Measuring the Impact of Digital Culture

inDICEs

Deliverable 5.1

Communication and Dissemination Plan

Deliverable 5.1

Communication and Dissemination Plan

Version 1.0

06/04/2020

Grant Agreement number:	**870792**
Project acronym:	**inDICEs**
Project title:	**Measuring the impact of Digital CulturE**
Funding Scheme:	**H2020-DT-GOVERNANCE-13-2019**
Project co-ordinator name, Title and Organisation:	**Simonetta Buttò, Director of the Central Institute for the Union Catalogue of the Italian Libraries (ICCU)**
Tel:	**+39 06 49210425**
E-mail:	**simonetta.butto@beniculturali.it**
Project website address:	**http://indices-culture.eu/**

Author:	**Aisha Villegas**
	NISV
Contributing partners:	**Rasa Bočytė, NISV**
	Johan Oomen, NISV

Document History

- 27.03.2020 – Draft Version 0.1 - ready for review

- 6.04.2020 - Final version after review comments

Table of Contents

1.   Executive Summary

Deliverable D5.1 allows the project to identify and adopt specific communication strategies for each stakeholder group by analysing their interests and preferences. It will be used by M2 and published in M3, being updated quarterly thereafter as an internal reference with highlights included in the annual project report (D6.1). The document outlines the following points:

● performance metrics of various dissemination channels (blog posts, tweets, etc, as well as more traditional dissemination outputs such as white papers, conference papers, scholarly articles);

● overview of events attended;

● report on the status of collaboration with the other DT-GOV-13 funded project and other related initiatives.

2. Introduction and Objectives

2.1 Introduction

This document provides an overview of the planned communication and dissemination strategies and activities for each stakeholder group and audiences. It compares the impact of those activities against the initial stated goals. If changes to the dissemination activities became necessary, they are also documented here. Following a description of the objectives, we describe the target groups, the different communication and dissemination channels, and different types of activities that the project engages in to reach such audiences. The document concludes with the set KPIs and future actions to assess the impact of the activities.

2.2 Objectives

The goal of inDICEs is to empower policy-makers and decision-makers in the Cultural and Creative Industries (CCI) to fully understand the social and economic impact of digitisation in their sectors and address the need for innovative (re)use of cultural assets. The project adopts the principle of AIDA (Attention-Interest-Desire-Action), a framework that functions as an essential component in the communication and dissemination plan. The following objectives aim to support the overarching goal of the project, in increasing the visibility of the project and engagement among the multiple target groups and key players.

- Identifying key stakeholders, target groups and audiences relevant for the overachieving objectives of the project. The goal is to transform key stakeholders into future potential users of the project outcomes.
- Raising awareness about the project's vision and goals among target groups by establishing the necessary communication channels to reach and engage with the previously identified audiences.
- Harness available communication channels and connections with stakeholders to maximize the impact and dissemination of the results of the project. This will be accomplished by utilising the project official communication channels, partners official channels, as well as Europeana Pro as an online environment to disseminate results of the project.

3. Target: stakeholder groups

As stated above, the project has adopted the AIDA principles[1], a framework that emphasizes the importance of developing effective messages. Ideally, these messages should get the attention, hold the interest, arouse desire and obtain an action[2] from the target group. Executing this strategy requires an understanding of the most efficient ways of engaging with each type of stakeholder group including use of various appropriate channels according to the analysis below. This will be documented in the deliverable D2.1 Communication Plan, providing a detailed breakdown of the

---

[1] https://www.cleverism.com/lexicon/aida-principle-attention-interest-desire-action/
[2] Kotler, P., Wong, V., Saunders, J., & Armstrong, G. (2005). Principles of Marketing, fourth European edition. *Harlow: Pearson Education Limited*. p.703.

information needs of each target audience, who they listen to and the channels they use. In the paragraphs below, we present our approach to stakeholder management in general, followed by a project-specific analysis and plan for engagement.

