Polifonia

Polifonia: a digital harmoniser for musical heritage knowledge, H2020

D6.1: Plan for Dissemination, Exploitation and Communication – 1st version

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Project information

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POLIFONIA consortium

No.	Short name	Institution name	Country
1	UNIBO	ALMA MATER STUDIORUM - UNIVERSITÀ DI BOLOGNA	Italy
2	OU	THE OPEN UNIVERSITY	United Kingdom
3	KCL	KING'S COLLEGE LONDON	United Kingdom
4	NUI GALWAY	NATIONAL UNIVERSITY OF IRELAND GALWAY	Ireland
5	MiC	MINISTERO DELLA CULTURA	Italy
6	CNRS	CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE CNRS	France
	SORBONNE	SORBONNE UNIVERSITE (LinkedTP)	France
7	CNAM	CONSERVATOIRE NATIONAL DES ARTS ET METIERS	France
8	NISV	STICHTING NEDERLANDS INSTITUUT VOORBEELD EN GELUID	Netherlands
9	KNAW	KONINKLIJKE NEDERLANDSE AKADEMIE VAN WETENSCHAPPEN	Netherlands
10	DP	DIGITAL PATHS SRL	Italy

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Project Summary

European musical heritage is a dynamic historical flow of experiences, leaving heterogeneous traces that are difficult to capture, connect, access, interpret, and valorise. Computing technologies have the potential to shed a light on this wealth of resources by extracting, materialising and linking new knowledge from heterogeneous sources, hence revealing facts and experiences from hidden voices of the past. Polifonia makes this happen by building novel ways of inspecting, representing, and interacting with digital content. Memory institutions, scholars, and citizens will be able to navigate, explore, and discover multiple perspectives and stories about European Musical Heritage.

Polifonia focuses on European Musical Heritage, intended as musical contents and artefacts - or music objects - (tunes, scores, melodies, notations, etc.) along with relevant knowledge about them such as: their links to tangible objects (theatres, conservatoires, churches, etc.), their cultural and historical contexts, opinions and stories told by people having diverse social and artistic roles (scholars, writers, students, intellectuals, musicians, politicians, journalists, etc), and facts expressed in different styles and disciplines (memoire, reportage, news, biographies, reviews), different languages (English, Italian, French, Spanish, and German), and across centuries. The overall goal of the project is to realise an ecosystem of computational methods and tools supporting discovery, extraction, encoding, interlinking, classification, exploration of, and access to, musical heritage knowledge on the Web. An equally important objective is to demonstrate that these tools improve the state of the art of Social Science and Humanities (SSH) methodologies. Hence their development is guided by, and continuously intertwined with, experiments and validations performed in real-world settings, identified by musical heritage stakeholders (both belonging to the Consortium and external supporters) such as cultural institutes and collection owners, historians of music, anthropologists and ethnomusicologists, linguists, etc.

Executive summary

This Plan for Dissemination, Exploitation and Communication will serve as a reference point throughout the Polifonia project. As the project advances it will be reviewed every six months to make sure it still addresses the needs of the project and its stakeholders effectively.

This document is divided up into six parts. Following a general introduction, it outlines the main dissemination goals and structures them into three phases that roughly coincide with the three years of the project. The following chapter describes the various target audiences that will be addressed with the outcomes of Polifonia. Chapter four connects these target audiences to specific outreach activities, both those that already took place over the first six months of the project, as well as the planned dissemination activities that have been identified. The chapter on exploitation describes the current ideas about how the Polifonia results can be leveraged after the project will end. These ideas will evolve over time as project results become available and are shared with various stakeholders. The impact assessment contains an overview of the various metrics as of M6 (social media engagement, number of publications and articles, etc.), and compares these metrics with the impact targets of M24 and M36. Finally, the next steps are described for this document and how it will be updated over the course of the project. These updates will also serve as quantitative and qualitative reports on completed and upcoming communication, dissemination and exploitation activities for the project.

The current version of this plan provides an overview of the results achieved by month 6 in relation to the goals stated in the Polifonia proposal.

Document History

Version	Release date	Summary of changes	Author(s) -Institution
V0.1	20/05/2021	First draft released	Yasemin Bagci & Jesse de Vos (NISV)
V0.2	15/06/2021	Internal review	Peter van Kranenburg (KNAW), Eliza Papaki (DARIAH)
V0.2	24/06/2021	Second draft with some corrections and updates	Yasemin Bagci & Jesse de Vos (NISV)
V0.3	25/06/2021	Minor editing	UNIBO
V1.0	30/06/2021	Final version submitted to EU	UNIBO

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1. INTRODUCTION

This document provides an overview over the past and planned communication, exploitation and dissemination activities of the Polifonia project. It compares the impact of those activities against the stated goals. If changes to the dissemination activities become necessary, they are also documented here. In this framework, we first present the high-level goals, second, the target groups, and third, different types of outreach and engagement activities planned for these groups. We conclude by assessing the impact of the activities carried out to date.

1.1 Background

The project website was released in January 2021, corresponding to month 1 in the project. It is the main communication tool and source of information about the Polifonia project. Our consortium members share in this platform the latest news and updates about the project and its relevant partners. It is also an important channel for raising awareness and engaging with the wider communities interested in AI and musical heritage. Messages about the project are disseminated via Polifonia social media accounts.

As described in the previous deliverable[1], the Polifonia website contains: the project description, public dissemination material, information on project progress and results, relevant industry news, and upcoming events and conferences. Its structure will be expanded in line with the developments and results of the project in the following months.

1.2 Role of this deliverable in the project

The outcomes of this Deliverable D6.1 are essential for the activities and strategy of the WP6 that focuses on Engagement, Dissemination and Exploitation Planning. Input and requirements for the Polifonia website have been compiled in the first deliverable by Digital Paths, the project partner responsible for Polifonia's online presence.

