



Deliverable D7.3

Dissemination Plan

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Task leader	MTG-UPF
Authors	Sonia Espí, Frederic Font
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Executive Summary

This deliverable presents the dissemination plans and visions for the AudioCommons project. These are discussed with respect to academic dissemination, professional outreach and dissemination to the general public. By listing important publication venues, opportunities for industrial and professional outreach and dissemination opportunities targeted at the general public, a documented overview is given of the various dissemination possibilities for the project.





Background

This deliverable contains dissemination plans for the AudioCommons project, which are to be addressed in WP7 as a whole. Original ideas from the Grant Agreement are mentioned and expanded, and early feedback from partners has been incorporated as well.

Additional information and guidelines on dissemination procedures such as production of deliverables and others are provided in deliverable [D1.1 Project Handbook and Quality Plan](#) (section 8).





1 Introduction

In order to maximize the impact value of AudioCommons we have defined a dissemination plan focused on specific audiences and using different communication channels. This plan is aimed at achieving a relevant impact in the academic, social and industrial environments.

1.1 Main objectives and goals

The goals of this dissemination plan for the AudioCommons project are:

- Define a strategy to be followed by all the partners to disseminate appropriately the outcomes of the project.
- Establish specific actions and channels to present the results to each identified target audience.
- Achieve a significant impact that provides relevant visibility at the academic and social level and fosters opportunities for exploitation.

1.2 Target audience

The target audiences identified are:

- **Academic audience:** research communities from different fields that may benefit from the AudioCommons project knowledge transfer. The dissemination will provide accessible and reproducible results to contribute to the advance of the research in several topics such as audio ontologies, semantic representation and automatic annotation of music samples, music pieces and non-musical sound properties. In particular, dissemination in the academic context should raise interest as the use of Creative Commons licensed dataset is key for sharing data and improving research reproducibility standards. This will further increase the value of Creative Commons content and foster its reuse.
- **Professional audience:** this target audience includes people in the professional sector and potential individual content creators and content users for the Audio Commons Ecosystem. Dissemination in the professional sector is key for the sustainability of the ecosystem. We want to reach potential service providers that can offer content, licensing and other services through the Audio Commons Ecosystem and enrich its capabilities. Similarly we want to reach to potential tool developers that can develop tools to facilitate the consumption of Audio Commons content in production environments, and we want individual content users to get familiar with the reuse Creative Commons content and the retrieval possibilities provided by the technology developed within the project. In this way we can maximise take up and adoption of the technologies and philosophy we propose, contributing to the ultimate goal of the sustainability of the ecosystem.
- **General public:** general public and, more in particular, audience interested in audio and technology and schools. Besides the technological solutions that we propose and will be developed within the project, AudioCommons has the goal of promoting the creation, consumption and reuse of Creative Commons audio content, potentially having in this way a wider social impact. This can help building a positive opinion about Creative Commons contents that will reinforce its consideration in the professional sector too.

For each audience we will choose specific dissemination channels.





1.3 Dissemination channels

The dissemination channels included in this plan are:

Academic dissemination: conferences, academic journals, academic events (workshops, discussion panels) and collaboration with other research projects.

Professional outreach: project website and partners websites, tradeshows and industry events, specialised magazines and online blogs, direct communication with users of services provided by each partner.

Dissemination to the general public: website, mailing list, social media, general media, public events, events for schools.

1.4 Methodology

The content of this document is largely derived from information which already was established in the Grant Agreement.

The plan is structured in by the different target audiences and for each case, a description of different dissemination activities that will be carried out are given (some of these have already been started). We include a rough estimation about when some of this initiatives will take place.

Next to this, we have processed informal input as obtained from the consortium partners during the first 12 months of the project.

1.5 Terminology

AudioCommons: reference to the EC H2020 funded project AudioCommons, with grant agreement nr 688382.

