

## **CHIMERA**

### **Innovative cultural and creative clusters in MED area**

P.A. 1: Promoting Mediterranean innovation capacity to develop smart and sustainable growth

Obj. 1.1: To increase transnational activity of innovative clusters and networks of key sectors of the MED area

<https://chimera.interreg-med.eu/>

#### **D.4.2.2. Regional cluster business plan**

##### **WP 4. Testing**

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**Interreg**  
*Mediterranean*



INNOVATIVE CULTURAL  
AND CREATIVE CLUSTERS  
IN THE MEDITERRANEAN AREA

Project co-financed by the European  
Regional Development Fund



**CLUSTER BUSINESS PLAN STRUCTURE (SOSTAC)**

<p><b>1. SITUATION</b> <i>Identification the general situation before planning the Business Plan</i></p>	<ol style="list-style-type: none"> <li>1. <i>Customer/member insight</i></li> <li>2. <i>Territorial insight</i></li> <li>3. <i>Product/services analysis</i></li> <li>4. <i>PEST</i></li> <li>5. <i>Market/sector trends</i></li> <li>6. <i>Competitors analysis/Benchmarking</i></li> <li>7. <i>SWOT</i></li> <li>8. <i>Conclusions</i></li> </ol>	<p><i>1. CUSTOMER / MEMBER INSIGHT</i></p> <p><i>PROCINEMA, the Malaga film producers cluster, is made up of eight producers from the province of Malaga with more than 15 years of experience in the sector.</i></p> <p><i>At present, the following companies are part of the cluster:</i></p> <ul style="list-style-type: none"> <li>• <i>DANIDOGFILMS</i></li> <li>• <i>MLK PRODUCCIONES / PRODUCCIONES TRASATLÁNTICA</i></li> <li>• <i>MALAS COMPAÑÍAS PC</i></li> <li>• <i>PURA ENVIDIA FILMS</i></li> <li>• <i>KANDALE PC</i></li> <li>• <i>YOLAPERDONO</i></li> <li>• <i>DYLAN FILMS / MARILA FILMS</i></li> <li>• <i>73140323 PC / EZEQUIEL MONTES PRODUCCIONES</i></li> </ul> <p><i>These are local companies dedicated to small audiovisual productions (documentaries, promotional and musical videos, short films, etc ...) and feature films. The cluster initially arises as an employer response to the unequal distribution of public resources for the production of films, after which it has faced the start of other innovative projects such as the promotion of sustainable developments.</i></p> <p><i>Currently, PROCINEMA brings together 85% of the companies potentially associated with the entity: film production companies that create content in the province of Malaga.</i></p>
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		<p><i>2. TERRITORIAL INSIGHT</i></p> <p><i>Málaga is an environment especially devoted to the synergy and innovation of the different economic sectors that make up the province. Proof of this is the dynamism of its business associations, the existence of various clusters in the capital (Smart Cities, Aerospace, Maritime Maritime, Circular Economy, Cinematographic Production, etc ...) or the creation of innovative spaces and infrastructures (Polo Digital, The Green Ray, Andalusia Technology Park, Network of business incubators of Promálaga, etc ...).</i></p> <p><i>It is therefore a particularly innovative pole in the Mediterranean environment in which this type of initiative has the highest institutional and social support.</i></p> <p><i>With regard to the audiovisual sector, Malaga is an area of great importance at the national level. To the important development of stations associated with the deployment of TDT technology, we must add the existence of different television production companies and a production center for Canal Sur, the regional television.</i></p> <p><i>More specifically, in the cinematographic field Malaga is a national and international benchmark. It is the venue for the Malaga Film Festival, a first-class showcase in the field of spanish-spoken film production. This event also has sections and prizes especially aimed at the promotion of new creators (Short Films Section, Málaga Talent Award, ...).</i></p> <p><i>At the same time, it has a thriving group of audiovisual producers that, grouped around</i></p>