It is the first detailed dissemination plan prepared in WP6 that includes the target groups, dissemination plans and the tools used to reach them and impact indicators to assess these activities. With regular impact assessments we will evaluate the various dissemination activities and adjust if needed. By aligning with the exploitation plan, the project will ensure a sustainable outcome and continue to exist in diverse forms such as a start-up, an interactive digital art installation, haptic devices designed for the hearing impaired to engage with music among others (see: Chapter 5).

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[1] Deliverable 6.6 sent in March 2021.

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1.3 Approach

For this deliverable we looked extensively at plans of other European research projects, as well as at the resources that the H2020 programme has made available on the topics of Dissemination and Exploitation of research (e.g. Ioannis SAGIAS, 2019). Within the structure that this provided, we asked the project partners to provide us with details on channels for communication and examples of specific communities with which they already engage about the project results, or which communities they see as potential users of the Polifonia results.

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2. OBJECTIVES

The goal of Polifonia is to build a digital ecosystem for European Musical Heritage interlinking music objects with relevant knowledge about their cultural and historical context, expressed in different languages and styles, and across centuries. The ecosystem will include methods, tools, guidelines, experiences, and creative designs, openly shared according to FAIR principles.[2]

The aim is to provoke a paradigm shift in musical heritage preservation, management, studying, interaction, and exploitation. The objective of the dissemination activities is to support this goal and increase the visibility of the project among multiple target groups.

The Dissemination Plan identifies and analyses the information needs of the potential stakeholders in terms of their level of interest in the project and their influence on the outcome, as well as their preferences for communication and engagement channels. The critical impact factor for this is that we can share up-to-date research results and project outputs accurately and promptly.

We have identified four major dissemination objectives. These will help us to reach the different target groups and make decisions on the instruments that we will use in order to disseminate the project's results and communicate with third parties:

I. Establishing the necessary communication channels for the different target groups. For example, scholars can be reached by participation in scientific conferences, the general public through social media accounts, industry stakeholders through personal networking and public presentations at industry events, and culture professionals through artworks and festivals.

II. Communicating Polifonia results and achievements to interested parties, e.g. by reaching out to academics, music heritage professionals and other future industry adopters, etc. This would imply that additional communication channels should be established to communicate with IT professionals, programmers, heritage institutions and music (heritage) consumers and gather valuable feedback.

III. Fostering technology uptake by bringing the Polifonia technologies to the attention of other developers of solutions for the heritage and music sector, and pointing to Application Programming Interfaces (APIs) that will support their effective integration into new applications.

IV. Promoting scientific and technological achievements by ensuring that the outcomes of Polifonia are published in leading journals and presented at the leading conferences in the respective domains. Innovation and the advancement of the state of the art in various disciplines and topics will be highlighted such as AI in humanities, digital musicology and linked open data among others.

We divide the project's dissemination objectives, as well as the specific activities planned to target the different audiences and the tools used in this process, into three main phases. These roughly coincide with the three years of the project's duration.

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[2] The FAIR principles: https://www.go-fair.org/fair-principles/

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2.1 Phase 1: Raising Awareness

In the first phase of the dissemination activities, we want to raise awareness and gain a reputation as a promising Horizon 2020 project that will advance the state of the art and generate innovative and highly relevant results.

Our main tools for this are the website (see section: Online Presence and Communication) and social media channels such as Twitter, LinkedIn and Github (see Figure 1). We have set a communication strategy that is reflected in the Editorial Calendar and Writing Guidelines (see Annex 1). We build interest by publishing relevant information on these channels, linking to both our own results as well as external content of interest to our targeted communities. To engage with our communities, we make sure to diversify the social media posts by including photos or tweets, and news on music heritage with a broader appeal alongside sharing our project news and updates on our website. In this way, we aim to capture people's imagination of what the future music heritage could be like, and highlight our claim that Polifonia will play a major role in shaping new avenues for music heritage.
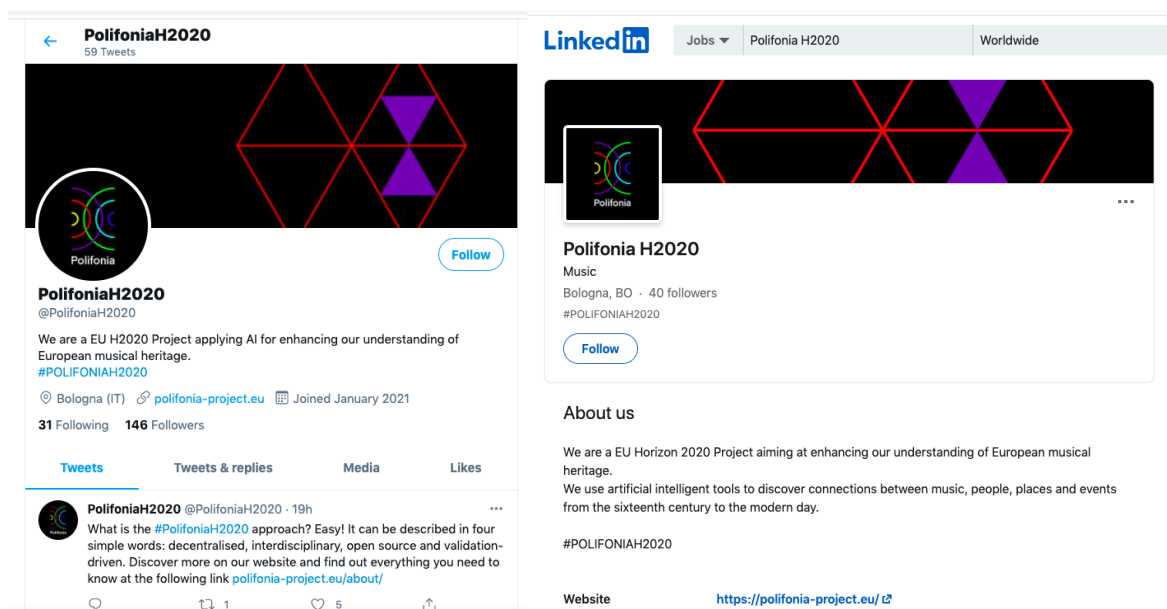

