of KERs and Legal Analysis**

The first step in the SCENE exploitation roadmap involves identifying the project's KERs (D6.2) and analyzing the legal and regulatory aspects for their exploitation (D6.4 and D6.6). Communication and dissemination efforts play a critical role here by promoting awareness of the SCENE project and its innovative solutions to relevant stakeholders.

The identified KERs so far are summarized in the following table:

Table 15 Project KERs

KER	Lead partner
KER1 - Semantic enriched data lake	UPV
KER2 - Media-Asset-Manager (MAM)	MOG
KER3 - EU Cultural Heritage 3D Modelling	DTT
KER4 - Blockchain-based IPR preservation platform	CERTH
KER5 - The Location Scouting Tool	CERTH
KER6 - The Audience Building tool	HYP
KER7 - The AI-based Audience Preferences Scouting tool	FOKUS
KER8 - Distribution Engine and Recommender system	MOG +CERTH
KER9 - UWB tracking system	LINKS
KER10 – Audio Simulation Tool	AUTH
KER11 – Lighting Simulation Tool	CERTH
KER12 - SCENE complete platform	All

The target groups for SCENE's innovations were initially identified in D6.1 along with a preliminary identification of their needs and the tailored messages for each group. In this chapter we will attempt to enhance those messages by combining our exploitation strategy with our communication and dissemination plan. In D6.2 we identified and evaluated the needs of the different filmmaking chain actors, with regards to the identified KERs (Chapter 4.4), by reviewing related literature, market trend surveys, individual discussions

with consortium partners, as well as through the core functionalities detected from each tool analyzed as part of the tool landscape analysis (Chapter 4.2).

Furthermore, we will utilize and combine the initial results from the survey conducted under T2.2 that regards the end-user requirements, to refine our needs analysis and therefore the target audiences and the tailored messages for each audience. The latter is very important and aims at ensuring that each stakeholder understands the potential benefits and applications of the KERs.

In addition, the process of combining the project's D&C activities with exploitation involves the inclusion of the value proposition of each KER to the key messages. This aims at the clear communication of the project's value proposition through its unique selling points, which will highlight how SCENE's tools can streamline certain filmmaking processes, enhance creativity, and improve audience engagement. Specific tailored messages for each stakeholder group are crafted to resonate with their needs and preferences. We must also note here the need of each target group for tutorials and how-to guides for each tool. However, those will be documented after the tool development yields more concrete results and those are tested under the pilot phase.

- **Step 2: Market Assessment and Regulatory Analysis**

The second step involves a market assessment, with an analysis of the competition landscape (D6.2) and understanding regulatory framework drivers and barriers (D6.3). Communication and dissemination activities support this step by gathering market intelligence and promoting SCENE's capabilities at key industry events. Based on the project outputs so far and on how the development of each KER is evolving we identified several industry events to potentially showcase the project results and network, as well as several standardization committees, which might support the project to advocate for policies that support its technologies.

- **Step 3: Development of Exploitation and Go-To-Market (GTM) Strategies**

The third step focuses on developing individual partners' exploitation strategies and a joint GTM strategy. Communication and dissemination efforts are crucial in building brand awareness and positioning SCENE in the market segment of digital filmmaking solutions. Here it is vital to highlight case studies and success stories that demonstrate the practical applications and benefits of SCENE's tools. These stories will provide tangible evidence of SCENE's value and effectiveness, helping to build credibility and attract potential users and partners. The case studies and success stories may take the form of an interview or a video of the successful implementation of the SCENE's tools during the pilots. The success stories will be mainly a collateral output of the pilot implementation or from the early testing of each KER. Furthermore, we will examine the development of demos of these technologies or the SCENE platform prototype for the purpose of showcasing our early outputs in industry events.

- **Step 4: Design and Testing of Business Models**

This step focuses on designing and validating business models to support the adoption of SCENE solutions. Dissemination activities support this by promoting business models and gathering feedback from the market. The preliminary business models for each KER were reported in D6.2 (Chapter 6), those are being constantly re-iterated based on results we obtain through literature, surveys and the first outcomes of the tool development. Furthermore, the consortium will combine any insights gained before and during the pilot implementation with the aforementioned outputs to refine further the value proposition of each KER. The value proposition in the BMC of each KER will be used and modified accordingly to match the needs and preferences of each target audience, as well as to refine our key messages.

- **Step 5: Investment Plan and Financial Projections**

The final step involves developing an investment plan and financial projections to attract funds for realizing the GTM strategy. Communication efforts are directed towards potential investors and financial stakeholders. Ensuring that the communication strategy effectively reaches financial stakeholders is critical. Tailored messages that highlight the financial viability and market potential of SCENE's tools can attract investment and support for market expansion. Furthermore, the BMC models as well as other innovation management tools (Like SWOT, Porter 5 forces, LVPC, market analysis and other) will be deployed towards the preparation of a consistent pitch deck and presentation to present SCENE to potential investors and financial stakeholders.