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		<p><i>PROCINEMA, have managed to boost the prestige of Malaga's film production.</i></p> <p><b>3. PRODUCT/SERVICES ANALYSIS</b>  <i>The main service provided by PROCINEMA is related to lobbying activities with public administrations. It also provides other complementary services such as participation or a group visit to first-rate film events, participation in European projects or presence in the main international film markets. (Marché du Film Cannes, Berlinale European Film Market, Ventana Sur Buenos Aires, San Sebastian, Sitges, American Film Market, ...)</i></p> <p><b>4. PEST ANALYSIS</b>  <b>a) Political factors</b>  <i>The relationship of the cinematographic sector with the political environment has always been accompanied by different fluctuations that have manifested in regulatory changes that directly affect the sector (VAT change, etc ...).</i>  <i>This context at the national level is not necessarily applicable to Malaga where there is a favorable stable political factor to boost the film industry that manifests itself both with the celebration of the Malaga Film Festival in Spain and with the existence of the Malaga Film Office, which offers institutional services to support audiovisual production (one-stop contact point). At the provincial level there are also different municipalities, integrated into the Andalucía Film Comission network, which also offer, with a different level of commitment, institutional support for audiovisual production.</i></p>
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		<p><i>On the other hand, the Malaga City Council is promoting the inclusion of the film industry in international programs and projects of a cultural nature (Chimera project, Green Screen)</i></p> <p><i>b) Economical factors</i>  <i>One of the main missions of the film producer is to obtain the adequate funding for the projects to be developed. Among the companies associated with PROCINEMA, the level of financing of the films can be described as medium compared to the national and international context.</i></p> <p><i>Institutional funding is regulated by different subsidy lines of regional and national administrations. PROCINEMA arises precisely as a response to the lack of transparency criteria appropriate to the distribution of this type of financing, obtaining as a response the change of criteria in this process.</i></p> <p><i>At a national level, financing is usually obtained through public and private channels. There are different administrations that offer subsidy lines for film making, while there are private producers that have access to specialized investment funds. This last line is especially globalized, with the main funding centers in the United States, Europe, Asia and Latin America. Accessing these international funds is a task that requires a lot of effort in a highly competitive environment.</i></p> <p><i>An emerging financing line is through crowdfunding platforms (Indigogo, Kickstarter, Fundanything, ...) that present important advantages such as the absence of interest or premiums on the money collected or the maintenance of control of the production process of the film by part of its original promoters. On the other hand, it is not a highly recommended</i></p>
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		<p><i>line of financing for productions with a medium or higher budget (it is common to see financing of less than € 50,000, although cases have been located with financing exceeding € 1M).</i></p> <p><i>Another important source of financing in the sector is that coming from television stations, which are obliged to allocate a percentage of their budgets to film production. It is also a complex environment since the film selection process is also subject to their own commercial interests.</i></p> <p><i>The recent appearance of platforms that acquire the rights of the films and series for their emission has supposed an important revulsive in the sector (Amazon, Netflix, Movistar +, Filmin, ...)</i></p> <p><i>Finally, the development of a sponsorship policy can generate a source of income for PROCINEMA.</i></p> <p><i>c) Social factors</i></p> <p><i>The factor of greatest relevance and influence in the film industry. There is a high demand for film consumption at the social level, although this demand contrasts with a social culture associated with illegal downloads that seriously affect the development of the sector.</i></p> <p><i>d) Technology factors</i></p> <p><i>Audiovisual production has always been determined by technological factors, which advance at a higher speed as the possibilities of digitization increase. The emergence of 4k technologies,</i></p>