Figure 1: Polifonia social media channels

On top of the digital dissemination activities, we also raise awareness through participation in events for academia, industry and the general public (see Figure 2). Digital Paths has produced dissemination material that is available to all partners (See Figure 3). In addition, Digital Paths has created support material for the individual dissemination efforts of all partners. This includes a professionally designed logo (see Figure 4) in various mutations as well as deliverable and slide templates.
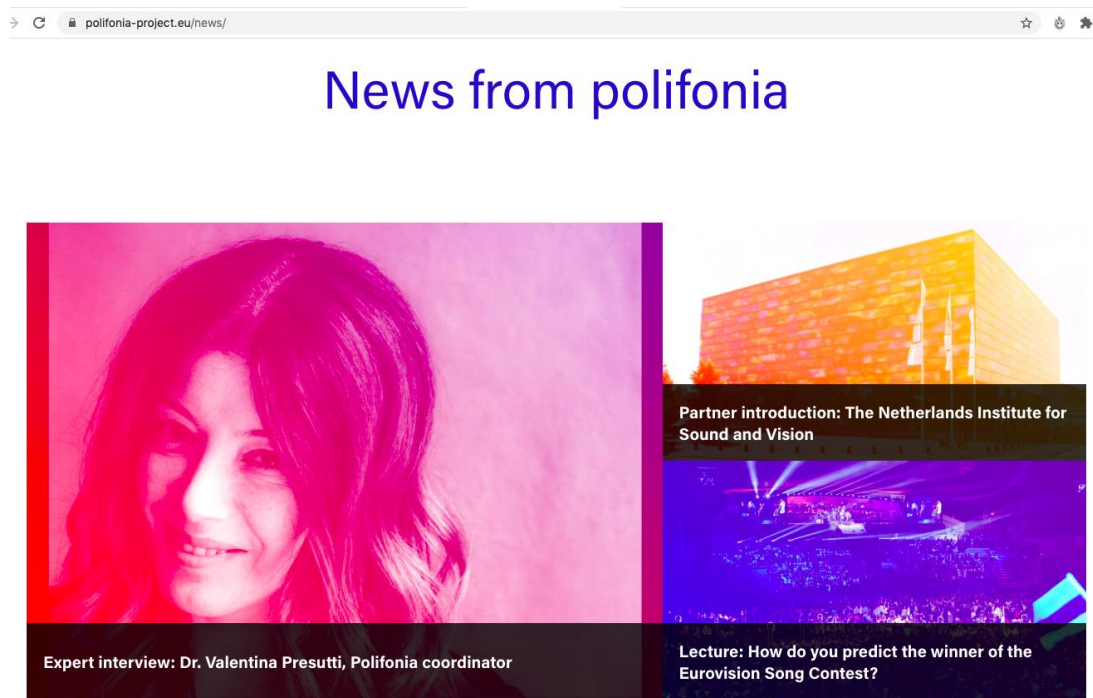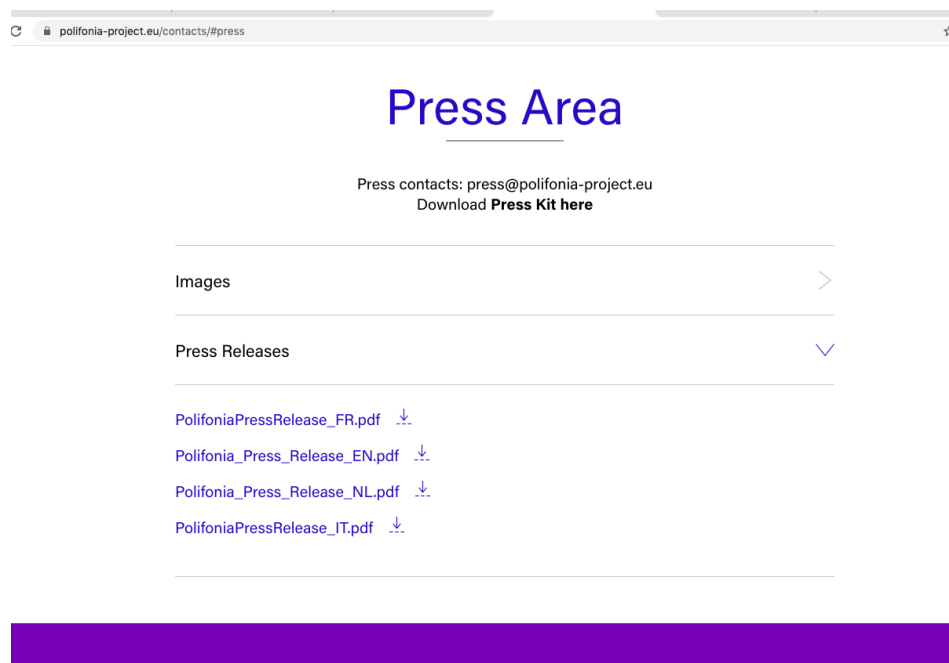
Figure 2: News section on the Polifonia website

Figure 3: Press area on Polifonia's website

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Figure 4: Polifonia logo in different versions

2.2 Phase 2: Engaging with Communities

After having focused on identifying relevant communities, informing and generating interest in the work of Polifonia in phase 1, phase 2 primarily focuses on engaging with the identified communities. The purpose here is to position Polifonia as "playing the soundtrack of European history" in the future of music heritage and on making the stakeholders look forward to the tangible results that Polifonia is going to deliver.

In the second year, we will release the first results of Polifonia that stakeholders and target audiences will be able to interact with. Building on the position and the interest we fostered in the first phase should make it easy for us to have the relevant communities use our first results and provide us with actionable feedback. This second phase will see the initially one-way flow of information, from Polifonia to the various communities, become a co-creation process with discussions and feedback rounds. This will empower Polifonia to include the stakeholder feedback into upcoming pilot iterations and software releases thereby improving the project's output.

