

Communication, Dissemination and Exploitation Plan

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4	UT	Université de Tours	France
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6	OU	The Open University	UK
7	Hangvető	Hangveto Zenei Terjeszto Tarsulaskorlatolt Felelossegu Tarsasag	Hungary
8	GEOFolkLife	GEORGIA Folk Life	Georgia
9	3DR	3D Research Srl	Italy
10	SD	S.D. Cinematografica	Italy
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Executive summary

This deliverable defines the strategic framework guiding communication, dissemination and exploitation activities within PlaceMUS XR. It establishes how the project positions itself within the Horizon Europe ecosystem and the ECHOES initiative, ensuring coherence, visibility and long-term impact.

The document outlines a coordinated approach to engage key target audiences, structure project messaging and support the progressive uptake of results across scientific communities, cultural heritage institutions, creative industries and wider society. Communication is conceived as an integral component of the research and innovation process, accompanying the project from initial visibility to stakeholder engagement and final exploitation.

The deliverable also defines the governance, tools and operational mechanisms that enable effective coordination among partners and alignment between communication, dissemination and exploitation pathways.

Finally, it identifies the strategic directions for the uptake and sustainability of PlaceMUS XR results, supporting their integration within the European Collaborative Cloud for Cultural Heritage (ECCCH) and their long-term use beyond the project duration.

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1. Introduction to the Communication and Dissemination Plan

1.1 General Provisions

This Communication and Dissemination Plan (C&D Plan) establishes the strategic, operational and governance framework guiding all communication, dissemination, clustering, and exploitation-related activities of the PlaceMUS XR project. The project is funded under the Horizon Europe Programme and contributes to the objectives of the ECHOES initiative (European Collaborative Cloud for Cultural Heritage – ECCCH).

The C&D Plan ensures that communication and dissemination activities are implemented in a coherent, coordinated and compliant manner throughout the project lifecycle (M1–M48). It defines principles, objectives, target audiences, key messages, tools, responsibilities and monitoring mechanisms that support the effective uptake of project results by scientific communities, cultural heritage professionals, creative industries and the wider public.

Although the Grant Agreement structures communication and dissemination activities into two separate work packages (WP12 – Communication Strategies and First Steps; WP13 – Dissemination, Exploitation and Final Events), the present Plan adopts an integrated perspective. The two work packages are strategically interdependent and require continuous alignment to ensure consistency of messaging, progressive impact building and long-term sustainability of results.

All communication and dissemination actions will comply with:

Horizon Europe communication and visibility requirements

- Open Science and Open Access policies
- Guidelines on FAIR data management in Horizon Europe (https://ec.europa.eu/research/participants/data/ref/h2020/grants_manual/hi/oa_pilot/h2020-hi-oa-data-mgt_en.pdf)
- ECCCH integration and interoperability requirements
- EU branding and acknowledgement rules

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- GDPR and ethical standards

The Plan will be reviewed and updated at key milestones (e.g. M6, M18, M36) to reflect project evolution, technological development, clustering activities and exploitation perspectives.

1.2 Related Documents

The present C&D Plan is aligned with and complementary to the following project and programme documents:

- Grant Agreement – PlaceMUS XR
- ECHOES / ECCCH integration guidelines and technical specifications
- Project Handbook
- Risk management plan

The Plan also takes into account best practices in cultural heritage communication, dissemination, Open Science and science communication strategies.

1.3 Use of the Document

The C&D Plan serves multiple purposes within the project governance structure:

1. Strategic roadmap: it defines the overall communication and dissemination vision and its contribution to project objectives.
2. Operational guide: it translates strategic priorities into concrete actions under WP12 and WP13.
3. Coordination tool: it clarifies roles and responsibilities among consortium partners.
4. Monitoring framework: it establishes impact indicators and reporting mechanisms.

The primary users of the document are:

- WP12 and WP13 leaders
- Editorial Board
- Communication and Dissemination (C&D) contact points of each partner
- Scientific leaders responsible for publications

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- Project Coordinator and Executive Board

The Plan is conceived as a living document and may be adjusted to ensure alignment with ECCCH evolution, clustering dynamics, and technological developments.

2. PlaceMUS XR: Background of the Action

2.1 Project Overview and Conceptual Framework

PlaceMUS XR (PlaceMUS Extended Realities) is a Horizon Europe research and innovation project that develops advanced digital tools and immersive methodologies to explore, document and experience “Places of Music” across Europe through extended reality technologies.

The project contributes to the ECHOES initiative by developing interoperable, open, and reusable tools integrated into the European Collaborative Cloud for Cultural Heritage (ECCCH). Its focus is on enhancing the visitor experience, research potential and educational value of musical heritage through virtual and augmented reality, spatial acoustic simulation, immersive storytelling and multisensory interaction.

The conceptual framework of PlaceMUS XR is based on the interpretation of “Paths and Places of Music in Europe” as extended realities, where tangible and intangible heritage intersect. Music is considered not only as an art of time, but also as an art of space: it is intrinsically connected to architectural forms, landscapes, social rituals, institutions, craftsmanship and memory practices.

The project does not aim to create encyclopaedical catalogues or static digital repositories. Instead, it develops interactive, embodied and multisensory experiences that:

- reconstruct historical soundscapes;
- simulate acoustic environments;
- integrate musical performance with spatial and cultural context;
- connect 3D models, archival sources, narratives and sonic reconstructions.

All datasets, metadata and interaction tools will be implemented in accordance with Open Science and FAIR principles and integrated within the ECCCH infrastructure.

2.2 General Objectives of the Project

PlaceMUS XR pursues interconnected research, technological and societal objectives based on the integration of humanities, social sciences and computer science.

Its overarching objective is to develop cutting-edge digital tools to enrich visitor experiences in places of music and cultural heritage institutions, while simultaneously supporting research, education and innovation.

More specifically, the project aims to:

- create open, reusable and interoperable XR tools for designing and sharing musical heritage scenarios;
- develop methodologies for reconstructing and simulating historical soundscapes in immersive environments;
- design and implement a VR Mockup Tool to support sound communication planning in museums;
- analyse and evaluate user interaction and visitor experience in both physical and digital contexts;
- develop itineraries and case studies as extended realities, integrating tangible and intangible heritage;
- promote accessibility and inclusion through Universal Design principles;
- provide training modules, guidelines and a comprehensive Know-How Book;
- contribute scalable and sustainable tools to the ECCCH ecosystem.

The project bridges research excellence and societal impact by addressing scholars, museum curators, creative industries, educators and citizens.

2.3 Target Groups

PlaceMUS XR addresses multiple target groups, as identified in the Grant Agreement, reflecting its interdisciplinary and cross-sectoral nature.

The main target groups include:

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- **Museum Professionals:** Curators, exhibition designers, museum educators and heritage practitioners involved in the interpretation and presentation of cultural heritage.
- **Creative and Cultural Industries (CCI):** XR developers, immersive content creators, sound designers, SMEs and professionals working in digital heritage and cultural tourism.
- **Educational Institutions:** Schools, universities, training providers and organisations involved in formal and informal education.
- **Musical Academies, Conservatories and Ensembles:** Musicians, performers and institutions engaged in musical practice and education.
- **Scientific Community and Researchers:** Scholars working in digital humanities, musicology, architecture, acoustics, XR technologies and cultural heritage studies.
- **Consortium Partners:** Project partners directly involved in the development, testing and validation of tools and methodologies.
- **Local Communities of Citizens:** Communities connected to places of music, involved in co-creation, participation and heritage valorisation processes.
- **Tourists and General Public:** Visitors and audiences engaging with cultural heritage through physical and digital experiences.

2.4 Communication and Dissemination Work Packages Overview

Communication, dissemination and exploitation-related actions in PlaceMUS XR are structured across two dedicated work packages – *WP12* (Communication Strategies and First Steps) and *WP13* (Dissemination, Exploitation and Final Events). While formally separated in the Grant Agreement, these work packages are conceived as parts of a single, progressive impact strategy accompanying the entire project lifecycle.

WP12 focuses on the initial strategic setup and visibility phase. During the first half of the project, it establishes the communication infrastructure, defines the narrative of the project's activities and results, and positioning within the Horizon Europe framework, and ensures alignment with the ECHOES initiative and the

European Collaborative Cloud for Cultural Heritage (ECCCH). This phase includes the development of the Communication and Dissemination Plan, the creation of the visual identity and branding guidelines, the launch of the project website and digital channels, and the activation of early clustering and networking activities. WP12 therefore provides the structural and strategic foundations necessary to ensure coherence, recognisability and compliance with Horizon Europe communication requirements.

WP13 builds upon this initial framework and shifts the focus toward the dissemination initiatives, consisting in the publication of the scientific results to make them accessible and usable by other stakeholders, the exploitation pathways, and long-term sustainability. In this phase, research results are disseminated through peer-reviewed publications, international conferences and sectoral events, while prototypes and XR tools are demonstrated and validated in real cultural heritage contexts. WP13 also promotes engagement with Creative and Cultural Industries (CCI), including SMEs, and supports integration within the ECCCH ecosystem. Public-facing activities, storytelling initiatives and final exhibitions contribute to broad societal outreach and impact.

Together, WP12 and WP13 ensure a coherent progression from early visibility and awareness to deep engagement, knowledge transfer and sustainable uptake. Communication activities are therefore not treated as parallel or isolated actions, but as an integral component of the research and innovation process, supporting scientific excellence, stakeholder collaboration and public understanding of immersive musical heritage technologies.

The following table summarises the main activities and deliverables foreseen under WP12 and WP13, illustrating their timeline and strategic contribution to the overall impact of PlaceMUS XR.

3. Communication and Dissemination Management

Effective communication and dissemination in PlaceMUS XR require structured coordination, clear allocation of responsibilities, and continuous alignment between scientific, technological and outreach activities. Given the interdisciplinary nature of the project and its integration within the ECHOES initiative and the European Collaborative Cloud for Cultural Heritage (ECCCH), communication management is conceived as both an internal governance mechanism and an external impact strategy.

The present section outlines the organizational structure, coordination mechanisms, and operational procedures guiding communication and dissemination activities throughout the project lifecycle.

3.1 Intra-consortium Communication

All partners are required to inform the WP12/WP13 leaders of planned dissemination actions (e.g., publications, conference papers, workshops) sufficiently in advance to ensure compliance with Horizon Europe requirements, Open Access obligations and IPR considerations.

In addition, scientific publications and public communications must follow an internal review process to guarantee consistency with project messaging, correct acknowledgement of EU funding and alignment with ECCCH integration strategies.