Each step of the exploitation strategy is supported by targeted communication efforts, tailored messages, industry event participation, engagement with standardization committees, and the provision of practical resources. This approach aims to foster awareness and engagement, while also facilitate the market uptake of SCENE's KERs. The following sub-chapters provide an update on this effort.

8.1 Target Audiences: Needs and Preferences

This section outlines the needs and preferences of key stakeholders, including content creators, producers, media providers, artists, the scientific community, technology providers, policy-makers, cultural heritage managers, and the general public.

The survey data collected under T2.2 provides valuable insights into the needs, preferences, and challenges of certain of the target audiences. Those will be used to inform how SCENE's value proposition, tailored messages, industry engagement, and policy advocacy can be most effectively aligned with the project's exploitation strategy. This chapter integrates the survey findings with the previously discussed components.

The respondents are actively involved in more than one phases of filmmaking, including production (75.47%), pre-production (67.92%), and post-production (54.72%). The main challenges they face include finding suitable locations (46.51%), negotiating permits and permissions (39.53%), and assessing logistics and accessibility (41.86%). To address these challenges, SCENE should emphasize its integrated location scouting database and logistics tools. SCENE may showcase that it can streamline these processes and reduce the time and effort required by filmmakers.

Audience engagement and retention are critical issues for many respondents, with 32.08% citing limited marketing budgets and 16.98% experiencing difficulty reaching their target audience. Additionally, 20.75% report a lack of audience feedback and data as a significant challenge. SCENE's audience-building tool, which leverages social media campaigns and personalized content recommendations, can help address these issues. SCENE can assist filmmakers in creating more targeted and effective marketing strategies by supporting them in understanding audience preferences and behaviors.

Issues related to intellectual property rights (IPR) are a concern for some respondents, with 9.43% frequently encountering IPR issues and 20.75% expressing interest in a platform that automates the licensing process through secure methods like blockchain. SCENE's blockchain-based IPR protection can provide a reliable solution for these users, ensuring secure and transparent management of intellectual property and licensing agreements.

The survey identifies the primary users of the SCENE platform, including location scouts (79.25%), film offices (75.47%), production companies (77.36%), and directors (54.72%). Tailored messages should be crafted for each group:

- **Location Scouts and Production Companies:** Focus on the integrated location scouting database and real-time logistics tools to simplify the scouting process and improve decision-making.
- **Film Offices:** Highlight SCENE’s capabilities in supporting permitting processes and ensuring regulatory compliance.
- **Directors and Producers:** Emphasize the creative tools available, such as 3D modeling, AI-powered audience insights, and advanced post-production effects.

The survey indicates a strong openness to adopting new technologies, with 24.53% of respondents actively seeking innovative solutions and 56.6% willing to explore new possibilities. Key functionalities desired by respondents include:

- **Integrated location scouting database (60.38%)**
- **AI-powered audience analysis and targeting (22.64%)**
- **Real-time light and audio simulation tools (43.4%)**
- **Blockchain-based IPR protection and licensing control (18.87%)**
- **Advanced distribution engine for audience identification (32.08%)**
- **Personalized film recommender system (33.96%)**

These preferences highlight the importance of SCENE’s advanced tools and the need for features that enhance efficiency, creativity, and audience engagement. The needs and preferences of SCENE’s target audience were reported in D6.2 and are summarized in the following table, aligned with the relevant project output.

Table 16 Target Audiences: Needs and Preferences

Target group	Needs and Preferences	Relevant project output
Content creators, producers, filmmaking industries, content creator integrators	<ul style="list-style-type: none"> • Efficient management of unified content • Easier location scouting • Robust intellectual property security • Tools to handle, classify, and monetize digital assets. 	<ul style="list-style-type: none"> • KER 1 • KER 2 • KER 4 • KER 5
Media providers, broadcasters, distributors	<ul style="list-style-type: none"> • Focused on understanding audience dynamics and ensuring tailored distribution of content. • Essential for them to grasp audience behavior and preferences. 	<ul style="list-style-type: none"> • KER 6 • KER 7 • KER 8
Artists, Actors, Creative Teams, digital artists, VFX teams	<ul style="list-style-type: none"> • Increasing demand of high-quality digital representations and collaborative platforms that enable interaction among team members. • Automate workflows • Need for Detailed 3D models (Digital artists and VFX teams). 	<ul style="list-style-type: none"> • KER 2 • KER 3 • KER 9 • KER 10 • KER 11

