



xR4DRAMA

Extended Reality For Disaster management And Media planning

H2020-952133

D7.3

Report on dissemination, collaboration and standardization activities

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Abstract

Initial version of the report on XR4DRAMA dissemination, collaboration and standardization activities.

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Executive Summary

D7.3 is the first version of the xR4DRAMA report on dissemination, standardization, and collaboration. It documents the project's (updated) dissemination channels and materials, all dissemination activities carried out so far, and the dissemination plans and targets for the second year of xR4DRAMA. Furthermore, it analyzes how much visibility and reach the project has had so far. Last, but not least, there is a documentation of the xR4DRAMA standardization and collaboration efforts.



Abbreviations and Acronyms

AR	Augmented Reality
EO	Earth Observation
IEEE	Institute of Electrical and Electronics Engineers
KPI	Key Performance Indicator
MR	Mixed Reality
R&D	Research and Development
VR	Virtual Reality
XR	Extended Reality



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1 INTRODUCTION

First and foremost, there is the need to point out that the entire first year of xR4DRAMA was overshadowed by the international Corona crisis which made it extra hard to work and collaborate, let alone communicate and disseminate project results in a really smooth and effective way. A lot of meetings and events which would have been perfect opportunities to discuss and promote xR4DRAMA were simply cancelled. Others were carried out virtually, but on a smaller scale and with fewer chances to spread the word about a project that was not subject of a keynote or workshop. Since the consortium itself has not been able to meet in person so far and there have been zero social outings, typical project promo material ("Here's Partner X and Partner Y at a Pizza Place in Thessaloniki discussing multimodal data!") could not be created either. Simultaneously, an unprecedented number of stakeholders in R&D and other fields have taken their businesses and communications completely online due to COVID, drastically accelerating an already crazy battle for the attention economy. There are more online offerings than ever, while interest has been somewhat waning due to "screen fatigue" and related phenomena.

All this took a toll on xR4DRAMA dissemination, which we still think of as solid and satisfactory, though. The following pages will document what the xR4DRAMA disseminators have been up to, what they are planning to do in 2022, and what kind of impact has already been achieved. We will also look at the project's standardization and collaboration efforts.



2 DISSEMINATION STRATEGY

xR4DRAMA's high-level dissemination strategy has been described at length in D7.1. It continues to be sound and valid. Relevant target audiences and channels and content have been defined and refined. And at the heart of everything, there is the idea of a multi-phase dissemination/communication plan that moves from raising awareness and gaining reputation to engaging with communities to creating impact.

The following section documents what has been set up in terms of channels and materials, both digital and analogue.

2.1 Channels

As of October 2021, the xR4DRAMA consortium successfully runs:

- a website including a project blog
- a Twitter channel
- a LinkedIn Showcase Page

The screenshot displays the XR4DRAMA project website. At the top left is the XR4DRAMA logo, consisting of three overlapping diamond shapes. To the right of the logo is a navigation menu with links for 'Project', 'Resources', 'Consortium', 'Blog', and 'Community', followed by a search icon. Below the navigation is a main content area. On the left side of this area, there is a blog post titled 'SITUATION AWARENESS: CLASSIC LEVELS AND NEW CONCEPTS IN XR4DRAMA' dated 'Feb 18, 2021'. Below the title are social media sharing icons for Twitter, LinkedIn, Email, and Print. The main image of the blog post is an aerial view of a city street intersection with a large crowd of people. Below the image is a paragraph of text: 'At the core of our project, there is always situation awareness (SA). Just in case the term is not familiar yet: SA describes how humans perceive the elements of a given environment within spatial and temporal confinements – and how that perception affects their performance and decision-making in the situation at hand. SA has become particularly important where decision-making happens under time pressure, remotely or among multiple operators, e.g. at a public authority managing natural disasters and sending out first responders – or at a media organization preparing for an outdoor TV production.'

On the right side of the main content area, there is an embedded Twitter feed titled 'Tweets by @xr4drama'. The feed shows three tweets. The first tweet is from @xr4drama, dated 2h, with the text: 'Can't wait to test the first prototype of the #XR4DRAMA platform for #DisasterManagement.....work in progress#AAWA #SituationAwareness #VR #AR'. It includes a grid of four small images. The second tweet is a retweet from @AWEUSA2021, dated Oct 26, 2021, with the text: 'Can't join #AWE USA 2021 in person? We've got you covered! Join us virtually as the #XR community is meeting this November 9-11, in Santa Clara, California to connect, learn and grow the #AR and #VR ecosystem. Get your virtual tickets now! hubs.li/H0-38w_0'. It includes a promotional image for the event. The third tweet is partially visible at the bottom, starting with 'What's #VR? Here is a link to the'.