To ensure sound management, coordination and alignment among partners, PlaceMUS XR adopts a structured internal communication framework supporting transparency, consistency of dissemination actions and timely reporting across the consortium, as well as alignment between WP12 (Communication Strategies and First Steps) and WP13 (Dissemination, Exploitation and Final Events).

The starting point for building the PlaceMUS XR collaborative environment is the Kick-Off Meeting (M1), organised by the Project Coordinator at Museo del Violino in Cremona, our Associated Partner, on the 18th and 19th of November 2025. The

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program has been included in D 1.1 (the Handbook) already submitted. The meeting had the following objectives:

- to ensure a shared understanding of PlaceMUS XR's mission, vision and strategic positioning within Horizon Europe and the ECHOES initiative;
- to have a deeper awareness about the consortium composition and the partner's background;
- to present the activities and results expected in each Work Packages and discuss dependencies and intersections among work packages (WP);
- to present a first draft of the team groups in each WP, with roles and activities distribution among partners;
- to clarify the interdependencies between WP12 and WP13;
- to identify early visibility milestones;
- to establish internal communication workflows and approval procedures;
- to summarise the LUMP SUM requirements;
- to foster a collaborative and trust-based team environment.

3.1.1 Internal Communication Tools

To ensure effective document sharing and information flow, the consortium adopts a structured digital collaborative environment:

- Project Shared Repository and Collaborative Workspace (Microsoft Teams / SharePoint):
Used for storing and managing administrative, financial and technical documentation, including communication materials, dissemination reports, visual identity files, publication drafts and organisational resources. It also supports collaborative work, including co-creation of content and datasets, joint editing of documents and dissemination materials, coordination of activities, and preparation of deliverables. The environment is structured in a General channel and dedicated channels for each Work Package, and includes meeting reports (both textual and recorded).
- Mailing lists and e-mail communication:
Used for formal exchanges, official communications and document circulation among partners.

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- Teams channels and chat groups:

Used for quick, informal exchanges and coordination among working groups.

Furthermore, ECHOES project provides a collaborative platform based on Asana (<https://app.asana.com/>) to facilitate collaboration and information exchange among sister projects.

3.1.2 Coordination Meetings

To maintain a constant communication flow and monitor dissemination progress, the following meetings are scheduled:

Monthly WP12–WP13 coordination meetings, focusing on ongoing communication activities, upcoming publications, events and clustering opportunities;

Quarterly dissemination progress meetings, involving all partners, to review KPIs and planned actions;

Editorial Board and Executive Board meetings, where communication and dissemination status is reported at strategic level.

These structured checkpoints ensure that communication remains aligned with project evolution and technological development.

3.1.3 Objectives of Intra-Consortium Communication

The internal communication framework aims to:

- Strengthen cooperation and foster continuous exchange of knowledge across disciplines;
- Ensure consistency of messaging across scientific, technical and public outputs;
- Facilitate timely identification and resolution of communication-related issues;
- Promote complementarity among partners' expertise;
- Guarantee compliance with Horizon Europe visibility and Open Access requirements.

3.1.4 Communication Governance Structure

An internal Editorial Board will be established within the consortium.

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Each partner appoints a Communication Contact Person responsible for:

- Coordinating local dissemination actions;
- Reporting publications, events and outreach activities;
- Ensuring correct use of branding and EU funding acknowledgement;
- Acting as liaison with WP12 and WP13 leaders.

The WP12 leader coordinates the Editorial Board and ensures alignment with Horizon Europe communication requirements, while WP13 ensures integration with dissemination and exploitation strategies.

All public communication and dissemination outputs, including social media content, press releases, publications and visual materials, follow a coordinated internal validation process.

Partners are required to share proposed communication content with the Editorial Board in advance. The Editorial Board ensures consistency with the project narrative, correct application of visual identity and compliance with EU visibility and ECCCH communication requirements.

Final approval is coordinated by the WP12 leader, in consultation with WP13 where relevant, ensuring alignment between communication, dissemination and exploitation activities.

3.1.5 Internal Communication and Editorial Coordination

Effective internal communication is essential for ensuring coordination across the consortium and supporting the collaborative development of the project.

Given the interdisciplinary nature of PlaceMUS XR and the diversity of expertise within the consortium, internal communication plays a key role in facilitating knowledge exchange, aligning activities across work packages and keeping partners informed about project progress.

Digital Communication Infrastructure

A shared digital infrastructure supports internal communication and facilitates access to project materials across the consortium.

A dedicated SharePoint repository serves as the central platform for document management and collaborative work, providing partners with access to project

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documentation, communication materials and shared resources. The repository is organised according to the project's work package structure and supports editorial coordination and content collection.

In addition, a project mailing list enables regular information exchange among partners, supporting the distribution of updates and the coordination of communication activities.

Together, these tools ensure efficient information flow and support collaboration across the consortium.

Editorial Board and Communication Coordination

To coordinate the communication activities of the project and ensure a consistent editorial direction, PlaceMUS XR has established an Editorial Board composed of representatives of the partner institutions.

The Editorial Board functions as a coordination body responsible for:

- collecting content and updates from partners;
- planning the editorial calendar of the project;
- ensuring coherence between communication outputs across platforms;
- supporting the dissemination of project activities through institutional networks.

Partners are invited to contribute materials related to their activities within the project, including descriptions of ongoing research, updates on case studies, and multimedia materials that can support storytelling activities. These contributions are collected through shared documents and partner folders within the communication repository.

The Editorial Board also plays an important role in encouraging partners to amplify the dissemination of project outputs by sharing project content through their own institutional communication channels.

Through this collaborative structure, communication activities are both centrally coordinated and distributed across the consortium's networks, allowing the project to benefit from the visibility and outreach capacity of all partner institutions.

Editorial Workflow

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In addition to digital communication tools and editorial coordination mechanisms, internal communication within the consortium is supported by a series of internal webinars and online meetings designed to facilitate knowledge exchange among partners.

These webinars play a key role in enabling partners to become familiar with the tools, methodologies and digital environments developed within the project. Given the technological complexity of PlaceMUS XR and the diversity of disciplinary backgrounds within the consortium, these sessions provide an important opportunity to explore the functionalities of project tools and to understand how they can be integrated into different research activities.

The internal webinars serve several complementary purposes:

- introducing partners to the digital tools and infrastructures developed within the project;
- encouraging dialogue between partners working on different aspects of the research;
- facilitating the integration of tools, datasets and methodologies across work packages;
- strengthening collaboration and mutual understanding among project participants.

As part of WP12 (Task 12.2 – Internal Communication), a structured series of webinars has been organised exclusively for consortium members. During these sessions, partners presented their background and the tools that will be further developed within PlaceMUS XR and integrated into the ECCCH. The webinars also supported the initiation of methodological and technological discussions aligned with the project's objectives, contributing to advancing beyond the current state of the art.

Some sessions were specifically dedicated to presenting projects that share similarities with PlaceMUS XR or represent relevant precedents developed by the partners in previous years (e.g. Polifonia, Listen to the Theatre, Cubiculum Musicae).

The following internal webinars have been organised:

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- MINERVA, ATON, INTERLUMO – presenters: 3DR, CNR ISPC – 18 December 2025
- SMBVT, Agami – presenters: CNR ISTI, MF – 16 January 2026
- GeoViz – presenter: CNRS MAP Lab – 25 February 2026
- Co-design tool – presenter: CNR ISPC – 5 March 2026
- Cubiculum Musicae – presenter: UT – 11 February 2026
- Listen to the Theatre – presenter: MF – 4 March 2026
- Polifonia and haptic interfaces for accessibility – presenter: OU – 11 March 2026
- Music Sphere – presenter: Georgia Georgiou – 31 March 2026
- Webinar on user studies methodologies – presenters: Daniela Macchione (SAB Member); Simon Fargeot (CNR MAP Lab, formerly CNRS PRISM Lab); Antonella Poce (Università di Roma Tor Vergata); Camilla Cavicchi (Université de Tours – CNRS, CESR); Eva Pietroni (CNR ISPC, DHILab) – 3 June 2026

Methodologies and tools for evaluating digital and sound experiences in relation to accessibility, perception, engagement and learning – presenters: SAB member, external expert, UT, 3DR, CNR ISPC

These activities contribute to building a stronger collaborative environment within the consortium and support the effective integration and use of the tools and resources developed throughout the project.

Building a Collaborative Project Community

Through the combination of shared digital infrastructures, editorial coordination mechanisms, and knowledge exchange activities, the internal communication strategy of PlaceMUS XR aims to foster a collaborative research environment in which partners can actively contribute to the development and dissemination of the project.

These mechanisms support the creation of a shared project culture, enabling partners from different disciplines and institutions to align their perspectives, exchange expertise, and work collectively toward the common objectives of the project.

Internal communication therefore plays a key role not only in coordinating activities but also in strengthening the sense of collaboration that underpins the development of the project

3.2 External Communication & Dissemination

Communication and dissemination are central to maximising the impact of PlaceMUS XR. As a Horizon Europe project contributing to the ECHOES initiative and the European Collaborative Cloud for Cultural Heritage (ECCCH), PlaceMUS XR must ensure that its scientific, technological and societal results are visible, accessible and usable beyond the Consortium.

External communication activities aim not only at raising awareness of the project, but also at facilitating knowledge transfer, fostering stakeholder engagement and supporting long-term sustainability and exploitation.

Communication and dissemination actions will accompany the project throughout its lifecycle, evolving from awareness-building (early phase) to engagement and validation (mid-phase), and finally to consolidation and uptake (final phase).

3.2.1 Objectives of External Communication and dissemination

The specific objectives of PlaceMUS XR external communication and dissemination are:

- To ensure continuous visibility of the project at European and international level;
- To disseminate research findings;
- To position PlaceMUS XR within the ECCCH ecosystem;
- To engage cultural heritage institutions and creative industries in the adoption of XR tools;
- To demonstrate the societal value of immersive musical heritage experiences;
- To support exploitation and sustainability pathways;
- To guarantee proper acknowledgement of EU funding.

3.2.2 Dissemination Strategy

Dissemination activities in PlaceMUS XR are designed to ensure the effective transfer and uptake of project results, methodologies and tools by scientific communities, cultural heritage professionals and relevant stakeholders, in line with the objectives and requirements defined in the Grant Agreement.

Dissemination focuses on making project outcomes accessible, reusable and impactful beyond the consortium, contributing to knowledge advancement, capacity building and integration within the European Collaborative Cloud for Cultural Heritage (ECCCH) ecosystem.

