



xR4DRAMA

Extended Reality For Disaster management And Media planning

H2020-952133

D7.1

Dissemination and communication strategy

Dissemination level:	Public
Contractual date of delivery:	Month 3, 31 January 2021
Actual date of delivery:	Month 3, 29 January 2021
Work package:	WP7 Dissemination and Exploitation
Task:	T7.1 Dissemination and communication activities
Type:	Report
Approval Status:	Final version
Version:	1.0
Number of pages:	32
Filename:	D7.1_xR4Drama_DisseminationAndCommunicationStrategy_20210129_v1.0.pdf

Abstract

This deliverable presents the initial dissemination plan of the project and the creation of the project's communication material (e.g. project identity, website, flyers, presence in social media, presentations, etc.).

The information in this document reflects only the author's views and the European Community is not liable for any use that may be made of the information contained therein. The information in this document is provided as is and no guarantee or warranty is given that the information is fit for any particular purpose. The user thereof uses the information at its sole risk and liability.



co-funded by the European Union



History

Version	Date	Reason	Revised by
0.1	01/12/2020	TOC only	Alexander Plaum
0.5	15/12/2020	Initial draft	Alexander Plaum
0.8	15/01/2021	Final draft for internal review	Alexander Plaum
0.9	25/01/2021	Revised version including internal reviewer's comments	Alexander Plaum, Spyridon Symeonidis
1.0	29/01/2021	Final version to be submitted to the EU	Alexander Plaum, Nicolaus Heise, Spyridon Symeonidis, Stefanos Vrochidis, Sotiris Diplaris, Anastasios Karakostas

Author list

Organization	Name	Contact Information
DW	Alexander Plaum	alexander.plaum@dw.com
DW	Nicolaus Heise	nicolaus.heise@dw.com
CERTH	Spyridon Symeonidis	spyridons@iti.gr
CERTH	Stefanos Vrochidis	stefanos@iti.gr
CERTH	Sotiris Diplaris	diplaris@iti.gr
CERTH	Anastasios Karakostas	akarakos@iti.gr

Executive Summary

This deliverable, D7.1, is the high-level strategy for XR4DRAMA dissemination, i.e.: A structured plan explaining how the project aims to create an impact among relevant stakeholders and communities.

The document lays the groundwork for successful communication, promotion, marketing efforts in XR4DRAMA. It contains an overview of target groups, defines dissemination guidelines, procedures and tasks, a project identity, and KPIs. At its core, the dissemination plan is all about modern, multi-channel communication, appealing content marketing, and approachable R&D.

Even though D7.1 is produced at the beginning of XR4DRAMA, is it not intended to be a one-off static plan. The consortium will rather dynamically develop its dissemination concept, constantly update task lists, and check on desired outcomes.



Abbreviations and Acronyms

CMS	Content Management System
D7.1	Deliverable 7.1
DW	Deutsche Welle
EU	European Union
IA	Innovation Action
KPI	Key Performance Indicator
XR	Extended Reality



List of Figures

Figure 1: Homepage of the XR4DRAMA Website	18
Figure 2: The XR4DRAMA Twitter Account	20
Figure 3: The XR4DRAMA LinkedIn Group	21
Figure 4: One of the project presentation templates	22
Figure 5: Draft flyer	23
Figure 6: Overview of some Roboto web styles.....	25
Figure 7: Main XR4DRAMA colors	26
Figures 8-10: Project logos	28

List of Tables

Table 1: Overview of target audiences	12
Table 2: Content & Target Groups Dissemination Matrix.....	24
Table 3: Content & Channels Dissemination Matrix	24
Table 4: Success indicators for website measurement.....	29
Table 5: Success indicators for Twitter measurement.....	30
Table 6: Success indicators for publications/features and event attendances	31



Table of Contents

1	INTRODUCTION	9
1.1	Methodology and Structure of the Deliverable.....	9
2	PURPOSE, VISION AND GOALS	10
3	TARGET AUDIENCES.....	12
3.1	Disaster and Risk Management Industry	12
3.2	Media Industry	13
3.3	Events Industry	13
3.4	XR Industry.....	13
3.5	Scientific Community	14
3.6	General Public	14
4	STRATEGY, CHANNELS AND MESSAGES.....	15
4.1	Overall Strategy.....	15
4.1.1	Months 1-8: Raising Awareness & Gaining Reputation	15
4.1.2	Months 9-16: Engaging with Communities.....	15
4.1.3	Months 17-24: Creating Impact	16
4.1.4	After Month 24: Sustainability.....	16
4.2	Dissemination Channels.....	16
4.2.1	The Project Website.....	16
4.2.2	Social Media Channels	18
4.2.3	Events.....	21
4.2.4	Presentation Template	21
4.2.5	Press Releases	22
4.2.6	Flyer.....	22
4.3	Dissemination Matrices	23
5	PROJECT IDENTITY	25
5.1	The XR4DRAMA Font	25
5.2	The XR4DRAMA Colors	26



5.3	The XR4DRAMA Logo.....	26
6	KPIS.....	29
6.1	Website Measurement	29
6.2	Twitter Measurement.....	29
6.3	Linkedin Measurement	30
6.4	Other channels	30
6.5	Publications & Events	30
7	CONCLUSIONS	32

1 INTRODUCTION

In order to successfully communicate, promote and market their project, every consortium needs a dissemination plan. This is ours. It sets the framework for all XR4DRAMA dissemination activities. The general aim is to:

- maximize awareness of the project among target audiences
- continuously interact with the research community and relevant industries
- showcase the effectiveness of the envisioned solution(s)
- stimulate the interest of the general public in the project's research and solutions
- document the EU support for the consortium and its state-of-the-art work
- promote science and research as a positive force towards European integration and the well-being of citizens

This deliverable will give an outline of what the consortium has already set up – and what is planned for the near future to achieve our goals.

