



## **D7.4 Social Media and PR Plan**

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## Deliverable Information Sheet

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1	15/05/2017	First draft for partner's review.
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### Abstract

This deliverable furthers on the specific strategies to contact the project's audiences: high profile audio producers and stakeholders to endorse the product and allow BINCI to communicate about it, large key players that represent the demand in the contents markets (cultural and touristic sites, publishers, etc.) and society in general for stimulating the demand of binaural audio contents and technologies.

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## 1 Publishable summary

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BINCI's main objective is to develop an integrated software and hardware solution to ease the production, post-production and distribution of binaural 3D audio content meant to be experienced by consumers through headphones. BINCI tools for binaural 3D audio production will be fully suitable to develop professional applications in the creative industries (e.g. music, video games, virtual and augmented reality, etc.). BINCI will deliver market ready solutions proven in real production environments.

Eurecat is responsible for designing and implementing the BINCI communication and dissemination strategy. Following the release of an initial dissemination and communication strategic plan (D7.2), this deliverable will focus on the specific strategies to contact the project's audiences: high profile audio producers and stakeholders to endorse the product and allow BINCI to communicate about it, large key players that represent the *demand* in the contents markets (cultural and touristic sites, publishers, etc.) and society in general for stimulating the demand of binaural audio contents and technologies.

To this end, BINCI needs to communicate key messages that translate the possibilities and strength of the developments within BINCI and are aligned with the exploitable outputs. The plan centers most of the communication activities on the use of the project's social media and website, while also proposing a schedule of content creation for the media in the form of press releases or materials for the project dissemination in specialized events.

## 2 Introduction

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BINCI public relations and social media strategy aims at raising awareness of as many relevant actors as possible on the project activities and results.

The channels and activities considered in the public relations and social media plan are: social media channels, official website, promotional materials (brochure, flyers, posters), media relations, participation in national and international fairs, conferences and external events, organization of one-to-one meetings, organisation of own events and scientific publications in peer-reviewed journals, etc.

It is worth noting that in order to protect the commercial interests of the industrial participants, publication of the materials will be selective, except for submission of contractually required reports and information to the Commission. In this case, partners decide which part of the above information is to be protected by patents, copyright or trade secrets and which part of the above information is suitable for dissemination.

Eurecat leads this activity within the project, through its Research Communications Office, but all consortium partners will be involved in it. We understand dissemination and communication as a continuous process that needs to be seen as essential for the results of the project, itself.

## 3 Objectives

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BINCI is a short Innovation Action. Hence, the Public Relations and Social Media plan will have the same goal as the Dissemination and Communication Plan (DCP): to support the exploitation strategy in order to facilitate future marketing of the technologies.

BINCI PR and Social Media plan has five specific objectives:

1. **To maximise BINCI's project impact.**
2. **To encourage market uptake of the new 3D audio products and services.**
3. **To encourage synergies among projects, exchange best practices and promote standardization outcomes.**
4. **Get a critical mass of “early adopters”, starting from the Users Group's productions to have relevant feedback on the effectiveness of the BINCI solution.**
5. **To interest consumers and society at large in the contents and technologies developed.**

## 4 Audiences

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There are **three target audiences at the centre of BINCI's** public relations and social media plan:

1. **Audio producers** to endorse the product and allow BINCI to communicate about it. These are the profiles we expect to engage into the BINCI User Group.
2. **Large key players that represent the *demand* in the contents market** (e.g. cultural and touristic sites, publishers, etc.) to make them aware of the novel contents capabilities.

### 3. **Society at large** for stimulating the demand of binaural 3D audio contents and technologies for music and video games.

The process of identifying the key persons and entities that embody these audiences will remain ongoing throughout the project. In the sections hereinafter, detailed lists of target persons and organizations from the four partner's countries (Spain, France, Germany and UK), plus some entities with European and global reach have been included.

The target audiences have been organized in stakeholder groups as in the following structure:

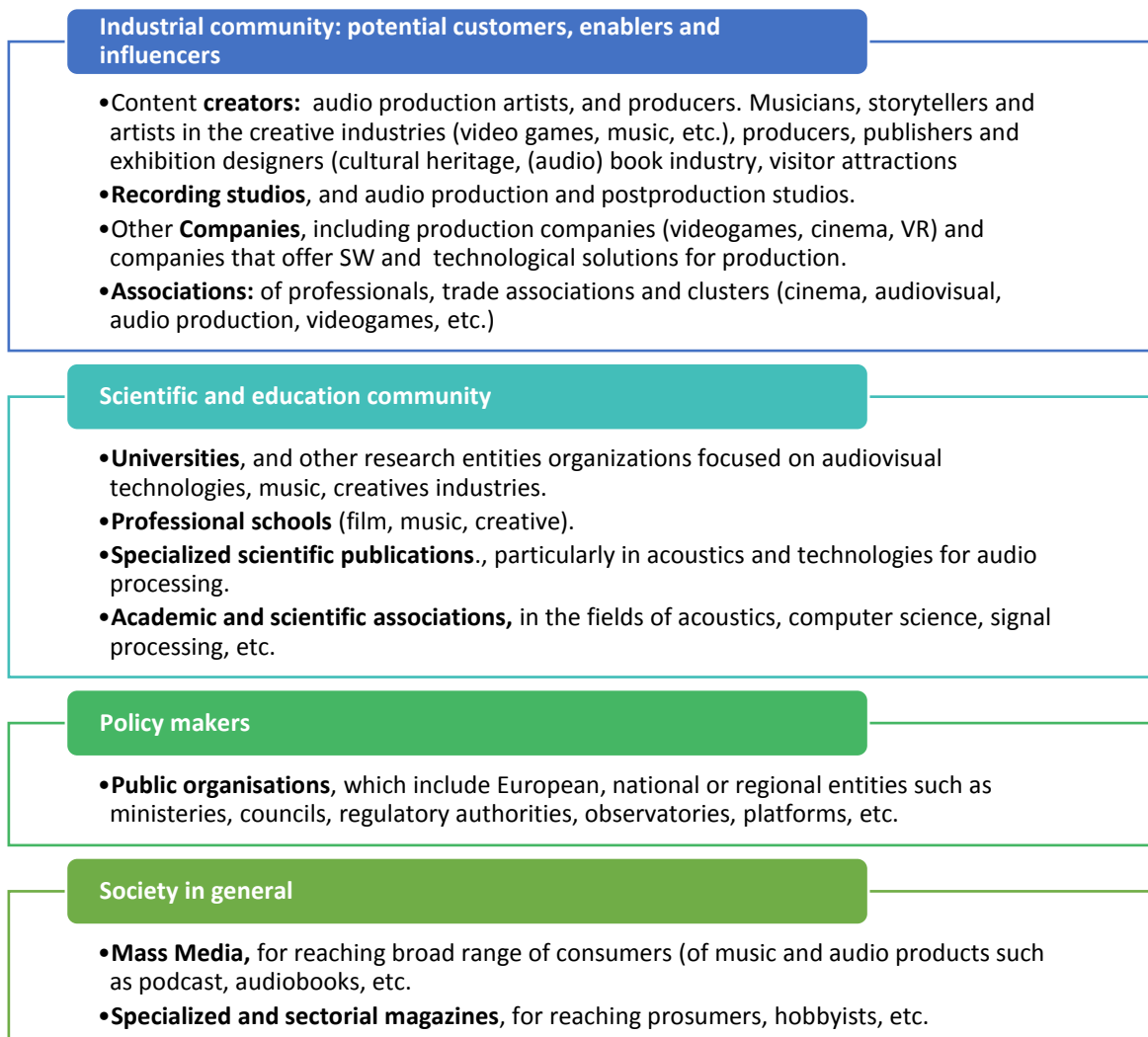


Figure 1. BINCI's target audiences by type of stakeholder.

Activities and resources to reach each group of stakeholders are explained in section 6 ahead.

## 4.1 Industrial stakeholders, potential customers and enablers

The consortium has identified a list of 159 persons and organisations in the group of **industrial community, potential customers and enablers**. The full list is included in the Annexes (section 9.1).

If sorted by type, following the description in Figure 1, 70% of all identified entities are recording studios and other companies that may adopt and update their setups with BINCI technologies. 19% are associations and clusters representing groups of companies, creators and professionals with potential interests in BINCI. The remaining 11% are content creators and professionals in different areas of the creative industries.

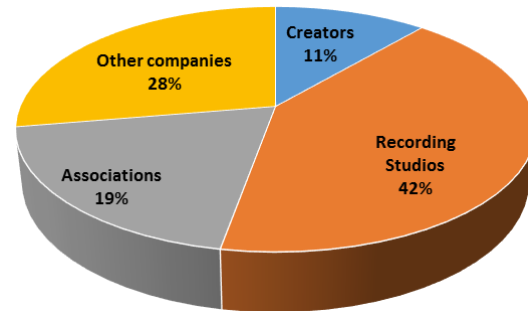


Figure 2. Industrial stakeholders by type

If sorted by region or country, BINCI will target three entities with global reach, and one with European reach. Apart from these, BINCI the remaining 155 entities are based in 6 different European countries (see Figure 3). In the upcoming months, and with the intensification of the communication tasks and the campaign for user group adhesion, it is expected that a better balance among countries is attained.

Activities for reaching industrial stakeholders will pivot around the **press releases, and dissemination of results through general and specialized media and magazines**. Press releases will be disseminated throughout local, regional and international networks and adapted to each of the different media audiences. See section 6.2 for a detailed list of the topic of the press releases that will be written throughout the project's execution.

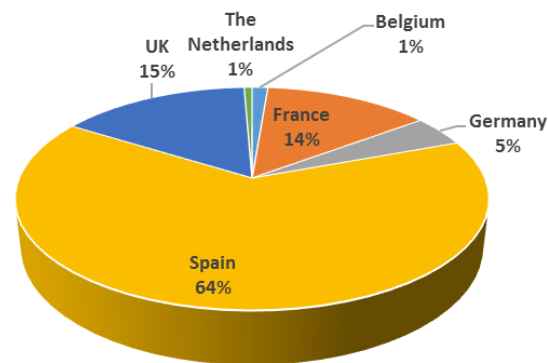


Figure 3. Industrial stakeholders by country

In addition, partners will **attend to fairs, conferences and congresses** relevant to the 3D audio community and potential customers and distribute promotional material among the attendees. Partners identified key events where the project could be featured (section 6.1).

Finally, BINCI's partners will organize **one-to-one meetings** with strategical stakeholders in order to explain the project and their expected results directly to them.

## 4.2 Scientific and academic community

The BINCI consortium has identified a list of 57 entities that take part in the relevant **scientific and academic community**. The full list is included in the Annexes (section 9.2).

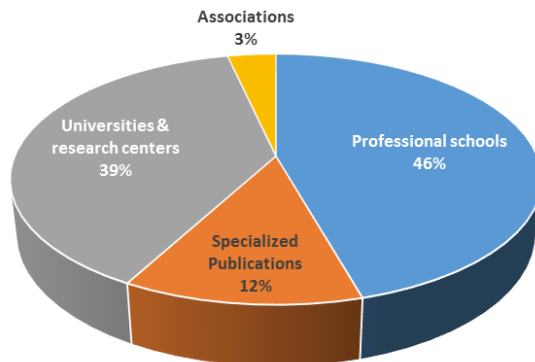


Figure 4. Stakeholders in the scientific community by type

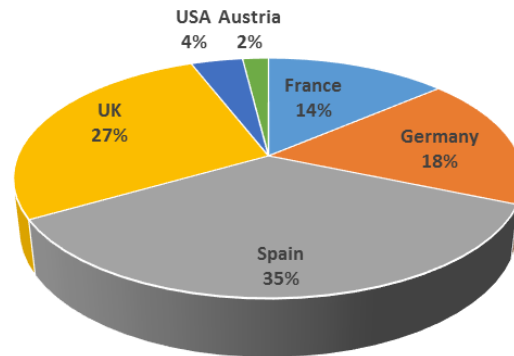


Figure 5. Stakeholders in the scientific community by country

These stakeholders are grouped according to their type: (i) universities, (ii) professional schools, (iii) specialised publications, and (iv) associations. The professional schools type is the most numerous, as they are training the future musicians, audio artists and producers that may become users of the BINCI solutions. Although this may overlap with the *potential consumer* described in the previous sections, at this stage it is considered scientific and academic community that could provide valuable feedback with respect to technological and aesthetical aspects.