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		<p><i>concepts such as sustainable shootings, or increasingly sophisticated editing software make the audiovisual production is in a very dynamic evolution where the risk of not advancing properly is directly related to the costs of filming .</i></p> <p><i>On the other hand, and directly related to social factors, the development of the Internet is causing not only an important change in habits on the part of consumers, but also in the distribution of content. This development has facilitated the appearance of streaming platforms whose contents must be adapted. It is therefore a convergence (internet / audiovisual content) that offers equal opportunities and challenges.</i></p> <p><b>5. MARKET / SECTOR TRENDS</b></p> <p><i>The audiovisual content production sector is a sector in constant evolution with an important component of competitiveness.</i></p> <p><i>Market trends are directly marked by the consumption of content through the different audiovisual platforms that have caused a significant change in the way they access their products. It is estimated that in the next 5 years 85% of online traffic will be directly related to the consumption of videos.</i></p> <p><i>This situation will provoke the appearance of new narrative models and technological solutions where innovation will be the axis of business models with the aim of attracting spectators.</i></p> <p><i>On the other hand, as in other cultural sectors (literature, photography, ...), it is expected the emergence of new models of audiovisual production based on self-publishing in which</i></p>
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		<p><i>consumers can make their own creations available to viewers through specialized platforms. In this case, it is a situation that can generate new opportunities since there will also be a greater demand for quality audiovisual content, thereby generating an increase in the income they generate.</i></p> <p><i>Another important trend is the increase of possibilities of interaction by viewers through technologies that will allow increasingly decide the development of series, movies, etc ... To this we must add the development of immersive technologies (virtual reality), interactive (augmented reality), etc ..., which still have little development in traditional film production, but whose influence in the medium term is more than predictable.</i></p> <p><i>As far as production is concerned, it is necessary to take into account the role that new formats will play in the future and the relevance of new forms of co-creation and collaboration.</i></p> <p><b>1.6 SWOT analysis</b></p> <p><u><b>Strengths</b></u></p> <ul style="list-style-type: none"> <li>• <i>Geographical environment of great activity in film production.</i></li> <li>• <i>Existence of institutional support to cluster</i></li> <li>• <i>Existence of positive results as a result of the grouping of the sector.</i></li> <li>• <i>Offer of quality activities at a low cost for associated companies.</i></li> <li>• <i>Good positioning in the sector.</i></li> </ul>
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		<p><u>Weaknesses</u></p> <ul style="list-style-type: none"> <li>• Cluster of small dimensions (number of partners, economic impact, ...) and few possibilities for growth in the current geographical area.</li> <li>• Low level of internationalization of its components (including knowledge of languages).</li> <li>• Traditional approach to film production.</li> <li>• Lack of a professional structure dedicated to the management of the Cluster.</li> </ul> <p><u>Opportunities</u></p> <ul style="list-style-type: none"> <li>• Increase in the demand for audiovisual products.</li> <li>• New forms of distribution</li> <li>• Appearance of new technologies more affordable.</li> <li>• Greater institutional awareness about the importance of cinema and audiovisual production as a tool for creating wealth and tourist attraction.</li> <li>• Budget reduction in some film genres.</li> <li>• Little development in the sector of advanced concepts that can provide their added value activities: sustainability, environment, inclusion</li> <li>• Absence of specialized training plans in the sector.</li> </ul> <p><u>Threats</u></p> <ul style="list-style-type: none"> <li>• Very dynamic and competitive sector nationally and internationally.</li> <li>• Appearance of new forms of distribution and content consumption.</li> </ul>
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- *Social culture of hacking*
- *Effort and cost of access to financing.*
- *Existence of other sectoral associations that, without developing the same activity, may give rise to confusion.*