In the section 3 'Target Audiences', we enlisted the communities relevant for the Polifonia project. Section 4 shows the tools and engagement activities we plan to start a dialogue with the various communities.

2.3 Phase 3: Maximising Sustainability and Impact

The last phase of the dissemination activities will build on the project's reputation and the active community of invested stakeholders. In this stage, Polifonia will offer completed software prototypes, a Web portal and interactive tools, a digital artistic installation and ten real-world use cases. These products will be ready for reuse by developers and scholars. Using these tangible products and results we will focus on convincing all stakeholders that the complete music heritage field will profit from the Polifonia music heritage ecosystem. Convincing academic stakeholders and developers in particular, will lay the foundation for a successful exploitation of the project results after the project ends.

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3. TARGET AUDIENCES

We have identified three main types of audiences where the Polifonia project will be active: 1) scientific, 2) heritage, 3) industry, 4) general public and 5) education. The table gives an overview of the different target groups within each of these categories. Our communication and dissemination activities are geared towards these communities. The following chapter details our strategy to gain visibility and engage with them.

3.1 Target Audiences

The communication activities are geared towards the following target groups:

Scientific	i) **humanities and social sciences scientific communities.** Scholars working in the fields of Music Heritage, (Music) History, Media Studies, Theatre, etc. These scholars are looking for improved data and tools to facilitate their work in finding patterns and connections
	ii) **Information Sciences**. Scholars working in the fields of Artificial Intelligence, Semantic Web, music interfaces, Open and Linked Data and Knowledge Graphs, who are interested in new research and technologies for the emerging fields of music encoding, multi-sensory data, cultural AI, and many other areas in which Polifonia will innovate to support the functions of the Polifonia portal and tools.
Heritage	i) **Heritage institutions and providers of musical heritage resources** who are interested in tools that facilitate their work, by increasing large-scale interoperability between heterogeneous musical heritage resources and by reducing the effort required for integrating music heritage resources.
	ii) **Libraries and maintainers of musical catalogues** who are interested in tools that facilitate the management of large collections through automated music classification.
	iii) **Policy-makers** concerned with music heritage, who can use the outcomes of Polifonia to set the agenda for the collection and distribution of musical heritage.
Industry	i) **Music producers and artists** who reuse digital musical heritage to produce new forms of art and novel participatory experiences
	ii) **programmers (early adopters)** active in the above-mentioned areas, in both non-commercial and commercial sectors (e.g., start-up)
	iii) **Cultural & Creative industries** keen in reusing digital data in their activities to engage with and explore music heritage, as well as to create new business models based on these technologies (e.g., new avenues for tourism and festivals).
General public	i) **General public** that is interested in music history and would be more engaged with content (and ads) which are more relevant to them.
	ii) **People with hearing disabilities** who consume music heritage through different sensory experiences such as haptic devices

Education	i) **Students and teachers** who are interested in and involved with the GirlsCodeItBetter initiative, bringing high school female students closer to STEM curricula.

4. DISSEMINATION ACTIVITIES

We have selected six types of dissemination instruments based on the needs of the outlined target groups. Namely: our online presence through website and social media, a mailinglist and newsletter, a stakeholders network, community forums, demonstrations at events, presenting at scientific events and publication in scientific journals.

4.1 Online Presence and Communication

Main target Groups: scientific communities, industry, heritage professionals, education and the general public

The project has launched a public **Website**[3] and is present on multiple **social media** channels since M2 - including Twitter,[4] LinkedIn,[5]. The structure of the website was described in detail earlier in this Deliverable as well as in Deliverable D6.1. The goal was to make it easy for each target group to identify and explore relevant material. While the news section has broad appeal, the publication section will be more focused on scholars and developers.

To maximise the value of the site for different types of visitors (thereby motivating them to return) while at the same time increasing the site's search engine optimization (SEO) score, we are producing original content on selected topics. The writing and formatting guidelines for Polifonia's communication channels are outlined in an Editorial Guidelines document which was distributed and shared among all the partners in M4 of the project (see Appendix 1). This reference document offers a solid structure and ensures that the content created by the ten project partners remains consistent in style and tone of voice.

Further, an Editorial Calendar is maintained and regularly updated with stories and suggested writing assignments per partner to ensure content flow. To engage with their specific target audience, each partner is expected to produce content on a topic of their choosing at least once a month (e.g., current work, highlight of their collection). To this end, we identified various types of content in different lengths and have created bespoke templates for each (i.e., website news, interview, article, etc). In addition to these expertise related texts, we ask each partner to write a general introduction presenting their institutions, what they are bringing to the Polifonia project, what they hope to learn from it, and their relation to music.

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[3] https://polifonia-project.eu/
[4] https://twitter.com/PolifoniaH2020
[5] https://www.linkedin.com/company/polifonia-h2020

We combine these contents assigned to each partner with project updates and other new and relevant information from the field. When possible, posts are synchronised with international days such as International Archives' Day or International Make Music Day, among others. We also make sure to highlight relevant local news by means of translating them into English, thereby making local news and communication accessible in our international platform. For example, events organised by our partners are shared on the Polifonia website. By highlighting local news and events and assigning content to each consortium member, we aim to increase synergies with our partner institutions as well as to expand our audiences. Thus, the Editorial Calendar serves as a source document where all communication activities are consolidated with the regular streams of information shared by the consortium members including communication officers as well as scholars. It is accessible to all members of the Polifonia project and activities can be planned months ahead.