3.1 Stakeholder groups

Freeman defines a stakeholder as "'any group or individual who can affect or is affected by the achievement of the organisation's objectives".[3] This gives rise to a way of analysing the significance of a stakeholder group in terms of their influence or power over the outcome of the project and their interest in that outcome. By using influence and interest as the dimensions of a matrix, we can identify three types of stakeholders:

- Key players (both interested and influential) - a group who need active two-way dialogue as external partners or participants in the project. inDICEs Key players are (1) major European memory institutions holding cultural assets; (2) research groups involved in the Social sciences and the Humanities; Cultural Economics and IP Law (3) policy-makers.
- Influencers - a group with less interest in the outcome of the project but whose engagement in important project activities may be required. inDICEs Influencers are primarily intermediaries (such as journalists and commentators), practitioner networks and the funding agencies and policy-makers whose support is obviously required.
- Interested parties - a group with an interest in the outcomes but little power to affect them. AIDA leads us to also consider a specific variant of this group: the potentially interested. inDICEs Communities of Interest include smaller memory institutions and research groups, commercial technology companies such as vendors of library IT systems 'citizen researchers' such as crowdsourcing communities and campaigners (for austerity, freedom of information, privacy, etc.)

3.2 Stakeholder analysis and engagement

The mode of engagement will depend on the size of the stakeholder group and its significance for the project balanced by the degree of effort that can be justified in order to reach them. By 'mode of engagement' we mean: active partnership, participation, consultation, 'push' communication (email, letter, podcasts, videos, leaflets) and 'pull' communication (advertising, website). Each stakeholder group has its own information needs, depending on how far it has progressed along the AIDA process, and it also has its own preferred channels and sources of information. The full project Communication Plan will build on the following analysis of thirteen main stakeholder groups.

Key players	Preferred sources	Preferred channels
Researchers	Peers within the project	Personal contacts, peer-reviewed publications, scientific publications, participation in events.
Cultural Heritage Practitioners	Peers within the project	Personal contacts, professional

---

[3] https://www.emeraldinsight.com/doi/abs/10.1108/00251740010373089?mobileUi=0&journalCode=md

		events (conferences, etc.), scientific publications.
Policy makers	Funding agencies, respected industrial and societal figures	Personal contacts, briefings, participation in working sessions or events, publications, and participation in expert groups.
Creative and Artistic Communities	Experts in the project (specifically on topics related to IPR).	Network specific channels (blogs, social media), direct mailings, conferences, professional events
Special Interest Groups	Network members within the project	Network specific channels

Influencers	Preferred sources	Preferred channels
Intermediaries	Formal notices (press releases, etc.) and informal personal contact	Personal contacts.
Practitioner networks	Network members within the project	Network specific channels, face-to-face and online network events
Funding agencies	Research Councils, other funding agencies	Personal contacts, official reports

Interested parties	Preferred sources	Preferred channels
Smaller memory institutions	Practitioner network members and commentators	Network-specific channels, outreach events, MOOC (see WP5)
Smaller research groups	Practitioner network members and commentators	Network-specific channels and peer-reviewed publications, MOOC
ICT system vendors	Potential customers and other informed sources	Personal contacts, trade press and media
Independent software vendors	System vendors and their customers, other IT providers	Personal contacts, trade journals and other media
Citizen researchers	Practitioner network members	Network-specific channels

		(blogs, social media) face-to-face and online network events, opportunities to participate in crowdsourced affiliated project

Personal contacts, although resource-intensive, are vital for nearly all of the stakeholder groups and where they are not viable intermediaries are used. Professional events and publications are highly domain-specific and these channels will be assigned on a case-by-case basis. Practitioner networks exist for most if not all of our stakeholder groups in the 'Interested Party' category Trade and general press and media are also significant, especially in the awareness-raising phase. The table below highlights the target stakeholder groups inDICEs will connect with, in most cases making use of existing involvements.