1.1 Methodology and Structure of the Deliverable

The document follows a simple structure: From the general purpose and vision of the dissemination to the specific details of targeted groups, communication channels and messages to the control mechanisms.

The deliverable is structured into 7 chapters, starting with the introduction in chapter 1 (this).

Chapter 2 dives deeper into the plan's purpose, vision and goals. It highlights the idea behind a unified dissemination strategy – and explains what the consortium will do to implement it.

Chapter 3 then defines the target audiences XR4Drama wants (and needs) to reach. It will show that the audience is not a homogenous group of people, but rather comprises a variety of industries and communities with potentially overlapping, but ultimately different interests and expectations towards the project and its communication.

This leads to the definition of the overall strategy as well as the XR4DRAMA channels and messages in chapter 4. We will give details on different channels (incl. their features and audiences) and list examples of possible content for them.

Since audiences should be able to easily connect with the project at all times, an appealing and consistent project identity is necessary. Chapter 5 lays down details on the XR4DRAMA design language, with references to the project's fonts, colors, logos, templates etc.

Chapter 6 will then describe the KPIs, which are needed to validate and steer the success of the dissemination efforts.

Finally, chapter 7 will draw conclusions of the document.

2 PURPOSE, VISION AND GOALS

The purpose of this deliverable is to describe a clear, high-level strategy for everything related to XR4DRAMA dissemination. The text will give an overview of what the consortium needs to do in order to successfully promote the ideas, work progress and outcome of the project.

XR4DRAMA is an Innovation Action (IA) aiming for trusted, well documented, usable results for all partners and stakeholders. It is therefore essential to launch communication and marketing activities as early as possible – and manage them in a sustainable way.

Without creating interest in the project among industry representatives, scientists and also the general public, the project cannot be completed successfully.

These contacts are necessary for feedback, interaction and exchanges, and – of course – the eventual exploitation of the project's results.

Our vision of successful dissemination is the establishment of a substantial community of like-minded people who come from different audience groups, but are connected through related goals. For example they may be interested in:

- advancing the field of disaster management and remote media production planning under challenging circumstances
- improving situational awareness
- fostering the use of XR technology in the workplace (and in the field)
- elegantly merging relevant data from multiple sources.

Ideally, we would like to see these people interact with our digital channels, join discussions at conferences, participate in workshop – and thus give us valuable feedback and spark new ideas. However, it is also great if they just follow our work, forward our blog posts, retweet our messages, i.e. simply spread the word about XR4DRAMA.

All in all, we envision an active audience, one that is interested in the project and willing to help the consortium bring its innovations forward and into the market. To achieve this vision, the project needs a clear strategy with specific goals, which are outlined in the following:

The **first goal** is to set up all the necessary channels so we are able to reach out to the world. Some work has already been done (website & satellites), some is still in preparation (presentations & publications).

The **second goal** is to properly use the channels. Communication activities have already been kicked off, but need to be intensified. Goal #2 will become easier to reach as the project produces first results which can be shared on the web.

The **third goal** is to reach a critical mass across platforms and audiences. This is necessary to effectively spread our messages and reach satisfying levels of interaction.

The **fourth goal** is to go beyond just spreading XR4DRAMA updates/news, directly interact with audiences/stakeholders on social media and "in real life" – and thus lay a solid



foundation for the upcoming exploitation of the project's results.

We are going to achieve these goals by using tried and trusted standard dissemination strategies, but also by experimenting with new and innovative communication ideas. The goals will come up again in the following sections, with a special focus on how, where, and when we are going to achieve them.

3 TARGET AUDIENCES

A solid dissemination strategy for a project like XR4DRAMA must consider the diversity of target audiences.

The consortium will reach out to the emergency management and media/tech communities to validate the project's results, but it's also important to promote the project in academic circles. If interested, average citizens should be able to learn what is going on as well. Last, but not least XR4DRAMA needs to go beyond obvious contacts, since we find ourselves in the era of digital entrepreneurship; today, basically anyone can found a successful start-up that might become the flagship of an industry in just a couple of years.

Taking this into consideration, we have established 6 target groups:

Table 1: Overview of target audiences

Disaster & Risk Management Industry	Media Industry	Events Industry	XR Industry	Scientific Community	General Public
Public authorities	Broadcasters	Event planners	Startups	Research institutes	People interested in disaster/risk management
NGOs	Media Organisations	Event managers	SME	Universities	People interested in immersive media
First responders community	Technology websites	Event management associations	XR associations	Think tanks	
Disaster management associations	Journalists			Related research projects	
	Media associations				

This categorization serves as the basis for the choices of dissemination channels (chapter 4.2) and the definition of core messages (chapter 4.3). We will describe the categories in more detail in the following section. Should this categorization not hold true during XR4DRAMA's first year (because it is not specific enough and/or new target groups have emerged), we will reassess and redefine. Right now, the categories/groups we have identified should be comprehensive.

3.1 Disaster and Risk Management Industry

The disaster and risk management industry/community, represented by AAWA in the consortium, is one of XR4DRAMA's principal target groups. It comprises all kinds of public authorities and associations as well as NGOs, including planners, managers and first responders working for or with associated services and stakeholders. This industry (and community) is vital for the project in two ways. Firstly, it functions as a reference point to what is already out there, what is currently needed and what is in the pipeline. Secondly, this industry/community is likely to strongly benefit from the project, as it will be offered new (technical) concepts and solutions. Once XR4DRAMA has proven its innovative approach to be practical and applicable, disaster and risk managers will be among the first leads

contacted for further exploitation.

This means that the consortium must properly address this industry/community from the very beginning to raise both awareness and interest. A good way to do so is to establish direct contact, i.e.: The consortium will participate in relevant industry/community events where it can present XR4DRAMA to this special target group.

