# D11.1 Communication, Dissemination, and Exploitation Plan

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| P | **Public** | X |
| C | **Confidential, only for members of the consortium and the Commission Services** | |

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**Disclaimer**

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# Abbreviations

WP: Work package

M: Month

UNIPI: Universita di Pisa

UBM: Universite Bordeaux Montaigne

UoY: University of York

INRAP Institut National de Recherches Archeologiques

AMZ: Arheoloski Muzej u Zagrebu

QB: QBrobotics Srl

HUJ: The Hebrew University of Jerusalem

MIN: Miningful srls

KCL: King's College London

IIT: Fondazione Istituto Italiano di Tecnologia

UB: Universitat de Barcelona

CL: Culture Lab

CDE: Communication, Dissemination and Exploitation

## Executive summary

The AUTOMATA project, funded by the European Union under the HORIZON Europe programme, is dedicated to improving the analysis, digitisation and preservation of archaeological artefacts through an innovative AI-enabled robotic system. To ensure that the project's research, results and innovations effectively reach and engage the various users and audiences, this Communication, Dissemination and Exploitation (CDE) Plan has been designed as a strategic framework to maximise visibility, impact and long-term sustainability.

At its core, the plan seeks to translate AUTOMATA's objectives into targeted communication, dissemination and exploitation activities that will evolve as the project develops. Recognising the need to address different audiences - including researchers, heritage professionals, policymakers, industry stakeholders, the media and the general public - it proposes a structured yet flexible approach that adapts to new opportunities and insights.

Communication efforts will focus on raising awareness and ensuring accessibility through a strong visual identity, compelling storytelling and a dedicated digital presence via social media platforms, the project website and multimedia content. Public engagement activities, including artistic installations and interactive exhibitions, will enhance outreach and visibility through a creative and participative approach. Media relations will be crucial in positioning AUTOMATA within academic, cultural and technological discourses through press releases, publications and participation in key conferences and events.

Dissemination activities will promote knowledge exchange within the research and professional communities, ensuring that project findings contribute to broader discussions on AI applications in archaeology and cultural heritage. By participating in major academic and industry conferences, organising training and networking events, and collaborating with the European Collaborative Cloud for Cultural Heritage (ECCCH), the project will ensure its results are widely accessible and actively used.

To ensure long-term impact, the exploitation strategy will focus on making AUTOMATA's technological outputs - such as AI algorithms, robotic systems and digitisation software - available under open-source licences to facilitate adoption and scalability. Business models will be explored to support commercialisation opportunities, while technology transfer initiatives will connect research results with industry partners and cultural institutions. These efforts will drive the practical application of AUTOMATA's innovations and contribute to their further development and sustainability beyond the project's duration.

Through this integrated approach, AUTOMATA aims to extend its impact beyond the research community, influencing policy, commercial sectors and public engagement with cultural heritage.

# Introduction

This Communication, Dissemination, and Exploitation (CDE) Plan is designed to support the overarching objectives of the AUTOMATA project by ensuring that its research, findings, and innovations effectively reach and engage diverse audiences. A well-structured strategy is essential to maximise the project's impact, facilitating knowledge exchange, stakeholder engagement, and long-term sustainability of results.

The foundation of this plan lies in translating the project's general objectives into specific communication, dissemination, and exploitation goals. To achieve this, it is crucial to identify distinct target groups, develop tailored messaging, and define appropriate channels and actions that align with the needs and expectations of each audience. The plan will evolve alongside the project, ensuring communication efforts remain responsive to emerging opportunities and insights.

The CDE strategy must also consider all the different phases of the project (M1-54) and adapt its tools and methods accordingly. It is conceived as a dynamic and flexible instrument that will be updated throughout the project lifecycle, particularly during the consolidation phase (WP12), where results will be synthesised and reinforced.

Successful implementation of this plan relies on the collective efforts of all consortium partners, as outlined in WP11 and WP12. Each partner will play a crucial role in specific areas of the CDE strategy:

The University of Pisa (UNIPI) and Cultural Lab (CL) will lead communication activities, ensuring clear, engaging, and coherent messaging across platforms.

The University of York (UoY) and INRAP will coordinate dissemination activities, facilitating academic and sector-wide knowledge sharing.

QB and MIN will spearhead exploration activities, ensuring the long-term sustainability and real-world application of AUTOMATA's outputs.

Integrating these efforts across all the consortium partners aims to maximise the project's visibility, engagement, and impact. This will ensure that AUTOMATA's contributions extend beyond the research community to policymakers, industry stakeholders, and the broader public.

# 1 Objectives

## 1.1 The aims of the project

The AUTOMATA project aims to revolutionise the digitisation and preservation of archaeological finds through an AI-augmented robotic system. Despite digitisation advancements, many archaeological artefacts—especially pottery and lithics—remain undocumented, inaccessible, and at risk of deterioration. Current classification, preservation, and public access processes are slow, costly, and limited in scope. AUTOMATA addresses these challenges by developing an automated, cost-effective system that generates high-resolution 3D models enriched with archaeometric data. This system will leverage machine learning and a human-in-the-loop approach to progressively enhance classification accuracy, making vast archaeological datasets available for research, museums, and the public. By integrating innovative digital preservation methods, open data sharing, and participatory knowledge-building, AUTOMATA will bridge the gap between heritage institutions, researchers, and citizens, fostering a more inclusive and sustainable approach to cultural heritage management.

## 1.2   Communication objectives and general principles

AUTOMATA is an applied research project based on cutting-edge scientific and technological concepts that are not always easy to communicate outside academic and professional circles. Therefore, the communication strategy and activities aim to ensure the project's best visibility, share its contents and outcomes, and maximise its understanding and impact on the various identified target audiences. Moreover, as one of the projects contributing to the European Collaborative Cloud for Cultural Heritage (ECCCH), AUTOMATA must subscribe to ECCCH guidelines for dissemination and data storage.

This Communication, Dissemination, and Exploitation Plan covers WP11 (Communication, Dissemination and Exploitation, design and first implementation phase, M1-M30) and is designed as a dynamic tool that remains aligned with the project's developments. Its flexible structure allows for continuous enhancement through updates, particularly during the consolidation phase of the communication, dissemination, and exploitation activities outlined in WP12 (Communication, Dissemination and Exploitation, consolidation phase, M31-M54).

The main communication objectives are:

- To raise public awareness about the project, its objectives, expected results and implementation phases.
- To facilitate knowledge exchange with other projects and groups working in the field, to unify efforts, minimise duplication and maximise potential impact.
- To disseminate and transfer knowledge, methodologies, and technologies developed during the project to key users and stakeholders, encouraging the active use of the tools and data generated.
- To optimise public visibility for the project and highlight EU support.

The project's communication relies also on a few basic principles that infuse all related activities:

- Recognizability: ensuring that the project's communication supports can be easily recognised as belonging to AUTOMATA and its activity sectors, thanks to a visual identity that is simultaneously clear, elegant, attractive, and creative.
- Intelligibility: implementing communication measures that express complex, highly technical concepts in a language accessible to a non-specialist audience.
- Storytelling: creating a narrative thread based on the interaction between archaeology, cultural heritage and technology, but also insisting on the people behind the concepts, the diverse teams and skills required to implement such a collaborative scheme.
- Multimedia engagement: offering varied and dynamic information, engaging with the audiences through different media and supports (texts, videos, infographics, drawings, animations…)

## 1.3   Dissemination objectives

The primary aim of dissemination activities is to raise awareness about the AUTOMATA project amongst researchers and students in archaeological disciplines, professional and academic field archaeologists and the wider scientific community, activate their desire to use technologies developed by the project and facilitate the potential to change working practice within the domain.

This initial dissemination strategy for the project aims to:

- define appropriate messages for the key target audience;
- define appropriate materials for the AUTOMATA key target audience;
- establish a timeline for dissemination activities;

- identify resources to be devoted to dissemination activities;
- define partner responsibilities for tasks;
- define the information workflow;
- establish stakeholder contacts;
- provide qualitative and quantitative indicators.