Audio Commons Initiative: reference to the AudioCommons project core ideas beyond the lifetime and specific scope of the funded project. The term "Audio Commons Initiative" is used to imply i) our will to continue supporting the Audio Commons Ecosystem and its ideas after the lifetime of the funded project, and ii) our will to engage new stakeholders which are not officially part of the project consortium.

Audio Commons: generic reference to the Audio Commons core ideas, without distinguishing between the concept of the initiative and the actual funded project.

Audio Commons Ecosystem (ACE): set of interconnected tools, technologies, content, users and other actors involved in publishing and consuming Audio Commons content.

Content creator: individual users, industries or other actors that create audio content and publish in the ACE through content providers.

Content provider: services that expose content created by content creators to the ACE.

Content user: individual users, industries or other actors that use the content exposed by content providers and created by content creators in their creative workflows.





Tool developer: individual users, industries or other actors that develop tools for consuming (and also potentially publishing) Audio Commons content.

Embeddable tools: tools for consuming Audio Commons content that can be embedded in existing production workflows of creative industries.





2 Academic dissemination

Academic dissemination will mainly take place at academic venues or in academic publication channels, through the publication of papers, the presentations of posters, and the demonstration of project outcomes. However, we plan to extend the academic impact of our work through the organisation of specific events within academic contexts and the collaboration with other related projects and initiatives. In this section we describe such plans.

2.1 Conference and journal publications

Technical papers, to be presented at conferences and in journals, will in principle showcase specialised scientific results of the project. As such, such papers are free to be submitted by the partners, provided that the submission does not violate any confidential project info, that it is not based on the results of other partners without their explicit involvement or approval, and that it contains the reference to the project as the funding source¹.

The AudioCommons consortium is committed to knowledge production and transfer through academic communities. To maximise AudioCommons impact on the scientific community we will disseminate our work in top conferences and journals. A non-exhaustive list of relevant conferences and journals is given in [Appendix 1](#) and [Appendix 2](#), respectively.

AudioCommons, as a project within Information and Communication Technologies EU scheme will comply with open access policies where publications and similar outputs are concerned. The consortium will comply with the following objectives:

- To deposit articles resulting from AudioCommons into an institutional or subject-based repository (such as MTG-UPF's OpenAire compliant repository e-Repository²).
- To ensure open access to these articles within six months (including gold open access when required).

Wherever possible, we aim to provide universal online access, free of charge to all content and metadata. The Audio Commons Ontology specification will be open sourced, as well as the Audio Commons API specification and the other service integration and automatic annotation tools developed by the academic partners of the consortium. Generated metadata will be released with a Creative Commons 0 (Public Domain) license. The Embeddable tools developed by the industrial partners of the consortium will be accessible to the public according to their developers' commercial exploitation model.

MTG-UPF, QMUL and Surrey consider the principles set out in the Principles for an internal intellectual property policy and the Principles for a knowledge transfer policy of the Code of Practice included in the Commission Recommendation on the management of intellectual property in knowledge transfer activities³. Researchers working on AudioCommons will deposit final articles or manuscripts into the institutional repositories of the research institution with which they are affiliated, compatible with the Open Access initiative:

- **Spain:** Spain currently has around 59 institutional repositories and a fully operable national repository network. Most Spanish repositories (78 %) are institutional, but there are also

¹ Further procedural guidelines for this are given in the deliverable D1.1 (project handbook).

² <http://repositori.upf.edu>

³ http://ec.europa.eu/invest-in-research/pdf/ip_recommendation_en.pdf





research institutions, like the Spanish National Research Council⁴ (CSIC) and even private organisations involved in the development of different kinds of Open Access repositories. Library Consortia⁵ play a key role in the creation of repositories, especially in Catalonia (CBUC) and Madrid (Consortio Madroño) whose respective territories account for most of the existing institutional repositories in Spain.

- **UK:** The vast majority of open access projects and initiatives have been funded by the JISC. The JISC is responsible for the disbursement of funding for the development of IT in higher education. There are currently 192 repositories containing full-text content within the UK⁶. This figure includes institutional and disciplinary repositories.