The project publishes different types of content via the website at least once a week (see Figure 5). All the above will focus on the dissemination of the project's progress both to the general public and to the scientific community.
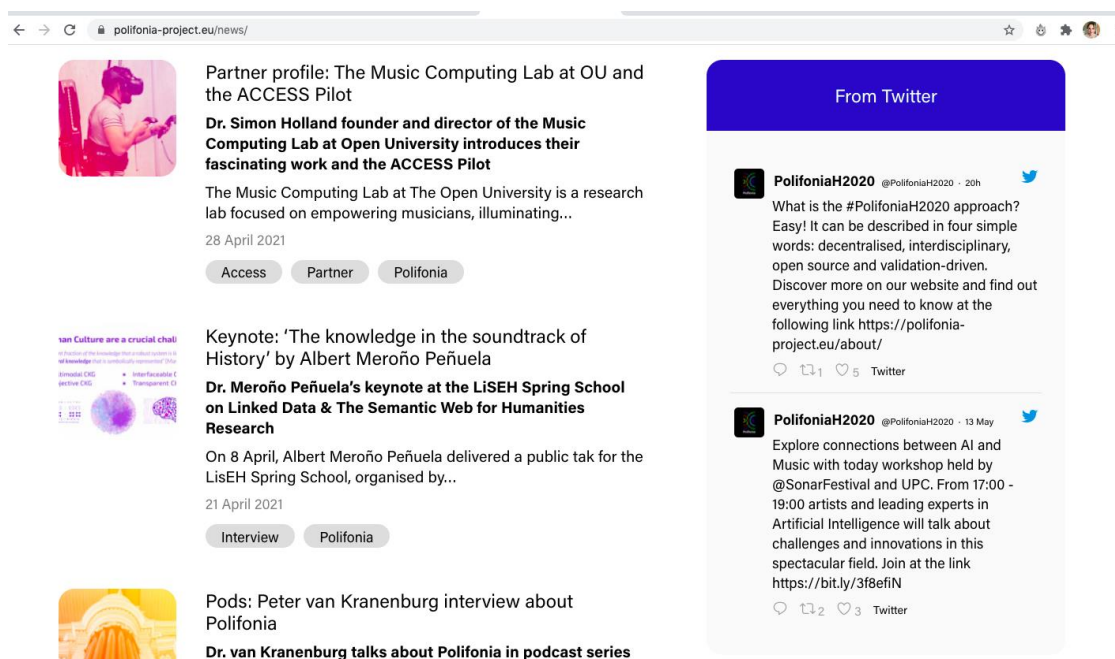

Figure 5: Example of news published weekly on Polifonia's website

As of June 2021, the project website already contains the project description and timeline, press communication kit, information on ongoing activities and events. In the future it will present achieved results, success stories from the (ten) use cases and provide access to the Polifonia Web portal through a dedicated page. Its structure may be expanded to contain a repository of documentations such as guidelines, training material, and tools as well as video tutorials explaining how the tools and technologies produced by the project can be used - taking into account the specific needs of the different target groups.

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4.2 Mailing list and Newsletter

Main target groups: scholars, programmers, heritage and library professionals, companies concerned with music heritage, (creative) industries.

An electronic newsletter is issued on a monthly basis. It includes a selection of the month's best Polifonia project news and updates. The first issue was sent out in M2. It will be sent out to individuals and institutions that subscribed to it. We are targeting:

- scientific communities and other research projects,
- programmers and their technology partners, including those that participate in the stakeholder network,
- other organisations/companies that can be benefit from Polifonia methods and tools,
- heritage and library professionals, policy makers in cultural heritage,
- public groups or individuals interested in the music heritage.

In addition, the newsletter will be posted on the following channels:

- Polifonia website
- Community forum |Linkedin Group
- The DARIAH Artificial Intelligence and Music working group (https://groups.google.com/group/ai-music/)
- Social media channels

To motivate people to subscribe, we will prominently display the sign-up form on the website. When sending out a new issue of a newsletter, we will also promote it via social media channels and the dedicated Linkedin Group which makes it easier for members of that group to share it with their wider network.

In addition to Polifonia's own channels, the project partners will be encouraged to promote the Polifonia news letter to their own (social media) channels.

4.3 Stakeholder's Network

Main target Groups: scientific communities, (creative) industry, heritage professionals.

In the first stage, Polifonia's innovation drive will be fuelled by a dedicated Innovation Task Force. This task force will coordinate networking activities to foster the early creation of a stakeholder community with the aims of producing effective and easy-to-use solutions for stakeholders outside the project consortium and support the external development of products and services that re-use these solutions. The stakeholder forum will comprise experts within the consortium as well as external organisations (including policy making bodies), representing professionals from the three specific fields: technical, heritage and creative.

As a follow-up to the networking activities within the Innovation Task Force, three stakeholder engagement workshops will be organised in Amsterdam (month 17), Paris (month 25) and Bologna (month 36). Before the first workshop, a call will be extended to early adopters. Based on the response, 10 early adopters will be selected to form the core of the stakeholders' network. The core group of the stakeholder's network will play a crucial role in providing recommendations and feedback on the development of Polifonia tools and possibly to participate in one (or more) WP1 pilots, bringing new requirements and perspectives. They will attend the workshops and follow the project activities for providing informed feedback throughout the project. The workshops will be open to other stakeholders, which will be reached through networking and dissemination activities.

4.4 Community forums

Main target Groups: scientific community, (creative) industry, heritage professionals.

Community forums will be established to present and discuss the Polifonia development process and results with interested developers, public and private organisations. One such forum will be set up as a LinkedIn Group making it easy for professionals like industry representatives and policy makers outside of the project to join.

The Polifonia Github will also function as a community forum for the technological community. In the future, as new communities are identified additional forums can be created for these specific communities. In this way we hope to start an engaging conversation about music and musical heritage.

4.5 Information and Demonstration Activities at Events

Main target Groups: (creative) industries and the general audience.