Target stakeholder groups that inDICEs will actively engage with	
Researchers	- CLARIN: ICCU and CLARIN are partners in H2020 ongoing project - DARIAH (research infrastructure for arts and humanities): ICCU and DARIAH are partners in H2020 ongoing project - ARIADNEplus (research infrastructure for archaeology and cultural heritage institutions): ICCU is partner in the ARIADNEplus H2020 project, where PIN is the Coordinator. The community is formed by 41 partner institutions in 23 EU countries plus USA, Japan, Argentina and Israel. It is institutionally liaised with EAA, the European Association of Archaeologists counting several thousand members. - OpenAIRE (researchers): PIN participates in the OpenAIRE-Connect project with the OpenAIRE community. - PARTHENOS Infrastructure (ESFRI RIs and National RIs in the cultural heritage sector and Digital Humanities). PIN coordinates this project including the two ERIC CLARIN, and DARIAH with their large partnerships.
Cultural Heritage Practitioners	- ICOM EU (MCA's vice-president is member of the Board) - Europeana Aggregators Forum (EFHA and ICCU are in the EAF Steering Group, Europeana Foundation supports the Forum) - Time Machine Consortium (EU FET Flagship, with NISV and Europeana Foundation are founding partners) - E-HRIS: European Research Infrastructure for Heritage Science - NETCHER (stakeholders: researchers SHS, cultural communities, Art Market, Europol): social & online platform against Illicit traffic of CH. MCA is partner. - GLAM-Wiki - Wikipedia's initiative for collaborative projects with GLAMs - Centrum Cyfrowe is a collaboration partner of GLAM-Wiki Polska - Presto Centre, a community of av archives sharing knowledge about

	digital preservation and online publishing requirements for audiovisual heritage materials. NISV maintains PrestoCentre and its services.
Policy-makers	● DCHE (Digital Cultural Heritage and Europeana) expert sub-group (EFHA representative has been appointed in the group). European Heritage Alliance 3.0, MCA is member & signatory of the Berlin Call ● Culture Action Europe - Advocacy for Culture in EU level - MCA and NEMO are board members ● COMMUNIA International Association on the public domain // stakeholders: advocacy & policy organisations, cultural sector, policy-makers - Centrum Cyfrowe is a member ● European Alliance for Culture and the Arts, MCA and NEMO are members ● European Digital Rights (EDRi) is an association of civil and human rights organisations from across Europe ● Culture Next - European network of cities focusing on cultural-led local development - Cluj Cultural Centre is the network's coordinator ● European House for Culture - advocacy for culture in EU - Cluj Cultural Centre is member of the board ● ELIA - European League of Art Institutes - Cluj Cultural Centre's member is part of the board
Creative and artistic communities	● EUscreen, the consortium of European broadcasters and audiovisual archives, NISV is a member of Foundation Board and maintains the EUscreen services. ● Creative Commons Global Network // stakeholders: openness activists, Open Education, Open GLAM, Open Access communities - Centrum Cyfrowe is active in CC Poland and CC Global Network ● Culture Action Europe members: cultural and creative networks and institutions, Michael Culture is board member. ● Alliance for Arts + Culture: Artistic, cultural and creative communities. Michael Culture is a member. ● Thinking Through The Museum - a research group on critical museology - Centrum Cyfrowe is collaborating with them ● Open Culture Studio network of creatives - artists, designers and creative studios collaborating with Open Culture team at Centrum Cyfrowe ● EFA European Festival Association - collaborates with Cluj Cultural Centre ● TEH Trans Europe Halles - network of cultural centres initiated by artists - Cluj Cultural Centre is associated ● Create to Connect - a network of arts organisations in Europe - Cluj Cultural Centre is associated member ● RESHAPE - a network of art institutes and organisations exploring innovative models in the arts - Cluj Cultural Centre is associated member

Special Interest Groups	● Europeana Network Association (NISV and ICCU are part of the Europeana Network Association Management Board) ● FIAT/IFTA - NISV is on the executive board ● UNESCO Memory of the World, NISV is part of National Committee for the Netherlands ● AV Think Tank, NISV is member of the core team ● A Soul for Europe - advocacy for culture and Europe - Cluj Cultural Centre is member of the Strategy Group of the Initiative

inDICEs will invest in active community engagement (see above).