There are two stakeholders with global reach, and two with European reach. Figure 5 shows the distribution of these stakeholders by country.

To engage with the scientific and academic community we will seek participation in national and European **cross-project workshops** in the area of the project, in which BINCI could be presented. **Scientific workshops** are also great sceneries to create synergies among projects and transmit and exchange knowledge. A detailed list of projects to organize cross-project workshops with and exiting scientific workshops can be found at section 6.4 of this deliverable.

In this area, appearing in appropriate professional journals and conferences covering the fields of acoustics and signal processing can be very beneficial. Initially, the dissemination and communication plan there were identified as target scientific publications as the **Journal for the European Acoustics Association (EAA)**, the **Journal of the Acoustical Society of America** and the **Journal of the Audio Engineering Society**, among others listed in section 6.2.

### 4.3 Policy makers

The BINCI consortium has identified a list of 11 public organisations in the **policy makers** list, of which 2 are of European reach. The full list is included in the Annexes (section 9.3).

In order to reach policy makers and influencers **one-to-one meetings** with the different European platforms will be considered. Also **conferences** to certain influencers could be beneficial for

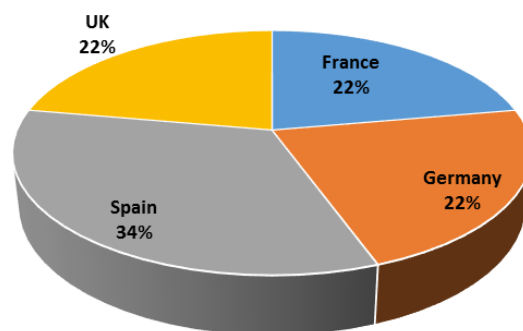


Figure 6. Policy makers by country



maximizing the project's impact. For these activities, project partners will make use of the project's dissemination materials.

#### 4.4 Potential funders and future partners

The list of potential funders and partners for ensuring the pre-competitive developments and activities, including marketing, will be put together as the exploitation plans are further refined. It is very likely that some entities and persons in the industrial, scientific and policy-making stakeholder lists are migrated into potential funders and partners list.

Once defined, appearances into **sectorial magazines** are essential to reach potential funders and future partners. BINCI will prepare articles to try to promote any relevant BINCI outputs to following specialized magazines, including the **Computer Music** monthly magazine and the **Studio Magazine**, a German magazine addressing all aspects of professional audio.

Another activity to reach this particular stakeholder group is the organization of **one-to-one meetings** with future funders and partners. During those meetings, partners would explain the project potential outputs and the new opportunities that those offer to the market.

#### 4.5 Society in general

The BINCI consortium has identified a list of 71 global **mass media, as well as sectorial magazines**, which can reach society in general. The full list is included in the Annexes (section 9.4).

BINCI will produce communication materials that will be sent to **mass media**, a best resource to reach society at large and disseminate in a generalist way the project results. During the project, regional and national TVs and media outlets in all formats will be contacted and pitched. Press releases will have a key role in contacting those media outlets and disseminating the results.

**Social media** is also key to contact the general public. Social media messages will be posted on the project's Twitter account every time there is something newsworthy to communicate about. Partners will also use their own corporate Facebook and LinkedIn accounts for this purpose.

### 5 Key messages

The public relations and social media plan messages have been **carefully designed and tailored with each of the stakeholders** in mind and will be adapted to the different BINCI channels. The messages go together with the main objectives and translate the possibilities and strength of the development within BINCI.

The following messages will be **evolved in pertinent messages for all audiences**, both specialized and non-specialized, in a way that they can understand actions and results of BINCI project.

**The messages that BINCI will address to stakeholders include:**

- **Key Message 1:** By adopting BINCI solutions, media companies and professional audio producers will be able to expand their offering to include 3D music, audio and immersive experiences.

- **Key Message 2:** Binaural technology will become soon the standard for VR productions, music and video games.
- **Key Message 3:** BINCI 3D audio technologies will integrate into existing workflows and setups in a cost-efficient way.
- **Key Message 4:** An efficient cooperation between technological and creative agents can boost up the creative industries competitiveness and create new business opportunities.
- **Key Message 5:** Artists and creators will dispose of easy-to-use tools to create 3D and immersive audio contents for headphones.
- **Key Message 6:** Binaural technology offers space as a new creative language for storytellers and experience designers

## 6 Strategies and Tactics

The BINCI project will follow the several strategies to reach the stakeholders identified.

### 6.1 Strategy 1: Participate in international trade shows, congresses and conferences

Participation in international conferences and trade shows is essential in order to reach large industrial sectors and key for contacting the industry community and potential customers, the scientific community and promoting the interest of the general public for 3D and immersive audio contents.

However, as BINCI is an Innovation Action, a small, short-term project, BINCI highlights the following target events nearing the end of the project for disseminating the results:

Event	Dates	Location
<a href="#">Museums &amp; The Web</a>	18-21 April 2018	Vancouver, CA
<a href="#">Sonar+D</a>	May, 2018	Barcelona, ES
<a href="#">Culture Geek</a>	May 2018	London, UK
<a href="#">Audio Engineering Society (AES) Convention</a>	May-June, 2018	Paris, FR
<a href="#">CeBIT - Global Event for Digital Business</a>	June, 2018	Hannover, DE
<a href="#">MuseumNext Europe</a>	June 2018	TBD, EU
<a href="#">Kaledioscope Showcases</a>	First semester 2018	Berlin, DE

It is worth mentioning that the Museums & the Web conference has global coverage and that it is our intention to propose the BINCI experimental productions as candidates for their award (GLAmi-Awards).

ON the other hand, partner VPOP is founder and organizer of the Kaleidoscope events. VPOP has offered to organize a showcase dedicated to an audio special for BINCI to showcase its technologies in relation to VR.

Apart from BINCI dedicated events, partners will also partake and use the opportunity to promote BINCI in events in which they will participate as part of their regular activities.

#### 6.1.1 Tactic 1: Dissemination materials

To communicate BINCI's objectives and results in fairs and conferences several dissemination materials will be available for the project partners.

A brochure (published in the second month of the project), poster and flyer will be available to use at these events. Flyers will have three different versions depending on the sector audience. It is proposed to create one flyer for cultural / heritage sites, one technical flyer for music producers, and a third flyer to reach the society at large. Messages in the flyer will be adjusted for each sector/audience and updated on January 2018.

Materials will cover, at least, the main languages in the demonstration sites and English to reach the global audience. All these documents will have an online version to be published in the official website and a print one distributed among partners.

Furthermore, to communicate BINCI's objectives and results two videos will be produced. Materials to be designed for fairs and conferences, can include some banners to be published on the official website.

All dissemination materials will serve as the project business card and will be distributed as widely as possible, including the general public, conferences, workshops and other events, from the beginning of the project.



Figure 7. Screenshot of the first page of the brochure

### 6.1.2 Tactic 2: Event-related press releases

A press release focused on attendance will be written when BINCI's partners attend to highlighted events and congresses. The press releases written will be distributed among partners, which will be able to translate it to their audience language and distribute them throughout their channels.

### 6.1.3 Tactic 3: Social Media

Covering a live event from the project's social media account is an excellent way to increase the project's visibility, gain new influencers and engage with customers. Twitter is the most used social media in fairs and events. All the most important congresses use Twitter to post live coverage and promote an official hashtag used by all attendees in order to share information about it.

It is recommended to use the BINCI social network in all the international trade shows and congress where BINCI participates.

The coverage for the selected fairs at BINCI's Twitter account will include the following actions:

#### **Before the event:**

- Create visuals ahead to promote BINCI's stand location at the fair.
- Publish posts about BINCI's participation using the official hashtag and mentioning the official account of the congress.

#### At the event:

- Post live coverage on sessions, panels, keynote speakers.
- Share on Twitter photos and BINCI's day-to-day activity at the fair, booth activity, customer's meetings, speaker's sessions, etc.
- Use of the official hashtag of the fair in all the posts to reach the other attendees.

Partners will be engaging to share contents published at BINCI's Twitter account.

## 6.2 Strategy 2: Media relations

Appearing on the media has been recognized as a key activity to reach most groups of targeted stakeholders.

In the framework of the project, a database with the broadcast media contacts in general and specialised newspapers will be created, primarily those who are located in Spain, France, Germany and the UK. Eurecat's Research Communication Office will be responsible for making contact with journalists, bloggers or reporters in the media outlets identified (See full list in 9.4).

Similarly, a list of top academic journals in the field of acoustics has been identified (see list in 9.2). Partners will seek participating to academic journals from M12 on and contents will be linked to the release of the 1<sup>st</sup> prototype and the project's final solution.

To execute this strategy we will use two tactics: **writing press releases at regular intervals throughout the project** and **produce contents to be published in scientific publications / journals**.

### 6.2.1 Tactic 1: General press releases

Press releases will be made at regular intervals throughout the project. The focus will be on the release of new developments and experimental productions, meetings, attendance to specialised events, fairs and conferences, etc.

A first press release was produced at the beginning of the project, focusing on giving an overview of the project and its possible applications in the market. Recently, two other press releases about news related to the project were written. Press releases are distributed among partners, which can make them circulate throughout their communication channels.

All written press releases (links) are available on the "News" section of the project's website:

- [The European BINCI project is conducting research into new production tools to promote the creation of 3D audio content](#)
- [Artists to join BINCI as VERTIGO residents](#)
- [BINCI to use new studio in Berlin for testing 3D audio tools](#)

We plan to write a press release for the following project milestones:

- **Experimental production in demonstration sites.** Press released focused on demo site experimental productions (calendar, objectives, engagement with professionals involved in the production, visitors, etc.)
- **Call for professional users for testing the tools.** Press release engaging pro-users to start testing the tools developed.

- **Real demonstrations and evaluations with real visitors in demonstration sites.** Press release focused on the results of the demonstrations in the demo sites.
- **1<sup>st</sup> prototype solution ready.** Press release focused on the 1st prototype excluding the technical details.
- **Fairs and conferences.** Press release focusing on attendance to each event.

The press release writing plan can be modified according to changes on the project development.

### **6.2.2 Tactic 2: Papers for academic journals**

When the 1<sup>st</sup> prototype/solution is ready at M12, special contents can be created for publishing in academic journals and specialized magazines covering the fields of acoustics and signal processing. If the tactic is successful, we will discuss implementing it for other project milestones to be determined.

## **6.3 Strategy 3: Digital communication**

### **6.3.1 Tactic 1: Social Media**

BINCI's main objective on Social Media is to reach its potential audiences in order to achieve the main objectives of the project.

The strategy will mix marketing content, branding and influence actions to maximise BINCI's project impact and encourage market uptake, to secure a critical mass of early adopters among consumers.