To communicate the results of Polifonia, consortium members will regularly participate in regional, national and international information and demonstration events. These events can have various audiences, including researchers and professionals from the scientific and heritage field. However, these events will mostly be leveraged to engage with the creative industries and, with and through them with the general public. We are seeking to establish partnerships with artists with an interest in using novel technologies, that will use the outcomes of Polifonia to create installations, performances, interactive applications, etc. to inspire people with our combined European heritage. By doing so, these events will present key components, methodological advances and music heritage-based solutions to a broad audience in an accessible and inspiring way. Polifonia is exploring possibilities to present demos at the following events:

- AI & Music Festival at SONARCCCB: (annually in September and October) a festival focused on the application of and challenges surrounding the use of Artificial Intelligence in musical creation.

- S+T+ARTS events: (spread out over the year) an initiative of the European Commission to foster alliances between science, technology and the arts, that effectively implement a European approach to technological innovation centered on human needs and values.https://www.starts.eu/agenda/

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- DARIAH annual events: in collaboration with the DARIAH-Campus that will help promote and broadcast training and education materials produced by Polifonia in collaboration with the DARIAH-Campus that will help promote and broadcast training and education materials produced by Polifonia

- European Researcher's Night: (annually in the fall): A yearly event throughout Europe that targets the general public, addressing and attracting people regardless of the level of their scientific background, and engage them with research activities and outcomes.

- IDFA DocLab: (annually in November): IDFA's new media program DocLab has been exploring the art of interactive and immersive non-fiction since 2007.

Until month 6, the consortium has not attended any events focusing on sharing information and demonstration. As the project continues and there are results to put on display, we will add to the abovee list of new promising outlets to present project results and increase the overall visibility of the project.

A few events have already been identified in which further collaborations will be developed. First, as part of the enhanced accessibility and inclusion strategies, Polifonia will collaborate in organising engagement and outreach activities for people with hearing disabilities related to the ACCESS pilot project in WP1. Also, specific attention will go out to female high school students through the GirlsCodeItBetter project, to increase their interest in STEM curricula. Finally, (performing) artists at various festivals will be engaged with to use the Polifonia results to creatively engage with Europe's musical heritage. Such collaborations are crucial to demonstrate the technologies of the project and to launch its results to these specific communities and to the general public. Polifonia is planning to collaborate with the following events:

- Milton Keynes International Festival (organised by The Stables, one of UK's leading music organisations and venues)

- GirlsCodeItBetter (GCIB) event supported by the Officina Futuro Fondazione, organised in Amsterdam, Paris and Bologna

- Robot Festival (Bologna)

4.6 Publishing in Scientific Conferences, Events and Journals

Main target Groups: scientific communities, heritage professionals, industry professionals

The research and technology partners will publish results of their work in leading scientific conferences, events and journals. Target venues for publication and presentation include:

Scientific conferences:

- The Project Networking Session of EU funded projects organised in the frame of the Extended Semantic Web Conference (ESWC) 2021 scheduled between 6-10 June 2021 online.

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- The Polifonia Open University team and researchers in the pilots led by them will participate in the first MIRAGE Symposium, on 8-9 June 2021. The symposium is an attempt to strengthen the dialogue between computer science and musicology, in both directions by presenting to musicologists a broad range of research in computational musicology as well as collecting from musicologists their particular needs, with the aim to shape computational musicology research along those lines

- The Polifonia partners will present various papers at the The Music Encoding Conference 2021 scheduled to take place in Alicante (Spain), 19-22 July 2021. The conference is the annual meeting of the Music Encoding Initiative (MEI) community and all who are interested in the digital representation of music. Music encoding is a critical component for computational or digital musicology, digital editions, symbolic music information retrieval, and digital libraries. This event brings together enthusiasts from various music research communities, including technologists, librarians, music scholars, and students and provides an opportunity for learning and engaging with and from each other.

- The Polifonia team collaborates with Odeuropa colleagues to organise the First International Workshop on Multisensory Data & Knowledge in the frame of the 3rd Conference on Language, Data and Knowledge, between 1-3 September 2021. The goal of this workshop is to advance our understanding of how smells and music are represented in texts and structured data. This research has a strong interdisciplinary character. Its potential impact is significant to many application areas including: preservation and valorisation of cultural heritage, data-driven policy making in cultural heritage, urban planning, artistic performances, applications for scholars in musicology and history, applications for museums, innovation in teaching, maintenance and exploitation of large catalogues, archives and libraries.

- Polifonia consortium members will participate in the SEMANTiCS conference organised in Amsterdam September 6-9, 2021. SEMANTiCS is an established knowledge hub where technology professionals, industry experts, researchers and decision makers can learn about new technologies, innovations and enterprise implementations in the fields of Linked Data and Semantic AI. Since 2005, the conference series has focused on semantic technologies, which are today together with other methodologies such as NLP and machine learning, the core of intelligent systems. The conference highlights the benefits of standards-based approaches.

- Other conferences that have potential for the dissemination of Polifonia's results will be added to the list below as the project advances:
  - *International Semantic Web Conference* (ISWC) is a series of academic conferences and the premier international forum for the Semantic Web, Linked Data and Knowledge Graph Community.

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Other scientific events:

- A Polifonia seminar (monthly) will be organised by Dr. Valentina Presutti, coordinator of the Polifonia project from the fall of 2021. The seminar will be hosted by the Polifonia partner University of Bologna, Alma Mater Research Institute for Human-Centred Artificial Intelligence and include mainly speakers from UniBo.

- Dr. Philippe Rigaux and Dr. Albert Meroño Peñuela delivered a presentation at the MEI Linked Open Data Interest Group meeting, virtual, on 26 March 2021

- Dr. Meroño Peñuela delivered a keynote where he also introduced the Polifonia project at the LiSEH Spring School on Linked Data & The Semantic Web for Humanities Research organised by the Austrian Centre for Digital Humanities and Cultural Heritage (Austrian Academy of Sciences) and the Centre for Information Modelling – Austrian Centre for Digital Humanities (the University of Graz) on 8 April 2021. His presentation can be found on SlideShare.[6] The audience was ca. 50 attendants.