To meet these aims, the following objectives have been described, together with corresponding activities:

| Objective | Description | Activity |
|---|---|---|
| **Objective 1** | Define the key target audience. | Identify the groups of key target audiences with specific attention to dissemination. Establish a list of contacts. Cooperate with existing communities such as EAA (European Association of Archaeologists), CAA (Computer Applications in Archaeology), and others. Maximise contacts through partner networks. |
| **Objective 2** | Inform the key target audience about news, events, and project activities. | Create content for dissemination using the project's social networks as defined in the Communication Strategy. Contribute content to the project newsletter as defined in the Communication Strategy. Use contacts derived in Objective 1 to drive traffic to the project website and social media outlets. |
| **Objective 3** | Inform the key target audience about opportunities to interact with the project and technologies. | Provide dissemination support and organise the multiplier events hosted by INRAP in France (M12) and UoY ADS in the UK (M24). Provide dissemination content to be used to promote the training open days (WP12) to be carried out in conjunction with conferences or other events. Provide dissemination content for the final project conference. |

| **Objective 4** | Create content for dissemination materials designed for the key target audience. | Content may be published as datasheets, posters, videos, or presentations as appropriate.<br><br>Content will be made available for inclusion within the project media channels set out in the Communication Strategy. |
|---|---|---|
| **Objective 5** | Disseminate information to the key target audience via relevant conferences and journals. | Track partner publication interests and conference plans to ensure good coverage<br><br>Potential journals for dissemination include ACM Journal on Computing and Cultural Heritage (JOCCH), Elsevier Journal of Cultural Heritage, Journal of Archaeology Method and Theory, Journal of Archaeology Open Data, Journal of Archaeological Science, Archaeometry.<br><br>Potential conferences for dissemination: Digital Heritage International Congress, Computer Applications and Quantitative Methods in Archaeology (CAA), Eurographics Workshop on Graphics and Cultural Heritage (GCH), Eurographics, SIGGRAPH, International Conference on Cultural Heritage (EUROMED), Computer Graphics International (CGI), Kultur und Informatik, European Association of Archaeologists (EAA), Symposium on Mediterranean Archaeology (SOMA) |

## 1.4 Exploitation objectives

According to a study and survey by ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), what is exhibited in museums represents only a tiny part of the entire heritage in their possession. For the largest museums, the assets on permanent display are between 5% and 10%, which means that more than 90% of the assets are locked up in storage. Also, according to ICCROM, an analysis of 1.490 museums in over 136 countries showed that 52% of the repositories are filled beyond their nominal capacity, 49% do not have adequately trained staff, and 42% of the repositories are not technically equipped for the proper storage of exhibits.

In such a framework, tens of thousands of artefacts are abandoned in warehouses of which we know essentially nothing.

The innovation potential and added value of AUTOMATA outcomes will be maximised through a comprehensive exploitation strategy designed to facilitate scaling-up and replication. This strategy encompasses all exploitable results and considers every possible exploitation pathway—scientific, economic/commercial, political, and replicability-oriented. Each partner plays a crucial role in ensuring the project's successful impact beyond its duration. AUTOMATA lays the foundation for the widespread

replication and upscaling of its results by identifying Key Exploitable Results (KERs), implementing tailored exploitation plans, defining a robust IPR strategy, and evaluating optimal exploitation pathways.

Hereafter, we summarise the KERs into four broad categories concerning the type of the KER as well as similarities in exploitation strategies and target markets:

| Key Exploitable Results (KERs) | Access: | IPR | Key Exploitation pathways | Key target markets |
|---|---|---|---|---|
| **KER1 Robotic working cell** | Open | Copyleft. The hardware and software components produced by the project will be released under an open-source license, together with all the technical specifications, so those who wish to use the system can build one themselves. | i) replicability (e.g., research and CH institutions, professional companies); ii) transfer to the market (e.g., sensors' manufacturers); (iii) providing a service of renting the working cell for data acquisition (e.g., SMEs part of the project, creation of spin-off); iv) leveraged by partners in other projects. | CH and research institutions, Industry, SMEs. |
| **KER2 Digitisation software** | Open | Copyleft. Software produced for enriched digitisation by the project will be released under an open-source license. | i) replicability (e.g., research and CH institutions, professional companies); ii) transfer to the market (e.g., sensors' manufacturers); iii) providing a service for data acquisition (e.g., SMEs, …); iv) leveraged by partners in other projects. | CH and research institutions, Industry, SMEs. |
| **KER3 AI Algorithms** | Open | Copyleft. AI algorithms Software produced will be released under an open-source license. | i) replicability (e.g., research and CH institutions, professional companies); ii) transfer to the market (e.g., sensors' manufacturers); iii) providing a service for data acquisition (e.g., SMEs, …); iv) leveraged by partners in other projects. | CH and research institutions, Industry, SMEs. |

| KER4 Artistic performances | Open | Copyleft. The guidelines on the creative reuse of archaeological data for designing and executing artistic narrative data translations and organising artistic events will be released under an open access license. | i) replicability (e.g., CH institutions); ii) transfer to the market (e.g., CCIs); iii) providing a service for data acquisition (e.g., SMEs, ...); iv) enrich their content by leveraging synergies with other CCIs and CH institutions. | CCIs, CH institutions, citizens, tourism companies and institutions, tourists, artists, educational institutions, policymakers. |
|---|---|---|---|---|

AUTOMATA brings together humanities, science, industry, and application partners, leveraging strong synergies and an extensive network to maximise exploitation impact. Several partners have extensive experience in technology transfer and commercialisation, connecting AUTOMATA with key industries and potential users.

IIT, a leading European innovator in robotics, holds 930 patents and has fostered 22 startups, with 40 more in due diligence. UBM, through Archeovision Production, provides advanced digital services for cultural heritage, including 3D digitisation and AR/VR applications. The two SMEs in the consortium are highly market-oriented: QB serves research institutions, universities, and industries with robotic solutions, including the qb SoftHand Industry. MIN specialises in AI, Data Science, and Statistical Analysis. INRAP, Europe's largest preventive archaeology organisation, strengthens the project's impact on the heritage sector.

UNIPI's Knowledge Transfer Office bridges academia and industry, supporting innovation transfer through spin-offs and initiatives like Contamination Lab. It will also facilitate the creation of a spin-off for digitisation services based on AUTOMATA's outcomes.

# 2  Target

## 2.1  Analysis

Based on a preliminary analysis, the direct users and beneficiaries of the project include the archaeological and cultural heritage community at large (professional archaeologists, archaeological firms, academic researchers, CH operators (institutional and private), data scientists, researchers and students...).

Engaging a wider audience - including scientific peers, media and non-scientific communities, as European citizens - will increase the societal relevance of the project, garner support for future research and innovation, and generate additional business opportunities. In this respect, the project's communication and dissemination activities will target other relevant cultural stakeholders, such as public and private cultural institutions and associations, museums, educational institutions, ICT companies, cultural heritage and creative industries, policymakers, consultancies, international organisations and NGOs (i. e.g. ICOM, Europa Nostra, Europeana, European Museum Academy, NEMO, Culture Action Europe, the European Museum Forum, UNESCO, ICOMOS, ICCROM, ACCR Europe, ENCATC, EUNIC, ERRIN, HEREIN, Michael Culture Association); media professionals (general and specialised print and digital magazines, websites, heritage and archaeology bloggers...).

This preliminary analysis of the audiences targeted by the project will be adjusted based on the outcomes of the public survey to be carried out in the Spring of 2025 to assess public interest in the project and the results of the multiplier events and training days.

The table below illustrates how the different approaches and actions envisaged by the project target the target audiences.