EU Cultural Heritage Managers, Ministries, Local Authorities	<ul style="list-style-type: none"> • Focused on digitization, promotion, and protection of cultural heritage. • Create digital representations of cultural assets. • Promote region for shootings 	<ul style="list-style-type: none"> • KER 3 • KER 5
Technology and Service Providers, Pilot Domain Companies	<ul style="list-style-type: none"> • Prioritize the integration of new tools with existing systems and the scalability of these innovations. • Maintain workflow continuity and efficiency. 	<ul style="list-style-type: none"> • All KERs • WP3 outputs • WP4 outputs
Policy-Making Bodies, Governance, industry standardization committees	<ul style="list-style-type: none"> • Formulate policies and standards to enhance EU filmmaking industry's competitiveness. 	<ul style="list-style-type: none"> • All KERs • T6.2 and T6.3 outputs
Scientific Community, Research Organizations	<ul style="list-style-type: none"> • Data-driven insights and the exploration of new technological developments. • Access to film-related data and analytics. 	<ul style="list-style-type: none"> • All KERs • WP3 outputs • WP4 outputs
Policy-Making Bodies, Governance, industry standardization committees	<ul style="list-style-type: none"> • Access to data and insights to develop evidence-based policies • Evidence to support policy initiatives and illustrate the practical applications of new technologies. 	<ul style="list-style-type: none"> • All KERs • Pilot outputs • T6.2 and T6.3 outputs
Public Audience, Consumers	<ul style="list-style-type: none"> • Increasing demand for personalized content viewing experiences. • Seek content that resonates with their individual preferences. • Opportunities for interactive engagement. 	<ul style="list-style-type: none"> • KER 4 • KER 6 • KER 7 • KER 8

8.2 Value Proposition of SCENE and Key Messages

At its core, SCENE offers an integrated platform that addresses tasks in the entire filmmaking process, from content creation and management to distribution and audience engagement. This holistic approach sets SCENE apart from fragmented solutions, providing filmmakers with an efficient, and innovative toolset designed to enhance creativity and productivity. SCENE integrates a wide range of advanced tools and modules into a single platform, eliminating the need for multiple applications, enabling collaboration and data flow.

- **SCENE's Unique Value Proposition (UVP): One-stop-shop solution for filmmakers to produce, manage, and monetize content.**

SCENE's platform consolidates various innovative tools and modules, providing filmmakers with everything they need to produce, manage, and monetize content in one place. This integration reduces the complexity and inefficiency associated with switching between different applications, offering a unified solution that enhances productivity and collaboration.

Semantic Knowledge Graph: At the heart of SCENE is its Semantic Knowledge Graph (SCENE-O), which enables unified data management and contextual understanding of film-related content. This ontology will

allow users to explore and search for multimedia content intuitively and comprehensively, significantly improving the user experience and overall productivity.

Advanced Technologies: SCENE incorporates cutting-edge technologies, including AI-based audience preferences scouting, blockchain-based IPR preservation, and 3D modeling of cultural heritage sites. These tools provide filmmakers with new capabilities, empowering them to create, manage, and distribute content more effectively and creatively.

Personalized Audience Engagement: SCENE's audience-building tool leverages social media campaigns, gamification strategies, and personalized content recommendations to engage audiences in a targeted and meaningful manner. SCENE tools provide an understanding of audience preferences and behavior. That way SCENE helps filmmakers build loyal fan bases and expand the reach and impact of their films.

Efficiency and Cost Savings: SCENE streamlines workflows, automates repetitive tasks, and supports resource allocation optimization, helping users save time and reduce costs throughout the filmmaking process. The integrated ecosystem minimizes manual intervention and eliminates the inefficiencies associated with using multiple standalone tools.

SCENE's unique value proposition of providing a comprehensive, integrated platform is reinforced by the survey data of T2.2. Key messages should focus on:

- **Efficiency and Cost Savings:** Highlight how SCENE streamlines workflows across all filmmaking phases, addressing common challenges such as location scouting, logistics, and permit negotiations.
- **Advanced Tools:** Emphasize the AI-powered audience analysis, blockchain-based IPR protection, and real-time light and audio simulation tools, aligning with the respondents' interest in innovative solutions.
- **Personalized Audience Engagement:** Showcase the audience-building tool's ability to leverage social media campaigns and personalized content recommendations, crucial for overcoming challenges in audience engagement and retention.

In summary, SCENE integrates a diverse array of advanced tools and technologies into a single platform, SCENE enhances efficiency, fosters creativity, and maximizes the impact of film content. This unique value proposition, combined with key messages that highlight SCENE's comprehensive integration, advanced technologies, and personalized engagement strategies, underscores the project's potential to transform the filmmaking industry.