#### *1.7 CONCLUSIONS*

*PROCINEMA arises as a result of the union of 85% of content producers from Malaga with a specific problem related to the unequal distribution of funds by the administrations. The result of this union is not only a more transparent process in the access of subsidies (which in turn allows a better development of the sector) but also has access to a series of opportunities that individually would have been more expensive for its associates (participation in fairs and events, film festivals, European programs, ...)*

*In addition, its configuration as a cluster allows it to access innovative approaches in the sector, such as sustainable filming through the Green Screen program or the participation of European programs such as the CHIMERA project.*

*However, it is a small organization both in number of partners (8) and in the geographical area (Malaga) in which the approach of its members is perceived oriented to the traditional creation of content. To this we must add the scarce economic volume of their productions, which places them in a situation of fragility.*

*Precisely its low specific weight becomes an opportunity as it gives it a greater capacity to react*

		<p>to new challenges and market situations, especially in the face of digital distribution, where economic profitability has surpassed digital distribution in some markets ( eg UK).</p> <p>Finally, the absence of a stable professional structure that manages the day to day prevents the growth of the organization and the use of different opportunities. To date, the daily management falls on the members of PROCINEMA and especially on the president.</p>
<b>2. OBJECTIVES</b> <i>Identification of the objectives of the business plan</i>	<ol style="list-style-type: none"> <li>1. Mission and vision</li> <li>2. Strategic objectives               <ol style="list-style-type: none"> <li>a. Number of members</li> <li>b. Cluster activities</li> <li>c. Fundraising</li> <li>d. Aware-raising</li> </ol> </li> <li>3. Marketing objectives</li> <li>4. Funding/financing objectives</li> </ol>	<ol style="list-style-type: none"> <li>1. Mission and vision            PROCINEMA focuses its objectives according to the following <u>missions</u>:           <ul style="list-style-type: none"> <li>• Serve as a tool for strengthening and growing the film production sector in Malaga.</li> <li>• Develop and implement joint solutions to obtain common benefits and results for all its partners.</li> <li>• Generate synergies and provide joint services that allow facing larger projects by associated companies.</li> </ul> </li> </ol> <p>For this, it starts from the <u>vision</u> by which the fragmentation of the individual effort of the audiovisual producers causes a disadvantageous situation in the access to the available resources that places it in a position of weakness.</p> <ol style="list-style-type: none"> <li>2. Strategic objectives           <ol style="list-style-type: none"> <li>a) Number of members                PROCINEMA is formed by 8 film production companies.</li> <li>b) Cluster activities                The main activities of PROCINEMA are:</li> </ol> </li> </ol>

		<ul style="list-style-type: none"> <li>• <i>Institutional representation before administrations involved with cultural policy in general and the film sector in particular.</i></li> <li>• <i>Organization of business meetings in the sector.</i></li> <li>• <i>Collective participation in film events (festivals, fairs, etc ...)</i></li> <li>• <i>Participation in European programs.</i></li> </ul> <p><i>To these activities can be added others of added value such as:</i></p> <ul style="list-style-type: none"> <li>• <i>Promotion of audiovisual products of its partners</i></li> <li>• <i>Organization of activities that allow the attraction of private investors and the creation of synergies with other productive or financial sectors.</i></li> <li>• <i>Specialized training</i></li> <li>• <i>Advice on sustainable shootings</i></li> </ul> <p><i>c) Fundraising</i></p> <p><i>The level of funds raised by PROCINEMA among its partners is minimal due to the small number of them and the low fee to pay.</i></p> <p><i>In order to increase its income generating capacity PROCINEMA can explore different ways:</i></p> <ul style="list-style-type: none"> <li>• <i>Institutional financing through participation in European programs</i></li> <li>• <i>Sponsorship of events and activities</i></li> <li>• <i>Provision of services</i></li> </ul>
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		<p><i>d) Aware-raising</i></p> <p><i>Due to its nature, PROCINEMA has the capacity to generate institutional changes in attitude in the face of problems that affect it. In fact, its corporate activity has caused changes in the criteria for granting subsidies by the regional government.</i></p> <p><i>The strategy in this sense passes through potential its role as institutional interlocutor through the presence of the members of its board of directors in events and meetings, as well as promoting the appearance in the media.</i></p> <p><i>3. Marketing objectives</i></p> <p><i>All the marketing efforts of PROCINEMA pursue the objective of obtaining greater presence and strength as an institutional interlocutor before the different administrations.</i></p> <p><i>Internal marketing actions (towards the sector) are not considered necessary since all companies that could potentially associate know the existence of the association. In fact, 85% of companies are already associated.</i></p> <p><i>Therefore, PROCINEMA seeks with its marketing actions to position itself before the different administrations as an interlocutor as well as to participate in cultural and audiovisual events and programs that allow improving the capacities of its members.</i></p>
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		<p><i>4. Funding/financing objectives</i></p> <p><i>Due to the absence of a professionalized structure, there are no large demands for funding from PROCINEMA.</i></p> <p><i>Its funding objectives (obtained through small quotas) are therefore currently focused on the subsistence of the association and on the financing of specific actions that provide content for some of its activities (eg visits to international events).</i></p> <p><i>In order to improve the operation and increase the capabilities of the organization, the funding objectives should be oriented to create a stable professional structure that allows the development of the cluster.</i></p>
<p><b>3. STRATEGY</b> <i>Identification of the strategy of the business plan</i></p>	<p><i>1. Customer/member segments</i> <i>2. Cost/benefit</i> <i>3. Commercialization</i> <i>4. Communication</i> <i>5. Business model</i> <i>6. Brand strategy</i></p>	<p><i>1. Customer/member segments</i></p> <p><i>PROCINEMA is aimed at a very specific segment of partners. Specifically, it encompasses film production companies that create content creation. Therefore, it excludes companies from other sectors of the production chain (suppliers, etc ...), autonomous professionals and production companies that exclusively offer production services (executive production).</i></p> <p><i>On the other hand, PROCINEMA does not focus its activities on companies external to the organization, so there is no defined customer concept. However, it has an interesting potential for the provision of future services to the following customer profile:</i></p>