#### **Content strategy includes:**

- Disseminate the organization of meetings, reviews, and milestones including text and photos if possible.
- Content curation: sharing news about 3D audio and innovative technologies for creative industries.
- Use of storytelling in videos made for the project (to make the project more accessible/understandable) better reach users thanks to a character and a plot.
- Sharing demonstrations because this can achieve good viral results.
- Frequent use of the following hashtags, usual in other areas within the scope of the project: #BINCI3DAudio #BINCIproject #3DAudio #gameaudio #VRcreators #creativeindustries #ResearchImpactEu #H2020 #Horizon2020

#### **Branding strategy includes:**

- Twitter covering in fairs in international trade shows and fairs using the official hashtag of the event (see section 6.1.3)
- Publication in partner's accounts on LinkedIn and Facebook BINCI press releases, news about events, promotional materials and other contents.
- BINCI's Twitter official account will be referenced in the partner's corporate accounts, meaning that mentions will be followed by a RT from every partner.

#### **Influencers' strategy:**

- Mention @EU\_H2020 @EuScienceInnov @DSMeu in order to get a bigger impact within scientific community when information about results will be published.

- Identification of stakeholder's accounts to promote follow-back and to increase the number of BINCI followers.
- Media will be mentioned if they are publishing information about the project.

As part of the development of the social media strategy, the following actions have been carried out:

- 1) Creation of the official account in Twitter ([https://twitter.com/BINCI\\_EU](https://twitter.com/BINCI_EU)) and publication of posts (see Figure 8)
- 2) Identification of stakeholder's accounts to promote follow-back to increase the number of BINCI followers. (see Figure 9)
- 3) Publication of news of the project in partners accounts.

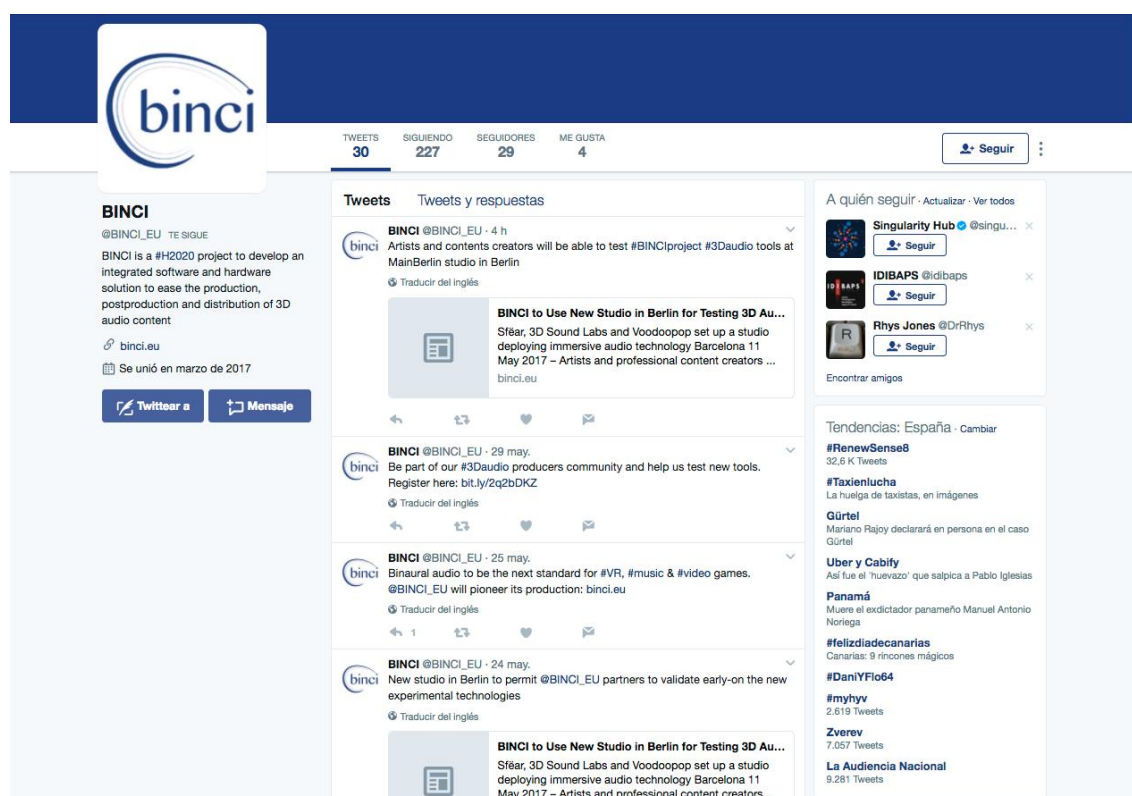


Figure 8. Screenshot of BINCI's twitter account (as of May 30, 2017)



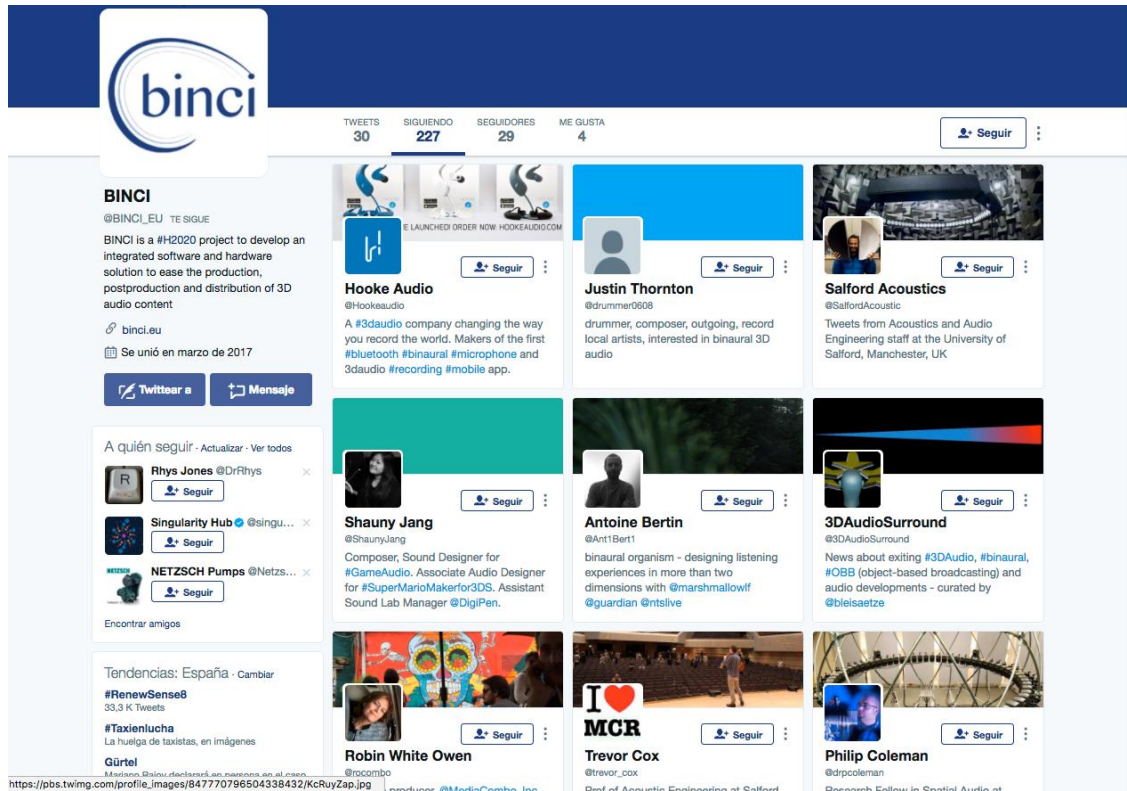


Figure 9. Screenshot of “following” dashboard showing some of the accounts BINCI is following



Figure 10. BINCI related news forwarded by Eurecat’s corporate Facebook and LinkedIn accounts.

### 6.3.2 Tactic 2: Website

At an early stage of the project, Eurecat's Research Communications Office already started to execute the dissemination and strategic plan. In February 2017, Eurecat published a first version of the **website** to enable a platform to link to the very first survey of the project. In March 2017, Eurecat launched the public website available at the URL [www.binci.eu](http://www.binci.eu), which replaced the simplified version created in February (see D7.3).

The website serves as a central point of entry for all public material, including public results and deliverables, tutorials, prototype software and informational material. The website, managed by Eurecat with the inputs received from all partners in the consortium, will continue to be updated any time a new event occurs, including links to other relevant sites, details of published papers, conferences and exhibitions. All press releases will be published on the section "News" of the website, as well as a summary of the project meetings.

### 6.3.3 Tactic 3: User group

**The User Group** for the requirement gathering, testing the BINCI solutions and also pioneer binaural 3D audio production. The User Group consists of renowned European audio production companies and recording labels, musicians and professional audio-visual content creators and will be set up *ad hoc* in the centre of its innovations to ensure a wide adoption among target end-users.

Actions to constitute the user group have already started. A form in the project's website has been created for this specific purpose: <http://binci.eu/join-the-user-group/>. Through the form, artists interested in developing immersive contents can join the user group.

As they register, they receive in their mailboxes the following welcome message and a petition to complete an anonymous questionnaire:

**Thank you for joining BINCI User Group!**

The BINCI project has setup this group for engaging audio production companies and recording labels, musicians and professional audiovisual content creators in the development of the BINCI tools.

As a member of the User group, we hope you become involved in the iterative gathering and validation of requirements for the BINCI solutions. Additionally, we hope to involve you in the testing and validation of the resulting tools, as they become available in our Barcelona and Berlin studios, so you can give us your opinion from the professional end user perspective.

To start with, we would like to hear from you, about your opinion, your practices and your needs as a stakeholder in this industry. So we kindly invite you to complete this anonymous [questionnaire](#). It is meant to give us a better understanding of our end-users practices and workflows to help us shape the solutions to their tasks. In case any of the questions doesn't relate to you - please just leave it blank. It should take about 20 minutes to complete.

We will get in touch with you and the other members as soon as we have finalized the BINCI calendar of activities with professional end-users in which we hope you can take part!

Thank you again for joining us!

**The BINCI project**

P.D Should you have any questions or comments, please contact us at [info@binci.eu](mailto:info@binci.eu) . Remember you can unsubscribe from the User group at any time by sending a message with subject "Unsubscribe" to [data@binci.eu](mailto:data@binci.eu)



In addition, the possibility to join the project's user group has been announced in the project's corporate twitter account.

Detailed communication strategies and channels will be developed as soon as the calendar of planned activities is refined and finalised in D2.3.

## 6.4 Strategy 4: Organize 1-to-1 Meetings and participate or organize scientific and cross-project workshops

The organization of *ad hoc* **one-to-one meetings** with potential funders and partners and the organization or participation into **scientific and cross-project workshops** will be evaluated throughout the project's development. Meetings and workshops will provide the project with a great tool to communicate the new opportunities with different industries.

A list of projects funded under the same topic H2020-ICT-21-2016 has been prepared in order to explore the interest of sharing project results and create synergies (see Table 1, hereinafter). Similarly, a list of projects have been identified based on similar theme and area of knowledge (see Table 2).