The main dissemination actions include:

- **Scientific publications** in peer-reviewed open-access journals, ensuring wide accessibility and long-term visibility of project results;
- **Participation in international conferences**, workshops and scientific events, to present methodologies, case studies and technological developments;
- **Organisation of webinars and training activities**, aimed at supporting knowledge transfer and capacity building among researchers, cultural heritage professionals and creative industries;
- **Workshops and clustering activities within the ECCCH initiative**, contributing to alignment, interoperability and exchange with other European projects;
- **Demonstrations and pilot activities in museums and cultural institutions**, enabling validation of tools and direct engagement with end users;
- **Production of guidelines and the PlaceMUS XR Know-how Book**, providing structured knowledge, best practices and methodological frameworks for future reuse.

Dissemination activities are closely coordinated with WP13 (Dissemination, Exploitation and Final Events), ensuring continuity between early communication actions and the progressive release, validation and uptake of project results.

All dissemination actions will comply with Horizon Europe requirements on Open Science and Open Access, and will follow internal review procedures to ensure

scientific quality, consistency of messaging and proper acknowledgement of EU funding.

3.2.3 Editorial Calendar and Publication Rhythm

To ensure continuity and coherence in the project's communication activities, PlaceMUS XR has established an editorial calendar coordinated through the Editorial Board. The editorial calendar functions as a planning tool that organises the rhythm of publications, identifies thematic priorities, and coordinates contributions from different partners across the consortium.

The editorial calendar structures communication outputs across the project's digital platforms and allows the communication team to maintain a regular and recognisable presence online. In the current phase of the project, the communication strategy foresees a regular publication rhythm of one post per week. This approach ensures continuity of communication while allowing adequate time for editorial preparation, partner coordination and content review.

At the same time, the editorial calendar remains flexible and adaptive. The frequency and type of publications may be adjusted over time based on several factors, including the availability of project content, the development of research activities, and the engagement metrics observed across communication platforms. Monitoring the performance and reception of posts will therefore play an important role in refining the publication strategy and optimising the communication approach throughout the duration of the project.

Through this structured yet adaptable editorial calendar, the project aims to maintain a balanced communication rhythm that supports both the visibility of project activities and the sustainability of editorial work within the consortium.

3.2.4 Audience Building Strategy

In the early phase of the project, communication activities focus on gradually building the project's audience across different platforms. Establishing a recognisable communication presence requires time and continuity, and the initial editorial strategy is therefore designed to introduce the project step by step to its various audiences.

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The first series of posts published through the project's communication channels introduces the fundamental elements of the project's identity. These include the origin and meaning of the project name, the visual identity and logo, and the overall objectives of the research. Through these initial communications, audiences are invited to become familiar with the conceptual framework of the project and the themes that will guide its development.

This introductory phase also serves to establish the narrative tone of the project's communication. By presenting musical heritage as something deeply connected to places, spaces, and historical contexts, the communication strategy introduces the central idea that musical heritage can be explored as an extended reality.

As communication progresses, the editorial strategy gradually expands to include more detailed narratives related to the activities of the project. These may include presentations of partner institutions, insights into research methodologies, documentation of project meetings and workshops, and storytelling formats related to musical places and historical soundscapes.

Through this gradual approach, communication evolves together with the project itself. Initial posts establish the identity and conceptual foundations of the project, while later communication activities will explore the research process in greater depth and present the results and experiences generated by the project.

This progressive development of communication ensures that audiences are not only informed about the project but also accompany its evolution over time, becoming familiar with its themes, actors, and research directions.

3.3 Communication Strategy

Building on the objectives outlined in Section 3.2, the following communication strategy defines how these objectives are translated into concrete editorial approaches, tools, and narrative frameworks.

Communication within the PlaceMUS XR project is conceived as a continuous and structured process accompanying the entire lifecycle of the project. Rather than being limited to the final dissemination of results, communication activities

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progressively make visible the research process, methodologies, tools, and collaborations developed throughout the project.

PlaceMUS XR operates at the intersection of cultural heritage, musicology, digital humanities, immersive technologies, and spatial sound research. This interdisciplinary nature requires a communication approach capable of translating complex research into narratives that remain scientifically accurate while being accessible to different audiences.

Within this framework, communication activities aim not only to present the project and its results, but also to create a coherent narrative environment around the exploration of musical heritage. Musical places are interpreted as extended realities where sound, architecture, memory, and cultural practices intersect. Communication reflects this perspective by adopting narrative structures that evoke exploration, resonance, and experience.

The communication strategy has been progressively shaped through collaborative work within the consortium and through the activities of the Editorial Board established within WP12. This structure supports coordination among partners and allows communication activities to evolve alongside the project's research developments.

Overall, the strategy combines structured planning with a flexible editorial approach, ensuring alignment between communication activities and the evolving research work of the project.

3.3.1 Communication in Horizon Europe Projects

Communication plays a central role in Horizon Europe projects, supporting the visibility, accessibility, and societal relevance of publicly funded research. Within this framework, communication is understood as a continuous process accompanying the development of the project, rather than a final stage limited to the dissemination of results.

Effective communication contributes to strengthening connections between research institutions, cultural organisations, creative sectors, and society, while also promoting knowledge exchange and potential reuse of project outcomes.

For this reason, Horizon Europe encourages projects to adopt structured communication strategies that address multiple audiences through a combination of digital tools, multimedia content, institutional networks, and collaborative activities involving project partners.

Within this context, the communication strategy of PlaceMUS XR aligns with Horizon Europe principles, while developing a project-specific narrative approach tailored to its interdisciplinary nature and focus on musical heritage.

3.3.2 Communication Objectives of PlaceMUS XR

The communication activities of PlaceMUS XR pursue several complementary objectives that reflect both the scientific nature of the project and its broader cultural and societal dimensions.

A first objective is to increase awareness of the project and its research themes. PlaceMUS XR explores musical heritage as a phenomenon deeply connected to places, spaces, architectures, historical contexts, and cultural practices. Communication activities aim to present this perspective in a clear and engaging way, highlighting how music can be understood not only as sound but also as a spatial and cultural experience.

A second objective concerns the visibility of research methodologies and technological developments produced within the project. PlaceMUS XR develops digital tools, immersive environments, spatial sound reconstructions, and interactive storytelling approaches that contribute to the exploration of musical heritage through extended realities. Communication activities aim to make these developments visible and understandable to different audiences, including researchers, cultural heritage professionals, and creative industries.

A third objective relates to community building. Communication activities aim to progressively build a community of interest around the themes explored by the project, including researchers, musicians, cultural heritage professionals, students, digital creators, and audiences interested in music and cultural heritage. Through regular communication across digital platforms, the project seeks to create an environment where audiences can follow the development of the research journey.

Finally, communication contributes to strengthening the integration of the project within the broader European ecosystem of cultural heritage research and innovation. By sharing information about the project's activities and developments, communication activities facilitate connections with other initiatives, institutions, and networks working on related topics.

Together, these objectives guide the communication activities of the project and provide the framework within which editorial content, communication formats, and dissemination initiatives are developed.

3.3.3 Target Audiences

The communication strategy of PlaceMUS XR addresses a diverse range of audiences reflecting the interdisciplinary nature of the project and the multiple domains in which its results may have relevance.

A first group of audiences includes the scientific and research communities working in fields such as musicology, digital humanities, spatial sound studies, immersive technologies, and cultural heritage research. Communication directed toward these audiences focuses on presenting research approaches, technological developments, and methodological innovations developed within the project.

A second group of audiences consists of cultural heritage institutions, including museums, archives, cultural organisations, and heritage professionals interested in new ways of interpreting and presenting musical heritage. For these audiences, communication highlights the potential applications of the project's tools and approaches in cultural heritage interpretation and exhibition contexts.

A third group of audiences includes creative and cultural industries. These stakeholders may find relevance in the project's exploration of immersive technologies, spatial sound environments, and digital storytelling formats, which open new possibilities for cultural production and audience engagement.

Educational communities also represent an important audience. Students and educators working in fields related to music, cultural heritage, digital technologies, and humanities may benefit from the project's outputs and methodologies, which provide new perspectives on the relationship between sound, space, and cultural heritage.

Finally, the project also addresses the broader public, including individuals interested in music, cultural heritage, and digital experiences. Communication directed toward this audience focuses on presenting musical places as environments of experience and discovery, encouraging curiosity and engagement with Europe's musical heritage.

The identification of these different audiences allows the communication strategy to adapt content, formats, and language depending on the communication context and the platform used.

3.3.4 Narrative Approach and Communication Language

A distinctive element of the PlaceMUS XR communication strategy is the adoption of a narrative approach inspired by the conceptual foundations of the project itself. Since the project explores musical heritage through the idea of “places of music” interpreted as extended realities, communication reflects this perspective by using narrative structures and languages that evoke movement, resonance, and exploration.

Many communication contents therefore adopt metaphors and linguistic references drawn from the musical domain. Concepts such as journey, resonance, harmony, voices, tempo, and listening are used to frame the project's activities and developments. This narrative approach helps create coherence between the project's scientific objectives and the way in which they are communicated to different audiences.

The narrative approach also supports the creation of a consistent and recognizable communication identity for the project - a signature. Rather than presenting isolated pieces of information, communication activities progressively build a story that accompanies the project over time. Each communication element—whether a social media post, a video, or an editorial piece—represents a small fragment of a broader narrative about the exploration of musical heritage through digital and immersive technologies.

At the same time, the communication strategy recognises that different audiences require different levels of technical detail and different communication

styles. For this reason, the language used in communication activities is adapted depending on the platform and the target audience.

Professional and research-oriented platforms such as LinkedIn adopt a more institutional and analytical tone, presenting research themes, technological developments, and project objectives in a structured way. Social platforms such as Facebook and Instagram allow for a more narrative and experiential approach, making greater use of visual elements, storytelling techniques, and shorter formats.

Despite these differences, communication across platforms maintains a consistent narrative identity rooted in the project's core themes: the exploration of musical places, the relationship between sound and space, and the experience of cultural heritage through extended realities.

This balance between narrative coherence and platform-specific adaptation represents a key element of the communication strategy of PlaceMUS XR.

3.3.5 Online communication

Online communication represents the core channel for continuous engagement, visibility and audience building throughout the project. It includes the coordinated use of the project website, social media platforms and audiovisual content.

Communication Channels and Platforms

The communication strategy of PlaceMUS XR is implemented through an integrated ecosystem of digital platforms and institutional communication tools, designed to reach diverse audiences in a coordinated and effective way. The selection of communication channels reflects the interdisciplinary nature of the project and the diversity of the audiences it addresses.