		<ul style="list-style-type: none"> <li>• <i>Production companies</i></li> <li>• <i>Distribution platforms (payment channels, cable channels, etc ...)</i></li> <li>• <i>Agents</i></li> <li>• <i>Distribution companies</i></li> <li>• <i>Film industry</i></li> </ul> <p>2. <i>Cost/benefit</i></p> <p>3. <i>Commercialization</i>  <i>Currently, there is no catalog of products and services that can be marketed to third parties. The activities are promoted to their partners through internal channels. However, due to its knowledge of the sector, PROCINEMA presents an important potential when it comes to marketing its own and external products to associated companies as well as to third-party companies.</i>  <i>For this, it must develop a strategy based on the design of specialized services that arouse the interest of its potential clients.</i></p> <p>4. <i>Communication</i>  <i>External communication is carried out especially through face-to-face meetings with their institutional interlocutors. Press releases or current news are also used as communication tools.</i>  <i>Social networks are used as a communication tool for the activities of the associates and the sector in general, incorporating some news from PROCINEMA. It is a scant and fragile presence through the use of Facebook, Twitter and Instagram accounts, all of</i></p>
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		<p><i>which have a small number of followers and a low level of updating.</i></p> <p><i>Currently these actions are carried out without a defined strategy, so the development of a communication plan that spreads the message of the organization is fundamental. Said plan must contemplate the presence in the media, the sending of news and the impulse of the presence in social networks.</i></p> <p><i>5. Business model</i> <i>There is no business model due to the absence of both products and services and its own management structure.</i></p> <p><i>6. Brand strategy</i> <i>PROCINEMA does not have its trademark registered with the OEPM, which places it in a situation of fragility in the face of its protection. At the national level there is no association with the same name although there are audiovisual products while at the international level there are organizations, products, television channels, etc ... with the same name in different countries (Romania, Switzerland, Bulgaria, ..)</i></p>
<b>4. TACTICS</b> <i>Identification of the tactics of the business plan</i>	<p><i>1. Offline marketing activities</i></p> <p><i>2. Multichannel experience</i>  <i>Online</i>  <i>Website/App</i>  <i>Etc.</i></p> <p><i>3. Content Marketing</i></p>	<p><i>1. Offline marketing activities</i>  <i>Offline marketing activities are the core of PROCINEMA's actions. Specifically, the activities to be carried out are:</i></p> <ul style="list-style-type: none"> <li><i>• Institutional meetings. Meetings with administrations related to cultural policies.</i></li> <li><i>• Participation meetings and sectoral events.</i></li> <li><i>• Participation in programs and projects.</i></li> </ul>