3.2 Media Industry

The media industry (broadcasters, news organizations, journalists etc.), represented by DW in the consortium, is another highly important target group. Dissemination efforts will consider different aspects in this context.

To start with, the media reports on new developments in the world of science and technology. Journalists and publicists serve as intermediaries, transforming complex research and development into digestible stories. XR4DRAMA will address these professionals when it comes to conveying the work of the consortium to a general audience, e.g. via an online article or a TV report.

Furthermore, the media – especially bigger news organizations – are potential end users of what XR4DRAMA is about to create. They do sophisticated media production planning all the time, and they constantly need to update concepts and tools.

In the media sphere, XR4DRAMA aims to address both journalists and media technology managers – via different messages and offers.

3.3 Events Industry

Target group No. 3 consists of people planning and managing events like conferences, festivals etc. Even though this group is usually quite familiar with the designated locations (which have been set long in advance) and already uses a selection of digital management tools, XR4DRAMA may very well cater to them as well: by providing deeper insights, new approaches, and more flexibility.

The consortium will thus also make an effort to target those stakeholders, albeit only via social media and at broader scale media events.

3.4 XR Industry

A fourth target group – which is somewhat related to the second and the third – is the growing XR industry. I.e.: Start-ups and SMEs creating software and hardware solutions with a focus on augmented/mixed/virtual reality and immersive content, sensors and data, and human-machine interactions. This industry/community is represented by Nurogrames, up2metric, and also- to some extent – by Smartex.

XR and tech companies will play an important role when trying to exploit individual XR4DRAMA components once the project is finished, but also when looking for innovative, off-the-shelf soft- and hardware in the course of the IA.

The consortium will target the XR Industry by participating in industry events and connecting

via social media and online communities.

3.5 Scientific Community

Target group No. 5, represented by CERTH and UPF, is (technically-oriented) academia in Europe and beyond. As XR4DRAMA is an IA – and not an RIA –, networking in the scientific field will be somewhat limited, but still substantial. Good R&D work relies on the exchange of methods, knowledge and information between scientists. XR4DRAMA will thus spread and share (parts of) the consortium's scientific results and foster collaboration between scientific/academic institutes and research centres. This goes in particular for the broader scientific community in the field of multimodal data processing, immersive media, human language technology, and other IT-related domains. XR4DRAMA will address the scientific community via publications, conferences/workshops, but also in relevant social media bubbles.

3.6 General Public

XR4DRAMA's sixth and final target group is the general public. Once again, there are two main reasons why reaching out to average citizens is a good idea. First of all, this is about raising awareness for EU-funded research initiatives and their (often) remarkable outcomes. Secondly, there is a sizable group of amateurs out there interested in digital maps, models, simulations – and representations thereof via XR gear. This community is also easy to reach – mostly via social media – and willing to sign up as beta testers.

4 STRATEGY, CHANNELS AND MESSAGES

The following chapter summarizes the general communication strategy. This includes different phases of outreach, different channels, and core messages for different audiences.

4.1 Overall Strategy

The dissemination focus and efforts of the XR4DRAMA project can be divided roughly into 3 phases which coincide with the 2 years (24 months) of the project's duration. However, single phases are not limited to 8 months: Several activities will continue throughout the full length of the project, albeit in slightly different forms. The 3 phases aim at different goals, from raising awareness and gaining reputation, to engaging with the established communities, and to having an actual impact on those communities.

The following sections describe the phases and activities in further detail.

4.1.1 Months 1-8: Raising Awareness & Gaining Reputation

The first goal of any project is to become known beyond its inner circle. The dissemination efforts in year 1 hence focus on raising awareness about the project itself, its goals and its progress among its target audiences.

Through the project website basic information on XR4DRAMA, such as vision, objectives, consortium partners etc. will be made available. At this stage, it is imperative to distribute this content through further channels, such as Twitter.

The key is to build a reputation with the target audiences as an expert in the research fields focused on by the project. We will achieve this by sharing both project insights (first steps, first results, photos etc.) as well as interesting material put together and published by third parties working in the same field of research.

Apart from the project's online presence, the consortium will also use other tools to promote XR4DRAMA.

A standard presentation template (s. chapter 4.2.4) has already been created and is available to the consortium. It will be used at (virtual) talks, conferences, workshops etc.

As soon as the public health situation has returned to normal and face-to-face meetings are possible again, the consortium will also print and distribute a project flyer (featuring the project's logo, key visuals, basic information from the official website and contact details).

The main goal of this first phase is to build up a community of like-minded experts and high influencers around the project. Of course, these activities will not end after month 8, as the community can always be enlarged. The project will continue and expand these efforts until the end of year three.

4.1.2 Months 9-16: Engaging with Communities

While phase 1 is primarily about establishing the project and starting to build a community, phase 2 will focus on gaining a reputation by demonstrating progress. Building on the

groundwork laid in phase 1, the project can now reach out to people interested in the project and demonstrate what has been achieved. This means that the project needs tangible results that can be presented at workshops, conferences etc. and distributed through online channels.

The project will share first insights into its work and lessons learned so far. The second phase will also open the floor for discussions with community members based on the first results of the project's different work packages. This will allow the consortium to validate ideas and concepts against initiatives and developments from outside the project, and help to create a network of influencers that XR4DRAMA can benefit from later.

4.1.3 Months 17-24: Creating Impact

Once the project has reached a reputation and an active community, it is time to make an impact. This means levelling the playing field for exploitation by using the business and research contacts from the community and exploring possible applications of the project's results in real-live scenarios. At this point, the project should be able to demonstrate the usefulness of its components.

It could do so by providing fully-fledged demos, software repositories, comprehensive technical documentation, papers and data sets. Specific measures and planning will very much depend on the IA's outcome at this stage.