The communication ecosystem of the project integrates several complementary platforms, including the project website, social media channels, and video platforms. Each of these tools serves a specific communicative function and contributes to the overall visibility and accessibility of the project.

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The strategy does not rely on a single platform but instead adopts a multi-channel communication approach, ensuring that the project can reach academic communities, cultural heritage professionals, creative industries, and wider cultural audiences through different entry points.

Social media platforms play a central role in the early stages of the project's communication activities, supporting the progressive construction of a project audience and facilitating the dissemination of editorial content developed through the project's communication strategy and editorial calendar.

Phased Communication Approach

The communication strategy of PlaceMUS XR is conceived as a progressive process evolving across different phases of the project, in alignment with the development of its visual identity and research activities.

In the initial phase, communication activities focused on establishing the narrative foundations and conceptual identity of the project. Early communication outputs were designed to introduce and contextualise the core elements of PlaceMUS XR, including the meaning of the project name, the development of its visual identity and logo, and the overall research vision. These contents played a key role in presenting the project as both a research initiative and a broader narrative exploring musical places as extended cultural environments.

As the visual identity and graphic guidelines became fully defined, communication activities transitioned to a more structured approach. A regular publication rhythm is established through the editorial calendar, currently based on weekly posts across social media platforms, while video content follows a more flexible and project-driven schedule. This approach remains adaptable and may be adjusted over time according to content availability, project development and audience engagement.

In this second phase, communication is organised through thematic formats and editorial rubrics, supporting a more articulated storytelling approach and enabling a progressive diversification of content. At the same time, communication activities are increasingly tailored to different target groups, with differentiated formats,

language and channels addressing scientific communities, cultural heritage professionals, creative industries and wider audiences.

Use of Hashtags and Tagging Strategy

Across all communication channels, PlaceMUS XR adopts a structured use of hashtags and tagging practices to ensure consistency, visibility and alignment with the ECCCH ecosystem.

In particular, social media posts systematically include the official hashtags #CulturalHeritageCloud and #EchoesECCCH, in line with ECHOES communication guidelines. In addition, the project adopts a dedicated hashtag (#PLACEMUSXRECCCH) to ensure recognisability and traceability of project-related content.

Where relevant, EU-related hashtags (e.g. #HorizonEurope) may also be used to further enhance visibility.

Social media posts also include the tagging of official ECHOES accounts, supporting cross-platform visibility and integration within the Cultural Heritage Cloud communication ecosystem.

Detailed Brand Identity elements, Visual Identity guidelines and the Communication Handbook are provided in Annexes 1–3 to support the consistent application of the project's communication strategy across all partners.

Project Website

The project website serves as the central hub for communication and information about PlaceMUS XR. It represents the primary digital access point through which audiences can learn about the project, its objectives, and its ongoing activities.



Fig. 1 PlaceMUS XR website homepage

The website is designed to provide structured information about the project, including:

- the conceptual framework and objectives of the project;
- the consortium and partner institutions;
- updates on project activities and milestones;
- multimedia content related to research activities and storytelling initiatives;
- links to the project's social media platforms and video content.

In addition to functioning as an information repository, the website also plays a strategic role in connecting the project with broader digital cultural heritage infrastructures. The communication strategy emphasises the integration of the project's tools, datasets, and outputs within the ecosystem of the Cultural Heritage Cloud, reinforcing the project's role within the wider European research and heritage landscape.

The website is also designed to host and organise multimedia materials produced during the project, including videos, interviews, and visual storytelling content related to musical places and historical soundscapes.

LinkedIn

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LinkedIn is used as the primary platform for communicating with professional audiences, including researchers, cultural heritage and sonic heritage professionals, institutional partners, and stakeholders involved in European research initiatives.

- Communication on LinkedIn focuses on:
- presenting the conceptual and methodological aspects of the project;
- sharing updates on project milestones and research activities;
- promoting conferences, workshops, and scientific events;

connecting the project with professional networks in the fields of digital, sound studies, and musical heritage, immersive technologies, and cultural research.

The tone adopted on LinkedIn is more formal and research-oriented than on other social media platforms. Posts tend to provide more detailed explanations of project objectives, research methodologies, and technological developments.

This platform also plays an important role in strengthening the visibility of the project within the broader ecosystem of European cultural heritage initiatives and digital humanities research.

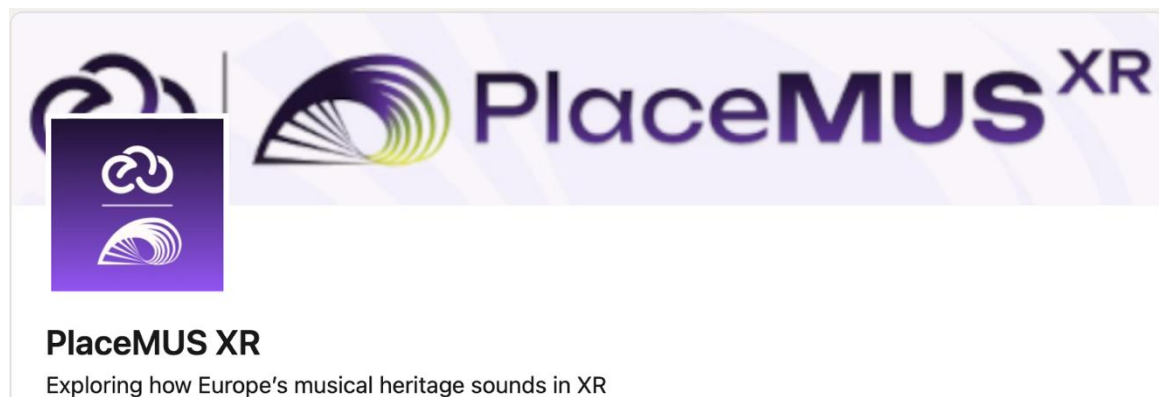


Fig. 2 PlaceMUS XR LinkedIn page cover image

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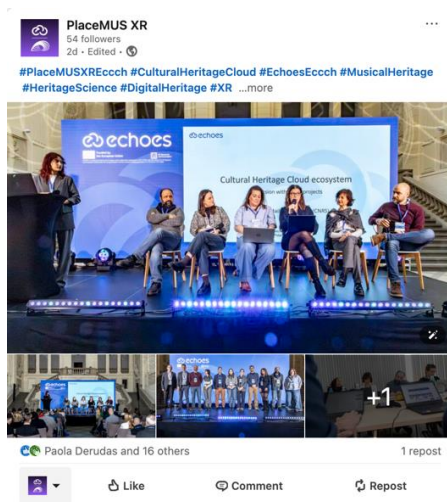


Fig. 3 PlaceMUS XR LinkedIn post on participation in the ECHOES Annual Meeting



Fig. 4 PlaceMUS XR LinkedIn post introducing the project narrative on musical heritage in XR

Facebook

Facebook is used to communicate with a broader cultural audience that includes museum visitors, heritage enthusiasts, cultural communities, and individuals interested in the intersection between culture and digital technologies.

On this platform, communication adopts a more accessible and explanatory tone while maintaining the conceptual integrity of the project. Posts are designed to introduce the project's themes in a way that is understandable to non-specialist audiences while still conveying the significance of the research activities being undertaken.

Facebook also serves as a platform for sharing updates about project activities, including events, workshops, public presentations, and multimedia content related to the exploration of musical heritage.

By presenting the project in an accessible format, Facebook helps broaden the reach of the project and fosters engagement with cultural audiences beyond academic and professional communities.

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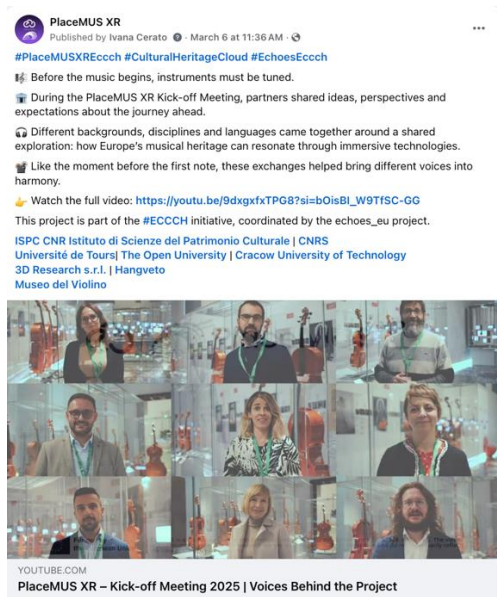


Fig. 5 PlaceMUS XR Facebook post presenting the project kick-off meeting at Museo del Violino (Cremona)



Fig. 6 PlaceMUS XR Facebook post introducing the “Voices Behind the Project” video series

Instagram

Instagram plays a key role in the visual storytelling dimension of the communication strategy. The platform is particularly suited to presenting the experiential and visual aspects of the project, including the exploration of musical places, immersive environments, and audiovisual narratives.

Communication on Instagram relies heavily on visual content such as:

- short videos and reels;
- visual excerpts from project events;
- graphic materials related to the project’s visual identity;
- multimedia storytelling elements that highlight the relationship between sound, space, and memory.

The tone adopted on Instagram is more evocative and concise, focusing on symbolic and narrative expressions that reflect the project’s thematic focus on musical experience and spatial exploration.

This platform is particularly effective for reaching younger audiences and for presenting the project's themes in a visually engaging format.