Project Name	Description
<a href="#">EMMA - Enriching Market solutions for content Management and publishing with state of the art multimedia Analysis techniques</a>	EMMA will transfer state-of-the art technology in multimedia analysis from the labs to creative industry SMEs, more specifically to solution providers for the media management, branding, marketing and communication
<a href="#">ToyLabs - Enabling an Open Innovation Model for EU Toy Industry SMEs through Co-Creation with FabLabs, Safety Experts and Customer Communities</a>	The main outcomes of the project will be the creation of the ToyLabs collaboration network, based on an innovative ICT enterprise collaboration platform, enriched with added value services utilising state-of-play emerging ICT technologies (e.g. social analytics, augmented reality) and a complete methodological approach to support the operation of the network in order to offer to any SME Toy Manufacturer the opportunity to initiate an alternative process for the creation of new, innovative products.
<a href="#">ARDITO - Access to rights data via identification technologies optimisation</a>	The project aims fill the gap in the digital content value network (CVN) and connect online contents to rights information, by building a complementary digital rights data network (RDN).
<a href="#">DDD60 - DDD60 - High Quality VR for FilmTV industry professionals</a>	DDD60 will introduce cutting edge video compression and delivery technology to deliver high-quality VR content to Film and TV professionals. DDD60 will show immersive content in some of the leading Film & TV markets worldwide.
<a href="#">INJECT - Innovative Journalism: Enhanced Creativity Tools</a>	INJECT's objective is to transfer new digital technologies to news organisations to improve the creativity and the productivity of journalists, in order to increase the competitiveness of European news and media organisations.
<a href="#">LADIO - Live Action Data Input and Output</a>	LADIO delivers a new platform that will be tested incrementally on real productions during the project. LADIO extends 3D acquisition of the set and centralizes management of all data recorded during the shooting session.
<a href="#">AiRT - Technology transfer of Remotely Piloted Aircraft Systems (RPAS) for the creative industry</a>	The main goal of AiRT project is to provide the European CI SMEs a tool that, by expanding their creative spaces will help them to offer new services, which in turn will increase their changes to grow within the European and international market.

<a href="#">PRODUCER - PeRsOnalized DocUmentary Creation based on Automatically Annotated Content</a>	PRODUCER aims at filling this gap, by delivering a set of innovative ICT tools that focus on supporting various stages of the documentary creation process, ranging from the user engagement and audience building, to the final documentary delivery.
<a href="#">ReCAP - Real-time Content Analysis and Processing (ReCAP) for Agile Media Production</a>	The ReCAP proposal aims to take recent technology research results from automatic real-time content analysis and processing and bring-to-market an affordable, integrated, scalable, open commercial software solution.
<a href="#">VisualMusic - Real Time 3D Motion Graphics Studio for Creative Music Industry SMEs</a>	The aim of project VISUALmusic is to remove existing barriers to entry and extend the use of this technology by developing a more affordable, Real Time 3D Motion Graphics Studio for Creative Music Industry SMEs.
<a href="#">MMAA - Music Magazine and Artist APP project</a>	The ultimate goal for MMAA project is to create the reference music digital ecosystem for music, where all the value chain of a music fan is covered in an innovative and interactive way, allowing new business model for a sustainable growth on the digital age.
<a href="#">InKreate - Transfer the real 3D world to interactive creative endeavours in apparel industry</a>	The project aims to develop algorithms that eliminate the errors of low cost scanning devices and adapt the 3D scan to the formats needed by the sketching tool.
<a href="#">Morpheos - MORPHotype EcOSystem – design remote definition based on big data morphology and use ecosystem for creative industries</a>	The objective of Morpheos is to create in EU a centralized open ecosystem based on consumer morphology where creative enterprises can have access to knowledge about customers expectations and need ("customization knowledge" in the following) to enhance their creativity and design processes.

Table 1. List of projects financed under the same topic (H2020-ICT-21-2016 )

Name	Description
<a href="#">Orpheus - Object-Based Audio Experience</a>	ORPHEUS is a European research project dedicated to improving the management of audio content. It will develop, implement and validate a new end-to-end object-based media chain for audio content. <a href="https://orpheus-audio.eu/">https://orpheus-audio.eu/</a>
<a href="#">DoReMIR - Automatic music transcription of polyphonic audio</a>	The project will develop a low-cost, cloud-based, polyphonic audio transcription solution based on an interdisciplinary approach (musicology, acoustics, audio engineering, cognitive science and computing) and a user-driven design (agile iterative solution development with end-user participation in the context of music teaching and music composition).
<a href="#">SIIP - Speaker Identification Integrated Project</a>	SIIP research project will develop a break-through Suspect Identification solution based on a novel Speaker Identification (SID) engine and Global Info Sharing Mechanism (GISM) which will identify unknown speakers that are captured in lawfully intercepted calls, in recorded crime or terror arenas and in any other type of speech medium and channel (including social-media). <a href="http://www.siip.eu/">http://www.siip.eu/</a>
<a href="#">AudioCommons - An Ecosystem for Creative Reuse of Audio Content</a>	The aim of this project is to create an ecosystem of content, technologies and tools to bring the Audio Commons to the creative industries, enabling creation, access, retrieval and reuse of Creative Commons audio content in innovative ways that fit the requirements of the use cases considered (e.g., audiovisual, music and video games production).
<a href="#">Sound of Vision - Natural sense of vision through acoustics and haptics</a>	Sound of Vision (Vision restoration through sound and haptics) will design, implement and validate an original non-invasive hardware and software system to assist visually impaired people by creating and conveying an auditory representation of the surrounding environment. <a href="https://soundofvision.net">https://soundofvision.net</a>

Table 2. List of projects financed under the same topic (H2020-ICT-21-2016 )

Eurecat's Research Communications Office will contact all identified projects in order to seek cooperation and discuss the organisation of joint scientific workshops. In any case,

for the sake of efficiency, the plan should be consistent with the planning for professional end-user activities (which will be released in D2.3), and the attainment of technological milestones.

Similarly, project partners will discuss the organisation of an **Open Day** for showcasing and demonstrating the working prototypes to industrial stakeholders and professional end-users. The dissemination materials described in the Strategy 1 will serve as great supports for all activities described in this strategy.

## 7 Planning

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The dissemination and communication plan will be implemented following the calendar of mileposts (e.g. events, achievements). This will determine, on one hand, the key actions related to each mileposts and, on the other, the resulting calendar of communication and dissemination materials.

## 7.1 Milepost calendar

See below the project milestones that articulate the different strategies included in the Public Relations and Social Media plan. The table includes the responsible of the communication of each activity and the month/s in which the public relations and social media activities will be implemented.

Milepost	Partner	M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	M11	M12	M13	M14	M15	M16	M17	M18
Vertigo Residency	All																		
MainBerlin Studio	Eurecat, 3DSL, VPOP																		
User Group Campaign	Eurecat																		
Experimental production with pro-users in demonstration sites	Eurecat																		
Pro-users call to test project tools	Eurecat																		
Technical Review	Eurecat																		
Real demonstrations with pro-users	Eurecat																		
1 <sup>st</sup> prototype / solution ready	Eurecat																		
Solution Ready	Eurecat																		
Museums &The Web	Antenna																		
Audio Engineering Society (AES) Convention	Eurecat																		
Sónar+D	Eurecat																		
CeBIT- Global Event for Digital Business	Eurecat																		
MuseumNext Europe	Antenna																		
Culture Greek	Antenna																		
Kaledioscope Showcases	Eurecat /VPOP																		
Possible 1-to-1 meetings	All																		
Attendance to scientific and cross-project workshops	All																		

## 7.2 Actions calendar

Milepost	Press Release	Twitter Posts	LinkedIn / Facebook Posts*	Website content**	Flyer / Brochure	Project Video 1	Project Video 2	Poster	Rollup	Specialized content outputs
Vertigo Residency										
MainBerlin Studio										
User Group Campaign										
Experimental production with pro-users in demonstration sites										
Pro-users call to test project tools										
Technical Review										
Real demonstrations with pro-users										
1 <sup>st</sup> prototype / solution ready										
Solution Ready										
Audio Engineering Society (AES) Convention										
Sónar+D										
CeBIT- Global Event for Digital Business										
Museums & The Web										
MuseumNext Europe										
Culture Greek										
Kaledioscope Showcases										
Possible 1-to-1 meetings										
Attendance to scientific and cross-project workshops										

\*To be posted on partner's accounts if suitable according their content plan.

\*\* Including content in form of text to be included into the "News" section or banners for the website slider about the correspondent milestone.

### 7.3 Editorial calendar

Dissemination materials	M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	M11	M12	M13	M14	M15	M16	M17	M18
Brochure																		
Version Flyer 1																		
Version Flyer 2																		
Version Flyer 3																		
Video 1 (project overview, objectives)																		
Update Brochure																		
Update Version Flyer 1																		
Update Version Flyer 2																		
Update Version Flyer 3																		
Poster																		
Rollup version 1																		
Rollup version 2																		
Twitter visuals																		
Web Banners																		
Video 2 (results)																		

## 8 Evaluation

The following table introduces an initial set of BINCI Key performance Indicators (KPIs), for assessing the PR and Social Media activities and impact. Progress until the end of the project will be reported in the interim progress reports.

Strategy	Indicator	Means of verification	Target by the end of the project
<b>General</b>	Number of dissemination actions (any)	Proof in Dissemination Reports	15
<b>Media</b>	Number of articles, sector press with project acknowledgements	Proof of publication and reporting in the dissemination reports	>15
	Number of special contents	Proof of publication and reporting in the dissemination reports	>1
<b>Website</b>	Number of web visits	Google Analytics	>4.500
	Number Pages Viewed		>7.000
	Number page / session		>3.0
	Number users		>800
	Avg. session time		>2.00 min
<b>Social Media (Twitter)</b>	Number Followers	Twitter Analytics	>150
	Number Tweets		>150
	Twitter Impressions		>4.000
	Number mentions		>15
<b>Social Media (Mentions in partners accounts).</b>	Number of posts	Monthly follow up (quantitative)	>20
	Number of Likes		>15
	Number Shares / Retweets		>5
<b>User group communications</b>	Number of artists and producers involved in the User group	Letter of adhesion to the User group, participation in surveys and trials	>30
<b>Attendance in Fairs</b>	Number of fairs attended where the project was presented	Proof in the dissemination reports	>5

## 9 Annexes

### 9.1 List of targeted industrial representatives, potential customers and enablers

Name	Typology	URL	Region or Country
<b>Asociación nacional de fabricantes e importadores de los sectores de Sonido Profesional, Iluminación Espectacular y Tecnologías Audiovisuales.</b>	Associations	<a href="http://www.afial.net">www.afial.net</a>	Spain
<b>Asociación de Músicos Profesionales de España</b>	Associations	<a href="http://www.ampemusicos.com/">http://www.ampemusicos.com/</a>	Spain
<b>Asociación de Músicos Profesionales de Orquestas Sinfónicas</b>	Associations	<a href="http://www.ampos.es/">http://www.ampos.es/</a>	Spain
<b>Red de Industrias Creativas</b>	Associations	<a href="http://reddeindustriascreativas.com/">http://reddeindustriascreativas.com/</a>	Spain
<b>IEEE Signal Processing Society</b>	Associations	<a href="http://signalprocessingsociety.org/">http://signalprocessingsociety.org/</a>	World
<b>Galaxy Studios</b>	Associations	<a href="https://www.galaxystudios.com/about-us/">https://www.galaxystudios.com/about-us/</a>	Belgium
<b>PECAA</b>	Associations	<a href="http://www.pecaa.com.es/">http://www.pecaa.com.es/</a>	Spain
<b>Institute of Acoustics</b>	Associations	<a href="http://www.ioa.org.uk/">http://www.ioa.org.uk/</a>	UK
<b>European Acoustics Association</b>	Associations	<a href="https://euracoustics.org/">https://euracoustics.org/</a>	Europe
<b>AVICOM</b>	Associations	<a href="http://network.icom.museum/avicom">http://network.icom.museum/avicom</a>	France
<b>Federation Nationale des Cinemas</b>	Associations	<a href="http://www.fncf.org/online/pid1/accueil.html">http://www.fncf.org/online/pid1/accueil.html</a>	France
<b>APC Association Française des Producteurs de Cinéma</b>	Associations	<a href="http://www.afpf.net/">http://www.afpf.net/</a>	France
<b>Association de Médiation et d'Arbitrage des Professionnels de l'Audiovisuel</b>	Associations	<a href="http://lamapa.org/">http://lamapa.org/</a>	France
<b>Media Club</b>	Associations	<a href="http://www.medioclub.fr/">http://www.medioclub.fr/</a>	France
<b>Die Filmschaffenden</b>	Associations	<a href="http://www.die-filmschaffenden.de/">http://www.die-filmschaffenden.de/</a>	Germany
<b>SPIO</b>	Associations	<a href="http://www.spio.de/?seitid=1&amp;tid=1">http://www.spio.de/?seitid=1&amp;tid=1</a>	Germany
<b>BDFA</b>	Associations	<a href="http://www.bdfa.de/">http://www.bdfa.de/</a>	Germany
<b>BV Production - The professional association of film producers in the field of production</b>	Associations	<a href="http://www.bv-produktion.de/">http://www.bv-produktion.de/</a>	Germany
<b>AEVI ASOCIACIÓN ESPAÑOLA DE VIDEOJUEGOS</b>	Associations	<a href="http://www.aevi.org.es/">http://www.aevi.org.es/</a>	Spain
<b>DEV DESARROLLO ESPAÑOL DE VIDEOJUEGOS</b>	Associations	<a href="http://www.dev.org.es/">http://www.dev.org.es/</a>	Spain
<b>DIBOOS</b>	Associations	<a href="http://www.diboos.com/">http://www.diboos.com/</a>	Spain
<b>EGEDA(Entidad de Gestión de Derechos de los Productores Audiovisuales</b>	Associations	<a href="http://www.egeda.es/">http://www.egeda.es/</a>	Spain
<b>FAPAE</b>	Associations	<a href="http://fapae.es/">http://fapae.es/</a>	Spain
<b>FECE</b>	Associations	<a href="http://www.fece.com/">http://www.fece.com/</a>	Spain