2.1.1 Publications so far (January 2017)

- Porter, A., Bogdanov, D., Serra, X. (2016). Mining metadata from the web for AcousticBrainz, published in "3rd International Digital Libraries for Musicology workshop". Download the full text here. License: TBD.
- Font, F., Serra, X. (2016). Tempo Estimation for Music Loops and a Simple Confidence Measure, published in "Proceedings of the International Society for Music Information Retrieval Conference (ISMIR)". Download the full text here. License: CC-BY 4.0.
- Bogdanov, D., Porter, A., Herrera, P., Serra, X. (2016). Cross-collection evaluation for music classification tasks, published in "Proceedings of the International Society for Music Information Retrieval Conference (ISMIR)". Download the full text here. License: CC-BY 4.0.
- Font, F., Brookes, T., Fazekas, G., Guerber, M., La Burthe, A., Plans, A., Plumbley, M. D., Shaashua, M., Wang, W., Serra, X. (2016). Audio Commons: bringing Creative Commons audio content to the creative industries, published in "61st AES Conference on Audio for Games". Download the pre-print here. Publisher's paper link.
- Font, F., Serra, X. (2015). The Audio Commons Initiative, published in "International Society for Music Information Retrieval Conference (ISMIR, late-breaking demo)". Download the full text here. License: CC-BY 4.0.
- Juric, D., Fazekas, G. (2016) Knowledge Extraction from Audio Content Service Providers' API Descriptions, published in the Proceedings of 10th International Metadata and Semantics Research Conference (MTSR), November 22-25, Göttingen, Germany.
- Choi, K., Fazekas, G., Sandler M. (2016) Automatic Tagging Using Deep Convolutional Neural Networks, published in the "Proceedings of the 17th International Society for Music Information Retrieval Conference, (ISMIR), August 7-11, New York City, United States.
- Allik, A., Fazekas, G., Sandler M. (2016) An Ontology for Audio Features, published in the "Proceedings of the 17th International Society for Music Information Retrieval Conference, (ISMIR), August 7-11, New York City, United States.
- Buccoli, M. Zaroni, M. Fazekas, G. Sarti, A. Sandler, M. (2106) A Higher-Dimensional Expansion of Affective Norms for English Terms for Music Tagging, published in the "Proceedings of the 17th International Society for Music Information Retrieval Conference, (ISMIR), August 7-11, New York City, United States.

⁴ <http://www.csic.es>

⁵ <http://icolc.net>

⁶ <http://www.opendoar.org>





2.2 Academic events

Besides the academic publications in conferences and journals, during the development of the AudioCommons project we also plan to organise specific events such as workshops and discussion panels (at least one per year). Such events will be satellite to existing conferences and focused on specific AudioCommons topics.

To start, we will collaborate in the organisation of the first challenge of the Community for Open and Sustainable Music Information Research (COSMIR)⁷, a recent initiative that emerged during the 17th International Society for Music Information Retrieval Conference (ISMIR) in New York. This challenge is focused on instrument recognition (one of the relevant research topics of AudioCommons) and we will provide annotated Creative Commons licensed audio data from Jamendo. The first COSMIR event should take place in ISMIR 2017. Also in 2017, QMUL is hosting two international conferences relevant to Audio Commons. The third Web Audio Conference focuses on advancements in the use and implementation of the Web Audio API, while Audio Mostly is a conference on interaction with sound organised in co-operation with the Association for Computing Machinery (ACM). The consortium is planning to participate in these events showcasing technologies developed in Audio Commons during a workshop or demo session as well as by submitting academic papers.