Furthermore, relevant academic conferences and journals will serve as channels to get in touch with target stakeholders groups and as a medium to share the project advances and insights. A list of pertinent Conferences and Journals have been identified and are listed in the following section.
Partners of the project are expected to submit their participation in several of these events and Journals.
Note: inDICES will support the No Women No Panel Campaign[4] to ensure that women are more represented in panels and conferences.

Heritage Studies Conferences
ICA Annual Conference, Museums and the Web, ICOM Conferences (ICOM-CECA meetings), EVA-Minerva conferences, MuseumsNext, CIDOC Conference, the ICOM committee for the documentation of cultural heritage, Futur en Seine, Int'l Conference on Digital Heritage, Europeana related events, NEMO Annual Conference, IFLA Annual Conference 2020, Int'l Conference on Theory & Practice of Digital Libraries, Int'l Conference on Digital Heritage, FIAT-IFTA.
Heritage Studies Journals
publications on OpenEdition, publications by ICOM/ICOMOS/IFLA, ENCACT, UNESCO, CIDOC, ACM Journal on Computing and Cultural Heritage (JOCCH), · D-Lib Magazine, Journal of the Association for Information Science and Technology (JASIST), International Journal on Digital Libraries
Digital Humanities Conferences
DARIAH Annual Event (2020), CLARIN Annual Event (2020), ARIADNE Plus Annual Event (2020), LIBER Annual Conference (2020), Digital Humanities conferences, hosted by the Alliance for Digital Humanities Organizations,
Digital Humanities Journals
Digital Humanities Quarterly (DHQ) published by the Alliance of Digital Humanities Organizations (ADHO); Digital Scholarship in the Humanities (DSH), also published on behalf of ADHO and its

European branch EADH; Digital Studies / Le champ numérique (DS/CN) and DHCcommons, published by member associations of ADHO.
Intellectual Property Conferences
European Policy for Intellectual Property (EPIP) Conference (2020), CIPIL (Centre for Intellectual Property and Information Law) Annual Spring Conference (2020), IP Researchers Europe Conference (2020),
Intellectual Property Journals
JIPITEC (J of Intellectual Property, Information Technology and Electronic Commerce Law), EIPR (European Intellectual Property Review), JIPLP (J of Intellectual Property Law & Practice), Uncommon Culture, Digitalia (Digital and printed J on digital cultural heritage), Creative Industries Review, J of Cultural Economics, Int'l J of Cultural Policy, J of Intellectual Capital, Information Economics and Policy.
Computer Science Conferences
Int'l Semantic Web Conference (ISWC), Extended Semantic Web Conference (ESWC), The WEB Conference (WWW), IEEE InfoVis,m Int'l Conference on Knowledge Engineering and Knowledge Management (EKAW), Int'l Conference on Knowledge Capture (K-CAP), SEMANTICS, IEEE Int'l Conference on Semantic Computing (IEEE ICSC), Europ. Conference on Artificial Intelligence (ECAI), ACM Conference on Inf. & Knowledge Management (ACM CIKM) ,Assoc. of Computational Linguistics (ACL).
Computer Science Journals
Semantic Web J, J of Web Semantics, Int'l J on Semantic Web and Info. Systems, IEEE Transactions on Knowledge & Data Engineering, Knowledge Base Systems. IEEE Transactions on Visualization & Computer Graphics,J of Machine Learning Research, Machine Learning, Knowledge & Information Systems, ACM Transactions on Knowledge Discovery from Data.

3.3   Collaboration with ReCreating Europe

inDICEs has signed a cooperation agreement with ReCreating Europe[5]. Both projects receive funding support from the European Union's Horizon 2020 Research and Innovation programme and share similar objectives and activities.

Rethinking Digital Copyright Law for a Culturally Diverse, Accessible, Creative Europe (reCreating Europe) is a project coordinated by the Sant'Anna School of Advanced Studies (Italy). The research project focuses on the influence of digitisation and the Digital Single Market on cultural diversity, access to culture and the creation of culture in Europe. The ultimate goal is to contribute to a regulatory framework that promotes culturally diverse production and optimises inclusive access and consumption.