<b>Association for Cultural Enterprises</b>	Associations	<a href="https://www.acenterprises.org.uk/">https://www.acenterprises.org.uk/</a>	UK
<b>Association of Independent Museums</b>	Associations	<a href="https://www.aim-museums.co.uk/">https://www.aim-museums.co.uk/</a>	UK
<b>Plasa</b>	Associations	<a href="https://www.plasa.org/">https://www.plasa.org/</a>	UK
<b>British Association for Screen Entertainment</b>	Associations	<a href="http://baseorg.uk/">http://baseorg.uk/</a>	UK
<b>The British Society of Cinematographers</b>	Associations	<a href="https://bscine.com/">https://bscine.com/</a>	UK
<b>UK Cinema Association</b>	Associations	<a href="https://www.cinemauk.org.uk/">https://www.cinemauk.org.uk/</a>	UK
<b>infoComm International</b>	Associations	<a href="https://www.infocomm.org/cps/rde/xchg/infocomm/hs.xsl/aboutus.htm">https://www.infocomm.org/cps/rde/xchg/infocomm/hs.xsl/aboutus.htm</a>	World
<b>Sonicville360</b>	Other companies	<a href="http://www.sonicville360.com">http://www.sonicville360.com</a>	Belgium
<b>IOSONO Sound</b>	Other companies	<a href="http://www.iosono-sound.com/home/">http://www.iosono-sound.com/home/</a>	Germany
<b>KLANG Technologies</b>	Other companies	<a href="https://www.klang.com/en/">https://www.klang.com/en/</a>	Germany
<b>4D3 APP &amp; GAMES</b>	Other companies	<a href="http://4d3studio.com/appsandgames/">http://4d3studio.com/appsandgames/</a>	Spain
<b>A CROWD OF MONSTERS</b>	Other companies	<a href="http://acrowdofmonsters.com/">http://acrowdofmonsters.com/</a>	Spain
<b>ABYLIGHT STUDIOS</b>	Other companies	<a href="http://abylight.com/">http://abylight.com/</a>	Spain
<b>AHEARTFULGAMES</b>	Other companies	<a href="http://www.aheartfulofgames.com/">http://www.aheartfulofgames.com/</a>	Spain
<b>ALTIVA SOFT</b>	Other companies	<a href="http://www.altivasoft.es/">http://www.altivasoft.es/</a>	Spain
<b>AR SPACE</b>	Other companies	<a href="http://www.arspace.eu/website/">http://www.arspace.eu/website/</a>	Spain
<b>ATOM STUDIOS</b>	Other companies	<a href="http://www.atomstudios.es/">http://www.atomstudios.es/</a>	Spain
<b>AXES IN MOTION</b>	Other companies	<a href="http://axesinmotion.com/">http://axesinmotion.com/</a>	Spain
<b>BADLAND GAMES</b>	Other companies	<a href="http://badlandgames.com/es/">http://badlandgames.com/es/</a>	Spain
<b>BANDAI NAMCO</b>	Other companies	<a href="https://www.bandainamcoent.es/em-presa">https://www.bandainamcoent.es/em-presa</a>	Spain
<b>BI WORLD 3D</b>	Other companies	<a href="http://www.biworld3d.com/">http://www.biworld3d.com/</a>	Spain
<b>BIG BANG BOX</b>	Other companies	<a href="http://www.bigbangbox.es/">http://www.bigbangbox.es/</a>	Spain
<b>BITOON GAMES</b>	Other companies	<a href="http://www.bitoon.com/">http://www.bitoon.com/</a>	Spain
<b>Bloompix Studios</b>	Other companies	<a href="http://www.bloompixstudios.com/">http://www.bloompixstudios.com/</a>	Spain
<b>Blowing Minds</b>	Other companies	<a href="http://blowingminds.net/es/">http://blowingminds.net/es/</a>	Spain
<b>CATNESS GAME STUDIOS</b>	Other companies	<a href="http://catnessgames.com/">http://catnessgames.com/</a>	Spain
<b>CODIWANS</b>	Other companies	<a href="https://codiwans.com/">https://codiwans.com/</a>	Spain
<b>DELIRIUM STUDIOS</b>	Other companies	<a href="http://www.deliriumstudios.com/">http://www.deliriumstudios.com/</a>	Spain
<b>DIGITAL LEGENDS</b>	Other companies	<a href="http://www.digital-legends.com/">http://www.digital-legends.com/</a>	Spain
<b>ECHOBOOM</b>	Other companies	<a href="http://www.echoboom.com/">http://www.echoboom.com/</a>	Spain
<b>FICTORAMA</b>	Other companies	<a href="https://www.facebook.com/Fictiorama/">https://www.facebook.com/Fictiorama/</a>	Spain
<b>GAMELOFT IBERICA</b>	Other companies	<a href="https://www.gameloft.com/es/">https://www.gameloft.com/es/</a>	Spain
<b>GENERA GAMES</b>	Other companies	<a href="http://generagames.com/">http://generagames.com/</a>	Spain
<b>ILION ANIMATION STUDIO</b>	Other companies	<a href="https://www.ilion.com/">https://www.ilion.com/</a>	Spain
<b>KERAD GAMES</b>	Other companies	<a href="http://www.keradgames.com/">http://www.keradgames.com/</a>	Spain
<b>KOCH MEDIA</b>	Other companies	<a href="https://www.kochmedia.com/es/">https://www.kochmedia.com/es/</a>	Spain
<b>KOPY BCN</b>	Other companies	<a href="http://kopybarcelona.com/">http://kopybarcelona.com/</a>	Spain
<b>LEXON</b>	Other companies	<a href="http://www.lexon.net/">http://www.lexon.net/</a>	Spain
<b>MERCURY STEAM</b>	Other companies	<a href="https://www.mercurysteam.com/">https://www.mercurysteam.com/</a>	Spain
<b>MOONBITE GAMES &amp; ANIMATION</b>	Other companies	<a href="http://moonbite-games.com/?lang=es">http://moonbite-games.com/?lang=es</a>	Spain
<b>MUSIC DISTRIBUTION</b>	Other companies	<a href="http://www.musicdistribucion.com/">http://www.musicdistribucion.com/</a>	Spain
<b>NOVARAMA</b>	Other companies	<a href="http://novarama.com/">http://novarama.com/</a>	Spain
<b>POLYGOE ESTUDIOS</b>	Other companies	<a href="http://www.polygonestudios.com/">http://www.polygonestudios.com/</a>	Spain
<b>ROLAND IBERIA</b>	Other companies	<a href="http://www.roland.es/">http://www.roland.es/</a>	Spain
<b>SANTOS RAMOS</b>	Other companies	<a href="http://www.santosramos.net/">http://www.santosramos.net/</a>	Spain
<b>TEKU STUDIOS</b>	Other companies	<a href="http://www.tekustudios.com/">http://www.tekustudios.com/</a>	Spain
<b>THE SPA STUDIOS</b>	Other companies	<a href="http://www.thespastudios.com/">http://www.thespastudios.com/</a>	Spain
<b>YAMAHA MUSICA IBERICA</b>	Other companies	<a href="http://es.yamaha.com/">http://es.yamaha.com/</a>	Spain
<b>BARCO</b>	Other companies	<a href="https://www.barco.com/en/">https://www.barco.com/en/</a>	Spain
<b>Focal</b>	Other companies	<a href="https://www.focal.com">https://www.focal.com</a>	World