## 2.2  Target groups

| Target group | Objectives | Aim/Approach | Channel |
|---|---|---|---|
| **Archaeology and CH community** | Raising public awareness about the project | Promote objectives, results, approach, and interest of AI applied to archaeology and CH. | Visual identity & media strategy, web portal and social media, artistic installations and public engagement |
| | Facilitating knowledge exchange | Collaboration with other projects and programmes, avoiding duplication of efforts and maximising impact. | Survey and multiplier events, networking activities |
| | Disseminating knowledge, methods and technologies | Knowledge/technology transfer, encouraging key users to engage with and use the tools and data developed actively. | Conferences, trainings and scientific publications. |
| | Encouraging exploitation of the project's results | Promote commercial /non-commercial applications and services, integration of project's results in future research | Conferences and fairs, specialised media and scientific publications. |
| | Ensuring  long-term sustainability of the project's results | Sustain the updating and evolution of the project's outputs and encourage long-term engagement by relevant stakeholders. | Data management and accessibility, compliance with the ECCCH guidelines |

| | | | |
|---|---|---|---|
| | Maximising the project's visibility and highlighting EU support | Highlight the project's alignment with EU's research and innovation policies and the EU financial support, show the success of European collaboration | Acknowledge all media support and all public events. |
| **Scientific peers, media and non-scientific communities** | Raising public awareness about the project | Promote objectives, results, approach, and interest in AI applied to archaeology and CH. | Visual identity & media strategy, web portal and social media, artistic installations and public engagement |
| | Facilitating knowledge exchange | Collaboration with other projects and programmes avoids duplication of efforts and maximising impact. | Survey and multiplier events, networking activities |
| | Maximising the project's visibility and highlighting EU support | Highlight the project's alignment with EU's research and innovation policies and the EU financial support, show the success of European collaboration | Acknowledgement of all media support and in all public events |
| **European citizens at large** | Raising public awareness about the project | Promote objectives, results, approach, and interest in AI applied to archaeology and CH. | Visual identity & media strategy, web portal and social media, artistic installations and public engagement |
| | Maximising the project's visibility and highlighting EU support | Highlight the project's alignment with EU's research and innovation policies and the EU financial support, show the success of European collaboration | Acknowledgement on all media support and in all public events |

# 3 Communication strategy

The project's communication strategy is a fundamental pillar of its implementation. It ensures that the objectives, activities, and outcomes are conveyed clearly, consistently, and engagingly. An **Editorial Board** will be established to coordinate and oversee these efforts. This board will ensure the active involvement of the consortium and maintain accountability in all communication activities. It will also be responsible for continuously refining and updating the Communication, Dissemination, and Exploitation Plan.

A core element of the strategy is developing a strong and recognisable **visual identity**, which will be consistently applied across all project-related materials and communication channels. A dedicated **web portal** will serve as a central hub to facilitate the effective dissemination of project developments, providing regular updates on progress, activities, and key findings. This portal will complement an integrated social media strategy to foster engagement with a broad audience and stimulate interaction with key stakeholders. A **newsletter** will also collect and share updates about the project biannually.

In parallel, the communication strategy will leverage **visual storytelling and multimedia content**, including tailored graphical and video materials, to ensure accessibility and relevance for different target groups. Moreover, a refined analysis of stakeholder networks will be undertaken to identify key actors capable of amplifying the project's reach within their respective domains, fostering a broader and more impactful dissemination of its messages.

**Artistic installations** will be set up in European public spaces as part of the project's innovative communication approach. These installations, incorporating video mapping techniques, will highlight the significance of hidden data within archaeological artefacts and promote responsible technological practices in cultural heritage sharing. By integrating art and technology, these installations will serve as a powerful medium for engaging diverse audiences and stimulating public discourse around the project's themes.

Implementing this structured, **multi-channel approach** will enhance the project's visibility and foster dialogue, engagement, and knowledge exchange across diverse communities. This will ensure the key messages resonate effectively within the broader research and policy landscape.

## 3.1 The Editorial Board

The Editorial Board plays a central role in ensuring the active involvement and accountability of the project consortium by overseeing and coordinating communication, dissemination and exploitation efforts. Composed of members of the partner organisations appointed voluntarily, the Editorial Board ensures quality control, conducts surveys and analyses to optimise impact, and actively involves partner organisations in the project's communication strategy to promote a coherent and effective outreach approach. The Editorial Board will meet in presence during the General Meetings. Still, it can also be convened remotely to discuss specific aspects of the project's communication, dissemination and exploitation plan.

| Partner | EB member |
|---------|-----------|
| UNIPI | Francesca Anichini |
| UBM | Rémy Chapoulie |

| | |
|---|---|
| INRAP | Kai Salas-Rossenbach |
| AMZ | Jana Kopáčková |
| QB | Fabio Bonomo, Tommaso Gualtieri |
| HUJI | Heeli Schechter |
| MIN | Nevio Dubbini |
| IIT | Antonio Bicchi, Manuel G. Catalano |
| UB | Jaume Buxeda i Garrigós |
| CL | Gian Giuseppe Simeone |
| UoY | Holly Wright |
| KCL | Ivan Tuykin |

## 3.2  Visual storytelling

Languages are fundamental in communicating and disseminating research projects, which too often remain distant from the public. The choice of language and style is essential. The right balance in the amount of text used for each target audience must be struck—too much, and the message risks becoming unintelligible, overly technical, or inaccessible; too little, and the audience may lose interest due to a lack of meaningful and engaging content. The guiding principle is to create storytelling that reaches a broad audience, effectively communicating the project's progress, including its achievements and challenges, and ensuring communication operates on multiple levels.

We have chosen visual storytelling as the core concept for our communication activities. Through images and concise messages, we aim to develop an accessible, multi-layered communication strategy. This approach will prioritise visuals such as illustrations, infographics, animations, and short videos, adopting a style that engages diverse audiences with varying levels of education while minimising the need for translation. Visual objects will convey our messages more effectively and efficiently than producing extensive written content tailored to each audience. A well-crafted image, sometimes supported by a short sentence, can be more precise and impactful than many words, transmitting complex ideas immediately and compellingly.

Different dissemination formats will be developed across multiple media to support these communication activities, including websites, social media, newsletters, and content designed for magazines, stakeholders, the archaeological community, and the general public.

AUTOMATA's visual storytelling strategy aims to bridge the gap between archaeological research, digital innovation and public engagement by transforming complex data and technical terminology into accessible narratives for the various target audiences, including the general public. As part of the ECCCH, the project must contribute to democratising access to digitised cultural heritage and encourage the creative reuse of data and interdisciplinary collaborations. Through artistic installations, video applications, multimedia content and interactive platforms, the project aims to make issues relating to the analysis and documentation of archaeological objects visually compelling and engaging for people with very different backgrounds. A strong visual identity and branding approach ensure consistency across all communication channels while strengthening the project's recognizability. Using multimedia and interactive materials, digital storytelling techniques and crowdsourced contributions, AUTOMATA promotes a participatory approach that aims at enhancing public understanding of archaeological artefacts and their historical significance and further extending the project's outreach.

## 3.3   Web presence

The AUTOMATA project's web presence is a key element of its communication and dissemination strategy, ensuring accessibility, engagement, and visibility to a wide range of audiences. The official project website (www.automata-eccch.eu) is the central hub for sharing information, updates, and results. It integrates a clean, interactive, and accessible design in line with the overarching ECHOES/ECCCH visual identity (more details below).

Complementing the website and social media channels (Instagram, LinkedIn and YouTube) is essential in engaging with the archaeological and cultural heritage community and the general public. A deliberately limited number of social networks have been selected for the project based on the needs of communication and visibility, the practices of the target audiences and ethical considerations. Social media integration ensures real-time dissemination of project milestones, events and research findings and encourages dialogue and collaboration with peers and other audiences. With strong GDPR compliance, accessibility standards and security measures, AUTOMATA's digital presence is designed to maximise its outreach, knowledge sharing and long-term impact.