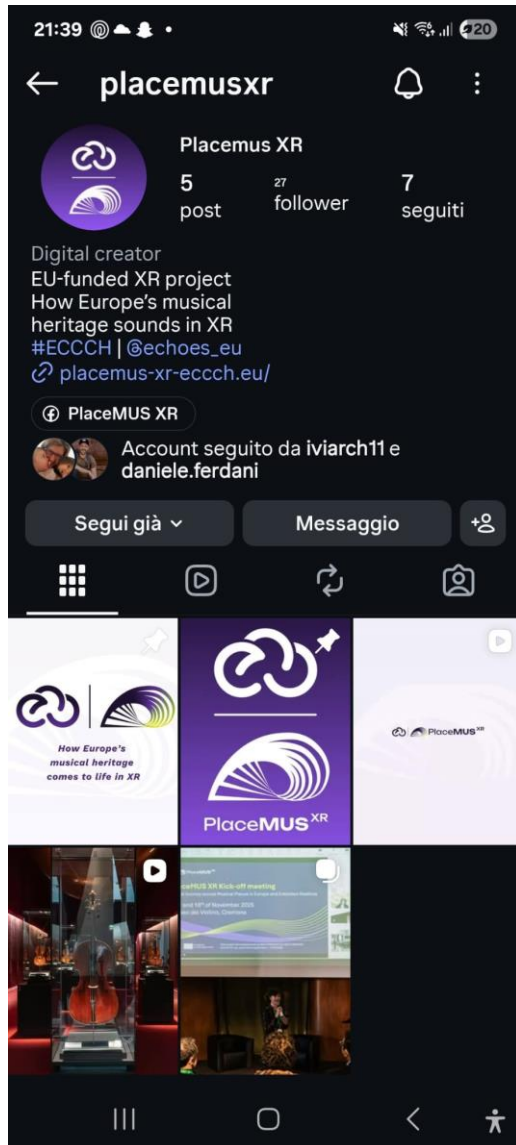


Fig. 7 PlaceMUS XR Instagram page overview, presenting the project's visual identity, bio and published content

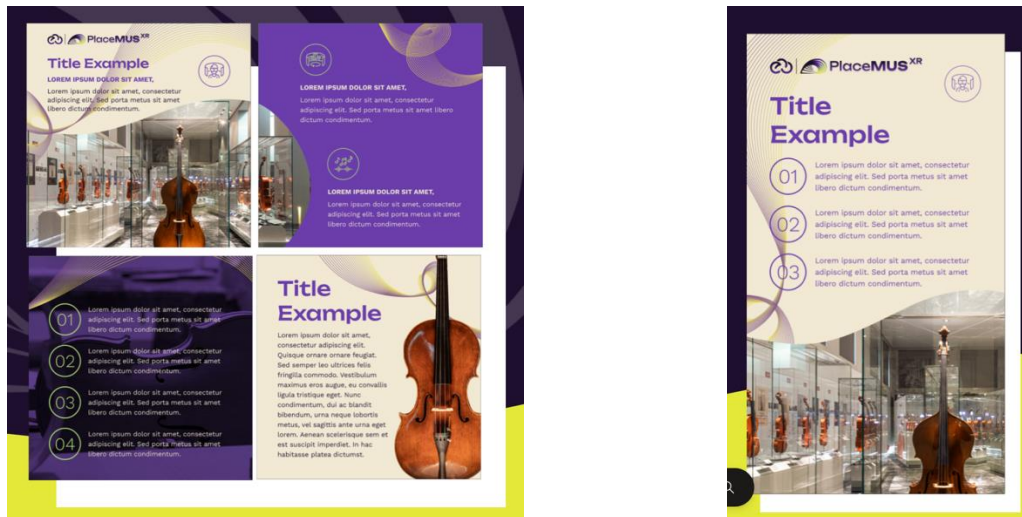


Fig. 8 PlaceMUS XR Instagram visual content, illustrating the project's graphic identity

YouTube

YouTube is used as the primary platform for hosting and distributing longer video content related to the project. Video plays a crucial role in the communication strategy of PlaceMUS XR because it allows the project to convey complex ideas through visual and auditory storytelling.

Video content may include:

- interviews with project partners;
- recordings of project events and workshops;
- documentary-style videos presenting musical places and cultural contexts;
- storytelling content developed within formats such as PlaceMUS XR on the Road.

By providing a space for longer-form audiovisual content, YouTube allows the project to present more in-depth narratives and to document key moments in the development of the project.

Integration of Communication Channels

Although each platform serves a different function, the communication strategy of PlaceMUS XR emphasises strong integration between channels. Social media posts frequently direct audiences to the project website for more detailed

information, while the website itself links to social media platforms and video content.

This interconnected structure ensures that audiences can move easily between different types of content and explore the project through multiple formats and levels of engagement.

Through this integrated communication ecosystem, PlaceMUS XR is able to maintain a consistent narrative identity while reaching diverse audiences through the channels most appropriate to their interests and communication habits.

Language Differentiation Across Platforms

In addition to selecting different communication platforms, the project adopts a differentiated narrative approach adapted to the characteristics of each channel and to the audiences that typically engage with them. Each platform has its own communicative culture, expectations, and modes of interaction, and the communication strategy of PlaceMUS XR takes these elements into account in order to maximise both clarity and engagement.

Professional platforms such as LinkedIn are used for more analytical and research-oriented communication. On this channel, posts typically provide a more structured explanation of the project's objectives, methodologies, and technological developments. This allows the project to reach researchers, professionals in cultural heritage institutions, policy makers, and stakeholders involved in European research infrastructures.

Other platforms, such as Facebook and Instagram, allow for a more accessible and experiential narrative style. On Facebook, communication often includes explanatory posts that introduce project themes in a way that remains understandable to a broad cultural audience while maintaining the conceptual integrity of the research. Instagram, by contrast, emphasises visual storytelling and symbolic communication, presenting the project through images, short videos, and concise narrative fragments that evoke the experiential dimension of musical places.

This differentiation is intentional and reflects the broader communication strategy of the project, which aims to ensure that the same research content can be

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presented in ways that resonate with diverse audiences. Rather than replicating identical messages across platforms, the project adapts tone, narrative structure, and visual storytelling according to the communicative logic of each environment.

By adopting this approach, PlaceMUS XR ensures that its communication remains both conceptually coherent and communicatively effective. The research narrative remains consistent across platforms, while the form through which it is expressed is adapted to the expectations and habits of each audience.

The project adopts a multi-channel communication approach to ensure effective outreach, engagement and dissemination of results across different audiences. The main communication channels and their respective roles are summarised in the table below.

Table 1 – Communication and Dissemination Activities: Goals, Target Audiences and Expected Impact

Channel	Purpose	Content Type	Frequency
Website	Central information hub of the project	Project overview, news, deliverables, updates	Continuous updates
LinkedIn	Primary professional communication channel	Project milestones, research outputs, partner activities	1–2 posts per week
Facebook	Broader audience engagement and outreach	Events, updates, storytelling content	1–2 posts per week
Instagram	Visual storytelling and identity building	Visual content, behind-the-scenes, project narrative	1–2 posts per week

LinkedIn represents the primary channel for professional dissemination, while Facebook and Instagram support broader engagement and visual storytelling activities.

3.3.6 Offline communication

Printed Communication Materials

Printed communication materials will support the promotion of PlaceMUS XR across events, institutional contexts and stakeholder engagement activities. These materials will ensure a consistent visual identity and clear communication of the project's objectives and results.

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Promotional printed materials include brochures, save-the-date cards, posters, roll-ups, leaflets, letterheads, banners and presentation templates.

A centralised approach will be adopted to ensure consistency: CHANGES will design the core materials and provide ready-to-print and layouts to all partners. Partners will then adapt and use these materials in their national and local contexts.

- **Brochure:**

The project brochure will be designed for a wide audience, including stakeholders, cultural institutions, media representatives and the general public. It will present the project's objectives, activities, partners and expected results in an accessible format.

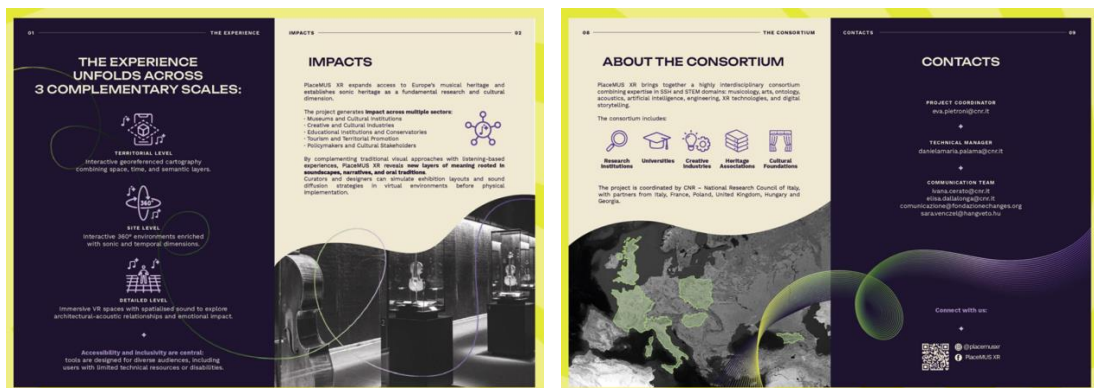


Fig. 9 Preview of the PlaceMUS XR brochure, illustrating the project's communication and visual identity

- **Other printed materials:**

Roll-ups, posters, leaflets, cards and other printed tools will be developed for specific events or communication purposes. These materials will support visibility during conferences, workshops, exhibitions and public events.

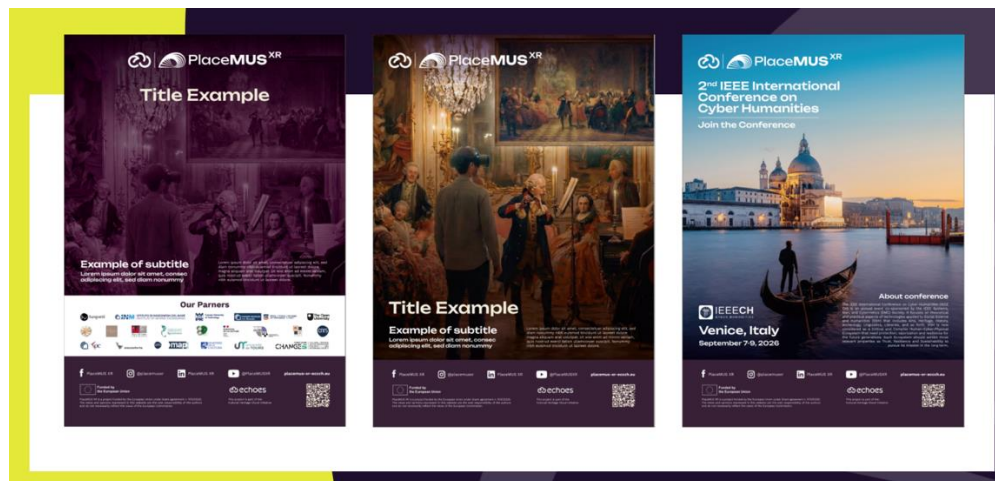


Fig. 10 PlaceMUS XR visual applications for events and dissemination materials

Press and Media Outreach

Press and media outreach represent a key channel to ensure wide visibility and engagement beyond the immediate project network. Press releases provide access to established audiences, contribute to increasing web traffic and support networking opportunities at local, national and European levels.

PlaceMUS XR will use press releases to disseminate major milestones, results and events of the project. The Editorial Board will be responsible for coordinating press activities, preparing draft press releases and ensuring consistency of messaging.

Each partner will be able to adapt and translate the press releases according to national contexts and distribute them through their own media channels and networks. Press releases will be published on the project website and made available for download.