Het Nieuwe Kader Studio	Other companies	<a href="http://www.hetnieuwekader.nl">http://www.hetnieuwekader.nl</a>	The Netherlands
DJ Elite	Creators		France
Baptiste Bertrand	Creators	<a href="http://zusmusic.bandcamp.com">zusmusic.bandcamp.com</a>	France
Mister Francky	Creators		France
Dominique de Witte	Creators	<a href="http://www.dominiquedewitte.com/">http://www.dominiquedewitte.com/</a>	France
Pale\$street	Creators	Pale\$street	France
CARLOS JEAN	Creators	<a href="http://carlosjean.tv/">http://carlosjean.tv/</a>	Spain
CRISTIAN VARELA	Creators	<a href="http://www.cristianvarela.com/">http://www.cristianvarela.com/</a>	Spain
DR. KUCHO	Creators	<a href="http://www.drkucho.com/">http://www.drkucho.com/</a>	Spain
JUAN MAGAN	Creators	<a href="http://www.juanmagan.es/">http://www.juanmagan.es/</a>	Spain
PACO OSUNA	Creators	<a href="http://www.pacoosuna.com/">http://www.pacoosuna.com/</a>	Spain
WALLY LOPEZ	Creators	<a href="http://wallylopez.com/">http://wallylopez.com/</a>	Spain
Richard Donaghue	Creators		UK
Axel Drioli	Creators	<a href="http://www.axeldrioli.com/">http://www.axeldrioli.com/</a>	UK
Leonid Gribov	Creators		UK
Noam Temki	Creators		UK
Tom Parnell	Creators		UK
Frank Melchior	Creators		UK
Chris Pike	Creators		UK
La Fabrique	Recording Studios	<a href="http://www.studioslafabrique.com/Introduction.html">http://www.studioslafabrique.com/Introduction.html</a>	France
Sphere Studio	Recording Studios	<a href="http://www.sphere-studio.com/">http://www.sphere-studio.com/</a>	France
Studios Dynamix	Recording Studios	<a href="http://www.studiosdynamix.com/">http://www.studiosdynamix.com/</a>	France
Hedayat Music	Recording Studios	<a href="http://www.hedayatmusic.com/">http://www.hedayatmusic.com/</a>	France
L'orangerie	Recording Studios	<a href="http://www.orangerie-studio.com/">http://www.orangerie-studio.com/</a>	France
Sing City	Recording Studios	<a href="http://www.singcity.fr">http://www.singcity.fr</a>	France
Studio Blue Lines	Recording Studios	<a href="https://studiobluelines.com/">https://studiobluelines.com/</a>	France
Soda Sound	Recording Studios	<a href="http://sodasound.fr">http://sodasound.fr</a>	France
AK Studios	Recording Studios	<a href="http://www.akstudios.fr/">http://www.akstudios.fr/</a>	France
Blue Okapi	Recording Studios	<a href="https://blueokapi.com">https://blueokapi.com</a>	France
Primetime Studios	Recording Studios	<a href="https://www.primetimestudio.de/">https://www.primetimestudio.de/</a>	Germany
360° GLOBAL MEDIA	Recording Studios	<a href="http://www.360globalmedia.es/">http://www.360globalmedia.es/</a>	Spain
AHALIK Studios	Recording Studios	<a href="http://www.ahalikstudios.com/">http://www.ahalikstudios.com/</a>	Spain
ALTA FRECUENCIA	Recording Studios	<a href="http://www.altafrecuencia.com/">http://www.altafrecuencia.com/</a>	Spain
ARTICWAVE Studio	Recording Studios	<a href="http://www.arcticwavestudio.com/">http://www.arcticwavestudio.com/</a>	Spain
CALIFORNIA STUDIOS	Recording Studios	<a href="http://www.california-studios.com/">http://www.california-studios.com/</a>	Spain
CASABLANCA.BCN	Recording Studios	<a href="http://www.casablancabcn.com/">http://www.casablancabcn.com/</a>	Spain
CUPRA STUDIOS	Recording Studios	<a href="http://www.cuprastudios.com/">http://www.cuprastudios.com/</a>	Spain
CUT RECORDS	Recording Studios	<a href="http://www.cut-records.es/">http://www.cut-records.es/</a>	Spain
DALA MIX	Recording Studios	<a href="http://www.dalamix.com/">http://www.dalamix.com/</a>	Spain
DELUXE Spain	Recording Studios	<a href="http://www.deluxe-spain.com/">http://www.deluxe-spain.com/</a>	Spain
DUBBING FILMS	Recording Studios	<a href="http://dubbingfilms.es/">http://dubbingfilms.es/</a>	Spain
EL NIDO MUSIC	Recording Studios	<a href="http://www.elnidomusic.com/">http://www.elnidomusic.com/</a>	Spain
EL TOSTADERO	Recording Studios	<a href="http://www.tostadero.es/">http://www.tostadero.es/</a>	Spain
ELEFANTE ESTUDIO	Recording Studios	<a href="http://www.estudioelefante.es/es/">http://www.estudioelefante.es/es/</a>	Spain
ESTUDIO DE SONIDO ABD MELODY	Recording Studios	<a href="http://www.estudiosdegrabacionabcmelody.es/">http://www.estudiosdegrabacionabcmelody.es/</a>	Spain
ESTUDIOS RENO	Recording Studios	<a href="http://www.estudiosreno.com/">http://www.estudiosreno.com/</a>	Spain
ESTUDIOS TU GRABAS	Recording Studios	<a href="https://www.estudiosgrabas.com/">https://www.estudiosgrabas.com/</a>	Spain
EVILSOUND Studios	Recording Studios	<a href="http://www.evilsound.com/studios/">http://www.evilsound.com/studios/</a>	Spain
FACTORIA DE SONIDO	Recording Studios	<a href="http://www.factoriadesonido.com/">http://www.factoriadesonido.com/</a>	Spain
GROWIN UP STUDIOS	Recording Studios	<a href="http://growinupstudios.com/">http://growinupstudios.com/</a>	Spain
HITMAKERS STUDIO	Recording Studios	<a href="http://www.hitmakers-studio.com/">http://www.hitmakers-studio.com/</a>	Spain
IDEMM ESTUDIOS	Recording Studios	<a href="http://www.idemm.com/">http://www.idemm.com/</a>	Spain
INFINITY STUDIOS	Recording Studios	<a href="http://www.infinityred.com/">http://www.infinityred.com/</a>	Spain
INTERNATIONAL SOUND STUDIO	Recording Studios	<a href="http://www.soundstudio.es/">http://www.soundstudio.es/</a>	Spain
LA NAU ESTUDI	Recording Studios	<a href="http://www.lanauestudi.es/">http://www.lanauestudi.es/</a>	Spain

<b>MEDIAVOX ESTUDIO</b>	Recording Studios	<a href="http://www.mediavoxestudio.com/index.php/es/">http://www.mediavoxestudio.com/index.php/es/</a>	Spain
<b>MININO RECORDS</b>	Recording Studios	<a href="http://mininorecords.com/">http://mininorecords.com/</a>	Spain
<b>MOBA STUDIOS</b>	Recording Studios	<a href="http://mobastudios.com/">http://mobastudios.com/</a>	Spain
<b>MTX STUDIOS</b>	Recording Studios	<a href="http://mtx-studios.com/web/estudio.php">http://mtx-studios.com/web/estudio.php</a>	Spain
<b>MUNDO SINFÓNICO</b>	Recording Studios	<a href="http://www.mundosinfonico.com/lnicio.html">http://www.mundosinfonico.com/lnicio.html</a>	Spain
<b>MUSIC LAN STUDIOS</b>	Recording Studios	<a href="http://www.musiclan.com/es/">http://www.musiclan.com/es/</a>	Spain
<b>ONDA STUDIOS</b>	Recording Studios	<a href="http://ondaestudios.com/">http://ondaestudios.com/</a>	Spain
<b>PLANTA SONICA</b>	Recording Studios	<a href="http://www.plantasonica.es">www.plantasonica.es</a>	Spain
<b>PLASTIC</b>	Recording Studios	<a href="http://www.plastic.es">www.plastic.es</a>	Spain
<b>PLAYGROUND ESTUDIO</b>	Recording Studios	<a href="https://playgroundestudio.com/">https://playgroundestudio.com/</a>	Spain
<b>POLFORD</b>	Recording Studios	<a href="http://polford.com/">http://polford.com/</a>	Spain
<b>PULL PUSH STUDIO</b>	Recording Studios	<a href="http://www.pullpushstudio.com/">http://www.pullpushstudio.com/</a>	Spain
<b>ROSAZUL Estudio de grabación</b>	Recording Studios	<a href="http://www.rosazul.com/">http://www.rosazul.com/</a>	Spain
<b>SDI MEDIA</b>	Recording Studios	<a href="http://www.sdimedia.com/spa-ca/">http://www.sdimedia.com/spa-ca/</a>	Spain
<b>SOUNDSHINE ESTUDIOS</b>	Recording Studios	<a href="http://www.soundshinestudios.com">http://www.soundshinestudios.com</a>	Spain
<b>TECNISON</b>	Recording Studios	<a href="http://www.tecnison.es">http://www.tecnison.es</a>	Spain
<b>TENPRODUCTIONS</b>	Recording Studios	<a href="http://www.tenproductions.com/">http://www.tenproductions.com/</a>	Spain
<b>WILD DIAMOND</b>	Recording Studios	<a href="http://wild-diamond.es">http://wild-diamond.es</a>	Spain
<b>WORLD SOUND STUDIOS</b>	Recording Studios	<a href="http://www.worldsoundstudios.es">http://www.worldsoundstudios.es</a>	Spain
<b>Wave Studios</b>	Recording Studios	<a href="http://www.wavestudios.co.uk">http://www.wavestudios.co.uk</a>	UK
<b>Gramecy Park Studios</b>	Recording Studios	<a href="http://www.gramercyparkstudios.com/projects/sound">http://www.gramercyparkstudios.com/projects/sound</a>	UK
<b>Soho Square Studios</b>	Recording Studios	<a href="http://www.sohosquarestudios.com">http://www.sohosquarestudios.com</a>	UK
<b>Jungle Studios</b>	Recording Studios	<a href="http://www.junglestudios.co.uk/">http://www.junglestudios.co.uk/</a>	UK
<b>Wounded Buffalo</b>	Recording Studios	<a href="http://woundedbuffalo.co.uk/">http://woundedbuffalo.co.uk/</a>	UK
<b>Zelig Sound</b>	Recording Studios	<a href="http://zeligsound.com/">http://zeligsound.com/</a>	UK
<b>Real World Studios</b>	Recording Studios	<a href="http://realworldstudios.com/">http://realworldstudios.com/</a>	UK
<b>Abbey Road Studios</b>	Recording Studios	<a href="https://www.abbeyroad.com/">https://www.abbeyroad.com/</a>	UK
<b>Radium Audio</b>	Recording Studios	<a href="http://radium-audio.com/">http://radium-audio.com/</a>	UK
<b>Wimbledon Sound</b>	Recording Studios	<a href="https://www.wimbledonsound.com/">https://www.wimbledonsound.com/</a>	UK
<b>France Musique</b>	Recording Studios	<a href="http://www.francemusique.fr">www.francemusique.fr</a>	France

## 9.2 List of targeted scientific and academic stakeholders

See below a list of the stakeholders identified in the group scientific and academia community by typology and country of origin.

Name	Typology	URL	Region or Country
<b>EISA European Imaging and Sound Association</b>	Association	<a href="https://www.eisa.eu/">https://www.eisa.eu/</a>	Europe
<b>European Acoustics Association</b>	Association	<a href="https://euracoustics.org/">https://euracoustics.org/</a>	Europe
<b>MILLENNIA STUDIO</b>	Professional schools	<a href="https://millenia.es/">https://millenia.es/</a>	Spain
<b>École Supérieure de l'Image et du Son</b>	Professional schools	<a href="http://www.esis-paris.fr/">http://www.esis-paris.fr/</a>	France
<b>Institut Supérieur Audiovisuel</b>	Professional schools	<a href="http://www.is-audiovisuel.com/">http://www.is-audiovisuel.com/</a>	France
<b>Ecole Supérieur Audiovisuel</b>	Professional schools	<a href="http://www.esav.fr/">http://www.esav.fr/</a>	France
<b>École Supérieure de Réalisation Audiovisuelle</b>	Professional schools	<a href="http://www.esra.edu/formations/ists-ecole-de-son-formation-ingenieur-du-son/">http://www.esra.edu/formations/ists-ecole-de-son-formation-ingenieur-du-son/</a>	France
<b>École Nationale Supérieure Louis Lumière</b>	Professional schools	<a href="http://www.ens-louis-lumiere.fr/">http://www.ens-louis-lumiere.fr/</a>	France