Figure 1: The XR4DRAMA project website highlighting a post from the editorial section (blog) and the embedded Twitter feed.



Figure 2: A post on the XR4 LinkedIn page.

2.2 Materials

As of October 2021, the "away from keyboard" dissemination kit includes:

- an xR4DRAMA flyer/postcard

- an xR4DRAMA poster



Figure 3: The front of the xR4DRAMA flyer/postcard that serves as an analogue teaser for the project.



Figure 4: The back of the xR4DRAMA flyer/postcard

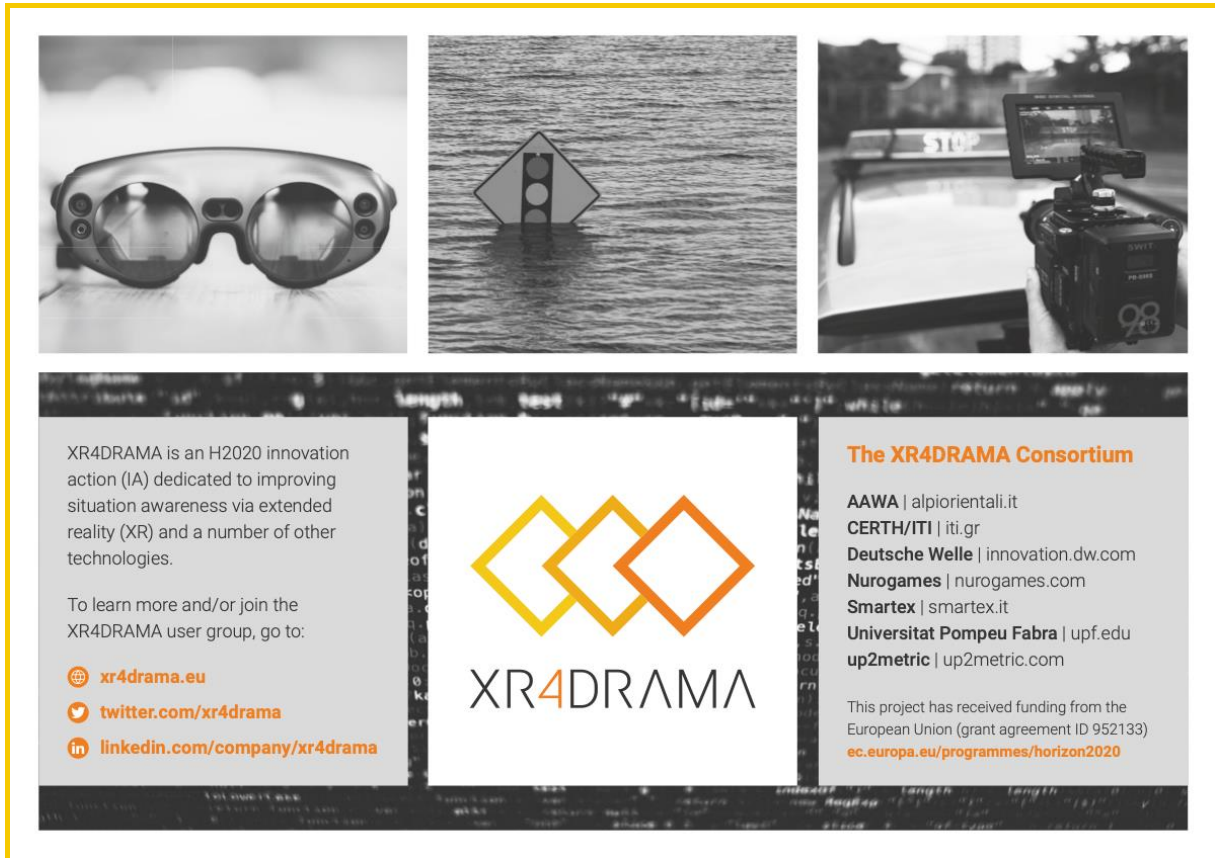


Figure 5: The xR4DRAMA poster – which also features an "in a nutshell" description of the project, its key visuals, its list of partners, and all relevant online channels/resources.