- Dr. Albert Meroño Peñuela is invited to give a lecture in the Information Science Institute, University of Southern California, on 11 June 2021.

Scientific journals:

- Dr. Meroño Peñuela and co-authors (Pasquale Lisena, Raphaël Troncy) submitted a paper to the Semantic Web Journal (Semantic Web – Interoperability, Usability, Applicability, an IOS Press Journal), entitled "MIDI2vec: Learning MIDI Embeddings for Reliable Prediction of Symbolic Music Metadata", that is highly relevant for the work in WP2 and WP3, and the INTERLINK pilot (scalable supervised annotation and linkage of music scores in MIDI format). The paper is currently under review.

- Dr. Daga and dr. Meroño-Peñuela and co-authors (Enrico Motta) submitted a paper to the Semantic Web Journal (Semantic Web – Interoperability, Usability, Applicability, an IOS Press Journal), entitled "Sequential Linked Data: the State of Affairs", that is highly relevant for the work in WP2 (symbolic representation and performance of sequential knowledge, e.g. musical notes, on the Web). The paper has been accepted for publication.

- Dr. Daga, Marilena Daquino, Paul Mulholland and co-authors, submitted an article to the ACM journal of Computing and Cultural Heritage (JOCCH), entitled "Integrating citizen experiences in cultural heritage archives: requirements, state of the art, and challenges", that is relevant to both the activities of the Technical Board towards the Polifonia Ecosystem, and the research in WP5 about outreach and

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[6] Link to the presentation

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citizen interaction with cultural heritage. The paper was accepted for publication with minor revisions, currently under preparation.

- Dr. Daga, Paul Mulholland, and co-authors (Luigi Asprino and Aldo Gangemi), submitted a paper to the SEMANTICS (SEM-EU) conference. The paper is entitled "Facade-X, an opinionated approach to SPARQL Anything" and it is relevant to Polifonia activities related to the ingestion of legacy resources (files, open data, databases) into the Knowledge Graph. The paper is currently under review.

- Dr. Daga, Paul Mulholland, and co-authors (Luigi Asprino and Aldo Gangemi), submitted a paper to the International Semantic Web Conference (resource track). The paper is entitled "Knowledge Graph Construction with SPARQL Anything" and illustrates the novel technology for developing knowledge graph construction pipelines. The tool is relevant to the Polifonia Ecosystem supporting the ingestion of legacy resources (files, open data, databases) into the Knowledge Graph. The paper is currently under review.

- In addition to these submission, scientific journals have been identified that have potential for the publication of results from the Polifonia project. This list will be expanded as the project advances:

  - *Empirical Musicology Review* (*EMR*) aims to provide an international forum promoting the understanding of music in all of its facets. In particular, *EMR* aims to facilitate communication and debate between scholars engaged in systematic and observation-based music scholarship.

  - *Transactions of the International Society for Music Information Retrieval (TISMIR)* publishes novel scientific research in the field of music information retrieval (MIR), an interdisciplinary research area concerned with processing, analysing, organising and accessing music information.

  - *Music & Science* is a peer-reviewed open access online journal published by SAGE in association with SEMPRE.

  - *The Journal of Interdisciplinary Music Studies (JIMS)* is an international, open-access, peer-reviewed journal with no publication fee. It aims to establish a broad interdisciplinary platform for music researchers.

  - *The Journal of Musicology (JM)* is a refereed, international quarterly journal devoted to exemplary scholarship across the spectrum of music studies.

  - *Popular Music History* publishes original historical and historiographical research that draws on the wide range of disciplines and intellectual trajectories that have contributed to the establishment of popular music studies as a recognized academic enterprise.

  - *Semantic Web Journal IOS Press, Interoperability, Usability, Applicability* is published and printed by IOS Press, ISSN: 1570-0844), in short *Semantic Web journal*, brings together researchers from various fields which share the vision and need for more effective and meaningful ways to share information across agents and services on the future internet and elsewhere.

○ *Journal of Web Semantics Elsevier* is an interdisciplinary journal based on research and applications of various subject areas that contribute to the development of a knowledge-intensive and intelligent service Web

5. EXPLOITATION PLANNING

As indicated in the grant agreement, at this stage of the Polifonia project, the PEDR focuses on the initial strategy for project dissemination and communication. Therefore, we consider it is too early to present a detailed exploitation plan. Here below, we provide a general framework for the exploitation avenues and a preliminary set of activities along those general lines. These may be subject to change on the basis of the amount of information that can be made available and the results that will be produced over the course of the project.

For now, we identified two exploitation models for the project results:

1) The commercial exploitation model: the Innovation Task Force will analyse possible business plans on selected technologies produced by Polifonia that can be commercially attractive and may lead to the creation of a startup. The Innovation Task Force and the engagement activities of the stakeholder's network mentioned in section 4.2 will provide input for this.

2) The technological exploitation model: the tasks focusing on Enhanced Inclusion Strategies and the Music Heritage Promotion will provide input for this. As part of the inclusion strategies, Polifonia will experiment the (re)use of its technologies with consumers who are deaf or hearing impaired, female high school students as well as the general public/creative industries. As outputs, haptic devices, training materials, a format for an open-source digital art installation or performance may be delivered along with guidelines. These will provide instructions on how to exploit both data and the toolkit to work with Polifonia technologies related to music history. See section 4.4 mentioning specific outreach and engagement activities.

6. IMPACT ASSESSMENT

The following table lists communication, engagement and publication metrics such as social media, number of publications and articles, etc. The M6 column includes the actual measured values as of June 2021, while the M24 and M36 columns represent the impact targets as estimated in the Polifonia proposal.

NOTE: the column M6 will be updated in due time, beginning of June and the column will be deleted.