To maximise impact, press releases will be coordinated and released on common dates whenever relevant, ensuring synchronised communication across countries.

Events

Events are a central component of the PlaceMUS XR communication and dissemination strategy, enabling direct engagement with scientific communities, cultural heritage professionals, stakeholders and the general public.

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Through events, the project will promote its results, validate its tools in real contexts and foster collaboration with key actors in the cultural and creative sectors.

Final exhibits

PlaceMUS XR will organise a final event showcasing the project's outcomes through immersive and engaging format.

A major final exhibition will be hosted in one of the partner museums, presenting the full range of developed tools, experiences and results. In parallel, workshops and demonstration activities will be organised in additional partner museums and selected prestigious venues.

These events will provide a tangible demonstration of the project's achievements, allowing audiences to directly experience immersive musical heritage environments and interact with the developed XR tools.

The final exhibition and associated events will play a key role in ensuring public engagement, stakeholder uptake and long-term visibility of PlaceMUS XR results.

PlaceMUS XR Know-How Book (CNR)

A Know-How Book is envisaged as part of the project's dissemination and knowledge transfer activities. The publication will document the communication and dissemination approaches developed within PlaceMUS XR, with particular attention to methodologies, tools and practices related to the communication of immersive cultural heritage.

The Know-How Book will aim to capture lessons learned and transferable practices emerging from the project, contributing to the broader European landscape of cultural heritage communication and supporting future initiatives in the field.

3.3.7 Digital and Video Formats

Digital and audiovisual formats play an important role in the communication strategy of PlaceMUS XR. Given the thematic focus of the project on musical heritage, soundscapes, and immersive environments, video and multimedia

storytelling offer particularly effective tools for communicating research activities and engaging diverse audiences.

The use of audiovisual content allows the project to combine visual and sonic elements, making it possible to convey the spatial and experiential dimension of musical heritage in ways that written communication alone cannot fully capture. Video formats therefore complement textual communication by providing audiences with a more immediate and immersive understanding of the project's themes and activities.

The development of audiovisual materials is coordinated within the communication framework of the project, with particular attention to consistency with the project's narrative identity and visual style.

Introductory Video Content

Introductory videos represent one of the primary audiovisual tools used to present the project to external audiences. These videos provide an overview of the project's objectives, thematic focus, and research direction, allowing viewers to quickly understand the purpose and scope of the project.

Introductory video content typically combines visual materials, explanatory narration, and graphic elements to illustrate the relationship between musical heritage, digital technologies, and extended realities. By presenting the project in a concise and accessible format, introductory videos serve as an effective entry point for audiences encountering the project for the first time.

These materials can be shared through multiple communication channels, including the project website, social media platforms, and public presentations.

Video Documentation of Project Activities

Video also plays a key role in documenting important moments in the life of the project. Recordings of meetings, workshops, demonstrations, and collaborative activities provide valuable material for communicating the progress of the project and illustrating the collaborative nature of the research process.

For example, video recordings from the project's kick-off meeting have been used to create communication materials that present the atmosphere of

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the initial gathering and highlight the exchange of ideas among partners. These videos contribute to making the project's collaborative dimension visible and accessible to external audiences.

Such materials also serve as documentation of project milestones and may later contribute to broader storytelling initiatives related to the project.

Voices and Interview-Based Content

Interview-based video formats provide an opportunity to present the perspectives and expertise of the individuals involved in the project. These materials allow audiences to hear directly from researchers, technologists, and cultural heritage professionals participating in the project.

The “Voices Behind the Project” format represents an example of this type of content. Through short interviews or statements recorded during project meetings and events, partners share their reflections on the goals of the project, the challenges of the research, and the potential impact of the project's tools and methodologies.

By foregrounding individual voices and experiences, these videos help communicate the interdisciplinary and collaborative nature of the project while making the research process more transparent and relatable.

Visual Storytelling and Short-Form Video

Short-form video formats, including social media clips and reels, are used to support visual storytelling across the project's digital platforms. These formats are particularly suited to platforms such as Instagram, where concise audiovisual narratives can effectively communicate key ideas and project moments.

Short-form video content may include:

- excerpts from project events and meetings;
- short thematic clips related to musical places and heritage environments;
- visual narratives illustrating the relationship between sound, space, and cultural context;
- brief updates presenting project activities and developments.

These videos often emphasise atmosphere, visual symbolism, and narrative continuity, reinforcing the project's storytelling approach while maintaining a format that is easily shareable across social media channels.

Graphic Elements and Video Identity

In addition to recorded footage, audiovisual communication may include graphic and animated elements that reflect the visual identity of the project. These elements help ensure that video materials remain consistent with the broader visual language of the project.

Graphic elements can include:

- animated titles and captions;
- visual transitions consistent with the project's design system;
- subtitles to improve accessibility and multilingual comprehension;
- visual templates that reinforce the recognisability of the project's audiovisual content.

The integration of graphic elements into video materials strengthens the visual coherence of the project's communication outputs and contributes to the development of a consistent audiovisual identity.

Role of Audiovisual Communication in the Project Strategy

The integration of video and multimedia storytelling within the communication strategy of PlaceMUS XR reflects the broader objective of making the project's research activities accessible and engaging for diverse audiences. By combining visual imagery, sound, and narrative elements, audiovisual formats provide an effective means of communicating complex research processes while maintaining the experiential dimension that lies at the core of the project.

As the project progresses, audiovisual materials will continue to support communication activities by documenting research developments, presenting the perspectives of project partners, and narrating the exploration of musical places across Europe.

These formats therefore play a key role in ensuring that the communication strategy of PlaceMUS XR remains dynamic, visually engaging, and aligned with the multisensory nature of the project.

Narrative Video Formats and “PlaceMUS on the Road”

Within the broader framework of audiovisual communication, the project also foresees the development of narrative video formats designed to document and communicate the ongoing activities of the project in an accessible and engaging way.

One of the formats envisioned within this communication strategy is tentatively titled PlaceMUS on the Road. This format is conceived as a narrative series documenting the progression of the project across different locations, research activities, and collaborative encounters.

The aim of this format is to present the research process as a journey across musical places and cultural environments. Through short narrative videos, audiences may follow the development of the project, discover the places involved in the research, and hear directly from researchers and cultural professionals participating in the project.

In conceptual terms, this format can be understood as a form of narrative reporting on the project’s activities. Each episode may highlight specific moments in the life of the project, such as meetings, workshops, case study explorations, or research developments. The tone of these videos may be lighter and more narrative than traditional scientific communication, allowing the project to present complex research themes through storytelling.

In some cases, these narrative formats may adopt elements inspired by cultural news reporting or short documentary storytelling. The intention is not to replace more formal scientific dissemination but to complement it by offering audiences a more immediate and engaging perspective on the research process.

Through this format, the project aims to document its own journey while simultaneously inviting audiences to explore the musical places, soundscapes, and cultural contexts that form the core of its research.

3.4 Networking, Sister & Cousins projects

PlaceMUS recognises the importance of positioning the project within the wider European and international music ecosystem. Strategic networking and clustering activities will therefore play a key role in amplifying the project's visibility, fostering collaborations, and ensuring its relevance across both professional and academic contexts.

Objectives

- Increase visibility of PlaceMUS within the European music, cultural, and academic ecosystem
- Build synergies with related EU-funded and sector-led initiatives
- Facilitate knowledge exchange and cross-promotion
- Reach professional, educational, and research audiences through established platforms and institutions

Approach

1. Mapping and engagement with relevant initiatives PlaceMUS will identify and connect with:
 - a. EU-funded “sister” and “cousin” projects
 - b. Music sector platforms such as WOMEX, Classical, ESNS (Eurosonic Noorderslag)
 - c. Cultural and heritage institutions, academic networks, and research initiatives
2. Cross-communication and content exchange
 - a. Mutual sharing of news via newsletters and social media
 - b. Tagging and referencing related initiatives
 - c. Highlighting shared themes (e.g. music heritage, digital tools, mobility, archives)

3. Presence at conferences and professional events

Partners will use key platforms to present and disseminate PlaceMUS:

- a. Industry events (e.g. WOMEX, Classical:NEXT)
- b. Academic and interdisciplinary conferences (musicology, digital heritage, cultural studies)

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4. Collaboration with museums, music schools, and academia

PlaceMUS will actively engage with educational and cultural institutions to broaden its impact:

- Museums and cultural institutions
 - Integration of project results into exhibitions, public programmes, or digital collections
 - Collaboration on storytelling formats linking music, place, and heritage
 - Contribution to museum-led events and audience engagement activities
- Music schools and higher education
 - Presentations, guest lectures, and workshops in conservatories and universities
 - Engagement with students (e.g. music, cultural management, media studies)
 - Use of PlaceMUS tools and case studies in educational contexts
- Academic dissemination
 - Participation in academic conferences and symposia
 - Publication of research outputs (articles, papers, case studies)
 - Bridging academic and non-academic communication through accessible formats

This strand ensures that PlaceMUS is not only visible in the industry, but also contributes to knowledge production and education.

5. “PlaceMUS on the Road” and field-based storytelling

Through formats such as PlaceMUS on the Road, the project will:

- Document presence at events, institutions, and field visits
- Share insights from artists, researchers, and partners
- Create accessible, narrative-driven content for wider audiences
- This format will help position PlaceMUS as an active participant in the music ecosystem, rather than only a research-driven initiative.

6. Partner-driven dissemination within networks

Consortium partners act as key multipliers:

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- Presenting PlaceMUS in their own professional and academic contexts
- Sharing updates with institutional networks in newsletters, on conferences, on social media
- Identifying collaboration and dissemination opportunities

7. Expected Outcomes

- Stronger presence of PlaceMUS across both music industry and academic contexts
- Integration into educational and cultural institutional frameworks
- Increased dissemination through conferences, teaching, and exhibitions
- Broader and more diverse audience engagement

3.5 Expected Impact of Communication and Dissemination Activities (KPIs)

Communication and dissemination activities in PlaceMUS XR are designed to support the overall impact of the project by ensuring visibility, accessibility and uptake of its results across different stakeholder groups.

Their effectiveness will be monitored through a set of indicators aligned with both the project objectives and the Horizon Europe framework. In particular, the Plan integrates project-level indicators defined in the Grant Agreement with additional communication-specific metrics aimed at assessing visibility, reach and engagement.

This combined approach allows to capture not only the delivery of dissemination outputs, but also the quality and effectiveness of communication actions in reaching and activating target audiences throughout the project lifecycle.