2.3 Collaboration with other projects

It is also part of our academic dissemination activities the plans for collaboration with external projects and initiatives which are related to AudioCommons. In particular we have already signed a Memorandum of Understanding between AudioCommons and the Europeana Sounds project⁸. Europeana Sounds is a Best Practice Network project funded by the European Commission's ICT Policy Support Programme as part of the Competitiveness and Innovation Framework Programme, and its aim is to increase the amount of audio content available via Europeana, to improve geographical and thematic coverage by aggregating recordings with widespread popular appeal, to enrich this content and to promote the creative reuse of the content. As part of AudioCommons project we will collaborate with members of the Europeana Sounds consortium to evaluate the feasibility of making Europeana Sounds content available through the Audio Commons Ecosystem and potentially provide such a service.

Similarly, we have collaborated with partners of the ABC_DJ⁹ project by sharing information about Creative Commons audio content and the state of the commons. ABC_DJ stands for Artist to Business to Consumer Audio Branding System. It is a cooperative project between seven companies and institutions from five European countries, funded by the European Union's Horizon 2020 research and innovation programme. The project seeks to provide European creative agencies in the field of Audio Branding with sophisticated information and communication technology supporting tools. Even though ABC_DJ are not initially planning on putting an emphasis on the reuse of Creative Commons audio content, this collaboration might raise some new opportunities in that direction.

⁷ <https://cosmir.github.io>

⁸ <http://www.europeanasounds.eu>

⁹ <http://abcdj.eu>





3 Professional outreach

AudioCommons dissemination activities include the dissemination of the project to wider audiences such as the professional sector and potential content creators and content users of the Audio Commons Ecosystem. In this section we explain our dissemination plans for this sector.

3.1 Industrial outreach

Industrial outreach will be done via different channels. On the one side, dissemination will be done through the project website (see [section 4.1](#)), where project outcomes and relevant information for the industrial sector such as API guidelines and developed tools will be described. Our web presence will serve to reinforce our existing contacts with music technology actors. All industrial partners' websites will syndicate their main project outputs and marketing force through this portal, driving traffic from their customer base.

On the other side, we will target the dissemination of project outcomes to the creative industries in the professional sector. The partners in the consortium, particularly the industrial partners, will disseminate AudioCommons technology and tools by attending specialised trade shows and industry events such as MIDEM (Cannes, France), MaMA (Paris, France), Music Tech Fest (San Francisco, USA / London, UK), South By SouthWest (Austin, USA), Game Connection (Europe and USA), Game Developers Conference (GDC, San Francisco), AES Convention and AES Audio for Games conference, Sonar +D and Primavera Pro (Barcelona, Spain). In these trade shows and conferences, AudioCommons outcomes will be disseminated in stands for the project showing outcomes and products from the different partners of the consortium, and with the intention to spread the word of AudioCommons, promote developed tools and technologies, and gather new content providers and tool developers to connect to the Audio Commons Ecosystem. In events only attended by one partner of the consortium, the project outcomes will be disseminated in their stand along with their own products. Members of the consortium will also be present in more targeted events like the Audio Meetup organised by AudioGaming for south of France in Toulouse, in which AudioCommons outcomes will also be disseminated. Furthermore, we will disseminate the AudioCommons ideas, technology and developed tools in specialised magazines and online blogs for the professional sector such as Sound On Sound and Create Digital Music.

3.2 Content creators and content users outreach

Besides potential industrial actors that might provide services and tools for the Audio Commons Ecosystem, content creators (who create and upload content) and content users (who consume content and reuse it in new creations) are the two ends of the ecosystem chain. Most of the dissemination activities that we target to the industry and to the general public (see [section 4](#)) will be also applicable to content creators and content users. However, because the AudioCommons consortium includes two content providers (Jamendo and Freesound) and industry partners that will develop tools and services (Waves, AudioGaming and Jamendo), we are in a good position for directly targeting the customers of such companies and services, which are potential content creators and content users. In this way, industrial partners will disseminate their developer tools through their user base and beta testing programs, and content providers will also disseminate AudioCommons through their web portals and communication channels with users.





