

CULTURALITY

CULTURAL HERITAGE IN RURAL
REMOTE AREAS FOR CREATIVE
TOURISM AND SUSTAINABILITY

D.8.2. First Dissemination, Communication and Exploitation (DCE) Plan.

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ZRC SAZU



D.8.2. First Dissemination, Communication and Exploitation (DCE) Plan

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CULTURALITY

CULTURAL HERITAGE IN RURAL REMOTE AREAS
FOR CREATIVE TOURISM AND SUSTAINABILITY

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GRUPPO
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Applied Arts
SCOTLAND



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About

The CULTURALITY project aims to promote cultural and creative tourism activities to aid the sustainable development of rural areas, encouraging job creation and population settlement. By researching the cultural heritage, including artisan material culture (techniques, materials, patterns, and decorative elements) and intangible culture (music, oral knowledge, and culinary traditions), the project will foster non-seasonal tourism. It will cater to local communities' needs, focusing on at-risk groups like women, the elderly, and youth, involving international multidisciplinary teams specializing in digital heritage, research, communication and dissemination. The emphasis will be on constant collaboration and sharing of experiences to enhance collective knowledge and ensure optimal results.

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Table of Definition, Abbreviations and Acronyms

AR	Augmented Reality
CA	Consortium Agreement
CB	Consortium Board
DCE	Dissemination, Communication and Exploitation
DoA	Description of the Action
EOCC	European Open Science Cloud
EU	European Union
FAIR	Findable, Accessible, Interoperable, and Reusable.
GA	Grant Agreement
GDPR	General Data Privacy Regulation
HRB	Horizon Results Booster
KER	Key Exploitable Results
IPR	Intellectual Property Rights
KPI	Key Performance Indicators

NGO	Non-Governmental Organisations
POPD	Protection of Personal Data
R&I	Research and Innovation
SCT	Sustainable Cultural Tourism
SWOT	Strengths, Weaknesses, Opportunities and Threats
VERAP	Virtual European Rural Artisans Platform
VR	Virtual Reality
WP	Work Package

1. Executive Summary

Starting in April 2024 and running for 48 months, CULTURALITY is a project co-financed by the EU under the Horizon Europe programme that aims to promote and boost rural and remote areas through cultural tourism activities, considering their endogenous potential and studying their rich cultural heritage in the search for new business models that can support job creation, exploiting the potential of these territories through tangible and intangible heritage and craft traditions.

This deliverable (D8.2 – First Dissemination, Communication and Exploitation Plan), which is part of WP8 and corresponds specifically to task 8.4 - Design and implementation of CULTURALITY Dissemination Activities, aims to provide a detailed overview of the dissemination, communication and exploitation (DCE) plan that will be implemented during the CULTURALITY project.

The University of Aveiro team, as WP8 leader, will be responsible for the overall management and support of the activities defined within the scope of this DCE plan, including monitoring its performance, and will develop the main dissemination and communication channels, tools and materials to be used during the project. This plan will also address the mechanisms for creating the network of communities involved, as well as the project's long-term sustainability strategy, while maintaining the objective of ensuring the timely promotion of the project's results and the involvement of parties outside the Consortium interested in using or adopting them.

The DCE plan thus describes the detailed planning of dissemination, exploitation and communication activities in a systematic way, with the aim of carrying out actions and campaigns aimed at specific groups and audiences for specific purposes. In this sense, all partners will be called upon to be actively involved in the implementation of dissemination, exploitation and communication actions, and their involvement will contribute to the satisfactory dissemination of the project's objectives, activities and results. They will be asked to have the capacity to implement dissemination campaigns in their own countries, at European and international level; to provide regular news and updates for the website and newsletter; help keep the project's social media accounts active; use their contacts and networks to promote the project; take part in relevant events to disseminate the project and its results; contribute with scientific articles that acknowledge the CULTURALITY project, and; contribute to the design of the project's sustainability strategy from their own resources and experience.

1.1. Document Sections

This document is organized into seven main sections, beginning with this Summary. The second section, the Introduction, outlines the scope of the document, the challenges related to dissemination, communication, and exploitation activities, and the strategy to promote the project. Section 3 focuses on Dissemination and Communication Activities, while Section 4 covers Exploitation Activities.