Table 2 – Key Performance Indicators (KPIs) for Communication and Dissemination Activities

Communication Tool / Activity	Dissemination Goal	Target Audience	Expected Impact (KPIs)
Project website	Provide centralised access to project	All audiences	≥ 2,000 total visits; average time on page; document downloads

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	information, results and resources		
Social media (LinkedIn, Facebook, Instagram, YouTube)	Increase visibility and engagement; share updates and storytelling content	General public; professionals; CCI; policy stakeholders	Followers growth; engagement rate (likes, shares, comments); content reach
Scientific publications & conferences	Disseminate research results and position PlaceMUS XR within the scientific community	Researchers and academic community	≥ 10 peer-reviewed publications (open access); ≥ 15 conference presentations
Webinars and training activities	Support knowledge transfer and capacity building	Cultural heritage professionals; researchers; CCI	≥ 5 webinars (as defined in GA); number of participants
Events and demonstrations (museums, pilot sites)	Showcase project results and validate tools in real contexts	Cultural heritage institutions; professionals; general public	≥ 5 presentations in museums (GA KPI); number of participants
XR showcases and immersive experiences	Communicate project outcomes through experiential formats	General public; cultural communities	≥ 3 showcases; audience engagement metrics
Clustering and EU-level activities (ECCCH / ECHOES)	Strengthen positioning within European ecosystem and foster collaboration	Policy makers; EU networks; research infrastructures	≥ 5 clustering events; ≥ 3 collaborations activated
Video storytelling and digital formats	Translate research outputs into accessible and engaging narratives	Broad audience	≥ 10 videos produced; ≥ 2,000 total impressions; engagement metrics

3.6 Risks

Communication and dissemination activities may encounter risks that could affect the visibility, reach and overall impact of the project. These risks are monitored throughout the project lifecycle and addressed through adaptive mitigation measures.

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The main identified risks include limited audience engagement, delays in content production, fragmentation of communication across partners, and misalignment with Horizon Europe or ECCCH requirements.

To mitigate these risks, PlaceMUS XR adopts a coordinated communication framework, supported by editorial planning, internal validation procedures and continuous monitoring of performance indicators. Particular attention is given to ensuring consistency of messaging, timely delivery of content and alignment with project milestones.

Risk monitoring will be integrated into regular WP12–WP13 coordination meetings and periodic dissemination review processes, ensuring timely identification of critical issues and appropriate mitigation actions.

3.7 Monitoring and Adaptive Strategy

Communication effectiveness will be monitored through a combination of quantitative and qualitative indicators, including:

- Website analytics;
- Social media engagement metrics;
- Event participation data;
- Scientific publication tracking;
- Stakeholder feedback.

Monitoring activities will be coordinated by the WP12 leader in collaboration with WP13, ensuring alignment between communication, dissemination and exploitation objectives.

A continuous improvement approach will be adopted, based on:

1. Analysis of performance indicators;
2. Identification of underperforming channels;
3. Adjustment of editorial strategies;
4. Alignment with project objectives.

3.8 Reallocation of communication efforts where necessary.

This adaptive strategy ensures that communication and dissemination activities remain aligned with project evolution, technological progress and stakeholder expectations, contributing to the overall impact of PlaceMUS XR.

4 Visual Identity, Branding and EU Visibility

4.1 Project Visual Identity

The visual identity of PlaceMUS XR has been developed to reflect the conceptual foundations of the project, translating its interdisciplinary nature into a coherent and recognisable visual system.

The identity is grounded in the integration of music, space and cultural heritage, expressed through a visual language that combines acoustic resonance, spatial depth and immersive experience. The logo symbol has been designed as a layered form where sound and space converge, representing the project's core idea of musical places as extended realities.

The visual system is built around a set of key conceptual dimensions — including music, place, memory, connection and experience — which guide both the semantic and visual consistency of communication outputs.

The colour palette translates these dimensions into a structured visual code: purple evokes music, creativity and digital technologies; green connects the project to landscapes and physical environments; lime highlights interaction and resonance; neutral tones ensure balance and adaptability across different media.

Typography has been selected to ensure clarity, accessibility and consistency across platforms. The primary typeface supports readability in digital environments and inclusive communication, while a secondary display font is used selectively for visual emphasis and identity reinforcement.

Specific rules govern the correct use of the logo, including clear space, colour variants and application contexts, ensuring legibility and visual coherence across all materials. The full-colour version is the preferred option, while alternative versions are provided for different backgrounds and formats.

In accordance with ECHOES co-branding guidelines, the project logo must be used in combination with the ECHOES symbol in official communication materials, while simplified versions may be adopted for specific contexts such as social media, provided that appropriate textual references are included.

The complete set of visual identity guidelines, including logo specifications, colour palette, typography and usage rules, is provided in the Brand Manual (Annex 1), which constitutes the reference document for all partners.

Annexes 1–3 provide operational tools supporting the implementation of the communication strategy.

4.2 Visual Applications and Communication Materials

The PlaceMUS XR visual identity is consistently applied across all communication and dissemination materials, ensuring coherence, recognisability and alignment with the project’s narrative and objectives. The visual language is characterised by a distinctive combination of immersive aesthetics, fluid graphic elements inspired by sound waves, and a refined colour palette that evokes both cultural depth and technological innovation.

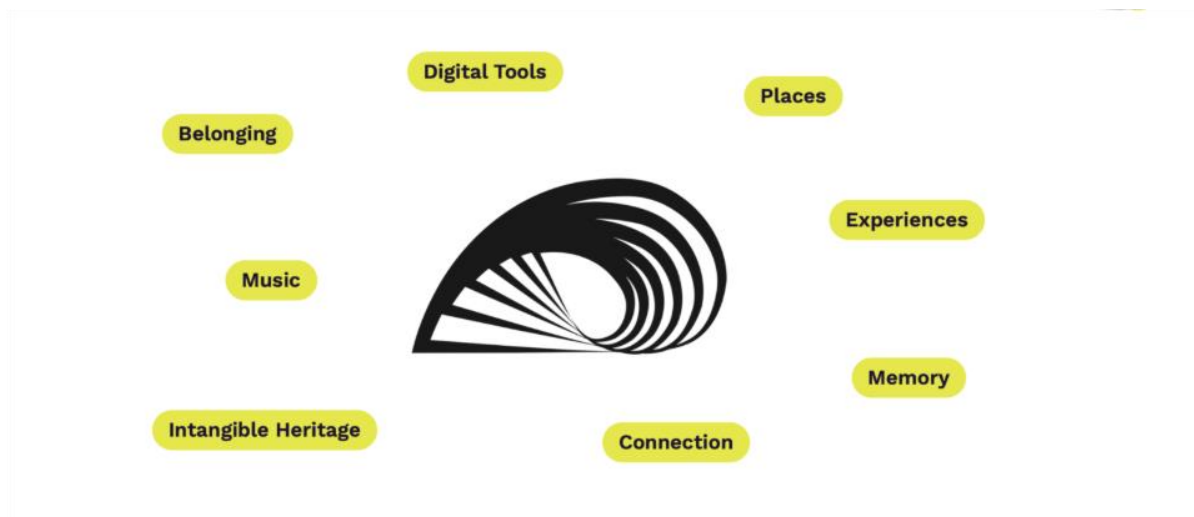


Fig. 11 Visual identity system applied to communication materials (digital and print)

This visual identity is translated into a wide range of communication outputs, including digital formats such as social media visuals, video content, presentation templates and animations. In these applications, dynamic compositions, layered visuals and smooth graphic transitions are used to convey the core concept of PlaceMUS XR: the transformation of musical heritage into immersive, spatial and experiential journeys.

The visual identity is consistently applied also to audiovisual materials, including video content and graphic animations, ensuring coherence across all communication outputs.

Printed materials, including brochures, roll-ups and event-related assets, follow the same visual principles. Particular attention is given to layout consistency, typographic hierarchy and the balance between textual content and visual elements, ensuring readability while maintaining a strong visual impact. The use of graphic motifs inspired by sound waves and spatial flows reinforces the project's identity across formats.

The visual identity is designed to be flexible and adaptable to different communication contexts and audiences, while maintaining a coherent look and feel across all channels. This includes the ability to scale from institutional communication (e.g. reports and presentations) to more narrative and engaging formats (e.g. exhibitions, storytelling materials and multimedia content).

Overall, the application of the visual identity ensures that all communication materials contribute to a unified and recognisable representation of PlaceMUS XR, supporting its positioning within the Horizon Europe framework and the broader ECHOES and ECCCH ecosystem.

4.3 EU Visibility and ECCCH Alignment

Communication and dissemination activities in PlaceMUS XR are carried out in full compliance with Horizon Europe visibility requirements and in alignment with the communication framework of the ECHOES initiative and the European Collaborative Cloud for Cultural Heritage (ECCCH).

All communication and dissemination activities are implemented in accordance with the ECCCH Communication Guidelines, which define co-branding rules, visual integration principles and communication practices for projects contributing to the Cultural Heritage Cloud.

All communication materials — both digital and printed — ensure clear and consistent acknowledgement of EU funding and proper integration within the ECCCH communication ecosystem.

In line with these requirements, all official communication outputs include:

- the European Union emblem and funding acknowledgement;
- the ECHOES visual identity, applied in combination with the project logo in co-branded formats;
- a clear reference to the Cultural Heritage Cloud initiative, where appropriate.

The placement, proportion and visual hierarchy of logos follow ECCCH co-branding principles, ensuring clarity, recognisability and consistency across all materials. Particular attention is given to maintaining visual balance between the project identity and the ECHOES framework.

For social media communication, simplified visual applications may be adopted; however, all posts maintain alignment with ECCCH communication principles and include appropriate references to the Cultural Heritage Cloud.

PlaceMUS XR actively contributes to the ECCCH communication ecosystem by:

- sharing project updates, results and events through coordinated dissemination actions;
- ensuring consistency of messaging with the broader Cultural Heritage Cloud narrative;
- supporting cross-project visibility through tagging practices and alignment with official ECCCH communication channels.

The use of hashtags and tagging practices follows ECCCH recommendations, contributing to the integration of PlaceMUS XR within the wider European communication landscape and enhancing the visibility and discoverability of project outputs.

4.4 Disclaimer and Funding Acknowledgement

PlaceMUS XR applies the standard Horizon Europe disclaimer in all communication and dissemination materials, in accordance with European Commission requirements and aligned with ECCCH communication guidelines.

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The following disclaimer is systematically included in publications, digital content, presentations and communication outputs:

“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 granting authority. Neither the European Union nor the granting authority can be held responsible for them.”

The consistent use of this disclaimer ensures transparency, correct attribution of funding and compliance with Horizon Europe communication obligations.