		<ul style="list-style-type: none"> <li>• Organization of events and workshops.</li> </ul> <p><b>2. Multichannel experience</b></p> <p><i>The multi-channel presence of PROCINEMA is limited to the existence of a simple web page and profiles on Twitter, Instagram and Facebook. They are profiles with a low level of follow-up and activity, so it is advisable to promote their use.</i></p> <p><i>Precisely the audiovisual nature of the cluster advises to have channels in social networks based on the distribution of video (YouTube, Vimeo, ...) where you can disseminate contents of PROCINEMA and its associated companies.</i></p> <p><i>The impulse of presence in networks would have a double purpose:</i></p> <ul style="list-style-type: none"> <li>• Improve the impact of the organization's activities and demands.</li> <li>• Improve the PROCINEMA brand in the sector through the dissemination of content from its associated companies.</li> </ul> <p><i>Another element of interest would be the edition of an electronic newsletter that periodically disseminated news of the organization and the sector.</i></p> <p><b>3. Content Marketing</b></p> <p><i>In PROCINEMA's current level of development, a strategy based on the generation of content is somewhat distant. In any case you can redistribute content generated by your associates through your social networks in order to achieve a greater impact.</i></p>
<b>5. ACTION</b>	<p>1.- Events calendar</p> <p>2.- Content calendar.</p>	<p>1.- Events calendar</p>

<p><i>What, who and when?</i> <i>Needed resources</i></p>	<p>3. SEO 4. Advertising 5. Public relations (offline) 6. Social networks and online public relations. 7. Direct marketing 8. Needed resources.</p>	<p><i>February: European Film Market (Berlinale)</i> <i>March / April: Festival de Málaga (MAFIZ)</i> <i>May: Marché du Film de Cannes</i> <i>September: Festival de San Sebastian</i> <i>October: Festival de Sitges</i> <i>November: Festival de Cine Europeo Sevilla. America Film Market, Mercado de Cine Iberoamericano de Huelva</i> <i>December: Ventana Sur</i></p> <p>2.- Content calendar. <i>There is no scheduled content calendar</i></p> <p>3. SEO <i>In order to improve search engine positioning the following actions will be developed:</i></p> <ul style="list-style-type: none"> <li>• <i>Register PROCINEMA in Google Business and different search engines.</i></li> <li>• <i>Programming improvement of the website in order to improve its positioning in the different indexes.</i></li> </ul> <p>4. Advertising <i>There are no advertising actions planned</i></p> <p>5. Public relations (offline) <i>It is the main axis of the actions of the program of activities of PROCINEMA. In addition to</i></p>
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		<p><i>strengthening the relationships already initiated with the administrations, a program of presentations will be developed through meetings with:</i></p> <ul style="list-style-type: none"> <li>• <i>Business associations</i></li> <li>• <i>Media</i></li> <li>• <i>Social agents</i></li> </ul> <p><i>6. Social networks and online public relations.</i>  <i>An action plan of promotion in social networks will be developed with the aim of increasing the number of followers of the organization in the different profiles.</i></p> <p><i>7. Direct marketing</i>  <i>The direct marketing actions are directly oriented to the promotion of PROCINEMA events and activities.</i>  <i>To do this, personalized emails will be sent and companies and professionals that are deemed directly interested in the activities to be organized will be contacted via telephone.</i></p> <p><i>8. Needed resources.</i>  <i>El desarrollo de un plan de acción demanda la disposición de una serie de recursos técnicos y humanos necesarios para su buen fin.</i>  <i>Concretamente los recursos necesarios son:</i></p> <ul style="list-style-type: none"> <li>• <i>Profesional de comunicación con habilidades en redes sociales y promoción on line</i></li> <li>• <i>Herramientas informáticas de promoción</i></li> </ul>
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		<i>Al carecer de estructura propia PROCINEMA deberá recurrir a la contratación externa de estos servicios para lo cual será necesario disponer de recursos financieros.</i>
<b>6. CONTROL</b> <i>Defining KPI and controlling schedule</i>	<i>1. Strategic KPI</i> <i>2. Offline KPI</i> <i>3. Online KPI</i>	<i>1. Strategic KPI</i> <i>Institutional meetings KPI: Number of meetings</i> <i>Communication KPI: Press releases</i> <i>2. Offline KPI</i> <i>Communication KPI: Newsletters</i> <i>Events KPI: Assistants</i> <i>3. Online KPI</i> <i>Website: Visitors, sessions</i> <i>Twitter KPI: Followers, retweets, replies, mentions</i> <i>Facebook KPI: Followers, likes, share, mentions</i> <i>Instagram KPI: Followers, likes. mentions</i>