Given that the dissemination and communication plan is more developed at this stage, Section 3 is more extensive. It delves into the four dimensions of the dissemination and communication strategy: identifying target audiences (who dimension), specifying actions to be taken (what dimension), determining the timing of actions (when dimension), and detailing the resources required for implementation (how dimension). Additionally, Section 3 thoroughly explores issues regarding dissemination and communication tools, including visual identity and guidelines, promotional material, online communication, and media events.

Section 4 presents a preliminary exploitation plan, outlining six potential exploitable results categorized into four main domains: scientific, economic, policy-making, and societal. It provides directions for the next steps required to build an effective exploitation plan and outlines the role each partner will play in this collaborative effort.

Section 5 discusses the obligations of the partners and the privacy and personal data protection policies. Section 6 presents the Key Performance Indicators (KPIs) for measuring the impact of the proposed activities and the tools to be used.

The document concludes with Section 7, summarizing the main points and outlining the future direction of the project's dissemination, communication, and exploitation efforts.

2. Introduction

The CULTURALITY project aims to generate a strong impact on society by ensuring that the knowledge and results generated during its existence will be continuously transferred to the research community, policy makers, local communities, citizens and business agents. In order to increase the visibility of CULTURALITY in the research and innovation community and ensure that the results are widely accepted, this Dissemination, Communication and Exploitation Plan (DCE) has been prepared to maximise the expected results and impact of the activities carried out in the programme and to ensure that the results obtained in the project are promoted in the best way to specialised and non-specialised audiences (scientific community, general public, media, etc.).

Achieving these results in a skilful and well-balanced way between all the players involved is the great challenge of this endeavour. The CULTURALITY project consortium is led by the University of Oviedo – Spain (UNIOVI) and is comprised of 13 partners. As far as higher education institutions are concerned, in addition to UNIOVI, this diverse group of working teams also includes the Politecnico di Torino - Italy (POLITO), the Scientific Research Center of Slovenian Academy of Sciences and Arts – Slovenia (ZRC SAZU), The University Court of the University of St. Andrews – UK (USTAN), the University of Aveiro – Portugal (UAVEIRO) and the University of Tartu – Estonia (UTARTU). As institutions working directly with local rural communities, the project includes the collaboration of the Foundation Museum Nord – Norway (MN), the Region Värmland – Sweden (RV), Espacio Tormaleo S.L. – Spain (ESPTOR), La Ponte Ecomuséu – Spain (LAPONTE), Applied Arts Scotland SCIO – UK (AAS) and the Consiliul Judetean Maramures – Romania (CJMM). Finally, it also includes UriaXait S.L. – Spain (URIAXAIT), as a micro-company of young entrepreneurs specialising in data mining applied to the study of issues directly related to cultural heritage.

Bearing this context into consideration, this DCE plan aims to:

- a) ensure the correct dissemination of the project's results, raising awareness of the project's achievements and results among the stakeholders of the target groups, with an emphasis on local ecosystems, in particular artisans, craftsmen, entrepreneurs, citizens and associations;
- b) promote the proactive involvement, cooperation and commitment of key stakeholders to raise awareness of the importance of supporting cultural tourism as a powerful tool to boost rural and remote areas;

c) establish fruitful interaction and dialogue at local and network level for knowledge exchange, p2p and clustering activities on new methods, tools and business models to boost rural and remote areas through sustainable cultural tourism.

This report clarifies how the expertise of the partners and close contact with the relevant stakeholders at local level will be a key aspect in maximising the results of the dissemination campaigns and the overall success of the project. It also clearly identifies the main stakeholder groups in order to help create and develop targeted activities, thus maximising the impact of actions.

This first version of the DCE Plan, which will be followed by two other revised and updated versions, includes the first press releases for the partners to publicise the project and the guidelines for the project's identity, to ensure its correct recognition and visibility. The next versions will include data from the ongoing process of monitoring activities and updates to the strategy based on the project's progress and achievements.

A second version of the Dissemination and Communication Plan is expected by M24 and the results of dissemination and communication will be presented in a final document by M48.

2.1. Scope of the Document

The scope of this deliverable is to present the first report on the communication, dissemination and exploitation activities for the first 24 months of the project, involving and framing the roles of the various project partners. It describes the dissemination and communication objectives and strategy for this period and presents the tools and activities to be carried out to achieve the pre-defined goals.