## 3.4   Media presence and relations

To reach a wide audience and build the project's reputation, it will be essential to disseminate information through established newspapers and magazines, both in print and online. AUTOMATA addresses themes with a dual appeal: on the one hand, AI and robotics are highly engaging topics that can attract both highly specialised scientific journals and more popular science magazines, as they align with contemporary trends and are often perceived as "cool." On the other hand, the scientific aspects of the project, particularly those related to archaeometric research and the management of enriched 3D models of archaeological objects, present a communication challenge, as they may only find traction within highly specialised academic circles. To effectively manage these media presence and relations, the team in charge, in close collaboration with the Editorial Board, will develop a proactive and strategic approach. This involves building strong relationships with specialised journalists, storytellers, influencers, heritage media, science communicators,

and more general media to ensure consistent and accurate coverage of the project developments. The goal is to provide compelling narratives that make the research accessible while maintaining scientific rigour, ensuring engagement with diverse target audiences. Culturelab, in collaboration with Unipi and the Editorial Board, will progressively build a network with media outlets interested in covering and disseminating these themes. This effort will help secure media coverage throughout the project's duration. Coordinating with the ECHOES project's communication team to ensure a coherent and effective outreach approach will be crucial to this strategy. Dedicated EU tools (such as CORDIS, Horizon Magazine etc.) will also be leveraged in liaison with the REA Agency as information relays and amplifiers, especially within the European scientific community. A dedicated media kit, including press releases (produced for the main facts and events in the project's lifetime), fact sheets, high-quality images and multimedia content, should be readily available on the project website. Regular updates, interviews with key researchers, and storytelling about breakthroughs in AI-driven archaeological digitisation will help maintain public interest. The project's visibility will also be increased by engaging with the media through press conferences, webinars and social media interactions.

## 3.5 Events: the face-to-face approach.

In addition to all the digital and paper tools and media, the AUTOMATA project's communication and dissemination strategy also relies on direct, face-to-face interactions during the events on the programme. These interactions bring the advantage of allowing direct engagement and exchange with key stakeholders, researchers and the public. The conferences, multiplier events, workshops, and potential live demonstrations facilitate networking, collaboration and knowledge exchange, allowing participants to interact with their peers and other stakeholders, explore project achievements and discuss future applications. Interactive sessions, panel discussions and training activities could be planned to enhance engagement and ensure that AUTOMATA's innovative approaches reach and resonate with archaeologists, cultural heritage professionals, policymakers and the general public.

In the final year of the project (T12.2 - M44-54), Training Open Days will be organised across the participating countries. These events aim to engage, inform, and train potential stakeholders interested in the project's outcomes, focusing on the use of the developed tools and their practical applications.

The training sessions will be structured into different modules covering:

- An introduction to the system's capabilities,
- Hands-on use of the tools,
- The potential for reusing project-generated data,
- The integration of open data into ECCCH.

These sessions will be carefully planned to address the needs of different target groups, including museum curators, researchers, and policy advisors.

# 4  Dissemination strategy

The AUTOMATA dissemination strategy is differentiated from the communication strategy in that it provides a more specific focus and allows deeper emphasis to be placed on the dissemination of the results of the project rather than communicating the general progress of the project. As such, Tasks 11.4 and 12.4 are meant to cater specifically to the key target audience for AUTOMATA: the professional and academic archaeological community who are most likely to use the technologies under development. Tasks 11.4 and 12.3 will do this through:

- dissemination initiatives focused on the extensive communication channels across the international archaeology community in use by ADS and the other project partners;
- creation of more in-depth promotional content about the project at key points. This may include writing content for press releases, newsletters, scripts, and other copy for communication materials such as posters, the AUTOMATA website, social media, etc.
- scientific dissemination through key journals and at key conferences.

## 4.1  Events: Conferences, Workshops, Seminars, Trade Faires

UoY ADS will manage the logistics of dissemination activities in partnership with UNIPI. While partners will participate in a wide range of both large and small events, depending on their area of interest, with regard to dissemination venue considered fundamental to reaching the key audience, UoY ADS will ensure a project presence, either through organising activities and/or liaising with other partners (as appropriate).

The preliminary list of international conferences that AUTOMATA may attend and organise its own event includes:

- The yearly European Archaeologists Association (EAA) conference with an audience of around 2,000 archaeological delegates;
- the yearly Computer Applications in Archaeology (CAA) conference with an audience of around 400 delegates focused on IT in archaeology;
- other venues as suggested by partners during the project.

The project's presence at such events may include workshops, sessions, individual presentations, posters etc. The aim will be to disseminate the project's activities and promote the opportunities offered by the research infrastructure to the key audience. Materials prepared by the communication team will be distributed at these events.

### 4.1.1  Potential events

| Conference | Description | Location | Dates |
|---|---|---|---|
| Computer Applications in Archaeology (CAA) 2026, 2027, 2028 www.caaconference.org | Major event for key audience | tbc | Spring 2026, 2027, 2028 |

| | | | |
|---|---|---|---|
| European Association of Archaeology (EAA) 2025<br><br>http://www.e-a-a.org | Major event for key audience | Belgrade, Serbia | 3–6 September 2025 |
| European Association of Archaeology (EAA) 2026<br><br>http://www.e-a-a.org | Major event for key audience | tbc | Autumn 2026, 2027, 2028 |
| EMAC 2025<br><br>https://emac2025bilbao.com/ | 17th European Meeting on Ancient Ceramics | Bilbao, Spain | 10-12 September 2025 |
| EMAC 2027 | 18th European Meeting on Ancient Ceramics | tbc | September 2027 |
| CHNT2025, 2026, 2027, 2028 | Technical cultural heritage conference | Vienna, Austria | November 2025, 2026, 2027, 2028 |
| Euromed | Technical cultural heritage conference | Cyprus | December 2025, 2026, 2027 |
| IEEE International Conference on Robotics and Automation (ICRA) | Technical robotic and automation conference | Seoul, Korea (South) | May 24-28, 2027 |
| IEEE International Conference on Robotics and Automation (ICRA) 2027 | Technical robotic and automation conference | Guadalajara, Jalisco, Mexico | tbc |
| International Conference on Intelligent Robots and Systems (IROS) | Technical robotic conference | tbc | October 2028 |
| Italian Robotics and Intelligent Machines Conference (I-RIM 3D) | Technical robotic conference | tbc | tbc |
| International Conference on Computer Vision (ICCV) | Technical computer vision and AI conference | tbc | tbc |

| European Conference on Computer Vision (ECCV) | Technical computer vision and AI conference | tbc | tbc |
|---|---|---|---|
| International Joint Conference on Neural Networks | Technical AI conference | tbc | tbc |
| International Conference on Artificial Neural Networks (ICANN) | Technical AI conference | tbc | tbc |
| BI-MU 2027, 2028, 2029 | Trade fair for industry and automation | Milano - Italy | tbd |
| HANNOVER MESSE 2027 | Trade fair for industry and automation | Hannover - Germany | Apr.05, 2027-Apr.09, 2027 |
| HANNOVER MESSE 2028, 2029 | Trade fair for industry and automation | Hannover - Germany | tbd |
| Automatica 2027, 2029 | Trade fair for industry, automation and robotics | Münich - Germany | tbd |
| Maker Faire Rome 2027, 2028, 2029 | Envent for dissemination of electronics, artificial intelligence, robotics | Roma - Italy | tbd |
| Robotics Festival 2027, 2028, 2029 | Envent for dissemination of artificial intelligence, robotics | Pisa - Italy | tbd |
| Festival della Scienza 2027, 2028, 2029 | Envent for dissemination of electronics, artificial intelligence, robotics | Genova - Italy | tbd |

Our dissemination strategy for technical AI and ML outcomes follows a measured approach, carefully balancing risk, reach, and impact under the guidance of the PI and CoPIs. We will target high-profile conferences with global influence, such as IJCNN, ICCV, ECCV, and ICANN, each attracting large research communities (thousands for IJCNN, ICCV, and ECCV; hundreds for ICANN across Europe).

These conferences vary in selectivity, with ICCV and ECCV accepting only 20% of submissions, while IJCNN and ICANN maintain rejection rates of approximately 60–70%. To manage risk effectively, we will adopt a strategic 'portfolio approach', carefully planning submissions based on a balance of risk, reach, and impact. This proactive strategy will ensure that our dissemination efforts achieve maximum visibility and influence while minimising risk.