3 DISSEMINATION ACTIVITIES SO FAR

This section summarizes what kind of dissemination work the xR4DRAMA consortium has done since the project was kicked off in late 2020, with single sections focusing on the project's website, its social media channels, xR4DRAMA press releases and external coverage, events, and publications.

3.1 Website

The project's elegant, fully responsive website was launched in December 2020. Its more or less static content includes:

- a project overview page
- an introduction to the consortium
- a resource page (for deliverables, papers, etc.)
- a contact/community page

In terms of dynamic, constantly expanded content, the site features:

- a blog
- an embedded Twitter feed

Following a content marketing strategy, the blog is the project's most valuable asset, as it features detailed explanations of the project's activities and milestones, insightful interviews with all consortium partners, and a selection of varied posts related to situation awareness and XR technology.

3.2 Social Media

The project's Twitter channel was also launched in December 2020.

Ever since, it has disseminated a diverse collection of content catering to xR4DRAMA's target audiences, e.g.

- project updates
- references to relevant technologies
- references to relevant posts and papers
- references to relevant case studies
- announcements and recaps of relevant events
- fun stuff and memes related to the project

In this context, the consortium has also identified a number of relevant hashtags relevant for visibility and circulation on the platform, e.g. #3DModels, #EMGtwitter, #SituationAwareness, and #XR. #xR4DRAMA was established as a unique label for the project on Twitter.

The LinkedIn Group was created at the same time, but replaced by a so-called LinkedIn highlight page in early 2021. The highlight page seemed more suitable, as it is less exclusive, does not require membership, and thus offers better visibility.



Unlike the more diverse and more frequently curated Twitter channel, the LinkedIn page focuses on project-related updates only (e.g. blog posts and announcements).

3.3 Press Releases and Project Coverage

So far, individual press releases and introductory articles featuring xR4DRAMA have been published by the following consortium partners:

- CERTH
<https://m4d.iti.gr/project/xr4drama/>
- DW
<https://innovation.dw.com/xr4dama-extended-reality-for-disaster-management-and-media-planning/>
- NURO
<https://www.nuromedia.com/xr4drama>
- UPF (via Catalan Association of Public Universities)
<https://ods.cat/en/extended-reality-for-disaster-management-and-media-planning>

In the course of December 2022 all partners will publish and circulate a press posting that summarizes the project's first year.

External coverage (so far) includes

- a showcase site on the website of the VAM Realities project (<https://vam-realities.eu/xr4drama>)
- an interview with German journalist and XR researcher Olivia Stracke (https://twitter.com/lola_olivia24), who is monitoring the project in the context of her work for the University of Hamburg and news outlet ZEIT Online

3.4 Events

So far, xR4DRAMA members attended six events in 2021:

- Ayudas para el sector de los videojuegos (Webinar)
<https://www.culturaydeporte.gob.es/cultura/industriasculturales/eventos-congresos-y-jornadas/webinar-videojuegos.html>
(April 2021, partner: Nurogames)
- IEEE International Conference on Intelligent Reality
<https://twitter.com/xr4drama/status/1392037098073563136>
(May 2021, partner: CERTH)
- The final session of H2020 project SILVHER
<https://www.facebook.com/silvheritage/posts/1558238361174644>
(September 2021, partner: CERTH)
- International Conference on Natural Language Generation – INLG
<https://inlg2021.github.io/index.html>
(September 2021, partner: UPF)



- Thessaloniki Design Week
<https://twitter.com/xr4drama/status/1450785478198927364>
(October 2021, partner: CERTH)
- FIBEP World Media Intelligence Congress
<https://www.fibep.info/2021>
(November 2021, partner: DW)

A seventh one is coming up as we're writing this report:

- Conference on Neural Information Processing Systems (NeurIPS)
<https://nips.cc>
(December 2021, partner: UPF)

Furthermore, xR4DRAMA members will attend and present at the

- International Conference on Multimedia Modeling (MMM)
<http://mmm2022.org>
(April 2022, partner: CERTH)

The project has also been mentioned/discussed at a number of smaller and/or more informal meetings held in-house by the consortium members.