<b>La Femis</b>	Professional schools	<a href="http://www.femis.fr">http://www.femis.fr</a>	France
<b>DBs Music Berlin</b>	Professional schools	<a href="http://www.dbsmusic.net/">http://www.dbsmusic.net/</a>	Germany
<b>BIM Institute Berlin Music Production Degree</b>	Professional schools	<a href="http://www.bimm-institute.de/study/berlin/">http://www.bimm-institute.de/study/berlin/</a>	Germany
<b>Abbey Road Institute</b>	Professional schools	<a href="https://abbeyroadinstitute.de/en/">https://abbeyroadinstitute.de/en/</a>	Germany
<b>AUDIOBITS</b>	Professional schools	<a href="http://www.audiobits.es/">http://www.audiobits.es/</a>	Spain
<b>BAFFLE DJ'S</b>	Professional schools	<a href="http://www.baffledjs.com/">http://www.baffledjs.com/</a>	Spain
<b>DJPRODUCTOR</b>	Professional schools	<a href="http://djproductor.com/">http://djproductor.com/</a>	Spain
<b>EVOLIS 3D</b>	Professional schools	<a href="http://evolis3d.com/">http://evolis3d.com/</a>	Spain
<b>MICROFUSA</b>	Professional schools	<a href="http://www.microfusa.com/">http://www.microfusa.com/</a>	Spain
<b>MUSILUZ</b>	Professional schools	<a href="http://www.musiluz.com/">http://www.musiluz.com/</a>	Spain
<b>OBICEX</b>	Professional schools	<a href="http://obicex.com/">http://obicex.com/</a>	Spain
<b>SONOPRO</b>	Professional schools	<a href="http://www.sonoprobarcelona.com/">http://www.sonoprobarcelona.com/</a>	Spain
<b>The London Film School</b>	Professional schools	<a href="http://lfs.org.uk/">http://lfs.org.uk/</a>	UK
<b>London School of Sound</b>	Professional schools	<a href="http://www.londonschoolofsound.co.uk/">http://www.londonschoolofsound.co.uk/</a>	UK
<b>Point Blank Electronic Music School</b>	Professional schools	<a href="https://www.pointblankmusicschool.com/">https://www.pointblankmusicschool.com/</a>	UK
<b>London Academy of Music Production</b>	Professional schools	<a href="https://www.londonamp.com/">https://www.londonamp.com/</a>	UK
<b>The Academy of Contemporary Music</b>	Professional schools	<a href="https://www.acm.ac.uk/">https://www.acm.ac.uk/</a>	UK
<b>Abbey Road Institute UK</b>	Professional schools	<a href="https://abbeyroadinstitute.co.uk/courses/diploma-music-production-sound-engineering/">https://abbeyroadinstitute.co.uk/courses/diploma-music-production-sound-engineering/</a>	UK
<b>SAE Institute</b>	Professional schools	<a href="http://www.sae.edu">http://www.sae.edu</a>	World
<b>Institut für Sprache und Kommunikation</b>	Professional schools	<a href="http://www.ak.tu-berlin.de/menue/fachgebiet_audiokommunikation/parameter/en/">http://www.ak.tu-berlin.de/menue/fachgebiet_audiokommunikation/parameter/en/</a>	Germany
<b>Acoustics in Practice</b>	Specialized Publications	<a href="https://euracoustics.org/activities/acoustics-in-practice">https://euracoustics.org/activities/acoustics-in-practice</a>	Europe
<b>Acta Acustica united with Acustica</b>	Specialized Publications	<a href="http://www.acta-acustica-united-with-acustica.com/for-authors/online-manuscript-submission.html">http://www.acta-acustica-united-with-acustica.com/for-authors/online-manuscript-submission.html</a>	Germany
<b>Applied Acoustics Elsevier</b>	Specialized Publications	<a href="https://www.journals.elsevier.com/applied-acoustics">https://www.journals.elsevier.com/applied-acoustics</a>	UK
<b>Journal of Audio, Speech and Music Processing</b>	Specialized Publications	<a href="https://asmp-aurasipjournals.springeropen.com/">https://asmp-aurasipjournals.springeropen.com/</a>	UK
<b>JASA Journal Acoustic Society America</b>	Specialized Publications	<a href="http://asa.scitation.org/journal/jas">http://asa.scitation.org/journal/jas</a>	USA
<b>JAES - The journal of the Audio Engineering Society</b>	Specialized Publications	<a href="http://www.aes.org/journal/">http://www.aes.org/journal/</a>	USA
<b>IEEE/ACM Transactions on Audio, Speech and Language Processing</b>	Specialized Publications	<a href="http://ieeexplore.ieee.org/xpl/RecentIssue.jsp?punumber=6570655">http://ieeexplore.ieee.org/xpl/RecentIssue.jsp?punumber=6570655</a>	World
<b>Institut für Medientechnik – Technische Universität Ilmenau</b>	Universities and research centers	<a href="https://www.tu-ilmenau.de/mt/">https://www.tu-ilmenau.de/mt/</a>	Germany
<b>International Master in Audiovisual and Cinema Studies</b>	Universities and research centers	<a href="https://imacsite.net/london/">https://imacsite.net/london/</a>	Europe
<b>Université Paris Nanterre Master Cinema et Audiovisuel</b>	Universities and research centers	<a href="http://www.u-paris10.fr/offre-de-formation/-master-arts-lettres-langues-br-mention-cinema-et-audiovisuel-br-parcours-cinema-arts-histoire-et-societe--418411.kjsp">http://www.u-paris10.fr/offre-de-formation/-master-arts-lettres-langues-br-mention-cinema-et-audiovisuel-br-parcours-cinema-arts-histoire-et-societe--418411.kjsp</a>	France
<b>Sound Engineering UDK Berlin</b>	Universities and research centers	<a href="https://www.udk-berlin.de/en/courses/sound-engineering/">https://www.udk-berlin.de/en/courses/sound-engineering/</a>	Germany
<b>ENTI Escuela de Nuevas Tecnologías Interactivas UB</b>	Universities and research centers	<a href="http://enti.cat/es/">http://enti.cat/es/</a>	Spain



<b>GRADO EN INGENIERÍA EN SONIDO E IMAGEN EN TELECOMUNICACIÓN - UNIVERSIDAD DE ALICANTE</b>	Univeristies and research centers	<a href="https://cvnet.cpd.ua.es/webcvnet/planestudio/planestudiond.aspx?plan=C201">https://cvnet.cpd.ua.es/webcvnet/planestudio/planestudiond.aspx?plan=C201</a>	Spain
<b>Grado en Ingeniería Multimedia - Videojuegos LA SALLE</b>	Univeristies and research centers	<a href="http://beslasalle.salleurl.edu/es/grado-o-ingenieria-multimedia-videojuegos">http://beslasalle.salleurl.edu/es/grado-o-ingenieria-multimedia-videojuegos</a>	Spain
<b>Grado en Multimedia y Artes Digitales - UNIVERSIDAD CATÓLICA DE VALENCIA</b>	Univeristies and research centers	<a href="https://www.ucv.es/oferta-academica/grados/grado-en-multimedia-y-artes-digitales">https://www.ucv.es/oferta-academica/grados/grado-en-multimedia-y-artes-digitales</a>	Spain
<b>GRADO INGENIERIA MULTIMEDIA - UNIVERSIDAD DE VALENCIA</b>	Univeristies and research centers	<a href="http://www.uv.es/uvweb/universidad/es/estudios-grado/grau-1285846094474/Titulacio.html?id=1285847367858">http://www.uv.es/uvweb/universidad/es/estudios-grado/grau-1285846094474/Titulacio.html?id=1285847367858</a>	Spain
<b>GRADO MULTIMEDIA UOC</b>	Univeristies and research centers	<a href="http://estudios.uoc.edu/es/grados/multimedia">http://estudios.uoc.edu/es/grados/multimedia</a>	Spain
<b>GRAU EN AUDIOVISUAL I MULTIMÈDIA - UNIVERSITAT DE GIRONA</b>	Univeristies and research centers	<a href="http://ca.eram.cat/estudis/graus-universitaris/grau-en-audiovisual-i-multimedia/">http://ca.eram.cat/estudis/graus-universitaris/grau-en-audiovisual-i-multimedia/</a>	Spain
<b>Grau oficial en Multimèdia - UNIVERSITAT UPC</b>	Univeristies and research centers	<a href="http://www.citm.upc.edu/cat/estudis/grau-multimedia/presentacio/">http://www.citm.upc.edu/cat/estudis/grau-multimedia/presentacio/</a>	Spain
<b>INGENIERÍA EN SISTEMAS AUDIOVISUALES Y MULTIMEDIA - UNIVERSIDAD REY JUAN CARLOS</b>	Univeristies and research centers	<a href="https://www.urjc.es/estudios/grado/637-ingenieria-en-sistemas-audiovisuales-y-multimedia">https://www.urjc.es/estudios/grado/637-ingenieria-en-sistemas-audiovisuales-y-multimedia</a>	Spain
<b>Philip Jackson</b>	Univeristies and research centers	<a href="https://www.surrey.ac.uk/cvssp/people/philip_jackson/index.htm">https://www.surrey.ac.uk/cvssp/people/philip_jackson/index.htm</a>	UK
<b>Department of Film, Media and Cultural Studies</b>	Univeristies and research centers	<a href="http://www.bbk.ac.uk/culture/">http://www.bbk.ac.uk/culture/</a>	UK
<b>Birmingham City University Sound Engineering and Production</b>	Univeristies and research centers	<a href="http://www.bcu.ac.uk/courses/sound-engineering-and-production-bsc-hons-2017-18">http://www.bcu.ac.uk/courses/sound-engineering-and-production-bsc-hons-2017-18</a>	UK
<b>University of Lincoln - Audio Production Degree</b>	Univeristies and research centers	<a href="http://www.lincoln.ac.uk/home/courses/medaupub/">http://www.lincoln.ac.uk/home/courses/medaupub/</a>	UK
<b>University of Southampton</b>	Univeristies and research centers	<a href="http://www.southampton.ac.uk/engineering/undergraduate/courses/acoustical_engineering_list.page">http://www.southampton.ac.uk/engineering/undergraduate/courses/acoustical_engineering_list.page</a>	UK
<b>University of York - Audio Lab</b>	Univeristies and research centers	<a href="https://www.york.ac.uk/electronic-engineering/research/communication-technologies/audio-and-acoustics/">https://www.york.ac.uk/electronic-engineering/research/communication-technologies/audio-and-acoustics/</a>	UK
<b>Hochschule für Musik Detmold</b>	Univeristies and research centers	<a href="http://www.hfm-detmold.de/">http://www.hfm-detmold.de/</a>	Germany
<b>Institut für technische Akustik – RWTH Aachen</b>	Univeristies and research centers	<a href="https://www.akustik.rwth-aachen.de">https://www.akustik.rwth-aachen.de</a>	Germany
<b>Institut für Elektronische Musik und Akustik - Universität für Musik und darstellende Kunst Graz</b>	Univeristies and research centers	<a href="https://iem.kug.ac.at/institut-fuer-elektronische-musik-und-akustik-iem.html">https://iem.kug.ac.at/institut-fuer-elektronische-musik-und-akustik-iem.html</a>	Austria

### 9.3 List of targeted policy makers and influencers

See below a list of the stakeholders identified in the group policy makers / influencers by typology and country of origin.

Name	Typology	URL	Region/Country
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<b>European Audiovisual Observatory</b>	Public organisation	<a href="http://www.obs.coe.int/en/country/spain/overview.jsessionid=48DE750736246EADDEE607320EADB67F4">http://www.obs.coe.int/en/country/spain/overview.jsessionid=48DE750736246EADDEE607320EADB67F4</a>	Europe
<b>European Platform of Regulatory Authorities</b>	Public organisation	<a href="https://www.epra.org/">https://www.epra.org/</a>	Europe
<b>Ministère de la Culture et la Communication</b>	Public organisation	<a href="http://www.culturecommunication.gouv.fr/">http://www.culturecommunication.gouv.fr/</a>	France
<b>Centre National du Cinéma et de l'Image Animée</b>	Public organisation	<a href="http://www.cnc.fr/web/fr/jeessionid=60BC7DB29CF810ABBE4DB25B658D1D7B.liferay">http://www.cnc.fr/web/fr/jeessionid=60BC7DB29CF810ABBE4DB25B658D1D7B.liferay</a>	France
<b>BKM Kultur &amp; Medien</b>	Public organisation	<a href="https://www.bundesregierung.de/Content/DE/StatischeSeiten/Breg/BKM/2017-03-07-impressum-social-media.html">https://www.bundesregierung.de/Content/DE/StatischeSeiten/Breg/BKM/2017-03-07-impressum-social-media.html</a>	Germany
<b>German Cultural Council</b>	Public organisation	<a href="https://www.kulturrat.de/">https://www.kulturrat.de/</a>	Germany
<b>Consell de l'Audiovisual de Catalunya CAC</b>	Public organisation	<a href="https://www.cac.cat/">https://www.cac.cat/</a>	Spain
<b>ICAA (Instituto de Cinematografía y Artes Audiovisuales del Mº de Cultura)</b>	Public organisation	<a href="http://www.mecd.gob.es/cultura-mecd/areas-cultura/cine/inicio.html">http://www.mecd.gob.es/cultura-mecd/areas-cultura/cine/inicio.html</a>	Spain
<b>Ministerio de Educación, Cultura y Deporte</b>	Public organisation	<a href="http://www.mecd.gob.es/po rtada-mecd/">http://www.mecd.gob.es/po rtada-mecd/</a>	Spain
<b>Department of Culture Media &amp; Sport</b>	Public organisation	<a href="https://www.gov.uk/government/organisations/department-for-culture-media-sport">https://www.gov.uk/government/organisations/department-for-culture-media-sport</a>	UK
<b>British Council Film</b>	Public organisation	<a href="http://film.britishcouncil.org/resources/membership-organisations">http://film.britishcouncil.org/resources/membership-organisations</a>	UK
<b>British Screen Advisory Council</b>	Public organisation	<a href="http://www.bsac.uk.com/">http://www.bsac.uk.com/</a>	UK
<b>International Council of Museums</b>	Public organisation	<a href="http://icom.museum">http://icom.museum</a>	France

## 9.4 List of targeted media and other channels for addressing society in general

See below a list of the stakeholders identified in the group society in general by typology and country of origin.