### 4.1.2 Publications

Potential journals for publication of articles by project partners have been identified below.

| Journal | Description | Deadline |
|---|---|---|
| Journal on Computing and Cultural Heritage | ACM Journal on Computing and Cultural Heritage (JOCCH) publishes papers of significant and lasting value in all areas relating to the innovative use of information and communication technologies (ICT) to support Cultural Heritage. Encourages the submission of manuscripts that demonstrate innovative use of technology for the discovery, analysis, interpretation and presentation of findings, as well as manuscripts that illustrate applications in the Cultural Heritage sector that challenge computational technologies and suggest new research opportunities in computer science.<br><br>http://jocch.acm.org/ | No deadline |
| Archeomatica | A multidisciplinary journal printed in Italy devoted to the presentation and dissemination of advanced Methodologies, techniques and emerging technologies for the knowledge, documentation, exploitation and conservation of cultural heritage.<br><br>http://www.archeomatica.it/ | Quarterly |
| Journal of Cultural Heritage | A Multidisciplinary Journal of Science and Technology for Conservation and Awareness. The Journal of Cultural Heritage is devoted to: - Safeguard, Conservation and exploitation of cultural heritage - Analyses and preservation of biodiversity - Sociological and economic analyses - Computer sciences in Cultural heritage<br><br>http://www.elsevier.com/wps/find/journaldescription.cws_home/620738/description#description | 4 issues a year |
| International Journal of Heritage in Digital Era | The International Journal of Heritage in the Digital Era (IJHDE) is a quarterly high quality peer reviewed journal in the area of Digital Cultural Heritage and Digital Libraries.<br><br>http://www.multi-science.co.uk/ijhde.htm | Quarterly |
| Internet Archaeology | Internet Archaeology is the premier e-journal for archaeology. It is an open-access, independent, not-for-profit journal. It publishes quality academic content and explores the potential of electronic publication through the inclusion of video, audio, searchable data sets, full-colour images, visualisations, animations and interactive mapping. Internet Archaeology is international in scope; it is a journal without borders, and all content is peer-reviewed. | No Deadline |

| | http://intarch.ac.uk/ | |
|---|---|---|
| Digitalia | Digitalia: rivista del digitale nei beni culturali. Digital and printed journal on digital cultural heritage containing articles, projects, events, and reviews edited by ICCU.<br><br>http://digitalia.sbn.it/ | No Deadline |
| Archeologia e Calcolatori | Since 1990, Archeologia e Calcolatori has been an international observatory of theoretical and methodological aspects of computing and information technology applied to archaeology.<br><br>http://soi.cnr.it/archcalc/  edited by CNR  In Italian | Annual |

## 4.2    ECCCH/ECHOES networking

AUTOMATA has specific tasks requiring direct communication and collaboration with the ECCCH and ECHOES. These include T1.4 *Establish Initial Contact and Understanding with ECCCH* and T13.5 *Ongoing Collaboration and Coordination with the ECCCH.*

Alongside these more formal collaborations, including working with the ECCCH/ECHOES integration task force, AUTOMATA will both seek opportunities to present aspects of the project to ECCCH/ECHOES partners through scheduled meetings along with *ad hoc* opportunities as they arise. Equally, AUTOMATA will make representatives available for any networking opportunities initiated by ECCCH/ECHOES.

As set out in T11.4, data publication, accessibility, and interoperability will follow ECCCH Cloud guidelines (see WP10).

# 5 Exploitation strategy

AUTOMATA aims to overcome current limitations in Cultural Heritage preservation and digitisation by providing scalable and replicable solutions based on advanced robotics, AI, and 3D digitisation. To maximise the impact of its results, the project adopts a multi-level exploitation strategy structured as follows:

**1. Open Access and Open Source to Promote Adoption and Scalability**
All key results (robotic working cell, digitisation software, AI algorithms, and artistic performance guidelines) will be released under open-source/copyleft licenses. This approach ensures:
- **Broad replicability** for research institutions, industries, and Cultural Heritage professionals.
- **Easy access** to systems and data for developers, researchers, and experts.
- **Expansion of the user network**, fostering collaborative improvements to the proposed solutions.

**2. Creation of Sustainable Business Models**
While maintaining a strong open-source orientation, the project envisions commercialisation opportunities, including:
- **Rental of robotic units** for data acquisition (targeting SMEs and cultural institutions with limited resources).
- **Data acquisition and classification services** powered by AI algorithms developed in the project.
- **Spin-offs and startups** to leverage the potential of digitisation software and AI systems.
- **Establishment of a dedicated spin-off**, which will be a key driver in achieving exploitation objectives and ensuring long-term market sustainability.

**3. Technology Transfer and Industrial Synergies**
The involvement of IIT, QB, MIN, and other partners with expertise in technology transfer will ensure:
- Industrial valorisation of the results, facilitating collaborations with sensors, robotics, and AI manufacturers.
- Connections with startups, SMEs, and large enterprises interested in integrating AUTOMATA technologies into their products and services.
- Accelerated commercialisation via a spin-off that bridges research and industry.

**4. Impact on the Cultural and Creative Industries (CCIs)**
- The guidelines for the creative reuse of digitised data will open new opportunities for artists and cultural institutions.
- Collaborations with the tourism and education sectors will enable the creation of immersive and interactive experiences, thereby enhancing cultural heritage value.

**5. Secure Data Archiving and Accessibility**
Project data will be stored in a **CoreTrustSeal-accredited repository** and integrated into the **European Collaborative Cloud for Cultural Heritage (ECCCH)**, ensuring:
- **Long-term access** to digitised data.
- **Enhanced data sharing** among research communities and creative industries.
- **Development of innovative data reuse strategies**, potentially engaging startups and other market players.

**6. Target Markets: Immediate and Ambitious Long-Term**
- ▪ **Immediate Target Markets:**
  - o **Cultural Heritage Institutions and Research Centers:**

- According to ICCROM, only 5–10% of the largest museums' collections are exhibited, leaving over 90% in storage ([orfonline.org](orfonline.org)). This indicates a vast, untapped market for digitisation and data acquisition services in the cultural heritage sector.
  - **Industry and SMEs:**
    - Robotics, sensor technology and AI companies are increasingly investing in digital transformation. Industry forecasts indicate that the global market for AI-driven heritage preservation is expected to grow at a robust CAGR (around 20% over the next five years).
  - **Technology Transfer Entities:**
    - Organisations like UNIPI's Knowledge Transfer Office, with proven success in bridging academia and industry, represent an immediate market for advanced digital solutions.

- **Ambitious Long-Term Target Markets:**
  - **Cultural and Creative Industries (CCIs):**
    - European CCIs contribute approximately €413 billion in value-added—roughly 5.5% of EU Member States value-added—with employment figures nearing 8 million people ([keanet.eu](keanet.eu)). This sector offers expansive opportunities for innovative digital services and content reuse.
  - **Tourism and Education Sectors:**
    - Cultural tourism can account for up to 40% of tourism revenue in Europe, and increased digital engagement (e.g., through virtual museums) is forecasted to further boost these sectors' revenues, potentially reaching several billion euros in new market value.
  - **Global Digital Content Providers:**
    - As digital heritage becomes an integral part of the global digital economy, expanding into North American, Asian, and other international markets—where digital content consumption is rising—presents ambitious, long-term growth prospects.

AUTOMATA's exploitation strategy combines **open access, innovative business models, technology transfer, and cross-sector synergies** to ensure long-term and scalable impact. Creating a dedicated spin-off will be critical in achieving these objectives, driving both immediate market penetration and ambitious long-term growth. By addressing current challenges in Cultural Heritage preservation and accessibility, AUTOMATA enhances cultural and creative sectors and unlocks significant commercial opportunities for SMEs, research institutions, and global digital content providers.

# 6 Tools

## 6.1 Visual identity and branding

The AUTOMATA project's visual identity is designed to be bold and distinctive, striking a balance between scientific rigour and humanistic creativity. The graphic design incorporates visual references to archaeology, digital technology, robotics and AI, reflecting the project's innovative approach to digitising cultural heritage. To ensure coherence with the overarching Echoes-ECCCH initiative, the branding is consistent with its established 'look and feel' while maintaining a unique identity distinguishing AUTOMATA within the research landscape. UNIPI commissioned *Imaginarium Studio*, a group of young artists and designers based in Viareggio, Italy (https://www.imaginariumcreativestudio.com/en), to create this identity, developing a visually appealing and conceptually rich design aimed at enhancing the project's visibility and impact across all communication channels. Imaginarium will also execute the final artistic installation ( §7.6).