Figure 6: A couple of impressions from Thessaloniki Design Week, the only in-person event xR4DRAMA was able to attend this year (due to the pandemic).

3.5 Publications

On the occasion of IEEE 2021 (s. above) the consortium published their paper: "xR4DRAMA: Enhancing situation awareness using immersive (XR) technologies". It is available via IEEE Explore and on the project's website:

- <https://ieeexplore.ieee.org/abstract/document/9480961>
- <https://xr4drama.eu/resources/>

More papers were published by individual consortium members:

- Assessing the Syntactic Capabilities of Transformer-based Multilingual Language Models

<https://aclanthology.org/2021.findings-acl.333>

(August, 2021, Findings of the Association for Computational Linguistics)

- Text-in-Context: Token-Level Error Detection for Table-to-Text Generation
<https://aclanthology.org/2021.inlg-1.25>
(September 2021, International Conference on Natural Language Generation – INLG, s. above)
- Another PASS: A Reproduction Study of the Human Evaluation of a Football Report Generation System
<https://aclanthology.org/2021.inlg-1.30>
(September 2021, International Conference on Natural Language Generation – INLG, s. above)

Two more publications are coming up:

- Automatic Construction of Evaluation Suites for Natural Language Generation Datasets
(Conference on Neural Information Processing Systems – NeurIPS, s. above)
- Human activity recognition with IMU and vital signs feature fusion (International Conference on Multimedia Modelling – MMM, s. above)

Conferences > 2021 IEEE International Confe...
xR4DRAMA: Enhancing situation awareness using immersive (XR) technologies
Publisher: IEEE [Cite This](#) [PDF](#)
Spyridon Symeonidis ; Sotiris Diplaris ; Nicolaus Heise ; Theodora Pistola ; Athina Tsanoua ; Georgios Tzanetis ; Elissavet Batziou ; Christos Stentoumis ; Ilias Kalisperakis ; Sebastian Frei... **All Authors**
36 Full Text Views
Abstract
Document Sections
I. Introduction
II. Situation awareness
III. Pilot use cases
IV. xR4DRAMA architecture
V. Back-end modules
Show Full Outline
Authors
Figures
References
Keywords
Metrics
Abstract:
In this paper we describe the xR4DRAMA system, a solution that makes use of XR capabilities to support professionals who deal with disasters, man-made crises or media productions. The key contribution of this work in progress is the increase of situation awareness, which is achieved by the innovative combination of data collection, multimedia and sensor analysis, linking data, GIS and interactive XR technologies. The proposed platform is designed to facilitate the creation of immersive environments using semantically enriched content and comprises a powerful tool that is applicable to multiple real use case scenarios.
Published in: 2021 IEEE International Conference on Intelligent Reality (ICIR)
Date of Conference: 12-13 May 2021 **INSPEC Accession Number:** 20853757
Date Added to IEEE Xplore: 14 July 2021 **DOI:** 10.1109/ICIR51845.2021.00010
Publisher: IEEE
Conference Location: Piscataway, NJ, USA
ISBN Information:
Funding Agency:
I. Introduction
Decision making, the process of gathering and combining information to evaluate alternative solutions or actions, is an integral part of our everyday life and in most cases it happens in a split second. It becomes particularly complicated if we cannot completely feel and anticipate the results of our decisions. This is a serious obstacle for professionals who work in quite responsible positions (e.g. first responders) and whose decisions have a huge impact on society.
[Sign in to Continue Reading](#)

Figure 7: The xR4DRAMA paper on the IEEE Explore platform



4 UPCOMING DISSEMINATION ACTIVITIES

This section summarizes what kind of dissemination work the xR4DRAMA consortium is going to do, with single sections focusing on the project's website, its social media channels, xR4DRAMA press releases and external coverage, events, and publications.

4.1 Website

Website updates and enhancements in late 2021/early 2022 will most likely focus on the blog and the resources page. In accord with the project's dissemination and communication plan, the consortium will add more articles, explainers, and interviews (blog pages) as well as papers and/or slides (resource page). Upcoming deliverables – including this one – will also be published on the website.