4 Dissemination to the general public

AudioCommons also is an attractive project to present to the general public. In this section, we outline a few opportunities and plans for this.

4.1 AudioCommons website and communication channels

The AudioCommons website will be used as a tool for dissemination to the general public. The website can be accessed online at www.audiocommons.org, and its source code is available through a [public github repository](#). The website contains four main sections that include general information about the as well as a description of the consortium and other supporting actors, a section to host documents produced within the project and a news section. For more information about the project website see the corresponding [deliverable D7.1](#).

In relation to the website there are other online communication channels that will be of use for dissemination to the general public. We set up a [public mailing list](#) through which we forward announcements such as news entries from the project website. Complementarily, we also set up a Twitter account [@AudioCommons](#) that people can follow to get updates about the project.

4.2 Public events and media

AudioCommons also aims to disseminate project outcomes in public events. The three research partners of the consortium have excellent experience in presenting novel interface technology to generalist audiences in public events in high profile venues. QMUL has presented at Music Tech Fest¹⁰, Music Hack Day¹¹ and Digital Shoreditch¹² events (among others). MTG-UPF has presented, among others, at Barcelona's CCCB Centre for Contemporary Culture and at Sónar festival¹³, and Surrey has presented at London's Science Museum and to members of the UK Houses of Parliament. MTG-UPF has been organising the Barcelona edition of the Music Hack Day (a 24 hour coding session in which participants conceptualise, program and present their music technology projects) for the last 6 years, and is now organising the Sónar Innovation Challenge¹⁴ at Sónar festival. The Audio Commons API and tools will be disseminated and open for feedback at this event.

We plan to promote the outputs of this research through events and other activities aimed towards the general public, including exhibitions, general media (press releases for press, TV, radio) with special focus on magazines such as New Scientist and the BBC World Service who have been involved in previous publicity of work with QMUL. We will disseminate the work in specialist forums such as Assistive Technology magazines and bulletin boards.

Finally, we also plan to disseminate AudioCommons outcomes in workshops and educational activities. Workshops in schools provide public engagement opportunities and provide an opportunity to gather user experience during the innovation design process. MTG-UPF carries out educational workshops at schools through the initiative Sons de Barcelona and regularly organises concerts in the frame of the PHONOS¹⁵. In this way, community relations, user testing, grassroots promotional activities and

¹⁰ <http://musictechfest.net>

¹¹ <http://musichackday.org>

¹² <http://digitalshoreditch.com>

¹³ <http://sonar.es/en/pg/sonarpro>

¹⁴ <http://sic.upf.edu>

¹⁵ <http://phonos.upf.edu/?language=en>





knowledge transfer are combined. AudioCommons sessions at such workshops will be important in informing the development of core pedagogical materials based on the consortium's technology as ways to maximize take-up and adoption.