Name	Typology	URL	Region /Country
<b>Le Monde</b>	Mass Media	<a href="http://www.lemonde.fr/">http://www.lemonde.fr/</a>	France
<b>Le Figaro</b>	Mass Media	<a href="http://lefigaro.fr/">http://lefigaro.fr/</a>	France
<b>Les Echos</b>	Mass Media	<a href="https://www.lesechos.fr/">https://www.lesechos.fr/</a>	France
<b>Hendelsblatt</b>	Mass Media	<a href="https://www.handelsblatt.com/">https://www.handelsblatt.com/</a>	Germany
<b>Die Zeit</b>	Mass Media	<a href="http://www.zeit.de/">http://www.zeit.de/</a>	Germany
<b>Süddeutsche Zeitung</b>	Mass Media	<a href="http://www.sueddeutsche.de/">http://www.sueddeutsche.de/</a>	Germany
<b>Gesundheit</b>	Mass Media		
<b>Spiegel Online</b>	Mass Media	<a href="http://www.spiegel.de/">http://www.spiegel.de/</a>	Germany
<b>Focus Online</b>	Mass Media	<a href="http://www.focus.de/">http://www.focus.de/</a>	Germany
<b>Gesundheit</b>	Mass Media		
<b>Frankfurter Allgemeine Gesellschaft</b>	Mass Media	<a href="http://www.faz.net/aktuell/gesellschaft/gesundheit/">http://www.faz.net/aktuell/gesellschaft/gesundheit/</a>	Germany
<b>El País</b>	Mass Media	<a href="http://elpais.com/">http://elpais.com/</a>	Spain

<b>El Periódico de Catalunya</b>	Mass Media	<a href="http://www.elperiodico.com/es/">http://www.elperiodico.com/es/</a>	Spain
<b>El Punt Avui</b>	Mass Media	<a href="http://www.elpuntavui.cat/">http://www.elpuntavui.cat/</a>	Spain
<b>La Vanguardia</b>	Mass Media	<a href="http://www.lavanguardia.com/">http://www.lavanguardia.com/</a>	Spain
<b>Diari Ara</b>	Mass Media	<a href="http://www.ara.cat/">http://www.ara.cat/</a>	Spain
<b>El Mundo</b>	Mass Media	<a href="http://www.elmundo.es/">http://www.elmundo.es/</a>	Spain
<b>Rtve</b>	Mass Media	<a href="http://www.rtve.es/">http://www.rtve.es/</a>	Spain
<b>Tv3</b>	Mass Media	<a href="http://www.ccma.cat/tv3/">http://www.ccma.cat/tv3/</a>	Spain
<b>The Guardian</b>	Mass Media	<a href="https://www.theguardian.com/international">https://www.theguardian.com/international</a>	UK
<b>BBC News</b>	Mass Media	<a href="http://www.bbc.com/news">http://www.bbc.com/news</a>	UK
<b>The Times</b>	Mass Media	<a href="https://www.thetimes.co.uk/">https://www.thetimes.co.uk/</a>	UK
<b>Daily Mail</b>	Mass Media	<a href="http://www.dailymail.co.uk/home/index.html">http://www.dailymail.co.uk/home/index.html</a>	UK
<b>The Independent</b>	Mass Media	<a href="http://www.independent.co.uk/">http://www.independent.co.uk/</a>	UK
<b>The Absolute Sound</b>	Sectorial magazines	<a href="http://www.theabsolutesound.com/">http://www.theabsolutesound.com/</a>	USA
<b>Audio Technology</b>	Sectorial magazines	<a href="http://www.audiotechnology.com.au/">http://www.audiotechnology.com.au/</a>	Australia
<b>Magazine Audio</b>	Sectorial magazines	<a href="http://www.magazine-audio.com/">http://www.magazine-audio.com/</a>	Canada
<b>Magazine TED</b>	Sectorial magazines	<a href="http://www.quebecaudio.com/">http://www.quebecaudio.com/</a>	Canada
<b>Stereo &amp; Audio</b>	Sectorial magazines	<a href="http://www.stereovideo.cz/">http://www.stereovideo.cz/</a>	Czech Republic
<b>Audiophile Magazine</b>	Sectorial magazines	<a href="http://www.audiophile-magazine.com/">http://www.audiophile-magazine.com/</a>	France
<b>KR home-studio</b>	Sectorial magazines	<a href="https://www.kr-homestudio.fr/">https://www.kr-homestudio.fr/</a>	France
<b>On-Mag</b>	Sectorial magazines	<a href="https://www.on-mag.fr/">https://www.on-mag.fr/</a>	France
<b>Stereo</b>	Sectorial magazines	<a href="https://www.stereo.de/home/">https://www.stereo.de/home/</a>	Germany
<b>Connect</b>	Sectorial magazines	<a href="http://www.connect.de/audio/">http://www.connect.de/audio/</a>	Germany
<b>Fair Audio</b>	Sectorial magazines	<a href="http://www.fairaudio.de/">http://www.fairaudio.de/</a>	Germany
<b>Fidelity Online</b>	Sectorial magazines	<a href="https://www.fidelity-magazin.de/">https://www.fidelity-magazin.de/</a>	Germany
<b>Professional Audio</b>	Sectorial magazines	<a href="http://www.professional-audio.de/">http://www.professional-audio.de/</a>	Germany
<b>Sound Vision</b>	Sectorial magazines	<a href="http://www.hxoseikona.gr/">http://www.hxoseikona.gr/</a>	Greece
<b>Audio Review</b>	Sectorial magazines	<a href="http://www.audioreview.it/">http://www.audioreview.it/</a>	Italy
<b>Stereolife Magazine</b>	Sectorial magazines	<a href="http://www.stereolifemagazine.com/">http://www.stereolifemagazine.com/</a>	Poland
<b>Audio</b>	Sectorial magazines	<a href="http://audio.com.pl/">http://audio.com.pl/</a>	Poland
<b>Audio &amp; Cinema em casa</b>	Sectorial magazines	<a href="https://www.audiopt.com/">https://www.audiopt.com/</a>	Portugal
<b>Audiovisuals 451</b>	Sectorial magazines	<a href="http://www.audiovisual451.com/">http://www.audiovisual451.com/</a>	Spain
<b>Binaural</b>	Sectorial magazines	<a href="http://www.binaural.es/">http://www.binaural.es/</a>	Spain
<b>En Concierto Magazine</b>	Sectorial magazines	<a href="http://www.enconcierto.net/">http://www.enconcierto.net/</a>	Spain
<b>IPS Música Instrumentos y Tecnología</b>	Sectorial magazines	<a href="http://www.ispmusica.com/">http://www.ispmusica.com/</a>	Spain
<b>PA&amp;light revista de sonido e iluminación profesional</b>	Sectorial magazines	<a href="http://www.afial.net/revista-pa-light">http://www.afial.net/revista-pa-light</a>	Spain
<b>Panorama Musical</b>	Sectorial magazines	<a href="http://www.panoramaaudiovisual.com/">http://www.panoramaaudiovisual.com/</a>	Spain
<b>TM Broadcast</b>	Sectorial magazines	<a href="http://www.tmbroadcast.es/">http://www.tmbroadcast.es/</a>	Spain
<b>TV y video tecnología</b>	Sectorial magazines	<a href="http://www.tvyvideo.com/">http://www.tvyvideo.com/</a>	Spain
<b>Videopopular - La revista para el profesional del audiovisual</b>	Sectorial magazines	<a href="http://videopopular.es/">http://videopopular.es/</a>	Spain

<b>AV Premium</b>	Sectorial magazines	<a href="http://audiovideopremium.com/">http://audiovideopremium.com/</a>	Spain
<b>Real o Virtual</b>	Sectorial magazines	<a href="https://www.realovirtual.com/">https://www.realovirtual.com/</a>	Spain
<b>HiFi &amp; Music</b>	Sectorial magazines	<a href="http://www.hifi-musik.se/">http://www.hifi-musik.se/</a>	Sweden
<b>HVT</b>	Sectorial magazines	<a href="http://www.hvt.nl/">http://www.hvt.nl/</a>	The Netherlands
<b>Resolution Magazine</b>	Sectorial magazines	<a href="https://www.resolutionmag.com/">https://www.resolutionmag.com/</a>	UK
<b>Wire</b>	Sectorial magazines	<a href="https://www.thewire.co.uk/">https://www.thewire.co.uk/</a>	UK
<b>FactMag</b>	Sectorial magazines	<a href="http://www.factmag.com/">http://www.factmag.com/</a>	UK
<b>Music Radar</b>	Sectorial magazines	<a href="http://www.musicradar.com/">http://www.musicradar.com/</a>	UK
<b>Sound on Sound</b>	Sectorial magazines	<a href="http://www.soundonsound.com/">http://www.soundonsound.com/</a>	UK
<b>Hi-Fi Choice</b>	Sectorial magazines	<a href="http://www.hifichoice.co.uk/">http://www.hifichoice.co.uk/</a>	UK
<b>Hi-Fi News</b>	Sectorial magazines	<a href="http://www.hifinews.co.uk/">http://www.hifinews.co.uk/</a>	UK
<b>AES</b>	Sectorial magazines	<a href="http://www.aes.org/">http://www.aes.org/</a>	USA
<b>Stereophile</b>	Sectorial magazines	<a href="http://www.stereophile.com/">http://www.stereophile.com/</a>	USA
<b>Sound &amp; Vision</b>	Sectorial magazines	<a href="https://www.soundandvision.com/">https://www.soundandvision.com/</a>	USA
<b>Audio Stream</b>	Sectorial magazines	<a href="http://www.audiostream.com/">http://www.audiostream.com/</a>	USA
<b>Front of House</b>	Sectorial magazines	<a href="http://fohonline.com/">http://fohonline.com/</a>	USA
<b>AudioXpress</b>	Sectorial magazines	<a href="http://www.audioxpress.com/">http://www.audioxpress.com/</a>	USA
<b>Acoustics Magazine</b>	Sectorial magazines	<a href="http://acousticstoday.org/">http://acousticstoday.org/</a>	USA
<b>Prosound</b>	Sectorial magazines	<a href="http://www.prosoundnetwork.com/">http://www.prosoundnetwork.com/</a>	USA
<b>AudioXpress Editor</b>	Sectorial magazines	<a href="http://www.audioxpress.com/">http://www.audioxpress.com/</a>	USA
<b>MIX Magazine</b>	Sectorial magazines	<a href="http://www.mixonline.com/">http://www.mixonline.com/</a>	World
<b>Quantumrun Magazine</b>	Sectorial magazines	<a href="http://www.quantumrun.com">http://www.quantumrun.com</a>	USA