---

[5] https://www.ivir.nl/nl/projects/recreating-europe/

ReCreating Europe focuses on five main groups of stakeholders: individual makers / performers, the creative industry, cultural and heritage institutions, intermediaries (for example, a platform such as YouTube) and end users. This allows researchers to investigate the various bottlenecks and needs in a coherent and multidisciplinary manner.

The purpose of the collaboration agreement between inDICEs and reCreating Europe is to improve the overall results and impacts of both projects. With this in mind, both will undertake activities in common throughout the course of both projects. A number of sectors and activities have already been identified as potential ground for future cooperation between the two projects, such as:

- Shared or joint data collection activities: inDICEs will help to promote the surveys and the interviews prepared by reCreating Europe among the cultural heritage institutions and the collected data will be shared and made available in the inDICEs Open Observatory
- Shared or joint mapping and analysis of regulatory framework: coordinating efforts in mapping and analysing the copyright flexibilities (public and private regulation) and in comparing the current IPR regulations on the access to European culture and on creative cultural production
- Pursuing the formulation of joint recommendations and best practices addressed to policy makers and to other relevant stakeholders and special interest workgroups
- Organisation of joint events and training activities, such as project reviews, workshops, conferences, networking sessions, webinars, training courses, etc.
- Publication of articles on the work and results of the concerned projects in scientific journals and in sector specific online publications
- Organisation of joint dissemination activities: promotion and presentation of the results of the concerned projects in the respective websites; circulation of joint announcements/results via relevant mailing lists; posting joint news on third party websites, newsletters and social media channels; organisation of joint presentations and/or demonstrations at specialised events and conferences organised by other institutions and projects; etc.

This list of activities is not definitive, as both projects can add from time to time other activities.

In addition to the coordinated activities, both projects are set to be in constant communication, ensuring that both promote the activities in their respective official communication channels and within their network.

The two project coordinators, ICCU and Scuola Superiore di Studi Universitari e di Perfezionamento Sant'Anna, held an online meeting on March 10th with the participation of Sara Di Giorgio (project manager of inDICEs), Caterina Sganga (project coordinator of reCreating Europe), Roberto Caso (leader of WP5 reCreating Europe, focusing on cultural heritage institutions), Pierluigi Sacco (scientific coordinator - inDICEs), Simonetta Buttò (Director of ICCU and project coordinator of inDICEs), Claudio Prandoni (deputy project manager - inDICEs), to introduce the projects' general overviews and WPs and explore potential opportunities of cooperation. It was agreed to:

- Prepare a kickoff doc to streamline timeline, subject matter and internal process of cooperation
- Draft a cooperation agreement to be submitted to the PMBs of the two projects and to the EC Project Officer (PO), Jarkko Siren, formalizing the most salient aspects of the cooperation

Kickoff doc and cooperation agreement will be submitted to the attention of the PMBs members before the next meetings of the respective PMBs, in order to collect further ideas and share amendments before formal approval. The two documents will then be submitted to the respective GAs.

4.   The Communication Plan

Following the AIDA principle, the project has mapped a communication plan into four steps:

4.1   Generating Awareness (leading to interest)

This is important for all stakeholder groups but the mechanism will vary. Promotion and awareness building requires a consistent approach to branding across media types and artefacts such as give-aways. Accurate relationship management (knowing the history of contact between an individual and the project, for example) requires a web-based project-wide contact management system and key players and influencers should have personal contact with somebody from the project team. Key players should be contacted individually and presented with opportunities for involvement from the outset. Influencers should be made aware of the purpose and potential outcomes of the project and informed about suitable sources of project information and support. Interested parties should be reached by 'pushing' awareness-building information to all relevant stakeholder groups and later by targeting specific institutions or research communities that are not yet engaging with the project where necessary to achieve geographical and sectoral balance.