8.3 Tailored Messages for Each Group

To maximize the impact of the SCENE project, it is crucial to deliver tailored messages that resonate with the specific needs and preferences of different stakeholder groups. This section outlines these tailored messages, ensuring that each group understands the unique benefits SCENE offers them. The following table summarizes a first version of SCENE's tailored messages to each targeted group along with the benefits to highlight on the communication material. Each message will be further polished depending on the channel of communication to reach its intended group. The same applies for the Benefits, which, in addition, will be further validated as the development unfolds and through the piloting outputs of each tool.

Table 17 Tailored Messages

Group	Message	Benefits
Content Creators, Producers, Filmmaking Industries, Content Creator Integrators	Simplify location scouting and the management and monetization of your content with SCENE.	<ul style="list-style-type: none"> • SCENE offers tools designed to manage, classify, and monetize digital assets [KER 1] [KER 2] [KER 4]. • Simplifies the process of finding the perfect shooting locations [KER 5].
Media Providers, Broadcasters, and Distributors	SCENE helps you connect with your audience. Reach and engage your audience with precision using SCENE's tools.	<ul style="list-style-type: none"> • Effective content distribution by understanding audience behavior [KER 6] [KER 7] [KER 8]. • Get insights into audience preferences, enabling tailored content delivery and reward mechanisms [KER 6] [KER 7]. • Ensure your content reaches the right segments, maximizing viewer satisfaction and engagement. [KER 8].
Artists, Actors, Creative Teams, digital artists, VFX teams	SCENE supports you to bring your artistic vision to life with digital tools.	<ul style="list-style-type: none"> • Support and simplify the production phase with automatic sound and light effects depending on the actor's movement. [KER 9]. • SCENE's EU Cultural Heritage 3D Modelling tool provides digital models to enhance your creative projects. [KER3]. • Audio and light simulation effects [KER 10] [KER 11].
EU Cultural Heritage Managers, Ministries, Local Authorities	Digitize, protect, and promote cultural heritage with SCENE's advanced modeling tools.	<ul style="list-style-type: none"> • Create detailed 3D representations of cultural assets, ensuring their preservation and promotion. [KER 3]. • Supports your mission to safeguard and celebrate cultural heritage through innovative digital solutions. [KER 1]. • Showcase your local cultural heritage to a broader audience. [KER 4] [KER 6]. • Promote specific locations to attract filmmakers and relevant services [KER 5].
Technology and Service Providers, Pilot Domain Companies	Integrate and scale operations with SCENE's solutions.	<ul style="list-style-type: none"> • Collaborate with SCENE for further research and funding opportunities. [All KERs]. • Integrate with SCENE tools to enhance your services and support the industry's evolution. [All KERs]. • Research contract for piloting activities. [All KERs].
Scientific Community and Research Organizations	Gain insights and drive innovation.	<ul style="list-style-type: none"> • Explore new methodologies and applications within the filmmaking industry [Project deliverables]. • Access cases studies [Project deliverables]. • Get inspiration for the development of new research methodologies [Project deliverables] [All KERs].
Policy-Making Bodies, Governance,	Formulate policies and standards to enhance EU	<ul style="list-style-type: none"> • Update and enhance industry standards [All KERs]. • Best practices for digital tool integration [Project deliverables].

industry standardization committees	filmmaking industry's competitiveness.	<ul style="list-style-type: none"> • Advocate for more funding and grants to support technological advancements in CCIs. [Project deliverables]. • Refine legal frameworks based on project insights [Project deliverables].
Public Audience, Consumers	SCENE enjoy and support content that resonates and engages with you.	<ul style="list-style-type: none"> • Customized content suggestions based on individual preferences, enhancing your viewing experience. [KER 6] [KER 7] [KER 8] • Gamification strategies and unique NFT offerings. [KER 4, KER 6, KER 8].

By delivering tailored messages to each stakeholder group, SCENE will ensure that the unique benefits of its platform are clearly communicated and understood. These messages will highlight how SCENE's integrated tools and advanced technologies cater to the specific needs and preferences of each group, in an attempt to foster engagement and maximization of the project's impact.

8.4 Industry Events for Participation

Participation in industry events is crucial for the SCENE project to increase its visibility, build strategic partnerships, and stay abreast of the latest developments in the filmmaking and digital content creation industries. Engaging with these events allows SCENE to demonstrate its innovative solutions, gather valuable feedback, and forge connections with key stakeholders. This chapter identifies significant industry events that the SCENE consortium should consider attending, presenting, or sponsoring to maximize its impact.