Metric	Value	M6	M24	M36
Total pageviews on the project website		4,000	5,000	*10,000*
Project dissemination video views		-	2,000	4,000
Followers on Twitter		160	*500*	*1,000*

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Metric	Value	M6	M24	M36
Followers on LinkedIn		47	*50*	*100*
Number of stakeholders in the stakeholder network		10	40	70
Number of information and demonstration activities at industry and cultural events		-	*5*	*7*
Number of presentations at scientific events		5	*20*	*50*
Number of publications in scientific conferences and journals		0	15	*25*
Number of subscribers to the newsletter		116	*400*	*750*
Average number of attendees in public and societal engagement activities		0	0	*80*
Interview or article in local media per event		1	-	*1*
Number of mentions in the media		1	*40*	*60*
Average number of attendees in the webinars		-		*50*

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7. NEXT STEPS

The main dissemination channels for the project have been set up by M1 and are actively used by the project partners to raise awareness and gain reputation. To achieve the desired dissemination impact, the communication officers from NISV and Digital Paths post content on the project website and social media at least once a week, and monitor activities across all channels. The project website publishes original content written by the consortium members as of M4, this posting schedule will now continue in monthly intervals until the end of the project.

We are comparing our stated goals to the current state in the monthly dissemination meetings, making strategic changes if necessary. All of the consortium partners are present in those dissemination meetings. The next dissemination report will be published in M12, updating on the dissemination progress from M7 to M12.

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APPENDIX 1: EDITORIAL CALENDAR AND WRITING GUIDELINES

Polifonia: a digital harmoniser for musical heritage knowledge

Editorial Calendar and Writing Guidelines

Polifonia's website is the main platform where our consortium members share the latest news and updates about the project. It's also an important channel for raising awareness and engaging with the wider community interested in AI and musical heritage. To do this we need a regular stream of content for our various target groups. Will you help us create these compelling stories?

The writing and formatting guidelines for Polifonia's communication channels are outlined here. As well as online tools that can help you with your writing.

EDITORIAL CALENDAR

The editorial calendar, with suggested topics and authors, is available via this **spreadsheet.** We will periodically assign partners to write certain stories and request that you also add topics you'd like to write about.

DEADLINE

Send your draft in a Word or Google document to ybagci@beeldengeuild.nl, **one week before** the expected publication date. In this way we will have time to assist you with the final edits.

TONE OF VOICE

Polifonia's key audience is music experts and scholars. However our articles and posts should also be accessible to a wider audience. Therefore, the tone of voice Polifonia uses is engaging, informal and professional. We recommend short sentences, and, if possible, limiting the amount of technical words.

GOOD PRACTICE

If other projects or sites are mentioned in your article, please share the relevant links. Remember to cite sources, if you're including information like statistics, quotes, etc.

EDITORIAL TOOLS

https://hemingwayapp.com/ (to check readability and vocabulary)
https://www.thewriter.co.uk/tools/readability (to check that sentences are not too long)
https://www.grammarly.com/ ("writing assistant" for help with editing and grammar)

EDITORIAL GUIDELINES

These guidelines will help you shape your content for the type of article or news story you are working on

- Website News
- Interview / Introduction *
- Article
- Calls and Announcements
- Social media posts

WEBSITE NEWS

Text length	200 words
Structure	- Title (max 10 words) - Subtitle (max 30 words) - Image or picture - Content (2-4 paragraphs) - Additional and relevant links to related sources - Twitter and Linked-in tags of people and projects mentioned
Headline, subheading	max 30 words, summary of the article
Image specifications	- high quality Image (max 700kb) - horizontal format - recommended sizes for images max 1430 pixel (width) - Include attribution and license per image - If possible share openly licensed image

*PARTNER INTRODUCTION

In this text we ask Polifonia members to introduce themselves by answering three questions, please see this separate document to introduce your own institution

Content	- What is the relation between your organisation/institution and music? - What do you bring to the Polifonia project? - What do you hope to get out of the Polifonia project?
Text length	200-300 words
Structure	- Title (max 10 words) - Subtitle (max 30 words) - Content (3 questions) - Image or capture - Additional and relevant links to related sources - Twitter and Linked-in tags of people and projects mentioned

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Headline, subheading	max 30 words, summary of the article
Image specifications	- high quality image (max 700kb) - horizontal format - recommended sizes for images max 1430 pixel (width) - Include attribution and license per image - If possible share openly licensed image

INTERVIEWS

Text length	400 words
Structure	- Title (max 10 words) - Subtitle (max 30 words) - Content (4-5 questions) - Image or capture - Additional and relevant links to related sources - Twitter and Linked-in tags of people and projects mentioned
Headline, subheading	max 30 words, summary of the article
Image specifications	- high quality image (max 700kb) - horizontal format - recommended sizes for images max 1430 pixel (width) - Include attribution and license per image - If possible share openly licensed image

WEBSITE ARTICLE

Text length	500 words
Structure	- Title (max 10 words) - Subtitle (max 30 words) - Content (at least 3 paragraphs) - Image or picture - Additional and relevant links to related sources - Twitter and Linked-in tags of people and projects mentioned
Headline, subheading	max 30 words, summary of the article

Image specifications	- high quality image (max 700kb) - horizontal format - recommended sizes for images max 1430 pixel (width) - Include attribution and license per image - If possible share openly licensed image

CALLS AND ANNOUNCEMENTS

Text length	150/200 words
Structure	- Title (max 10 words) - Subtitle (max 30 words) - Content (small paragraph) - Additional and relevant links to related sources - Twitter and Linked-in tags of people and projects mentioned
Headline, subheading	max 30 words, summary of the article
Image specifications	- high quality image (max 700Kb) - horizontal format - recommended sizes for images max 1430 pixel (width) - Include attribution and license per image - If possible share openly licensed image

SOCIAL MEDIA POSTS (TWITTER & LINKED-IN)

Text length	240 characters
Structure	- Content (small paragraph) - Twitter and linkedin tags of people and projects mentioned in the text - Information about the news we have to post
Image specifications	- high quality Image (max 700Kb) - horizontal format - recommended sizes for images max 1430 pixel (width)