4.2 Social Media

As for Twitter, the consortium will try to:

- increase the frequency of tweets
- dig deeper into the monitoring, building, and managing of communities
- directly engage with other projects/followers (dialogue)
- create relevant lists (sort/structure accounts)
- identify more relevant hashtags
- live-tweet within the scope of relevant conferences or events

In the case of LinkedIn, xR4DRAMA aims to expand its follower base by asking consortium members and their partners to invite more contacts and spread the word (simple growth hacking).

4.3 Press Releases and Project Coverage

The consortium will keep up and expand documentations of xR4DRAMA on their own channels. As more "presentable" material is released – we are speaking of demos and prototypes first and foremost – xR4DRAMA marketers will also reach out to relevant external press contacts.

4.4 Events

The consortium will keep an eye on upcoming events, join them if possible or at least mention the xR4DRAMA effort to their organizers.

Potentially interesting events in the field of disaster management & first responders:

- Citizen Observatories for natural hazards and Water Management (COWM) Conference – yet unscheduled for 2022
- European Climate Change Adaptation Conference (ECCA) – yet unscheduled
- European Geosciences Union (EGU) General Assembly – 04/2022
- First Responders Conference – 02/2022



- Information Systems for Crisis Response and Management (ISCRAM) World Conference – yet unscheduled for 2022
- International Forum to Advance First Responder Innovation (IFAFRI) – yet unscheduled for 2022

Potentially interesting events in the field of Visual analysis:

- Association for Computing Machinery International Conference on Multimedia Retrieval (ACM ICMR) – yet unscheduled for 2022
- Institute of Electrical and Electronics Engineers International Conference on Image Processing (IEEE ICIP) – yet unscheduled for 2022
- Institute of Electrical and Electronics Engineers International Conference on Multimedia and Expo (IEEE ICME) – yet unscheduled for 2022

Other worthwhile events include:

- DW's Global Media Forum – 06/22
- EuroXR Conference – yet unscheduled for 2022
- re:publica – 06/22

4.5 Publications

Targeted publications, listed in D7.1. (p. 31) remain the same, but will be complemented by a number of selected, non-scientific magazines in pertinent fields, namely: disaster and risk management, media management, event management, and XR technology.



5 DISSEMINATION IMPACT ASSESSMENT

This section analyzes the impact the xR4DRAMA dissemination activities have had so far.

In general, we would like to state that our communication and promotion efforts have not yielded overwhelming results yet. A main reason for this is of course the ongoing Corona crisis – with all of its consequences (s. intro). However, the stats and figures are more than solid – and likely to become better over the course of the project. Details are laid out below.

5.1 Website

Some of the preliminary KPIs formulated in D7.1 (p.29) had to be slightly revised and adjusted. It turned out, for example, that 500 pages views per month were a little too ambitious (especially at the beginning of the project, when there was no blog content to attract visitors). Furthermore, the "average visit duration" and the "returning visitors" were too difficult to track with our somewhat limited set of tools. The new KPIs are listed – and measured against the "project reality" – in the table below:

Indicator	Threshold of Success	Project reality (10/21)
Page views per month	≥ 250	187
Visitors per month	≥ 100	89
Average visit duration	$\geq 1:30$ min	2:00
Countries of origin	≥ 20	18

The page view numbers are lagging behind to some extent. They can hopefully be increased by repeatedly posting relevant links via the socials, but also other communication channels (e.g. email footers or postcards). The visitor numbers are almost okay and should reach the designated value as the project continues to grow and attract more followers. The intended average visit duration has already been exceeded which seems to suggest that visitors actually stay to read through entire articles or subpages. As for international appeal, having reached visitors from 18 countries in year 1 is quite remarkable. Adding two more countries in the course of more than a full year should not be a problem.