- **Cannes Film Festival¹ (Cannes, France)**

The Cannes Film Festival is one of the most prestigious film festivals in the world, attracting filmmakers, producers, distributors, and media professionals from around the globe. By participating in Cannes, SCENE can showcase its advanced tools and solutions to a wide audience of industry leaders. The festival provides a platform for SCENE to demonstrate its capabilities in streamlining the filmmaking process and enhancing content distribution and audience engagement. Networking opportunities at Cannes are unparalleled, offering the chance to forge strategic partnerships and collaborations.

- **Berlinale (Berlin International Film Festival)² (Berlin, Germany)**

The Berlin International Film Festival, also known as Berlinale, is another premier event in the global film industry. With a focus on promoting innovative and artistic film projects, Berlinale is an ideal venue for SCENE to present its cutting-edge technologies and tools. By participating in Berlinale, SCENE can connect with a diverse range of filmmakers, artists, and industry professionals, showcasing how its platform can support creative and production processes. Additionally, Berlinale's market and co-production events provide excellent opportunities for SCENE to explore new business partnerships and funding opportunities.

- **IBC (International Broadcasting Convention)³ (Amsterdam, Netherlands)**

The International Broadcasting Convention (IBC) is a key event for professionals involved in content creation, management, and delivery. With a strong emphasis on technological advancements in the broadcasting

¹ <https://www.festival-cannes.com/en/>

² <https://www.berlinale.de/en/home.html>

³ <https://show.ibc.org/>

industry, IBC is an ideal venue for SCENE to present its innovative tools and solutions. Participation in IBC would allow SCENE to connect with broadcasters, content creators, and technology providers, demonstrating how its platform can streamline workflows, enhance productivity, and improve audience engagement. IBC's extensive exhibition and conference programs provide valuable insights and networking opportunities.

- **MIPCOM (Marché International des Programmes de Communication)¹ (Cannes, France)**

MIPCOM is a leading event for the global entertainment content market, bringing together professionals from the television, film, digital, and audiovisual sectors. SCENE's participation in MIPCOM would offer the opportunity to showcase its distribution engine and recommender system, highlighting their effectiveness in reaching targeted audience segments. The event's focus on content distribution and media partnerships aligns with SCENE's goals, making it a strategic platform for demonstrating the project's value proposition and forging new business relationships.

- **NAB Show (National Association of Broadcasters)² (Las Vegas, USA)**

The NAB Show is a major event for media, entertainment, and technology professionals, offering insights into the latest trends and innovations in content creation, management, and distribution. SCENE's participation in the NAB Show would allow it to highlight its AI-based audience preferences scouting, blockchain-based IPR preservation, and other advanced tools to a broad audience of broadcasters and media providers. The event's focus on technology and innovation aligns perfectly with SCENE's mission to revolutionize the filmmaking industry, making it an essential event for engagement and exposure.

- **SXSW (South by Southwest)³ (Austin, USA)**

South by Southwest (SXSW) is renowned for its convergence of the film, interactive, and music industries. SXSW provides a unique platform for SCENE to reach a wide array of content creators, technologists, and digital media professionals. By participating in SXSW, SCENE can demonstrate its integrated platform's capabilities in enhancing audience engagement through social media campaigns, gamification strategies, and personalized content recommendations. The event's emphasis on creativity and technology makes it a strategic venue for SCENE to showcase its innovative solutions and connect with forward-thinking professionals.

- **TIFF (Toronto International Film Festival)⁴ (Toronto, Canada)**

The Toronto International Film Festival (TIFF) is a significant event on the global film festival circuit, known for its diverse and inclusive programming. SCENE's presence at TIFF would enable it to engage with an international community of filmmakers, distributors, and audiences. Showcasing SCENE's tools for content creation, management, and distribution at TIFF would highlight the platform's ability to support filmmakers in producing high-quality films efficiently. TIFF's industry conferences and networking events offer additional opportunities for SCENE to build relationships and explore new collaborations.

Participating in these key industry events, as well as other events hosted by stakeholders in SCENE's NoI, is essential for the project to achieve its objectives of increasing visibility, building strategic partnerships, and staying updated on industry trends. By showcasing its innovative tools and solutions at these events, SCENE

¹ <https://www.mipcom.com/>

² <https://nabshow.com/2024/>

³ <https://www.sxsw.com/>

⁴ <https://www.tiff.net/>

can engage with a wide range of stakeholders, gather valuable feedback, and position itself as a leader in the digitally enabled filmmaking industry.

8.5 Identify Industry Standardization Committees for Policy Advocacy

To ensure the widespread adoption and integration of SCENE's innovative tools and technologies within the filmmaking industry, it is crucial to engage with industry standardization committees. These committees play a pivotal role in establishing industry norms, guidelines, and standards, which can significantly influence policy-making and the regulatory environment. By participating in these committees, SCENE can advocate for policies that support its technological advancements and address the evolving needs of the filmmaking community. This chapter identifies key standardization committees that SCENE should engage with for effective policy advocacy.