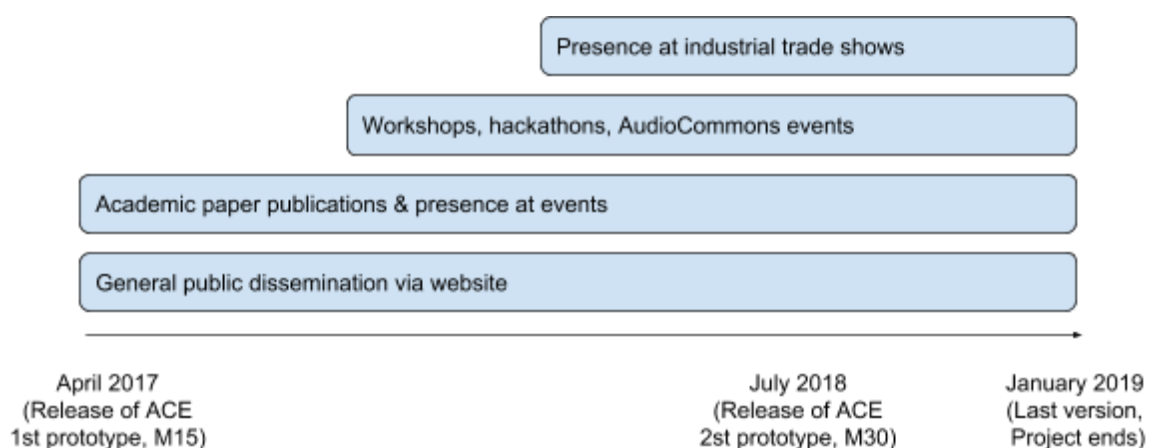




5 Conclusion

The AudioCommons project provides many dissemination opportunities, reaching out to academic peers, industry and musical performance professionals, as well as the broad general audience. In this deliverable, we highlighted plans and opportunities to take advantage of this situation.

While the project is finishing its first year at the moment of writing this deliverable, concrete steps are already being undertaken towards reaching the dissemination goals. For example, a number of papers have already been published, we have started collaborations with other projects and have planned events for the professional sector and the general public. However, most of the dissemination activities will be intensified once the first versions of the Audio Commons Ecosystem prototype and tools are released after month 15 of the project (2nd milestone). In the following table we roughly estimate an expected timeline for types of dissemination activities in the remaining 24 months of AudioCommons.





APPENDIX 1: Conferences of interest

Name	Relevant focus areas
ACM International Conference on Multimedia Retrieval (ICMR)	Multimedia, retrieval, indexing, semantic technologies
Annual Hawaii International Conference on System Sciences	Computer science, computer engineering, and information systems
Audio Engineering Society Conference on Audio for Games	Spatial audio, audio applications in games
Audio Engineering Society Conference on Semantic Audio	Semantic technologies for audio, high-level audio description, music information retrieval
Audio Engineering Society Convention (AES)	Audio production, audio processing, audio perception
European Semantic Web Conference (ESWC)	Semantic web, ontologies
IEEE International Conference on Multimedia & Expo (ICME)	Speech, audio, image, video, text and new sensor signal processing
International Computer Music Conference (ICMC)	Music information retrieval, interfaces, music performance
International Semantic Web Conference (ISWC)	Semantic web, ontologies
International Society for Music Information Retrieval Conference (ISMIR)	Music information retrieval, machine learning
Sound and Music Computing Conference (SMC)	Music information retrieval, interfaces, music performance
Web Audio Conference	Web audio API, audio processing and creation in the web
Audio Mostly	Interaction with sound





APPENDIX 2: Journals of interest

Name	Relevant focus areas
ACM Transactions on Information Systems (TOIS)	Information retrieval
ACM Transactions on Information Systems and Technology (TIST)	Intelligent systems, algorithms, artificial intelligence
ACM Transactions on Multimedia Computing Communications and Applications (TOMM)	Multimedia, processing, content analysis, cloud-based multimedia
Advances in Multimedia	Multimedia
Computer Music Journal (CMJ)	Music interfaces, music performance, music information retrieval
IEEE Journal of Selected Topics in Signal Processing	Signal processing (special issues)
IEEE Multimedia, International Journal of Multimedia Information Retrieval (IJMIR)	Multimedia retrieval, exploration, and mining
IEEE Transactions on Audio, Speech and Language Processing	Audio and speech processing,
IEEE Transactions on Multimedia (TMM)	Multimedia, signal processing
International Journal on Semantic Web and Information Systems (IJSWIS)	Ontologies, folksonomies, semantic representation, semantic web, world wide web
Journal of the Acoustical Society of America	Acoustics, audio and speech processing
Journal of the Audio Engineering Society	Audio production, audio processing, audio perception
Journal of Web Semantics	Ontologies, folksonomies, semantic representation, semantic web, world wide web
Journal on Knowledge-based Systems (KNOSYS)	Information systems, knowledge-based, recommendation
Multimedia Tools and Applications (MTAP)	Multimedia, tools, visualization, applications