5 PlaceMUS XR Exploitation and Sustainability strategy

5.1 Introduction

The PlaceMUS XR exploitation and sustainability strategy is designed to ensure that the project's results generate long-term impact beyond the duration of the Horizon Europe funding period. The strategy adopts a hybrid approach combining open access principles with structured pathways for scientific, societal, and economic uptake.

In line with the Grant Agreement, PlaceMUS XR promotes the release of core tools, algorithms and digital components under open-source or open-access licenses, while enabling complementary forms of exploitation through services, consulting, training and content production. This approach aims to maximise accessibility, reuse, and long-term sustainability.

In particular, the PlaceMus XR exploitation plan stands on the idea of making the core tools and algorithms developed through the work conducted in WP 10-11 freely available under an open-source license that allows commercial exploitation as well. The availability of such results as open source will support their long-term exploitation, by facilitating the uptake of PlaceMus XR results by both research and business communities.

A second pillar foresees the potential commercial exploitation by partners of technologies developed following three main steps: (1) identify new case studies and different field of potential application; (2) conduct market analysis to verify market potential; (3) define and assess possible business models.

We have preliminarily identified, out of the list of expected project results, a set of Key Exploitable Results (KERs), for which an initial exploitation strategy is briefly identified. IP, IPR, and access rights management for each exploitable result will be preliminary identified and updated throughout the project.

An initial workshop will establish a common understanding of managing ownership, sharing, protection and use of project results, while IP provisions in the Consortium

Agreement will ensure appropriate protection. Joint Ownership Agreements and post-project provisions will clarify IP, IPR, and access rights management after project completion.

A central role is played by Task 13.7 – Exploitation strategies (M36–M48), which aims at facilitating the uptake of PlaceMUS XR results by research and business communities. In coordination with Task 12.1 and Task 1.7, this task ensures a structured and coherent approach to exploitation by:

- establishing a common understanding of Intellectual Property Rights (IPR) and access rights management through dedicated workshops;
- identifying new case studies and application domains;
- conducting market analysis and stakeholder mapping;
- defining and refining business models for selected KERs;
- consolidating all results into a long-term Sustainability Plan.

The strategy is fully aligned with the ECHOES initiative and ensures that PlaceMUS XR results are interoperable, reusable, and integrated within the European Collaborative Cloud for Cultural Heritage (ECCCH).

5.2 Projected Exploitable Results

PlaceMUS XR will generate a diverse set of Key Exploitable Results (KERs), including digital tools, methodologies, datasets, and multimedia content. These results reflect the interdisciplinary nature of the project, combining XR technologies, spatial acoustics, digital humanities, and cultural heritage applications.

The main categories of exploitable results include:

- Digital tools and software frameworks, such as the GeoViz tool, Web3D Scene Editor, Immersive Analytics tool, Agami platform and Mockup VR Tool, supporting the creation, visualisation, and analysis of immersive heritage experiences;
- Methodological frameworks, including Story Map Building tools and approaches to immersive storytelling and heritage interpretation;

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- Accessible and inclusive interaction tools, such as haptic interfaces and gestural interaction systems;
- Creative and multimedia outputs, including immersive audiovisual content and documentary productions on places of music;
- Training materials and know-how, including guidelines, training modules and best practices for cultural heritage professionals.

These KERs will be released under appropriate licensing schemes (e.g. Creative Commons Attribution NonCommercial Share Alike 4.0 International), ensuring a balance between openness, reuse and protection of intellectual property.

Planned activities include:

- Identification, refinement and prioritisation of KERs, building on the list identified in the GA;
- Definition of ownership, access rights and exploitation potential;
- Continuous update of the above throughout the project (months 18-48).

A detailed description of the KERs with the responsible partner associated with each, and their exploitation perspective is provided in Table 3, which reflects the starting structure established in the Grant Agreement and will be further developed and expanded within WP13.

Table 3: Key Exploitable Results (KERs) and exploitation perspectives

KER	Partner	Exploitation perspective
GeoViz (R01.1)	CNRS MAP	Support to replication, consulting; license: “Creative Commons Attribution NonCommercial Share Alike 4.0 International” for selected components
Web3D Scene Editor framework (R01.2)	3DR, CNR	Service, support to replication, consulting (e.g. digitization and 3D content creation); license: “Creative Commons Attribution NonCommercial Share Alike 4.0 International”
The Immersive Analytics tool (R01.5)	CNR	Training, support to replication; consulting, license: GPLv3

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Agami platform (R01.6)	MF	Training, 3D audio service, support to replication, consulting, software licensing; Apache-2.0 license
Story Map Building and Visualising Tool (R01.7)	CNR	Training, support to replication, consulting; license: “Creative Commons Attribution NonCommercial Share Alike 4.0 International”
Mockup VR Tool (R01.8)	3DR	Service, support to replication, consulting (e.g. digitization and 3D content creation); license: “Creative Commons Attribution NonCommercial Share Alike 4.0 International”
Haptic tool for accessible engagement with Rhythm (R06.3)	OU	Training, service, support to replication, consulting; license: CC BY
Gestural tool and interface for accessible engagement with Harmony (R06.4)	OU	Training, service, support to replication, consulting; license: CC BY-NC
Tools for synesthetic experiences with tuning (R06.5)	CNR	Training, support to replication, consulting; license: “Creative Commons Attribution NonCommercial Share Alike 4.0 International”
Videos of places of Music and performances	SD	Video assembled into a documentary of 25’ or 52’ for TV, through OTT platforms such as Amazon Prime Video. Diffused also on the SD’s proprietary Youdoc.it platform, to be enjoyed in AR, with addition of geolocation insights

5.3 Exploitation Pathways

The exploitation of PlaceMUS XR is structured along three complementary pathways, each targeting a distinct sphere of impact. Firstly, techno-scientific exploitation (see 5.3.1 below) focuses on the potential for reuse and integration of the project’s outputs within the broader ecosystem represented by the research community and related infrastructures, including ECCCH. The second pathway is dedicated to policy-oriented and social exploitation (see 5.3.2) and focuses on how the results of PlaceMUS XR can inform European cultural heritage strategies, as well as foster inclusive accessibility through XR experiences. The last pathway is

represented by economic exploitation (see 5.3.3), centered on a service-oriented model targeting cultural institutions, SMEs and creative industries. Through consulting, customisation, and/or training services, the uptake and adaptation of results by these actors will be encouraged and enabled. Together, the three pathways contribute to developing a comprehensive framework and plan to ensure the long-term impact of the project.

5.3.1 Techno-scientific Exploitation

The techno-scientific exploitation of PlaceMUS XR aims to maximise the reuse, advancement, and cross-disciplinary integration of the project's technological and scientific results.

This will be achieved through:

- the release of tools and components under open-source or open-access licenses, enabling reuse and further development by the research community;
- integration within the ECCCH infrastructure, ensuring interoperability, long-term accessibility and alignment with European digital heritage strategies;
- collaboration with other Horizon Europe projects and international research networks;
- identification of new case studies and application domains, expanding the use of XR tools across different contexts;
- dissemination of datasets, tools and methodologies in accordance with FAIR principles.

Through these actions, PlaceMUS XR ensures that its results remain dynamic, reusable, and embedded within broader European research and innovation ecosystems.

5.3.2 Policy-oriented and Social Exploitation

PlaceMUS XR aims to generate impact beyond technological innovation by contributing to policy development, cultural accessibility, and social inclusion.

Policy-oriented exploitation focuses on:

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- contributing to European strategies on digital cultural heritage and ECCCH development;
- providing evidence-based recommendations for the adoption of XR technologies in cultural institutions;
- supporting interoperability, standardisation and FAIR data practices.

At the societal level, the project promotes:

- inclusive access to cultural heritage through immersive and accessible experiences;
- enhanced cultural participation, particularly for underrepresented audiences;
- education and lifelong learning opportunities;
- local development and community engagement through the valorisation of places of music.

These actions contribute to bridging the gap between technological innovation and societal needs. These goals will be achieved through:

- participation in relevant events (conferences, roundtables, other) to contribute to the conversation around EU strategies on digital cultural heritage;
- publication and dissemination of brief(s) targeting policymakers, providing evidence-based and concrete recommendations for the integration of soundscapes into urban planning and cultural tourism strategies, with an emphasis on accessibility and inclusivity.

5.3.3 Economic Exploitation

The economic exploitation of PlaceMUS XR results is based on a service-oriented and ecosystem-driven approach, in which open technologies enable the creation of added value through applications, services and content development.

Rather than focusing on proprietary products, PlaceMUS XR promotes a model in which economic sustainability is achieved through the uptake and adaptation of results by cultural institutions, SMEs and creative industries.

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This will be achieved through:

- consulting and advisory services supporting the adoption of XR solutions in cultural heritage;
- content creation and digitisation services, including 3D modelling, immersive storytelling and soundscape reconstruction;
- training and capacity building services targeting cultural heritage professionals;
- customisation and integration of software tools by SMEs and developers;
- selective licensing of components under permissive or hybrid models.

Particular attention will be given to the engagement of Creative and Cultural Industries (CCI), fostering innovation ecosystems and new business opportunities.

Market analysis and stakeholder engagement activities will progressively refine the identification of target users and application domains, including museums, cultural tourism operators, educational institutions and digital content producers.

The implementation of the PlaceMUS XR Exploitation and Sustainability Strategy has strong ties with the Communication & Dissemination Plan, as it will build on some of the outputs and activities conducted in WP12 and WP13. Specifically, it will benefit from the mapping of target groups (see 3.3.3 above) in terms of identification of relevant stakeholders, as well as from the Communication channels and platforms developed by PlaceMUS XR (see 3.3.5 above).

6. GDPR: ensuring privacy policies

Communication and dissemination activities in PlaceMUS XR are carried out in compliance with the General Data Protection Regulation (GDPR – Regulation (EU) 2016/679), with specific reference to the processing of personal data related to outreach and communication actions.

In particular, GDPR compliance applies to activities such as:

- participation in events and workshops;
- collection of contact details for communication purposes;
- management of mailing lists and newsletters;
- production and dissemination of audiovisual materials (photos, videos, interviews).

For these activities, the project ensures that:

- personal data are collected only when necessary and for clearly defined communication purposes;
- participants are adequately informed and provide consent where required;
- data are processed securely and in accordance with institutional policies of the partner organisations.

The management of research data and project-generated datasets is addressed in dedicated project deliverables (e.g. Data Management Plan) and is therefore not covered within the scope of this section.

Annex 1 – Brand Identity

Annex 2 – Visual Identity Guidelines

Annex 3 – Communication Handbook