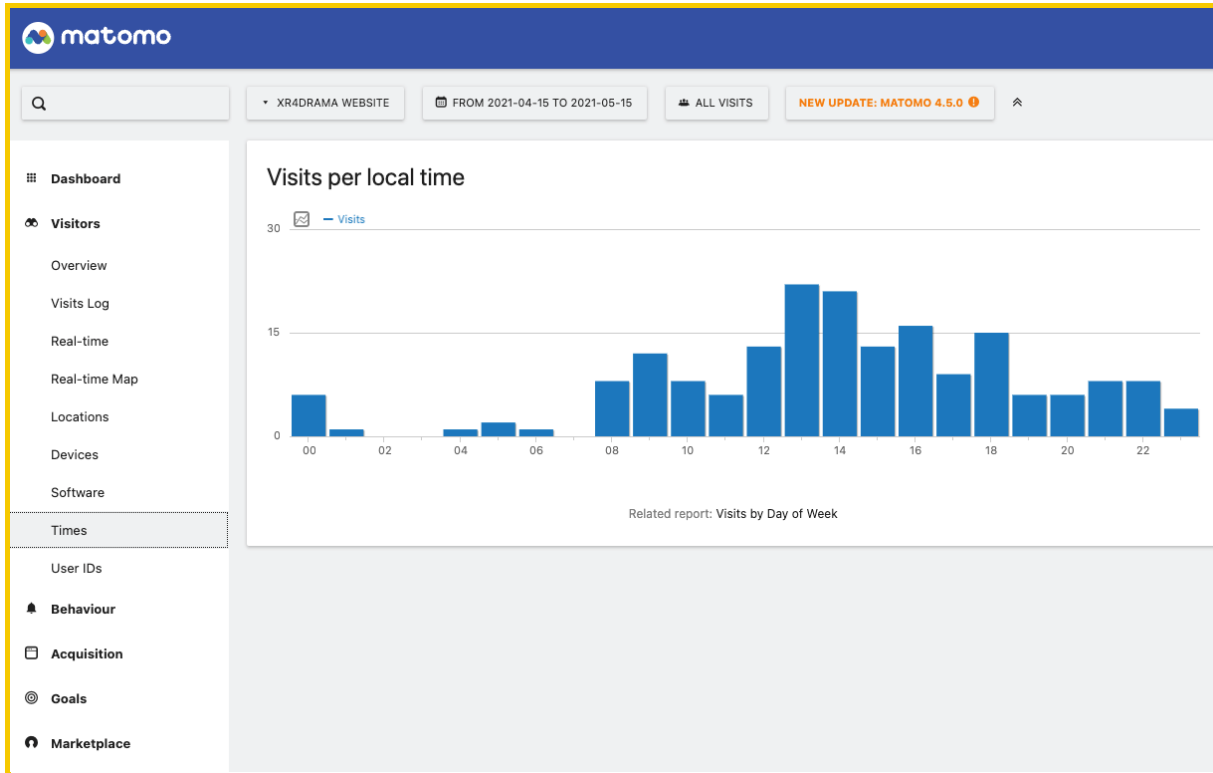


Figure 8: A screenshot of the xR4DRAMA MATOMO instance, the analytics tool used to track visitors of the project website.

5.2 Social media

5.2.1 Twitter

Just like the Website KPIs, the Twitter gauge (D7.1, p. 30) needed a little refit as well. In this case measuring faved tweets and retweets in detail turned out to be too demanding. The consortium decided to shift to impressions and profile visits instead. The new KPIs and the project reality look like this:

Indicator	Threshold of Success	Project reality (10/21)
Tweets per Month	≥ 10	6-7
Followers (Year 1)	≥ 75	108
Followers (Year 2)	≥ 125	?
Impressions per Month	≥ 3000	2195
Profile Visits per Month	≥ 1500	1120
Mentions per Month	≥ 3	1-2

While the number of followers is really good (considering the account has not even been around for a full year), the other stats are no more than okay, with quite some room for improvement.

The underperformance in terms of impressions is probably a direct consequence of the underperformance in terms of tweets/month, especially since deeper stats (not listed here) suggest that individual tweets are doing rather well. Or to put it another way: Tweeting just a little more will make the problem go away. Just 3 more tweets per month would probably mean 1000+ extra impressions.