In addition, the deliverable lists the dissemination tools that will be used throughout the duration of the project for its dissemination and implementation.

Some of the proposed actions included in this document are the result of interaction with the Horizon Results Booster (HRB) service (a European Commission initiative that aims to guarantee the impact of innovation on the market and maximise the impact of publicly funded research in the EU), namely by holding meetings and actions with experts from the HRB services and the Consortium Board (CB).

In this document it is understood that these activities, forming part of the dissemination, communication and exploitation plan, are and will continue to be

aimed at raising awareness and facilitating the adoption of the project's results by the different stakeholder groups that can directly benefit from the project.

These actions will cover the different geographical levels in which the project operates, i.e. local, regional and European, and will respond to the pre-defined objectives, identifying and classifying the target audiences, the methods of dissemination and exploitation, the timetable and the evaluation of their impact, thus ensuring the appropriate dissemination of the knowledge generated.

This DCE plan will be updated during the project on a regular basis to take account of the results obtained, the adjustments to be made and, consequently, the exploitation opportunities that will arise. Each updated version of the Plan will include a report on the results of the project.

2.2. Challenges

Considering that CULTURALITY is a project whose main objective is to contribute to the promotion and dynamization of rural and remote areas through sustainable cultural tourism activities, considering their endogenous potential and studying their rich cultural heritage in the search for new business models that can support job creation, exploiting the potential of these territories through tangible and intangible heritage and craft traditions, it faces very particular challenges with regard to dissemination, communication and exploitation activities.

In direct relation to its specific objectives, we can say that the main challenges are as follows:

1) Ensure an adequate outreach level that can support the establish of a collaborative network to promote cultural tourism in rural & remote areas through crafts & skills (GO1). Communication and dissemination will play a key role in mobilizing local communities and relevant ecosystem players, particularly in the implementation of #RuralSpots.

2) Create specific communication actions that promote participation in cultural tourism research activities linked to crafts for the revitalization and economic development of local ecosystems (GO2). These actions will make it possible to provide access to the tools developed during the investigation, which will enable artisans, craftspeople and women aligned with the dual green and digital transition to strengthen their competitiveness and increase their capacity to become agents of change at local level, promoting viable economic activities with a positive social impact. It will also focus on advertising the benefits and importance of sustainable cultural tourism in Europe through awareness-raising activities and appropriate communication campaigns at local

level and across the network, aimed at ensuring maximum visibility and impact of the project's actions.

3) Give visibility to the digital tools and technologies that will emerge as a key platform for increasing productivity, visibility and impact (GO3), namely through the Virtual European Rural Artisans Platform (VERAP) where traditional and contemporary artists will come together to showcase their artistic creations. Also promoting the affirmation of VERAP as a leading player in the trade of craft products, thus encouraging new business opportunities and facilitating the access to this collection of digital goods from the craft sector.

4) Collaborate in the development and implementation of suitable stakeholder engagement tools and clustering actions (GO4). Communication actions will play a key role in mobilising local ecosystems to participate in the design of clustering actions that connect relevant projects, platforms and networks for collaboration, knowledge exchange and mutual reinforcement. By doing so, they will also be helping to raise awareness in rural and remote territories of the possibilities of using Sustainable Cultural Tourism as a powerful tool for local development and revitalization.

5) Ensure the communicational structure that will disseminate the actions of knowledge promoting exchange, training and p2p learning actions of local ecosystems as agents of change (GO5), playing an important role in promoting the involvement of peers in rural areas participating in this project, in order to ensure that an appropriate platform is established for sharing good practices, mutual learning and promoting evidence-based actions in rural communities.

2.3. Strategy and Key Messages

The Dissemination, Communication and Exploitation (DCE) plan for the CULTURALITY project uses strategic and specific measures to promote the project and its results to various audiences, including the media and its target groups, fostering a two-way exchange.

To disseminate the expected results, we choose the most effective communication channels, materials and tools to maximise reach, raise awareness of the project's objectives, activities and results and involve communities and stakeholders, ensuring successful implementation with a measurable impact.