The communication mix for awareness-building includes promoting the project to those with very low influence and low interest in the outcomes (such as the general public or lone scholars) by making information available for them to 'pull' if it is found (e.g. through online search, blogs etc.).

4.2   Stimulating Interest (leading to the decision to engage)

Once they are aware of the project, Key players should be offered early access to results, invitations to workshops and involvement in decision-making Influencers should be given appropriate opportunities for actively participating in the project depending on the nature of their influence.

Interested parties should be made aware of opportunities for engagement such as face-to-face or online surveys, 1:1 interviews and focus groups.

4.3   Reaching a Decision (leading to Action)

Key players are potential early adopters of inDICEs results and need support in order to implement their decision to engage with the project at that level. Capacity-building and technical support are the two key factors and we have already mentioned Boot Camps, Internships and Hackathons as part of the package of support measures leading to take-up. Intermediaries and practitioner networks are multipliers who are potentially able to reach very large audiences with messages about inDICEs. Once engaged, they must be provided with resources (such as white papers) explaining the concepts addressed by the project. It is also important that, where possible, they have one-to-one support (e.g. from a project member involved in a practitioner network) and that any unmet information needs are addressed as quickly as possible. Policy-makers and funding agencies exert a

different kind of influence and need careful management, probably at a very high level within the project partner organisation. The key concern is to prevent blockages and barriers from influencing the outcomes of the project.

Engaging with each of the types of Interested Party identified above requires use of specific channels but the types of information they require will in most cases be consistent. Smaller institutions not treated as Key players should be able to reach a decision about the value of the inDICEs approach from case studies and participation in the Boot Camp. Interest will be nurtured into action through white papers and workshops.

The most challenging groups to engage with are members of the public and the most likely way of keeping these groups to manageable proportions is to work through the institutions for whom they are communities of interest – for example, a group of subject specialists who engage with a memory institution because of a specific collection or an issue-driven community wishing to use the results of a piece of research.

4.4   Communication and dissemination channels

Based on the defined target audiences and stakeholders, the project has identified relevant communication channels to maximize the reach and impact of the project and its outcomes. This section details the established official channels to be utilised during the project, both online and offline.

4.4.1 Online Channels

Website & Social Media

The project has launched a public Website[6] (Fig. 1) and is present on two relevant social media networks since M3 - including Twitter[7] and Facebook[8]. The goal is to make it easy for each target group to identify and explore relevant material, as well as to communicate important updates and news about inDICES. As of March 2020, the website includes detailed information about the project (objectives and WP), a news section and a blog section that will include original content on selected topics. The website will also include a calendar including upcoming conferences and events where consortium partners will present the project. All consortium partners are encouraged to contribute with original content, to make sure that we offer content that is relevant to all target groups.

All the above will focus on the dissemination of the project's progress both to the general audience and to the stakeholders.