In any case, XR4DRAMA will use its established channels to spread the word about project results, using community members as multipliers. In this context, the consortium will also try to identify exploitation opportunities and address stakeholders willing to implement and use XR4DRAMA technology.

4.1.4 After Month 24: Sustainability

To ensure that no contact and no lead is lost, the consortium will keep the XR4DRAMA website up and running after the project's completion. All blog posts, resources, and results will be publicly available for at least another two years.

4.2 Dissemination Channels

The overall goal of the dissemination activities of the project is to reach out to as many people as possible. Taking this into account, as well as the different audiences the project aims to address, the dissemination must be managed through different channels.

Some channels work well for everybody, some are more specific. Eventually, the success of all dissemination activities depends on the right mix of channels and messages that will allow for reaching and interacting with the maximum of recipients.

4.2.1 The Project Website

The project website is the core channel of XR4DRAMA's dissemination and communication activities. As a multi-purpose tool, it will promote the ongoing work of the project, all kinds of updates and results as well as general information on research topics and relevant

technology.

The website's content can be divided into three categories:

- **Static content**

This part consists of all the basic information about XR4DRAMA, e.g. a brief description of its vision and goals, the partners involved etc. These sections might get updates throughout the project's lifetime, but will basically remain the same.

- **Work related content**

This part features updates on the work and the progress of the XR4DRAMA consortium, e.g. public deliverables, reports on workshops or other events attended or organized by the consortium, special announcements, and project results (like demos, finished software, papers).

- **Research related content**

This part offers posts, videos etc. covering technological advances and research related to the work done by the XR4DRAMA consortium. This type of content will demonstrate the general expertise of the consortium while also creating awareness for the project itself.

To ensure a continuous production of interesting, diverse articles, the project has set up a blog schedule that involves all partners. The plan is based on a rotation system, asking each partner to claim a slot and meet a specific deadline. Thus, every member of the consortium will contribute to the XR4DRAMA blog at some point, allowing insights into their specific role and work package in the project. All articles will be peer-reviewed for clarity and comprehensiveness.

The blog schedule is implemented and monitored by the leading partner in dissemination, Deutsche Welle.

The website has already been set up using a simple but efficient WordPress installation. It has all the necessary features and is very flexible – in case updates and facelifts are needed during the project.

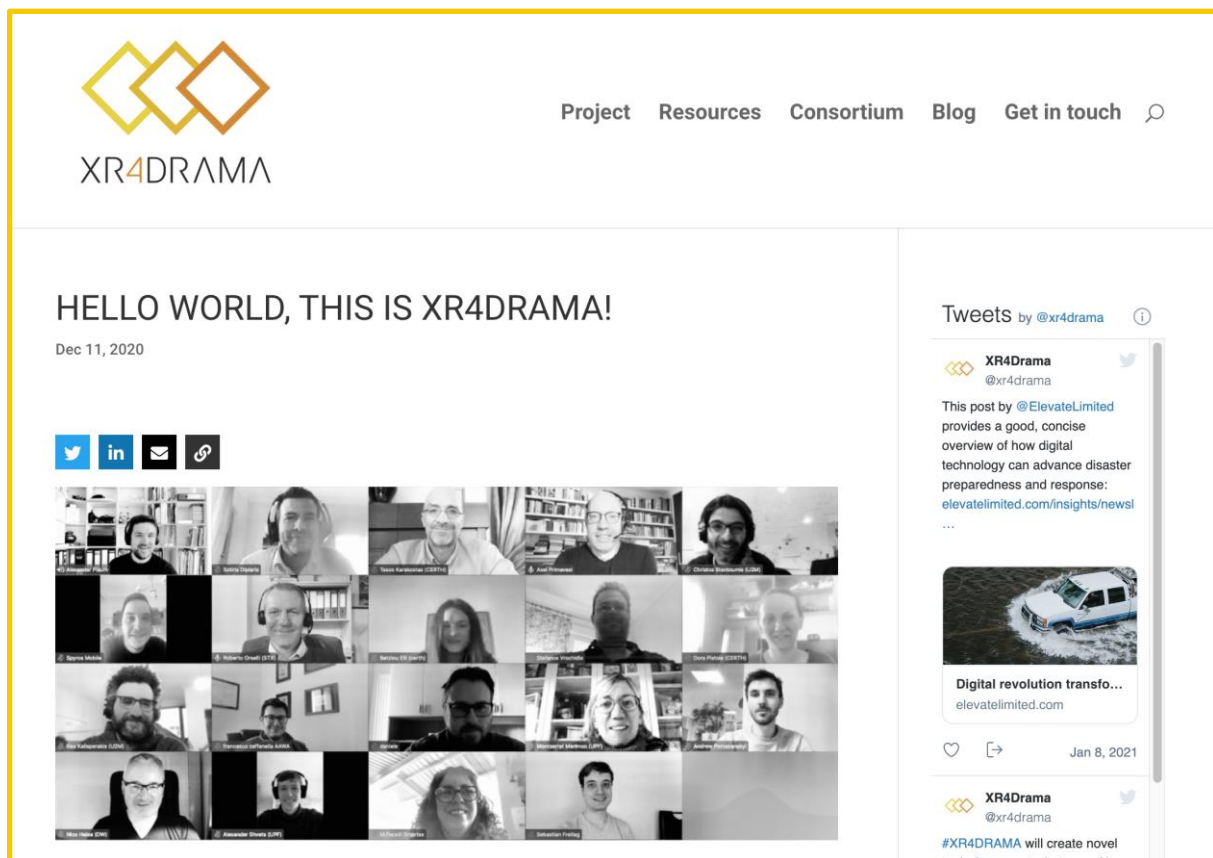


Figure 1: Homepage of the XR4DRAMA Website

The website was launched under this URL in December 2020: <https://xr4drama.eu/>

It already contains the basic information on the project, and will be further improved and filled with more content over the coming weeks and months. Figure 1 gives a first impression of the website in its current form.