- **International Organization for Standardization (ISO)¹**

The International Organization for Standardization (ISO) develops and publishes international standards across various industries, including the media and entertainment sectors. Engaging with ISO committees, particularly those focused on media content management, metadata, and digital rights management, will allow SCENE to advocate for standards that facilitate the integration and interoperability of its tools. Participation in ISO's technical committees, such as ISO/TC 46 (Information and Documentation) and ISO/TC 171 (Document Management Applications), can help SCENE influence the development of standards relevant to content creation, management, and distribution.

- **Society of Motion Picture and Television Engineers (SMPTE)²**

The Society of Motion Picture and Television Engineers (SMPTE) is a leading organization in the media and entertainment industry, known for its work in developing standards for film, television, and digital media. SMPTE's standards committees focus on various aspects of production, post-production, and distribution technologies. By engaging with SMPTE, SCENE can contribute to the development of standards related to digital filmmaking, such as metadata frameworks, file formats, and quality control measures. Active participation in SMPTE's technology committees will enable SCENE to align its innovations with industry best practices and ensure compatibility with established standards.

- **European Broadcasting Union (EBU)³**

The European Broadcasting Union (EBU) is a key organization that represents public service media entities across Europe. The EBU's Technical Committee works on developing and promoting technical standards for broadcasting and digital media. SCENE's engagement with the EBU can help advocate for standards that support its audience engagement tools, AI-based analytics, and content distribution systems. By participating in EBU's technical working groups and contributing to their research and development initiatives, SCENE can ensure that its solutions are aligned with the needs of public broadcasters and media organizations in Europe.

- **Advanced Media Workflow Association (AMWA)⁴**

The Advanced Media Workflow Association (AMWA) focuses on creating open standards and specifications for media workflows. AMWA's projects, such as the Networked Media Open Specifications (NMOS), are

¹ <https://www.iso.org/home.html>

² <https://www.smpite.org/>

³ <https://www.ebu.ch/home>

⁴ <https://www.amwa.tv/>

designed to improve interoperability and streamline media production processes. SCENE's participation in AMWA can help influence the development of specifications that facilitate seamless integration of its tools into existing media workflows. By collaborating with AMWA's technical groups, SCENE can promote standards that enhance the efficiency and effectiveness of digital content creation and management.

- **Digital Video Broadcasting (DVB) Project¹**

The Digital Video Broadcasting (DVB) Project is an industry-led consortium that develops global standards for digital television and broadcasting. Engaging with DVB's working groups, particularly those focused on interactive services, content protection, and audience measurement, can help SCENE advocate for standards that support its content distribution and audience engagement tools. Participation in DVB's committees will enable SCENE to stay informed about the latest developments in broadcasting standards and contribute to the creation of policies that facilitate the adoption of its innovative solutions.

- **International Federation of Film Archives (FIAF)²**

The International Federation of Film Archives (FIAF) is dedicated to the preservation and restoration of films. By engaging with FIAF's technical commissions, SCENE can advocate for standards and best practices related to the digitization and preservation of cultural heritage assets. SCENE's EU Cultural Heritage 3D Modelling tool can benefit from FIAF's expertise in archival standards, ensuring that digital representations of cultural assets meet the highest preservation standards. Collaboration with FIAF will also enhance SCENE's efforts to promote the protection and showcasing of cultural heritage through digital technologies.

- **European Telecommunications Standards Institute (ETSI)³**

The European Telecommunications Standards Institute (ETSI) produces globally applicable standards for information and communications technologies. ETSI's work in developing standards for media content delivery, digital rights management, and data security is highly relevant to SCENE. By participating in ETSI's technical committees, SCENE can advocate for standards that support secure and efficient content distribution, protect intellectual property rights, and enhance data interoperability. Engagement with ETSI will help SCENE align its tools with international standards and contribute to the development of a robust digital content ecosystem.

Engaging with these key industry standardization committees is essential for SCENE to influence the development of standards that support its innovative tools and technologies. By participating in the activities of ISO, SMPTE, EBU, AMWA, DVB, FIAF, and ETSI, SCENE can advocate for policies that facilitate the adoption and integration of its solutions within the filmmaking industry. This strategic engagement will not only enhance SCENE's visibility and credibility but also ensure that its tools are aligned with industry best practices and standards, fostering a supportive regulatory environment for digital filmmaking innovation.

¹ <https://dvb.org/>

² <https://www.fiafnet.org/>

³ <https://www.etsi.org/>

9 Timeline and Implementation Plan

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

Early in the project - Completed: With the project's launch and the first interactions between the stakeholders and/or the consortium members, the stakeholder groups and the key messages were identified, as it is displayed on the D6.1 - Dissemination and Communication Plan R1.