### 6.1.1 Logo

The AUTOMATA logo and visual identity have been designed to balance scientific rigour and accessibility, ensuring engagement with a diverse audience, including researchers, students, and the general public.

The design process began with archaeological imagery, focusing on ceramic and stone artefacts directly related to AUTOMATA's research. These images were transformed into vector-illustrated elements, forming a cohesive graphic language for various applications. Among these, the arrowhead emerged as the most effective graphic and symbolic motif, becoming the defining element of the AUTOMATA logo.
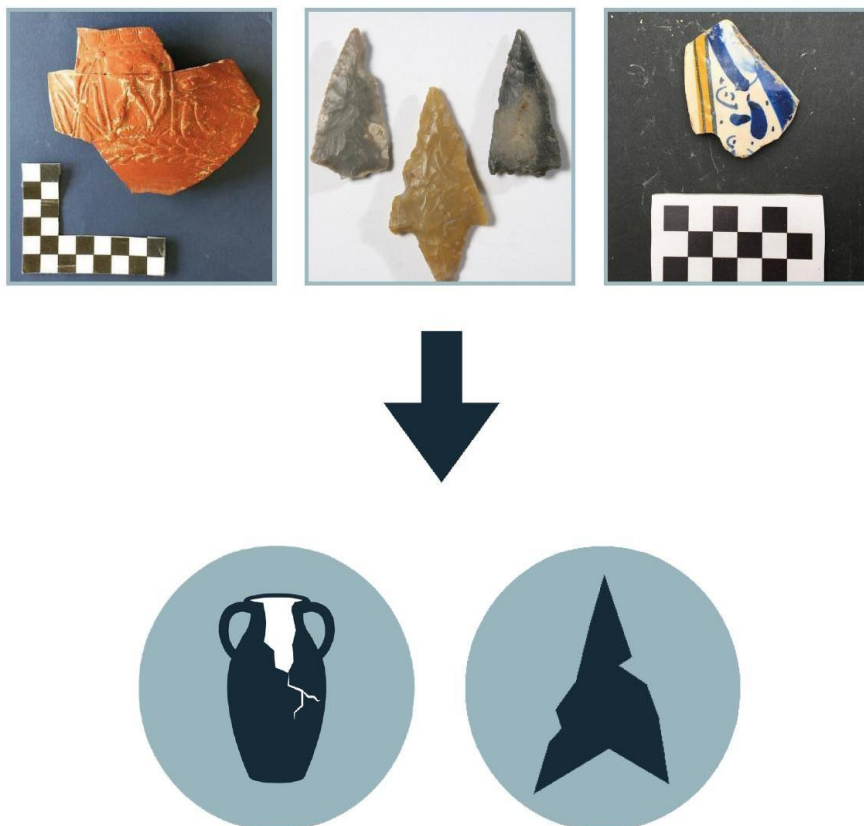
A similar approach guided the development of the robotic arm illustration. Designers crafted a stylised, symbolic representation that instantly conveys AUTOMATA's function, drawing inspiration from a retro science-fiction aesthetic. This resulted in a robotic arm that remains easily recognisable in both static and animated formats. The animated version, in particular, plays a crucial role in visually narrating AUTOMATA's activities, using precise movements and actions to enhance storytelling.
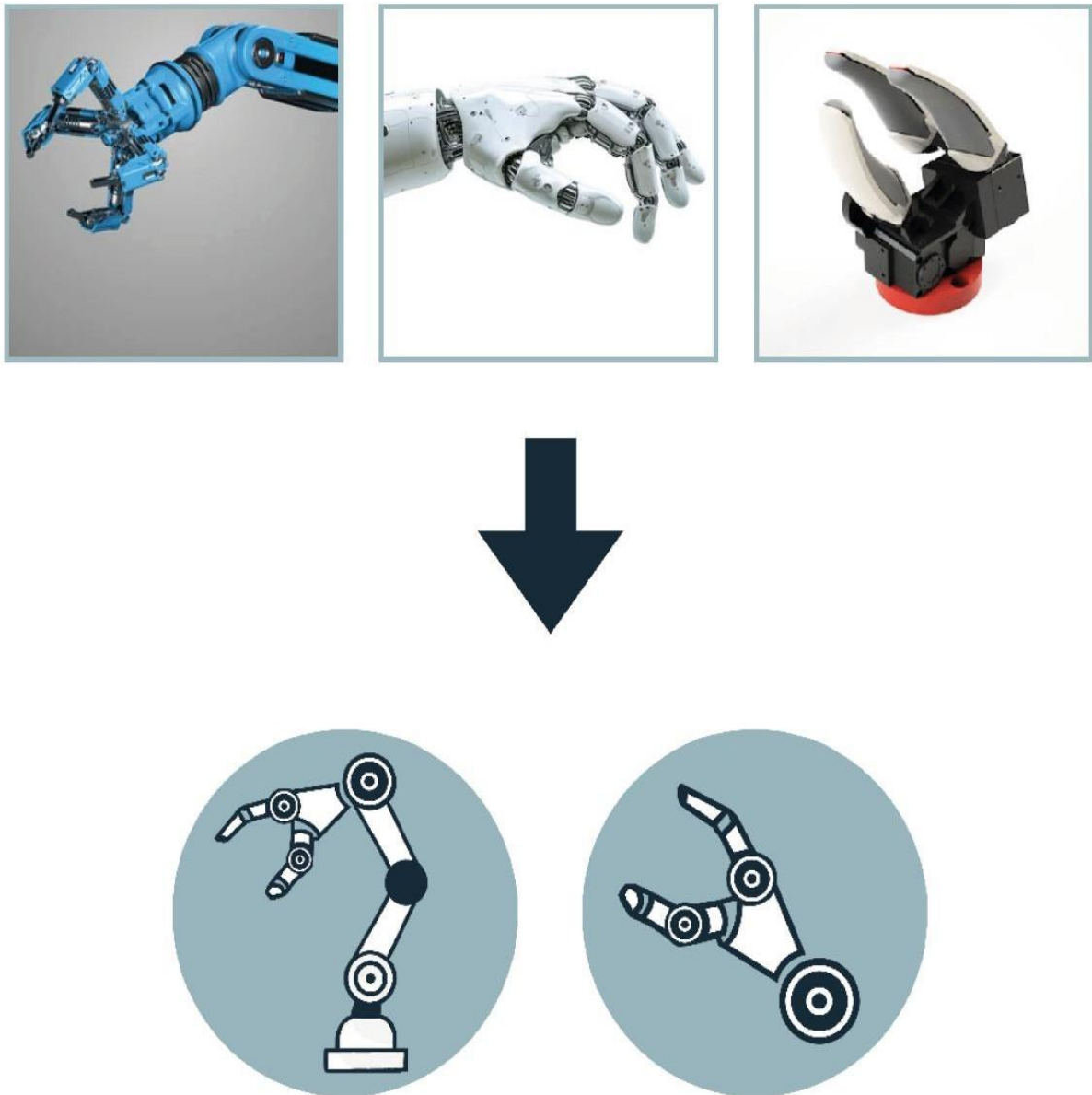
A key element of the visual identity is the representation of AI, which underpins AUTOMATA's artefact recognition and clustering processes. This concept is distilled into a single eye—a symbol reflecting not only AI applications but also archaeologists' gaze and the role of archaeometric sensors. By integrating the eye, the design underscores the essential presence of human expertise in technological workflows.

The selected fonts and colour palette ensure clarity and versatility across institutional and digital platforms. Meanwhile, the animated logo brings AUTOMATA's activities to life, reinforcing its dynamic and interdisciplinary nature.