---

[6] www.indices-culture.eu/

[7] www.twitter.com/indices_culture

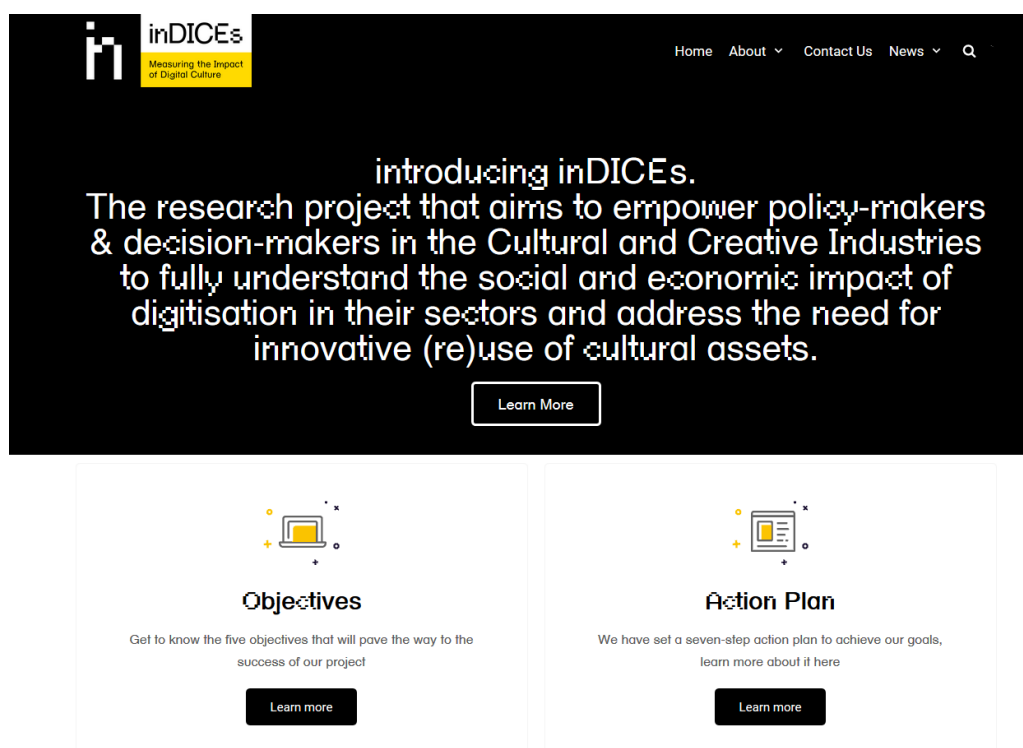[8] www.facebook.com/indices.culture/

Figure 1: inDICEs website

Electronic Newsletter

An electronic newsletter will be issued periodically with MailChimp[9] as the tool of choice. To gain subscribers, the website will display a sign-up form, and will be promoted in the official social media accounts. The first issue will be sent out at M6, and then every six months thereafter. The newsletter targets are the general audience, institutions and stakeholder who are interested in receiving updates on the project. In addition, the newsletter will be shared on social media channels, and within the consortium partners official communication channels. Past newsletter issues will be available for download.

Additional channels

Besides maintaining the official communication channels, inDICEs will use the support of Europeana Pro[10] as an additional online environment to disseminate results of the project. The website will function both as a project dissemination tool and as providing access to the technical outcomes produced by the project. It will also give access to examples, API documentation and online tutorials (made by the technical partners in the project, notably WebLyzard and PLATONIQ) explaining how the software and services can be used by target customers.

---

[9] www.mailchimp.com/

[10] www.pro.europeana.eu/

4.4.2 Onsite & additional materials

With the purpose of reaching further targets, increasing visibility and gaining positive results of the project, other more traditional dissemination channels will be utilized during the project. These include flyers, white papers, conference papers and presentation and scholarly articles. A flyer will be created, introducing the general issues of the project and based on the first results, to raise general awareness and communication. It will be translated in partners' languages and be freely downloadable on inDICEs' website, available on partner's websites and printed for distribution.

Additionally, a series of activities will be conducted by partners of the project to engage specific key targets, some of these will be workshops and a boot camp. The activities will be further outlined in the next section.

5. Overview of communication and dissemination activities

The following section provides an overview of the communication and dissemination activities set to be performed over the course of the project. The scheme is divided into two: the dissemination and the communication activities. The dissemination activities are mainly focused on professionals of the field and key stakeholders of the project. The communication activities are focused on general audiences. A comprehensive list of the activities and main targets has been mapped and included in a chart[11] (Figure 2). It will serve as a visual guideline for future activities and KPIs.