4.2.2 Social Media Channels

In order to better promote its content, the website is supplemented by social media channels. These channels offer the possibility to directly address existing communities with interesting content, thereby directing traffic to the website. The market offers a multitude of such networks, with different features, content foci, procedures, and communities. It is neither necessary nor possible to be present in all these networks. The consortium has therefore decided to pick a couple social media channels especially useful and promising for the XR4DRAMA dissemination effort, namely: Twitter and LinkedIn. These two channels allow for addressing the most important target groups while keeping communication duties at a manageable level.

Over the course of the project, the consortium will also look into establishing a YouTube channel (as interesting own video material becomes available) and a GitHub presence (to share code repositories if necessary).

a) Twitter

Twitter is an open social network, meaning the content published on the platform can easily be seen, searched and shared by almost anyone, even without an account. With an active user base of some 340 million people and entities, Twitter hosts a variety of communities, loosely aggregated through followings and hashtags/keywords. There are no closed-off user groups, which makes it easy to address large numbers of people via a specific topic. This feature can lead to a substantial increase in views, e.g. when hooking up to a trending topic (a tech conference, a new piece of hardware etc.).

Twitter has established itself as an important means of communication for journalists, scientists, entrepreneurs, and special interest communities – which makes it an ideal network for XR4DRAMA.

The XR4DRAMA Twitter account has already been set up under <https://twitter.com/xr4drama>, featuring the project's official logo, a fitting key visual, and a link to the official XR4DRAMA website. (see Figure 2).

The consortium already uses the account to distribute relevant content. The Twitter schedule will be enhanced as more material (insights, articles, essays, charts, pictures, videos etc.) becomes available. This will help draw attention to the account/the project and help build a community.



Figure 2: The XR4DRAMA Twitter Account

b) LinkedIn

LinkedIn has developed into an essential networking tool for professionals all over the world, featuring millions of accounts and pages run by people in the media, events and tech industry - and in academia. This makes LinkedIn particularly interesting for XR4DRAMA, as it allows for direct connection with the project's target groups in a modern, social web business context. The consortium will use the platform to build an XR4DRAMA community by sharing project updates, asking for feedback, and engaging with interested users. It will thus demonstrate expertise and create important leads.

The XR4DRAMA LinkedIn group has also already been set up, once again clearly relating to the project via the logo and a link to the website:

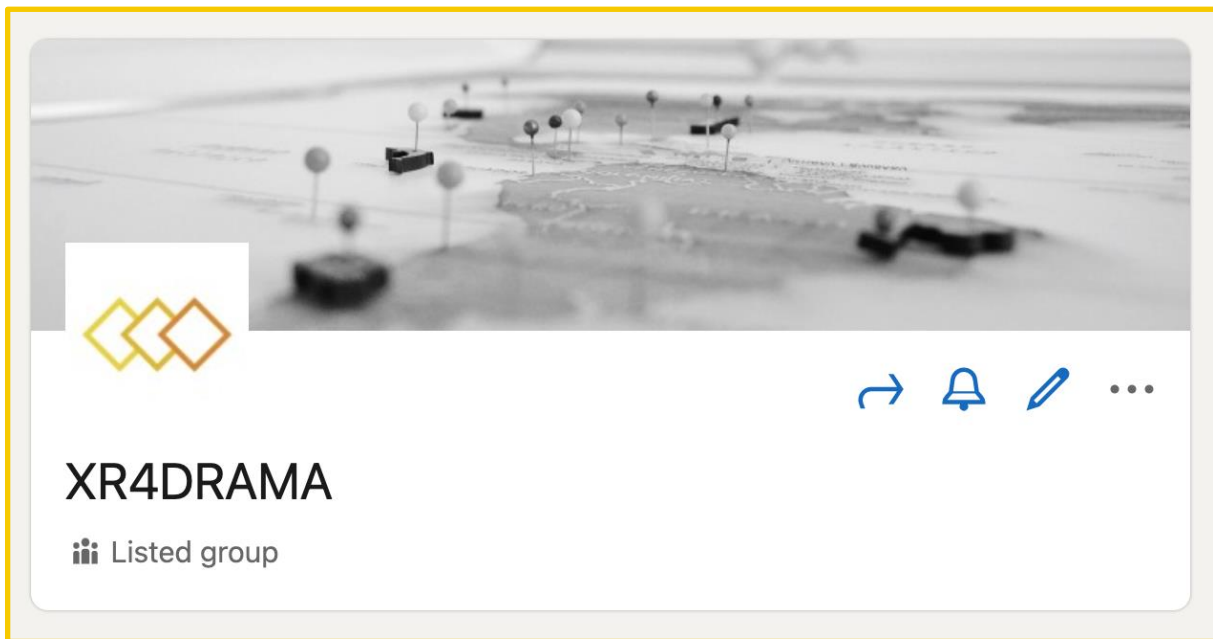


Figure 3: The XR4DRAMA LinkedIn Group

c) Other channels: Scribd, YouTube, GitHub

While XR4DRAMA will focus on maintaining a good project website (the IA's communication mothership) as well as attractive social media presences (the IA's satellites), other platforms and services will be set up if and when needed.

Scribd seems like the natural choice for sharing publicly available presentations at some point (which can also be embedded on the website). YouTube is ideal for sharing project-related video material (also embeddable). Finally, GitHub appears to be an attractive platform when it comes to sharing open-source code repositories.

4.2.3 Events

Since direct personal interaction remains the best way to pitch projects and connect with people, XR4DRAMA will also participate in as many public and private events as possible – and potentially organize some – over the course of the project.