5. ACTION PLAN DETAILS					
NR	ACTIVITY	RESULT	RESPONSIBLE	DATE	RESOURCES NEEDED/COST

	<i>Write briefly each of the activities</i>	<i>Identify the concrete results targeted by the activity (according to KPIs)</i>	<i>Identify the staff/person/team responsible for the coordination and management of the activity</i>	<i>Identify the expected start and end date of the activity</i>	<i>Identify the main resources to achieve the development of the activity and the related cost</i>
1	<b>Institutional meetings with regional, national and local administrations</b>	3 meetings with regional administrations 1 meeting with national administrations 4 meetings with local administrations	Daniel Ortiz Entrambasaguas	January / December 2019	No special resources
2	<b>Launching of press releases</b>	6 press releases	Daniel Ortiz Entrambasaguas	January / December 2019	Assistance of a communication professional
3	<b>Newsletter</b>	4 Newsletter	Daniel Ortiz Entrambasaguas	January / December 2019	Assistance of a communication professional
4	<b>Event</b>	1 Event	Daniel Ortiz Entrambasaguas and board members	June 2019	Assistance of event organizers
5	<b>Website updating</b>	2.000 unique visitors / month	Daniel Ortiz Entrambasaguas	June 2019	Assistance of online marketing professional
6	<b>Facebook</b>	2.000 followers	Daniel Ortiz Entrambasaguas	March / December 2019	Assistance of online marketing professional
7	<b>Twitter</b>	2.000 followers	Daniel Ortiz Entrambasaguas	March / December 2019	Assistance of online marketing professional

8	Instagramm	1.000 followers	Daniel Ortiz Entrambasaguas	March / December 2019	Assistance of online marketing professional
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<b>FINANCING PLAN</b>	<i>Comment or describe how the planned activities will be funded. What are the main sources of funding?</i>	Most of the activities do not demand significant financial resources, since they will be developed thanks to the efforts of the entity's partners. The organization of events will be financed by the existence of sponsors and programs.
<b>THE LINK BETWEEN ACTION PLAN AND RIS3</b>	<i>Please explain the coherence of this action plan with the Regional Smart Specialization Strategy</i>	The regional strategy includes in its strategic line L84 the boost in innovation in digital content. The actions of this plan, especially those of an institutional nature, are aimed at promoting projects in this line.
<b>ANY OTHER REMARKS</b>	<i>Please explain any other details that could be important for the business plan</i>	<i>PROCINEMA is in a transition phase from its initial phase to the consolidation phase. For this, it intends to promote innovative projects in its sector through sustained growth. This situation directly affects the implementation of its business plan since the development of actions will be directly related to the use of opportunities arising over the coming months.</i>