In order to achieve the DCE's objectives, the CULTURALITY project has defined a strategy that involves the progressive intensification of communication and dissemination efforts as the project's results evolve. Initially, the emphasis is on raising general awareness of the CULTURALITY project and its mission. As the project progresses, activities will increasingly be aimed at creating favourable conditions for wider acceptance of the results and targeting more specific audiences. This progression will prepare the ground for exploitation activities as the main results are formalised and prepared for knowledge transfer.

The strategy outlined in this document is based on defining each activity (Dissemination, Communication and Exploitation) and aligning them with the appropriate tools and channels to achieve maximum impact.

With these considerations in mind, we can state that the document seeks to meet the following specific objectives:

1. Establish an identity for the project that is easily recognisable and adoptable;
2. Design, launch, monitor and improve the www.culturality.eu website and social media profiles;
3. Promote the participation in international and national level events to raise awareness and visibility;
4. Engage the press and media at local, national, and European levels to promote the project;
5. Encourage stakeholders to get involved in the project's activities and the topic in general;
6. Increase interest in and awareness of the subject of Sustainable Cultural Tourism;
7. Foster and strengthen collaboration with other similar EU-funded projects;
8. Actively share the main exploitable results, encouraging their adoption, development, and implementation;
9. Ensure that the implementation of all actions fulfils the requirements of the General Data Privacy Regulation (GDPR).

3. Dissemination and Communication activities

To achieve the proposed objectives, the CULTURALITY project has developed a strategy that progressively intensifies communication and dissemination efforts as the project's results emerge. Initially, the emphasis is on raising general awareness of the project and its mission. This foundational phase focuses on engaging a broad audience, introducing them to the project's goals, and building a base of interest and support.

As the project advances, activities will increasingly target creating favourable conditions for broader acceptance of the results and engaging more specific audiences. This includes tailored outreach to stakeholders, policymakers, and communities directly impacted by the project's findings. By doing so, CULTURALITY aims to foster a supportive environment that is receptive to the project's outcomes and ready to implement its recommendations.

This progression will lay the groundwork for exploitation activities, as key results are formalized and prepared for knowledge transfer. By the time the project reaches this stage, well-informed and engaged communities will be ready to act on the project's insights and innovations.

To ensure the effectiveness of this approach, the strategy aligns each Dissemination, Communication, and Exploitation (DCE) activity with the most appropriate tools and channels for maximum impact. This means leveraging various media platforms, social networks, academic journals, conferences, and local events to reach diverse audiences effectively. By using a mix of traditional and digital communication methods, CULTURALITY ensures that its message is both widespread and precisely targeted, maximizing the project's visibility and influence.

3.1. The Four Dimensions of the Dissemination and Communication Strategy

The CULTURALITY project's dissemination and communication activities evolve progressively, necessitating a flexible strategy that welcomes new suggestions and changes. This strategy is structured around four key dimensions:

1. **Who?** - Identifying the target audiences;

2. **What?** - Specifying the actions to be taken;
3. **When?** - determining the timing for these actions;
4. **How?** - Detailing the resources required for implementation.

3.1.1. First Dimension: Who?

The initial target audiences for the CULTURALITY project, illustrated in Figure 1, are stakeholder groups relevant to the project's objectives. These groups are preliminarily ranked, with a detailed stakeholder analysis to be completed by month 18 (T5.1), allowing for further adaptation of dissemination and communication measures.



Figure 1 - Initial target audiences

The first group, the **Cultural Tourism Ecosystem**, includes key stakeholders directly interested in innovative business models, project activities, and sustainable cultural tourism. This encompasses small and medium-sized tourism businesses, artisans, craftsmen, creators, the scientific community, public institutions such as museums and craft associations, and citizens interested in sustainable cultural tourism in rural and remote areas.

The second group, **Local Communities**, consists of agents who amplify and support the cultural tourism ecosystem. This includes local citizens, associations, NGOs, municipalities, local businesses, and service providers.

The third group, **Society and the General Public**, represents the general audience for dissemination activities aimed at raising awareness about the project and its contributions to local development in rural and remote areas.

3.1.2. Second Dimension: What?

Regarding the project's content, the following elements will be disseminated to CULTURALITY's target groups:

Vision, Objectives, Strategic Relevance, and Key Facts:

Communication will focus on illustrating how sustainable cultural tourism (SCT) models can serve as powerful tools for revitalizing and regenerating local ecosystems. The messages will be continually revised and evolved throughout the duration of the project, always meeting the objective of involving the community and promoting local resources.