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

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

This phase includes a range of dissemination events, including workshops, webinars, hackathons, networking events, and awareness raising campaigns. Empirical information will be generated by our 3 pilot locations, in which the multimodality of the SCENE Platform will be tested. After conducting the test cases the SCENE's platform will be launched. The consortium partners are supporting the dissemination efforts by participating in external events and conferences, and leveraging existing platforms, networks, and initiatives.

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

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

Beyond the end of the project: The project's legacy will be preserved through ongoing promotion and exploitation efforts by consortium partners, including future activities and new projects in which various relevant stakeholders will be involved. The dissemination efforts will be ongoing throughout the duration of the project and beyond, as illustrated in the following diagram.

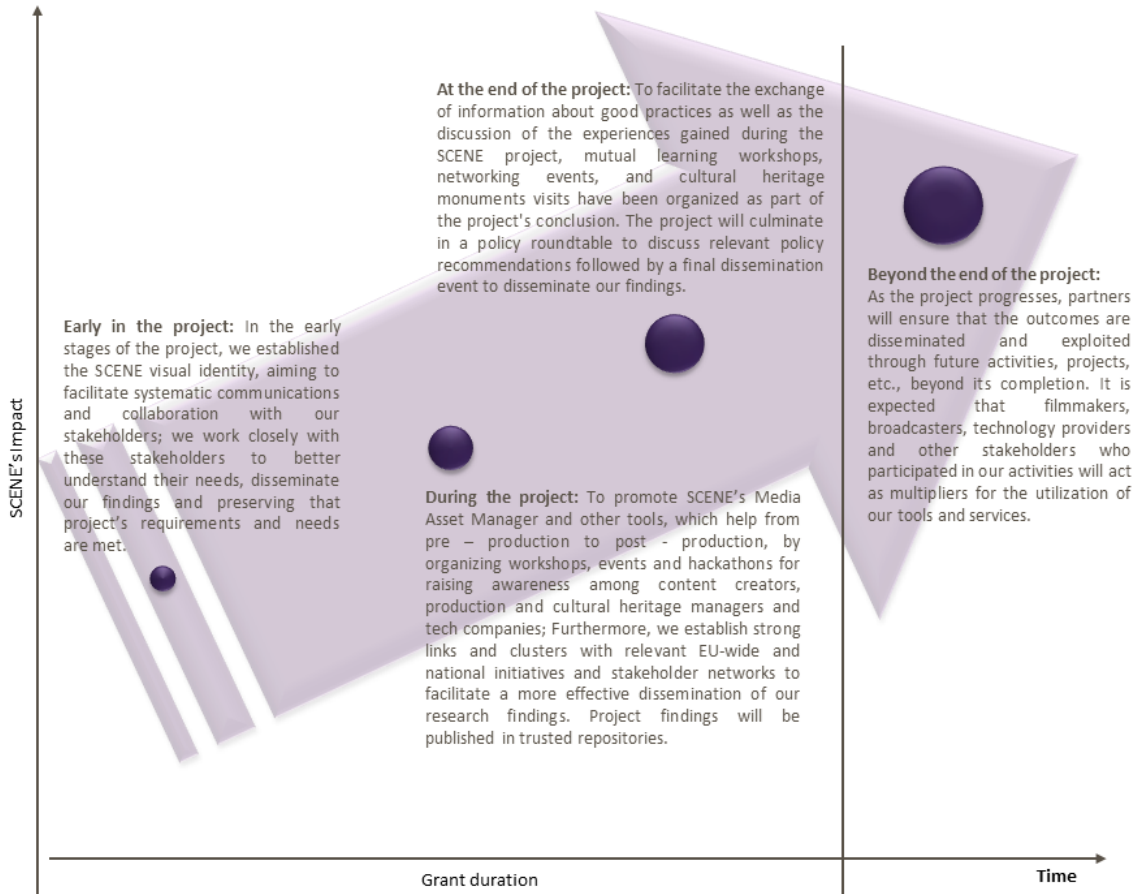


Figure 49 The four stages of dissemination and stakeholder engagement activities

10 Conclusions

Developing a comprehensive and effective communication and engagement strategy is crucial for raising awareness about the SCENE project and maximising the impact of its outcomes among all relevant stakeholders. All partners are committed to actively participating in the dissemination activities to ensure the deep impact and use of the project results across Europe.

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

The plan will be constantly updated based on feedback from stakeholders to ensure its effectiveness. An updated – and final - version will be delivered in M36, incorporating feedback from the 36 months of the project. The final version may include additional adjustments and updates to improve outreach to targeted stakeholders and enhance the project's vision to the European community at large.