The consortium will prepare for keynotes at industry forums, presentations at scientific conferences, and panels at media meetings as well as demo events and training sessions for stakeholders and the general public. Joining relevant get-togethers (s. section 2.2.2.6 of the proposal for details) and publicly discussing XR4DRAMA will hopefully further increase the impact and innovation potential of the project.

Please note that the ongoing Corona virus pandemic currently (01/20) only allows for virtual events, e.g. video conferences and web chats. As soon as it is safe, the consortium members will pack their laptops, print out flyers and head to the conference rooms of Europe once again.

4.2.4 Presentation Template

Another means to draw attention to XR4DRAMA is a set of digital presentation templates, designed in accordance with the project identity (logo, colors etc.) presented in more detail in section 5.

A set of slides is already available to the whole consortium via the internal CMS. Project managers will use it for all presentations from now on, thus promoting the same visual language.



Figure 4: One of the project presentation templates

As soon as available, public presentations can be shared via the document platform Scribd (set up according to the project identity guidelines) - and embedded on the XR4DRAMA website.

4.2.5 Press Releases

In order to exploit already existing media networks, the XR4DRAMA consortium also aims to publish 1 press release per partner per year.

The first release will ideally serve as an intro to the project, while the second one – probably released in the second half of the project's second year – is likely to document what has been achieved and what the outcome of XR4DRAMA might look like.

The press releases will be handled by PR/social media managers at the individual organizations, using all available corporate communications channels.

4.2.6 Flyer

Even though print media is not as important as it used to be, the consortium has nevertheless designed a draft flyer to be handed out to stakeholders and leads if necessary.

It (once again) features the project logo, its colors as well as some key visuals. The flipside has the basic information of the project vision, a list of project partners, and contact details. The flyer is A6 in size and stored as a digital version in the XR4DRAMA CMS – to be printed out on demand.

It will be continuously updated. Depending on the needs this also means producing a larger version or a poster/banner.



Figure 5: Draft flyer

4.3 Dissemination Matrices

As the previous chapters have shown, XR4DRAMA uses different communication channels for different purposes and target groups.

While there is certainly a lot of overlap, some messages are for specific targets groups only. And some platforms will or will not feature specific content. To be more concrete: Disaster management experts will be more interested in a demo of a new tool than in an explainer piece on their daily work, and quick industry updates may be ideal for Twitter, but not for the project website. The following two matrices will give an overview of who will be targeted with which content – and what kind of content will be put on which channel.



Table 2: Content & Target Groups Dissemination Matrix

Types of Content		Target Groups					
		Disaster & Risk Management Industry	Media Industry	Event Managers	XR Industry	Scientific Community	General Public
	Project Updates	x	x	x	x	x	x
	Explainers		x				x
	Demos	x	x	x	x	x	x
	Technical Details		x		x	x	
	Learnings & Insights	x	x	x	x	x	
	Industry News						
	Memes	x	x	x	x	x	
	Project Results	x	x	x	x	x	x
	Scientific Papers				x	x	x
	Presentations	x	x	x	x	x	
	References to Related Research, Products & Services		x				x

Table 3: Content & Channels Dissemination Matrix

Types of Content		Core Dissemination Channels		
		Website	Twitter	LinkedIn
	Project vision	x	x	x
	Consortium profile	x	x	x
	Deliverables	x		
	Project Updates	x	x	x
	Explainers	x	x	x
	Demos	x	x	x
	Technical Details	x	x	x
	Learnings & Insights	x	x	x
	Project Results	x	x	x
	Scientific Papers	x	x	x
	Presentations	x	x	x
	Industry News		x	
	Memes		x	
	References to Related Research, Products & Services		x	

5 PROJECT IDENTITY

Running a successful dissemination campaign does not only mean defining the target audiences, creating a fitting mix of messages, and using the right channels. It is also important to make sure the project has an identity that is appealing and easy to recognize.

Furthermore, the consortium needs to make sure all communication/promotion/dissemination activities related to the projects can be identified as such. If stakeholders first see the XR4DRAMA logo in a tweet, they need to find it on the website as well. Conference slides and flyers should fall in line. The XR4DRAMA logo word mark and logo should go well together, but also work independent of each other. A certain combination of fonts and colors should trigger associations with the project – and so on, and so forth.

The following section gives an overview of XR4DRAMA's project identity.

5.1 The XR4DRAMA Font

The designated font for XR4DRAMA is called Roboto. It is a sans-serif neo-grotesque typeface freely available for download from Google fonts. Roboto is considered to be both modern and approachable; several tech- and media-related projects are using it, e.g. it is the default font in the prestigious Unreal Engine (which plays an important role in the world of XR and 3D design).

XR4DRAMA will use Roboto whenever possible. However, a choice of font is not always possible, e.g. when design regulation (on social media or EU proposals) set other defaults.