News, Posts and Feedback (Achievements and Results):

The partners will regularly share their achievements, demonstrating how CULTURALITY is transforming the paradigm of sustainable cultural tourism (SCT) by adopting sustainable practices and promoting new waves of cultural tourism in remote areas.

Events:

Information about events organized by the project, including social activation activities such as #Ruralevents, #Ruralspots, and #RuralWeaves, will be widely publicized. Additionally, events where partners present their results will also be promoted to maximize the visibility of the project's assets.

Project scientific outputs:

CULTURALITY partners will produce and present scientific papers at national and international conferences to promote the project, share innovative findings, and advance the discourse on sustainable cultural tourism among academic and professional communities.

3.1.3. Third Dimension: When?

Chronologically, the DCE activities are divided into three phases. In the first phase, the project will be publicized to the general public and the first contacts with stakeholders will be established. These activities will be organized by the WP8 leader with balanced participation from all partners. The second phase involves the organization of #Ruralevents and #Ruralspots, focusing on rural development through cultural and creative tourism. During this phase, the VERAP (Virtual European Rural Artisans Platform) will be launched to increase visibility of artisans and provide a digital archive for crafts and heritage. These actions will be supported by the WP8 leader but implemented by directly involved partners. In the final phase, replication and exploitation activities will ensure the acceptance of sustainable cultural tourism as a tool for local ecosystem revitalization. A final dissemination event will present results and

involve stakeholders in follow-up activities. Beyond the project's end, partners will continue to disseminate results through their networks, with the project website remaining active for two years and the VERAP platform maintained.

3.1.4. Fourth Dimension: How?

In the initial phase, the main activities will include the use of a public website, a newsletter, and social media campaigns. In the second phase, local promotion campaigns for #Ruralevents and #Ruralspots will be organized, involving press kits, publicity actions, and the development of specific instruments. The VERAP platform will also be open to the public during this phase. Additional actions will include publishing the key results in scientific journals, respecting open access policies, and taking part in international and national conferences.

By aligning each dimension with the appropriate tools and channels, the CULTURALITY project aims to achieve maximum impact and successful implementation of its DCE strategy. Table 1 shows a summary of the actions planned at the start of the project.

Table 1 - Overview of the main actions

Stakeholders	Who	What	How
Cultural Tourism Ecosystem	<ul style="list-style-type: none"> • Tourism SME • Artisans and Craftsman • Creators • Entrepreneurs • Service Providers • Scientific community • Other professionals • Public institutions such as museums and craft associations • Citizens interested in sustainable cultural tourism in rural and remote areas. 	<ul style="list-style-type: none"> • News, posts and feedback • Project scientific outputs 	<ul style="list-style-type: none"> • Website • Social media • Publications • Specific events [RuralSpots, RuralEvents, ...] • Workshops • Conferences
Local Communities	<ul style="list-style-type: none"> • Associations • NGOs • Local Citizens • Municipalities • Local businesses • Service providers 	<ul style="list-style-type: none"> • News, posts and feedback • Awareness and sensitisation • Building understanding 	<ul style="list-style-type: none"> • Website • Social media • Specific events [RuralSpots, RuralEvents, ...] • Workshops
Society & General Public		<ul style="list-style-type: none"> • News, posts and feedback • General awareness on the theme • Imagine future (alternative) scenarios 	<ul style="list-style-type: none"> • Website • Social media

3.2. CULTURALITY main outcomes to be disseminated in correlation to other work packages

To maximize outreach and engagement, CULTURALITY will disseminate public results from various work packages in addition to those produced by the dedicated Dissemination, Communication and Exploitation Work Package.

These actions will consist primarily in leverage the results from other workstreams, converting reports and organized activities into news items, factsheets, social media posts, graphics and other promotional material, to be regularly shared to generate interest and awareness about the project.