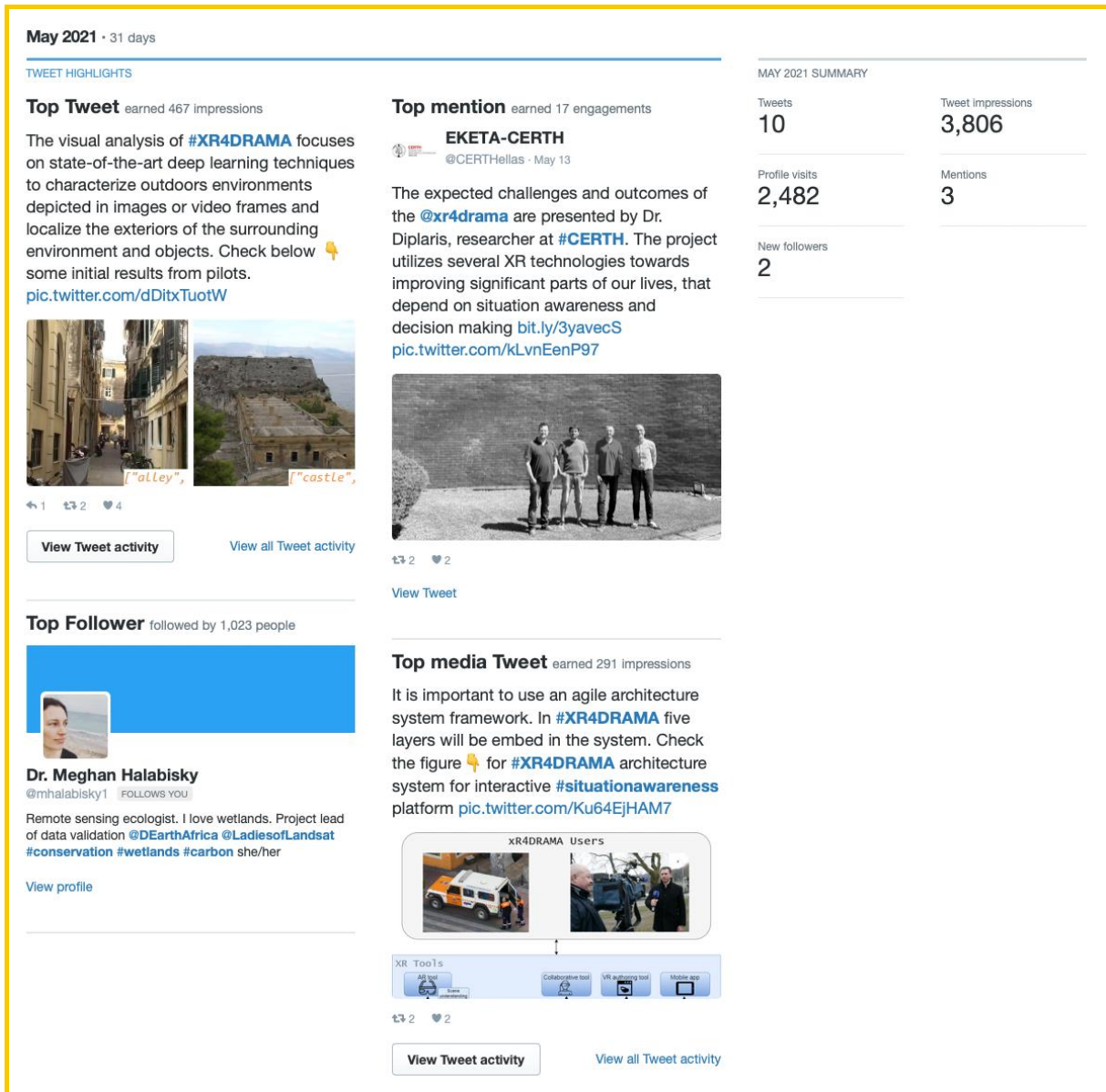


Figure 9: xR4DRAMA Twitter analytics (screenshot) in May 2021

5.2.2 LinkedIn

As already pointed out in D7.1., LinkedIn is relatively hard to analyze, which is why there are no hard KPIs.



A quick tour of the LinkedIn Highlight Page (which replaced the less useful LinkedIn Group) yields a number of positive indicators:

- There are now 64 fans (10/21).
- Most posts get 100+ impressions.
- One post (linking to a blog interview) received more than 400+ impressions.

5.3 Press Releases and Project Coverage

Some consortium partners have already published press releases (s. 3.3), some have (updated) posts and reports in the making that will be published and circulated in the next couple of weeks.

Interest in external project coverage has been relatively minor (s. 3.3.), which has of course to do with the fact that there are no finished prototypes to report on yet, and only a limited number of resources.

5.4 Events

By the end of 2021, xR4DRAMA consortium members will have attended 7 conferences / meetings instead of 4 (s. 3.4 and D7.1, p. 31), thus technically overfulfilling the project's quota.