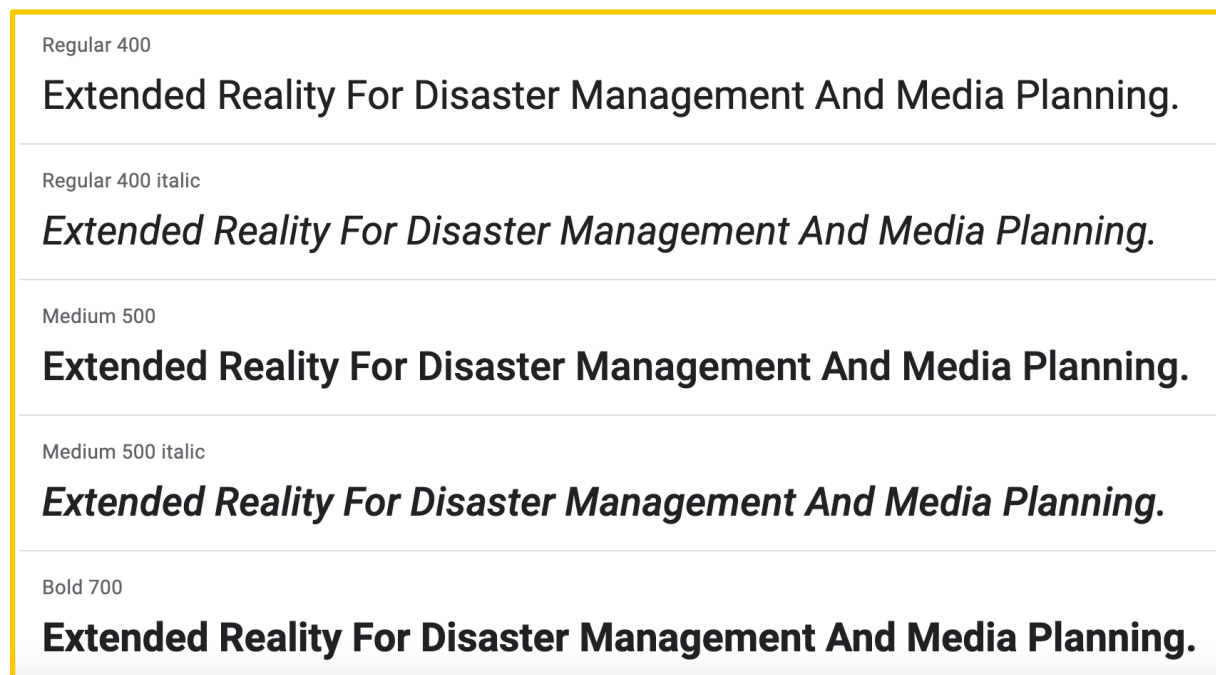


Figure 6: Overview of some Roboto web styles

5.2 The XR4DRAMA Colors

The colors of choice for XR4DRAMA are three distinct shades of yellow and orange (#f6c900, #f0ae00, #ef7d99 in hex) – all of which can be found on the project website, the social media channels, the presentation templates, the flyers, and – of course – in the project's defining logo.

In standard color wheels and guides, the yellow-orange color palette usually symbolizes optimism, clarity, confidence. At the same time, and very much in line with the project's aims, yellow and orange also signify a certain level of awareness and alertness (as opposed to "worryfree" green colors and the red palette that often announces danger).

In addition to yellow and orange, the consortium will use the non-colors white and black as well as different shades of grey, especially in key visuals that accompany the logos and colorful templates.

The three main colors are referenced here in detail:

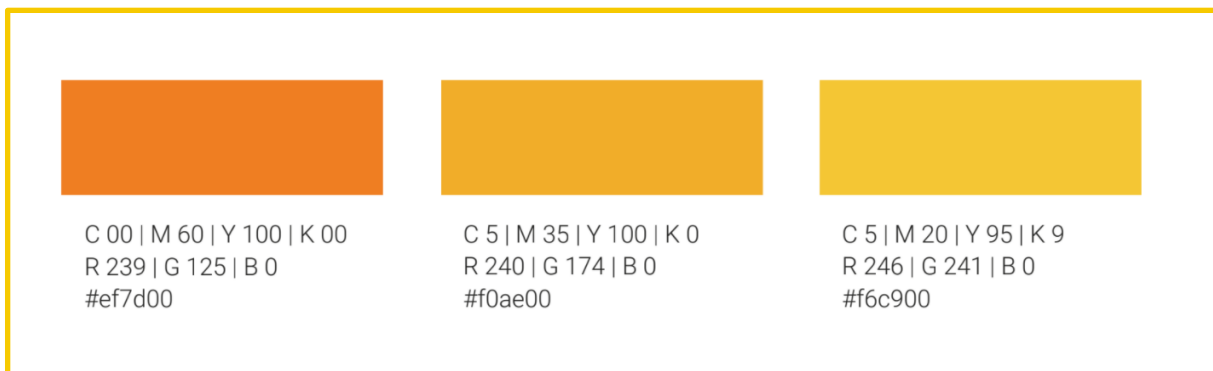


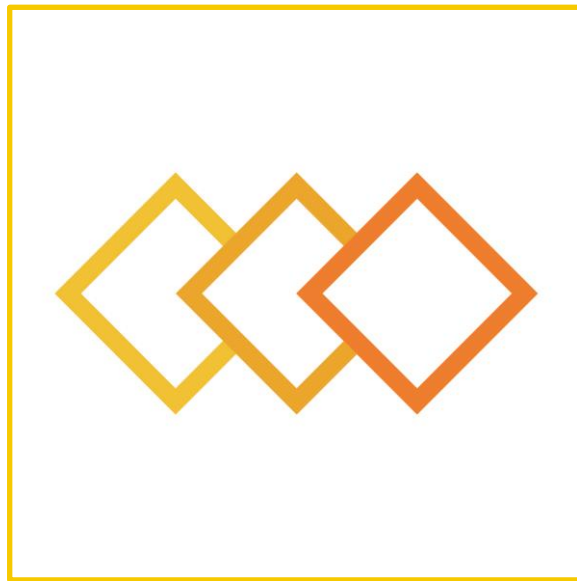
Figure 7: Main XR4DRAMA colors

5.3 The XR4DRAMA Logo

The XR4DRAMA logo serves as the anchor of all channels and materials distributed. It is the centre of the project's design language – and most likely the first thing stakeholders will see (and remember) when they come in contact with XR4DRAMA. The consortium has therefore put a lot of effort into giving it a rock solid, very distinctive design.