**FONT**

# "AUTOMATA"

TITLE FONT: BIG JOHN
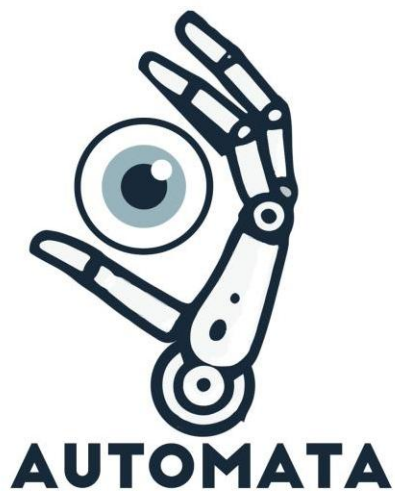TEXTS FONT: GILROY

**COLOR PALETTE**



BLU
033853

CELESTE
2f84b1

GIALLO
ffc85b

These three elements (artefact, arm, and eye) were assembled through various combinations, aiming to find the right balance between components and the best resolution to support animation effects effectively. A series of proposals were submitted to the Management Board for a vote.

Following the guidelines provided by the ECHOES/ECCCH project, the selected logo was also paired with the ECHOES logo in different versions.
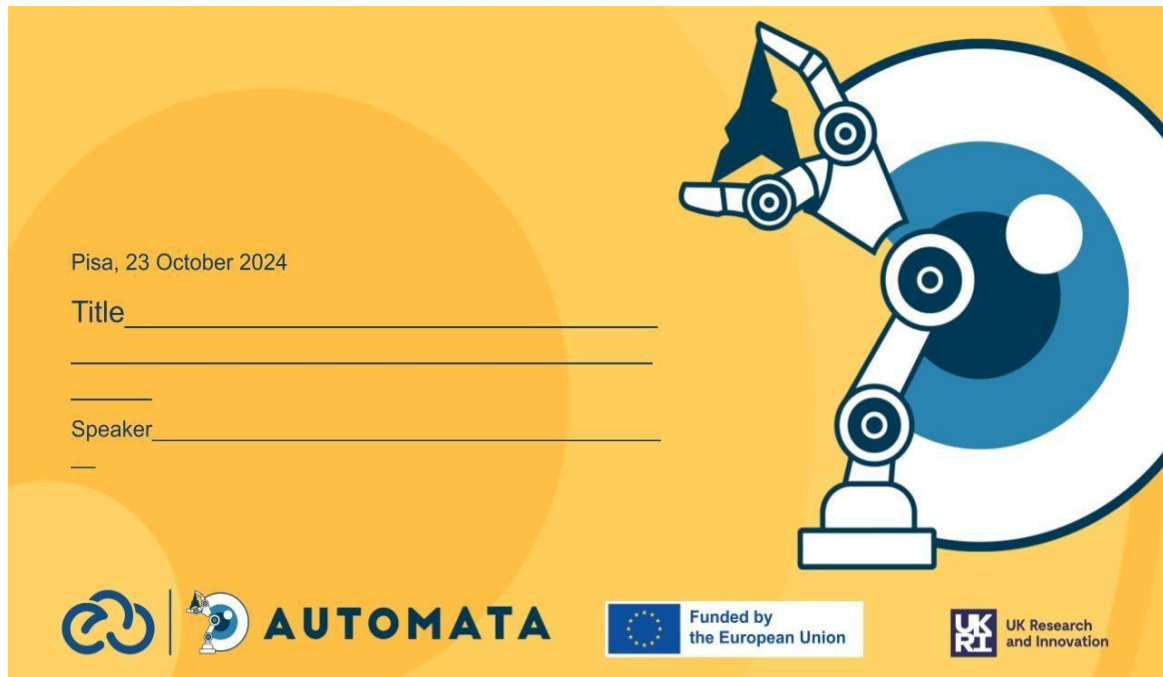
### 6.1.2   Template

To support communication and dissemination activities, and in line with the coordinated visual identity, a template in image and PPT format has been created to standardise project-related presentations. The template includes references to the consortium and the funding sources supporting the project, developed in multiple versions.
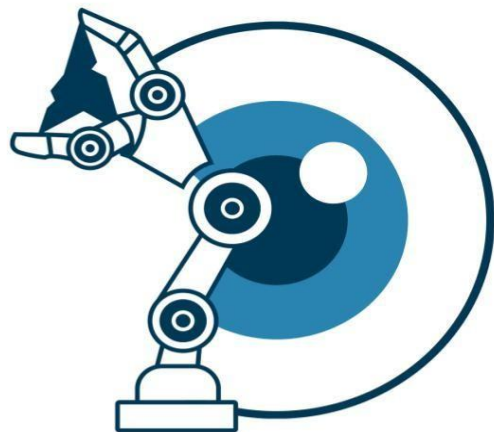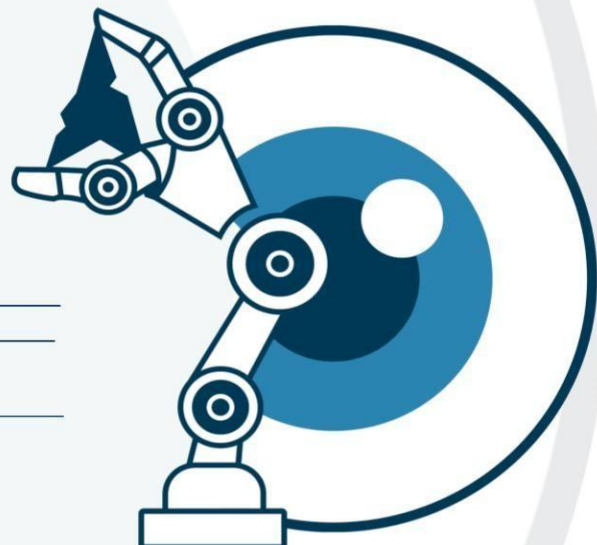
## 6.2 Website & social media, newsletter

The website (www.automata-eccch.eu) is an essential showcase of the project's structure, participants, activities and results. It features a clean, accessible and interactive design and incorporates key features such as accessibility compliance, responsive design, GDPR compliance and social media integration. The website, currently in English for practical purposes, is structured with user-friendly and intuitive navigation and includes sections on project objectives, research focus, consortium details, results, news and events. It also includes interactive elements such as an embedded Instagram feed, multimedia content, and downloadable promotional materials to enhance user experience and engagement. A contact form is also provided, ensuring the public can stay connected with the project and research teams. Designed by Dutch web designer

Floris Douma under the coordination of AUTOMATA partner Culture Lab and the University of Pisa, the website incorporates elements of the project's graphic identity while aligning with the visual guidelines of the overarching ECHOES/ECCCH initiative. Its domain name also highlights this interrelation and allows future projects under the ECCCH to adopt a similar structure.

The website also allows access to a limited number of social media, selected as mentioned earlier, according to the requirements of the projects, the connections to a professional community, and the practices of the target users but also based on ethical questions related to the recent questionable choices made by some of the main social media.

The three social networks currently available for the project are:

**Instagram**: @automata.eccch

**LinkedIn**: https://www.linkedin.com/company/automata-eccch/

**Youtube**: @AUTOMATA_ECCCH

The detailed structure of the website is already reported in Deliverable D11.2.

The project's digital communication also relies on a newsletter issued on average every 6-months. Collecting all the news related to AUTOMATA's activities from the project's website, the newsletter is distributed to an increasing mailing list of persons interested in the project, which is being laid down by the communication team.

## 6.3 Social media presence

| Social | Target | Type of content | Time |
|---|---|---|---|
| Instagram | All audiences | Visual content highlighting specific aspects of the project of public interest, events and participants. Use of specific handles and hashtags to improve visibility and participation. | Daily/weekly, following available news and communication materials. |
| LinkedIn | Professional community | Textual contents describing specific dimensions of the project, events, contents, and topical questions. Pictures used as illustrations. Interactions with the professional community. Use of specific hashtags to improve visibility and participation. | Weekly/monthly |
| Youtube | All audiences | Videos related to the project, its implementation and participants. To be also used as a repository to upload video material on the website and social media. | Weekly/monthly |

## 6.4    Promotional and information materials

The project will produce various promotional and information materials, including brochures, gadgets, and other visual assets, to enhance visibility and engagement. These materials will serve as informative and interactive tools, helping to communicate the project's objectives, innovations, and impact to diverse audiences. They will be available digitally and in printed form to be distributed during the project's events. A detailed description of the promotional kit is reported in Deliverable D.11.3.