	Stakeholder Forum	Strategic Partnerships	Focus Groups	Industry Events	Conferences	Scientific Publications	Boot camp	Workshops	White papers	MOOC	Hackathons & Code-fests	Newsletters and mailing lists	Europeana Pro / Blogs	Project Web Site	Communication Kit	Social Media Channels
Researchers	✓		✓		✓	✓	✓	✓			✓	✓	✓	✓		✓
Cultural Heritage Practitioners	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓		✓
Policy makers	✓	✓		✓					✓					✓	✓	✓
Creative and Artistic Communities	✓		✓				✓	✓		✓	✓	✓	✓	✓	✓	✓
Special Interest Groups	✓	✓		✓	✓			✓	✓				✓	✓	✓	✓
Intermediaries		✓							✓			✓	✓	✓	✓	✓
Practitioner networks	✓	✓		✓				✓	✓		✓			✓	✓	✓
Funding agencies		✓		✓					✓					✓	✓	✓
Smaller memory institutions	✓		✓		✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓
Smaller research groups	✓		✓		✓	✓	✓	✓		✓		✓	✓	✓		✓
ICT system vendors		✓		✓							✓		✓			
Independent software vendors		✓		✓							✓		✓			
Citizen researchers			✓		✓	✓	✓		✓			✓	✓	✓		✓
	DISSEMINATION													COMMUNICATION		

Figure 2. Dissemination and Communication: target groups and channels

---

[11] Annex 1: Communication & dissemination chart

5.1 Key Performance indicators

The following table presents an overview of various impact metrics regarding the communication and the dissemination activities. It outlines key performance indicators (KPIs), the measurable value that demonstrates how effectively is the project achieving the objectives. This initial deliverable lays out KPIs for M12, M18 and M36.

	Metric	M12	Min. Value by M18	Min. Value by M36
Communication Impact measures	Total page views on the project website per month	500	1,000	4,000
	Visitors on the project website per month	100	250	850
	Number of download deliverables & other results in total	10	20	25
	Number of blog posts published in the website per month	1 - 2		
	Number of followers on Twitter	60	150	300
	Number of followers on Facebook	40	80	150
	Number of newsletter subscribers	50	80	120
	Sum of attendees in organized events (workshops, training activities, boot camp)	-	-	150
	Joint events with ReCreating Europe	-	-	2
	Metric	**M12**	**Min. Value by M18**	**Min. Value by M36**
Dissemination impact measures	Number of collaborations with Europeana Pro (Project updates)	1	3	*4*
	Number of mentions in News Media Organizations	2	4	*6*
	Number of Publications in Journals	-	-	*30*
	Number of presentations at conferences and events	3	10	*25*

Number of outreach events (workshops, boot camps, etc)	1	3	6
Number of published white papers	-	1	2
Contacts established by the stakeholder community (Leads)	-	-	100

5.2 Reporting

In order to assess the online impact of the project communication and dissemination activities, inDICEs will conduct monthly reports with available data on the website, social media accounts and the electronic newsletter performance.

The website reports will be conducted with the use of Google Analytics data, and will measure the performance (views, clicks, etc.) as well as the traffic of the website. In the case of social media, Twitter and Facebook provide useful statistics about the accounts and the performance of the shared content. This information (number of followers, retweets, favorites, likes, etc) are insights into how the audiences are engaging with the project, and will also serve as a guideline to revise the communication strategy and make adjustments where necessary. inDICEs will also generate a report on the electronic newsletter, with the use of MailChimp available statistics. The information will be contrasted with the previously established KPIs as a way to measure the effectiveness of the communication and dissemination activities online. These reports will be compiled by NISV and shared during monthly calls with consortium partners involved in the WP5: ICCU, Platoniq, Stitching Europeana, EFHA, to keep track of the set goals and make strategic changes if necessary. The first report version is expected to be delivered during M4.

In addition, all partners are expected to identify and fill out a preformatted document (refer to Annex 2) with relevant events, activities and channels to the project and project partners. This document will enable a tracking of all coming and implemented communication and dissemination activities across the inDICEs network, facilitating future reportings too. Partners are expected to monthly update the document throughout the duration of the project.

6. Conclusion

The main communication and dissemination channels for the project have been set up by M3 and are currently used by project partners to raise awareness of the project. To achieve the desired dissemination impact, inDICEs has assigned one person from NISV to keep the social media accounts and website updated, as well as to monitor activities across all channels.

WP5 will compare the stated goals in monthly dissemination meetings, making strategic changes if necessary. Relevant consortium partners to the WP5 will be present in those dissemination meetings, The next report will be published in M6, updating on the communication and dissemination progress from M4 to M6.