SCENE's strategic focus on KPI-driven communication and dissemination has contributed to significant achievements in enhancing project visibility, stakeholder engagement, and collaborative partnerships within the Horizon Europe call. Continued refinement of strategies will ensure sustained impact and leadership in advancing AI applications for cultural heritage and filmmaking industries.

In conclusion, the SCENE project has made substantial progress in developing a framework for communication and engagement. Reflecting on our past achievements, it is evident that our collective efforts in stakeholder engagement and dissemination have laid a strong foundation for future success. Moving forward, we will build on this foundation by continually refining our strategies, leveraging new insights, and establishing deeper collaborations.



References

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3. European Commission, Gender Equality Strategy 2020 -2025. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52020DC0152&from=EN>
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Annexes

ANNEX I: DISSEMINATION GUIDELINES

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

Main guidelines

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



**Funded by
the European Union**

1. When displayed with another logo, the EU emblem must have appropriate prominence.
 2. You can download the needed EU emblem in the desired resolution following this link:
 3. https://ec.europa.eu/regional_policy/en/information/logos_downloadcenter/
- Whenever possible, use the templates that will be provided to you, i.e., letterhead, presentation, publication. A leaflet and a poster are under development and will be provided to you for dissemination and communication purposes. Other communication materials (e.g., infographics) will be prepared ad-hoc if needed.
 - **Always** inform **WHITE RESEARCH** and **CERTH** regarding every dissemination and communication activity that you plan to carry out (e.g., organisation of an event, articles on websites or magazines, participation in an external event, etc.). This will enable us to publicise it through the project's communication channels in a timely manner
 - You will need to report to us with some detail all the dissemination actions you undertook, so we can include it in WP6's reports and monitor the KPIs
 - Always report about meetings and events you organised and/or participated in
 - Inform **WHITE RESEARCH** and **CERTH** about relevant events (e.g., conferences, workshops, seminars etc.) in which SCENE partners may be interested in participating to promote or present the project. You can find in the project's repository an .xlsx file named "**SCENE_External conferences and events**". All partners are kindly requested to fill in this specific .xlsx file, each time they identify an event relevant to project and share it with **WHITE RESEARCH**.
 - In compliance with the General Data Protection Regulation (GDPR) requirements, always gather stakeholders' consent, when collecting, using and storing personal data during events/conferences. Please consider that pictures which make individuals identifiable are also considered personal data.

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

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

Partners are responsible to gather and store participants' consent for the activities they undertake. You will not need to send these personal data and consent forms to WHITE RESEARCH.

Dissemination Monitoring tools

SCENE's Dissemination Reporting Template

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

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

SCENE Internal Events Reporting Template

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

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

External Conferences and Events

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

Reporting Frequency

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

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

Website and Social Media use guidelines

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

Website

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

Social Media Accounts

- Connect with all SCENE SMAs (i.e. *Facebook, X (former Twitter), LinkedIn, Instagram* and *YouTube*) and use them accordingly: monitor announcements and posts, comment, like and repost.
- Do make your own posts to foster discussion and maintain the accounts’ activity and always make sure to tag the project’s official account.
- If you would like WHITE RESEARCH to publish a post on one or more of SCENE’s SMAs (e.g., promote an event that is coming up in your city, announce the achievement of a milestone, etc.), please share with us the post using the dedicated Excel file (“SCENE External Conferences and Events.xlsx”).
- Promote the SCENE SMAs within your network of contacts.



- Inform WHITE RESEARCH about any relevant initiatives accounts you may detect during the project, so that we can expand our network on SMAs.
- If you create a short video, make any edits necessary in order to improve the project's identity (add the project's name, logo, and the funding disclaimer). WHITE RESEARCH is then accountable for uploading the video on SCENE's YouTube account

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

ANNEX III: EVENTS REPORTING TEMPLATE

Event's Aggregate Data

Title	
Date	
Venue	
Organisers	
Audience (number and type)	
Duration	

Stakeholders reached

What type of stakeholders were engaged?

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

Event's goals, objectives and relevance with SCENE

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

Organisation of the event

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

How was the event/activity organised?

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

Dissemination activities



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

Structure of the event (short minutes)

Description of the event's sessions.

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

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

Outcomes of the event

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

What ideas were generated? (brief explanations are sufficient)

Evaluation of the event

What are the main impressions and observations that you made?

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

Attachments

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

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



ANNEX IV: EXTERNAL CONFERENCES AND EVENTS REPORTING TEMPLATE

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



ANNEX V: PUBLICATIONS PLAN TEMPLATE

PLAN OF SCIENTIFIC & TECHNICAL PARTNERS

Partners	Responsible person	Other Partners involved

DISTRIBUTION OF PAPERS

	INDICATIVE SUBJECT	PARTNERS	TIMELINE