## 6.5    Multiplier events

Two multiplier events have been scheduled within the first 24 months of the project to connect the research team with potential stakeholders, including academia, professionals, businesses, associations, authorities, and policymakers interested in the project. These events aim to foster dialogue on AUTOMATA's key topics. INRAP leads Task T11.3, which coordinates this activity.

The first multiplier event is scheduled for 12 June 2025 in Paris. It will be preceded by an online survey, disseminated between March and May 2025, targeting a broad range of potential stakeholders. The survey aims to assess participants' perceptions and engagement with the project's core themes, including:

- The use of AI in archaeology,
- The application of robotics in archaeology,
- The role of 3D modelling in archaeology,
- The adoption of non-destructive archaeometric analysis techniques.

The survey results will be presented at the Paris event, serving as a foundation for shaping discussions and guiding the organisation of the second multiplier event, scheduled to take place in the UK by September 2026.

## 6.6    Artistic performance

Imaginarium Studio, coordinated by UNIPI, will create an artistic narrative of the project and its outcomes through a video installation accompanied by a musical performance. In the final months of the project, this installation will be showcased in four public spaces across Italy, Spain, France, and Croatia (T12.4 - M40-54). The artistic performance will creatively interpret the scientific data processed and generated by the project, incorporating visual elements, digital animation, collage art, and sound design. The goal is to transform complex scientific information—often difficult for a broad audience to access—into engaging video narratives highlighting how modern technologies, artificial intelligence, and robotics contribute to knowledge creation.

The Imaginarium artists, who have been involved from the project's outset, will collect materials (images, videos, sounds, and testimonies) from different teams and work locations. These materials will then be reinterpreted and translated into the language of visual and musical art.

Ultimately, these artistic events will make complex methods, tools, and data more accessible and captivating for the general public, offering an immersive introduction to the wonders of science and cultural heritage.

# 7 Timing

Our approach to communication, dissemination and knowledge transfer is not seen as a series of isolated efforts but rather as an ongoing, integral process that spans the entire life of the project. Throughout each phase, the project's communication strategy will actively report on key activities, events and outcomes while highlighting important but less immediately visible aspects, such as the profiles of our partner institutions and the composition of the teams driving the project forward. The flow of information will also include shared news with the ECHOES project and possible external events related to AUTOMATA's focus areas.

Therefore, while the project's communication and dissemination strategy covers the entire implementation period, from month 3 to month 54, we can highlight the following C, D&E milestones and implementation phases, which deserve special campaigns aimed at boosting the engagement with both the professional and general audiences:

- Kick-off meeting in Pisa (M2 - 21-22 October 2024)
- Multiplier events (Paris, M10, 12 June 2025) and York (M24, September 2026, tbc)
- First public demonstration of the project's AI and robotics (M12-M18)
- Dissemination to the research community and data dissemination. Participation in major conferences and workshops (attendance at major heritage, AI and robotics conferences, cf. EAA, CAA, SAA, DHC, WAC, ICRA, IROS, I-RIM 3D, ICCV, IEEE, ICANN…), hosting dedicated AUTOMATA sessions at academic and industry events (M12-M54)
- Training Open Days, for demonstration and engagement towards targeted communities, to be held in each partner country (M44-M54).
- Public engagement events and  artistic performances (M40-M54)
- Demonstration activities oriented to the market (showcase of the prototypes and fully functional systems in commercial fairs and exhibitions for CH and ICT (Salone Beni Culturali, Museums+Heritage, International Cultural Heritage Fair, Exponatec Cologne, SITEM, International Trade Fair for Museums and Exhibition Technology, MUTEC… - M43-M54)
- Publication of free components aimed at assembling own robotic system (M51-M54).
- Structuring a digitisation and data collection service (M51-M54).
- Final conference, presentation of final results, interactions with EU policymakers, heritage professionals, industry leaders… (Pisa, M50-M54)

# 8 Internal communication

The internal communication strategy within the AUTOMATA consortium is structured to ensure fluid and efficient collaboration, decision-making and knowledge sharing among the partners. Led by the University of Pisa, the Management and Technical Board (MTB) oversees coordination through regular meetings, technical discussions and progress monitoring sessions. Each Work Package (WP) leader is responsible for maintaining seamless communication within their respective teams while ensuring alignment with the overall project objectives. A clear decision-making protocol has been established, supported by an internal quality assessment framework to monitor deliverables, address risks and facilitate adaptive planning.

For the communication and dissemination strategy, the Editorial Board ensures the coherence, quality and consistency of all project publications, digital content and outreach materials, coordinating the production of scientific articles, promotional materials and online content, ensuring alignment with the project's visual identity, key messages and dissemination goals. It also manages internal review processes to maintain high standards of accuracy and accessibility, ensuring that AUTOMATA's outputs are effectively communicated to both specialist and non-specialist audiences.

# 9 Monitoring, evaluation and indicators

## 9.1 Website

| Metric | Description |
|---|---|
| Google Analytics | **Google Analytics** is one of the best free-access platforms, collecting data from a website to create activity reports. It measures metrics such as page views, session duration, user demographics, allowing it to monitor performances, evaluate audience engagement and optimise communication impact. |

## 9.2 Social media

| Social network | Metric | Description |
|---|---|---|
| Instagram | Insights on Instagram | **Instagram Insights** is a built-in analytics tool to analyse performance on business and creator accounts. It measures an Instagram's account performance under a wide range of metrics and indicators: 1/account-level metrics (reached, engaged, followers, growth rate, locations and demographics…); 2/post-performance metrics (impressions, reach, engagements, likes, comments, shares…); 3/story performance metrics (impressions, reach, taps forward, taps back, exits, replies…); 4/reel performance metrics (plays, reach, likes, comments…); 5/ live video metrics (peak viewers, total views, comments, shares…); 6/hashtag and trend analysis (top performing hashtags, hashtag reach…); 7/ audience metrics (follower activity times, follower growth, demographics…) |
| LinkedIn | LinkedIn Analytics | LinkedIn analytics tracks performances across posts, profiles and company pages. Its metrics and indicators span across 1/profile performance (profile views, search appearances, post impressions, engagement rate, follower growth…); 2/LinkedIn post & article performance (impressions, reactions, comments, shares, clicks…); 3/audience insights (demographics of engagement, follower trends…) |
| Youtube | Youtube Analytics | YouTube tracks performance across videos, channels, and live streams. The primary metrics and indicators are: 1/video performance metrics (views, watch time, average view duration, audience retention, rewatches, likes/dislikes, comments, shares…); 2/audience metrics (unique viewers, returning/new viewers, subscribers gained or lost, viewer demographics…); 3/engagement metrics (click-through rate, impressions, traffic sources, playback locations…) |

## 9.3 Newsletter

| Metric | Description |
|---|---|
| Mailchimp | Mailchimp Analytics tracks the performance of email campaigns, automation, audience growth and overall marketing effectiveness. It uses the following metrics and indicators: 1/email campaign performance (open rate, click rate, bounce rate, unsubscribe rate, email forwarding and sharing, total opens, unique opens, time spent reading…); 2/audience and list growth metrics (subscribers growth rate, new subscribers, unsuscribes, engagement score, geolocation data… |

# 10 Resources

Within the AUTOMATA work plan, two work packages, WP11 and WP12, are dedicated to Communication, Dissemination, and Exploitation activities. These WPs cover, respectively, the first 30 months of the project and the final two years. The total budget allocated for these activities amounts to €813,355.66, representing approximately 16.6% of the project's total costs (calculated also considering the amounts related to Associated Partners and the inclusion of the new beneficiary partner, INRIA, requested through an amendment procedure).

The largest share of this budget is allocated to "Personnel Costs," as all partners will be actively involved in content creation, engaging their press offices, and participating in various events organised by the project or external parties to disseminate and exploit the outcomes.

Approximately 23% of the total resources dedicated to these activities are allocated to outsourcing services (graphic designers, web designers, and artists), covering event organisation costs, promotional materials production, and publications.

Additionally, 9.5% of the budget is allocated to travel expenses (transport and accommodation) for participation in dissemination and exploitation activities, such as conferences, workshops, seminars, fairs, and project-organised events, including multiplier events and training days.