The logo shows three stacked, overlapping diamonds that stand on their tips and are colored in shades of yellow and orange (s. section 5.2.). They represent two things: Three grid squares on an abstract map – as maps and squares play an important role in all kinds of disaster management and remote media production planning. Furthermore, the diamonds represent the three dimensions in any (decent) model of a location: To achieve situational awareness, planners and managers should be able to move along the x, y, and z axis of a rendered environment.

The logo is available in three different forms: logo only (for channels that display the project title elsewhere), logo and word mark (the "full" logo), logo/word mark monochrome (fallback version in case no colors can be displayed). They are all documented below:





Figures 8-10: Project logos. From top to bottom: Logo only, logo + work mark, monochrome version

The logo is already in use on all channels of the project. It is featured as a profile image on Twitter, as a group image on LinkedIn, as a browser tab icon and a part of the header on the project's website, and in all project deliverables and presentations produced after Mid-December 2020.

6 KPIS

In order to assess the effects of the XR4DRAMA dissemination efforts and thus the project's potential impact on the market, the consortium will monitor the degree of engagement of stakeholders and interested communities. We will collect and analyze user data whenever possible, legitimate, and legal.

A Matomo instance will measure traffic on the project website. For Twitter, the consortium will use the platform's internal analytics tool as well Twitonomy, a powerful, semi-free analytics service. While LinkedIn doesn't have a full analytics tool for regular users, the network will nevertheless display key figures like the number of group members or the number of interactions with individual posts.

The following tables show the success indicators defined by the consortium. Please note that they are based on experiences of previous EC research projects and only serve as initial objectives. The numbers cannot be guaranteed and depend on external and internal circumstances. First and foremost, the KPIs are meant to help the project get a feeling for how the dissemination is going and whether or not something needs to be adjusted.

That being said, success cannot be determined in numbers only, especially when they only refer to digital channels. Sometimes, an exclusive workshop or a couple of relevant industry leads can be more important than a lot of interactions on Twitter.

6.1 Website Measurement

Regarding the website, we focus on a few key indicators like the number of visits and the duration of stay. The latter is often more important than the former: 100 visitors that spend a couple of minutes on several pages are better than 1000 visitors leaving the site after a couple of seconds.

Table 4: Success indicators for website measurement

Indicator	Threshold of success
Page views per month	≥ 500
Unique visits per month	≥ 100
Average visit duration	≥ 1:30 min
Returning visitors	≥ 25%
Countries of origin	≥ 20

6.2 Twitter Measurement

While the number of followers on Twitter is a good indicator of how interesting your account is in general, it is not the only figure that matters.

At least as important (if not more relevant) is the number of interactions, i.e. faves,

retweets, and mentions. The latter two are especially significant, as they usually increase the number of visits to an account (and its content).

Table 5: Success indicators for Twitter measurement

Indicator	Threshold of success
Tweets per month	≥ 10
Followers (Year 1)	≥ 75
Followers (Year 2)	≥ 125
Faved tweets	10%
Retweets	10%
Mentions per month	≥ 3

6.3 LinkedIn Measurement

As explained above, the measurement of user interactions on LinkedIn is quite limited. Basically, the consortium will be able to (manually) track the following data:

- Number of group members
- Follower growth
- Number of interactions with posts per month

Please note that individual consortium members will also use LinkedIn to promote XR4DRAMA beyond the listed group, e.g. by sharing project-related links on private profiles or company showcase pages.

6.4 Other channels

While the consortium will make sure to send out annual press releases, set up YouTube and GitHub accounts if needed, put shareable slides on Scribd, and circulate printed flyers at physical meetings/events, we will not perform a detailed analysis of these dissemination channels.

However, the performance of the above mentioned materials will be indirectly logged via LinkedIn and Twitter, as most of the content is likely to be shared there as well.

6.5 Publications & Events

As for publications (which may also include features in third party media), the presentation of project updates or demos, and the attendance of events, the consortium has agreed on the following simple key figures:

Table 6: Success indicators for publications/features and event attendances

Indicator	Threshold of success
Publications and features per year (blogs, journals etc.)	≥ 4
Public presentations per year	≥ 4
Events attended per year	≥ 4

The choice of both publication and events will depend on the actual outcomes of the XR4DRAMA effort and external circumstances.

Publications of interest include, but are not limited to:

- IEEE Sensors Journal
- Journal of Ambient Intelligence and Humanized Computing
- MDPI Sensors
- Pervasive and Mobile Computing

The provisional list of relevant events – including get-togethers of disaster management, media, and IT specialists – is already quite long:

- ACM ICMR
- COWM Conference
- ECCA
- EGU General Assembly
- First Responders Conference
- Global Media Forum
- IEEE ICIP
- IEEE ICME
- IFAFRI events
- ISCRAM World Conference

7 CONCLUSIONS

This document has outlined and explained the dissemination plan for the XR4DRAMA innovation action.

We have defined the purpose, vision, and goals of our communication, promotion, and marketing activities. We have made it clear that it is paramount to systematically and continuously spread the word about the ongoing project work, the consortium, the concepts and tools we are about to create. Our aim is to create an active, diverse community of stakeholders around XR4DRAMA, which will be the *conditio sine qua non* when it comes to exploiting the project later on. In order to succeed, we have defined and reflected on target audiences, communication channels, messages and matrices. Furthermore, the consortium has given XR4DRAMA a sophisticated and polished project identity – so the project can always be recognized. A basic set of KPIs makes sure the consortium can monitor and analyze how well the dissemination effort is going.

As the project is just in month 3 (of 24), the communication, promotion, and marketing work has just begun – and some channels, concepts, or materials might still be subject to change. In general, all dissemination activities will be adjusted to the project's needs – and documented in the upcoming dissemination report.

We are looking forward to telling the world about the XR4DRAMA project – and ready to get in touch with everybody who is interested in our work.