Nevertheless, it needs to be stated that most of the events were completely virtual and strictly timeboxed – which meant less visibility for xR4DRAMA. There were few chances to hand out flyers, hang up posters, or mention the project outside of scheduled sessions.

5.5 Publications

With 5 papers published instead of 4 (s. 3.5 and D7.1. p. 31), the publication quota has been more than sufficient as well. However, there's also room for improvement, as not all technical aspects are equally represented here. With regard to dissemination impact, a couple of publications outside of purely academic circles would be desirable as well.



6 STANDARDIZATION

xR4DRAMA will be instrumental in both the implementation of existing standards as well as the creation of new standard recommendations. The following tables documents the consortium's activities in this regard.

6.1 WP2-Related Standardization Bodies

Standard Body	Responsible	Initial Actions	Definition of potential standard contribution
SIMMO (Socially Interconnected and MultiMedia-Enriched Object) Data Model	CERTH	Reuse of established data schemes: SIMMO was implemented in the Java 1.7 platform. Maven was used for controlling the project's build process, unit testing, and documentation. The GSON library was used to convert Java objects into their JSON representation.	Multimedia indexing will be based on SIMMO, which was developed in cooperation with H2020 V4Design and other projects. xR4DRAMA will adopt SIMMO for the storage of scraped content and investigate its standardization in cooperation with relevant stakeholders.

6.2 xR4DRAMA-Related Standardization Bodies at Project Level

The xR4DRAMA consortium is considering the registration of the ARF (Augmented Reality Framework). In addition, the below mentioned IEEE AR and VR standards have been monitored by the technical partners.

Standard Body	Responsible Committee	Definition of potential standard contribution
ARF	European Telecommunications Standards Institute (an independent, not-for-profit, standardization organization in the field of information/communications)	Interoperability framework that specifies an "ingredients list" (components, systems and services) for specific AR solutions.



IEEE P2048.3 (Immersive Video File and Stream Formats)	CTS/VRARSC – Virtual Reality and Augmented Reality Standards Committee	Specifies the formats of immersive video files and streams as well as the functions and interactions enabled by them.
IEEE P2048.5 (Environment Safety)	CTS/VRARSC - Virtual Reality and Augmented Reality Standards Committee	Specifies recommendations for work station and content consumption environments for AR, MR, VR (and related devices), where a digital overlay might interact with the physical world, with a potential impact on user perception. Focuses on setting quality assurance and testing standards for products in said environments and tries to achieve satisfactory safety levels for as many related enterprise and consumer products as possible.
IEEE P2048.6— Immersive User Interface	CTS/VRARSC - Virtual Reality and Augmented Reality Standards Committee	Specifies requirements and methods to enable immersive UIs in VR applications, as well as the functions and interactions provided by the UI.
IEEE P2048.8— Interoperability Between Virtual Objects and the Real World	CTS/VRARSC - Virtual Reality and Augmented Reality Standards Committee	Specifies requirements, systems, methods, testing and verification with regard to interoperability between virtual objects and the real world in AR and MR applications.



7 COLLABORATION

As for collaboration, the xR4DRAMA consortium is in close exchange with that of [CALLISTO](#), an earth observation (EO) data project dedicated to bridging the gap between Copernicus DIAS providers and users of next-level digital applications.

xR4DRAMA and CALLISTO have agreed to:

- exchange (open) datasets and repositories (e.g. xR4DRAMA content based on OpenStreetMaps)
- compare and evaluate georeferencing techniques on common datasets and languages; share georeferenced content for visualization purposes
- share knowledge and insights regarding 3D reconstruction techniques / approaches with the aim of eventually combining work from the two projects

8 CONCLUSIONS



Figure 10: xR4DRAMA consortium key visual

While there is still room for improvement and the pandemic has not exactly helped the xR4DRAMA R&D effort (s. some of the KPIs discussed in section 5), the project is still on track in terms of dissemination strategy, communications, outreach, standardization, collaboration, and related work. There are no significant shortcomings.

xR4DRAMA has established and refined all necessary digital and analogue channels. Current social media offerings are already substantial and will be extended.

The same is true with regard to papers, publications, events, and presentations. There is also a substantial number of standardization bodies, and collaboration work with partner project CALLISTO seems promising.

The xR4DRAMA consortium will continue to promote the project – collectively and with dedication – hopefully with a bit of tailwind and a better global health situation in 2022.