While the specific assets for dissemination and communication will be developed in tandem with project activities, the following is a preliminary list of core assets:

- The knowledge that CULTURALITY will generate on the potential of Sustainable Cultural Tourism, including practices and models for collaboration and the generation of business plans;
- Tools for evaluating sustainable business models with an impact on rural regions, including specific concerns for societal groups at risk of exclusion, such as women, the elderly and young people;
- Mapping of tangible and intangible heritage in specific cultural landscapes as a resource to support the development of crafts and culture, including the promotion of craftspeople and the possibility of network collaboration;
- Provision of a customised e-commerce platform to facilitate the trade and advertising of crafts, offering rural craftspeople an avenue to maintain a livelihood from a culturally-based craft, while also ensuring accessibility, especially for people with reduced mobility, to the immense tangible and intangible heritage of European crafts.
- Reports presenting Modern Manifestations Based on Crafts, relating contemporary artistic manifestations to the crafts and intangible heritage identified.
- Analyses on the role of the circular economy in the field of crafts, particularly specifying its benefits, problems and how to improve its impact.
- Information on the role of women in handicrafts, highlighting the crafts with the greatest presence of women and those with the least, including an analysis of gender problems and the different roles of women in tangible and intangible rural culture, as well as their importance in cultural tourism.
- Manual of Good Practices in cultural tourism in rural areas and the role of craft know-how and intangible knowledge in activating it, using case studies of good

practices in the use of crafts, intangible heritage and contemporary art as an engine of sustainable development for remote rural areas with their characteristics.

- Provision of a Rural Toolbox for the development of entrepreneurial skills, revenue generation and support for marketing and promotion in the rural crafts sector, summarising the compendium of guidelines, resources and tools for carrying out initiatives as replicators, including solutions such as a taxonomy of cultural management tools for tourism, a procedure for studying indicators, interaction with actors in the geographical environment, etc.
- Reports on the attractiveness of rural and remote areas for local development and cultural tourism, analysing the characteristics of the geographical areas, their problems, players and potential, including an in-depth SWOT analysis to understand local development strategies and prospective scenarios.
- The prospectus, study programme, general information and syllabus for the planning of a master's degree for the permanent training of specialists in this field.

WP8, in drawing up the DCE plan, endeavours to maintain tight relations with other project WPs, particularly:

- **WP5 (Stakeholder engagement, clustering and awareness raising)** where we will support stakeholder engagement strategies to strengthen the project ecosystem and related value chains.

Promotion campaigns will be developed for the #RuralSpots actions in order to boost the involvement of local communities and the exchange of knowledge and peer learning. The same will happen in support of the organization of #RuralEvents, as different activities aimed at the general public for rural development based on cultural and creative tourism, taking into account all sectors of the population, including those generally unrelated to cultural products.

- **WP7 (Digital resources for research, outreach and cooperation)** we will support the development of the Virtual European Rural Artisans Platform (VERAP). This platform will be graphically aligned with the project's overall visual identity, particularly in relation to the project website. This alignment will ensure consistent branding and identity conformity across all CULTURALITY touchpoints.

We will also provide support for the transmedia storytelling processes, where cooperative participation frameworks will involve artisans and their communities, utilizing emerging immersive VR, AR, mobile technologies, and conventional filmmaking.

Additionally, as part of WP7, we will develop infographic solutions to visualize the impact of climate change and threats to rural crafts on cultural landscapes, highlighting the risks to heritage.

3.3. Dissemination and communication tools

The success of the Dissemination, Exploitation, and Communication plan for the CULTURALITY project will depend on the effective use of diverse channels and tools, along with continuous synergy between project activities. This approach will maximize the impact of the content produced, delivering knowledge in various formats (infographics, videos, images, etc.) across different platforms (website, social networks, media, events, etc.). By leveraging these tools and channels, we will ensure that the right messages reach the target audiences effectively.

3.3.1. CULTURALITY identity and guidelines

In this section, we outline the foundational elements of the CULTURALITY Project's Branding and Visual Identity. The solutions and guidelines presented here have been specifically designed and adapted for the ecosystems of rural and remote areas, our primary target group. Using these tailored solutions, we have produced all communication materials, including the project logo, visual identity, and communication templates. These resources ensure that all partners can present the project strongly and coherently to various stakeholders.

The graphic identity of the CULTURALITY project is deeply inspired by three core concepts that embody both the traditional practices of artisans in rural areas and the collaborative dynamics inherent in inter-institutional projects. These concepts are the **stitch**, the **connections**, and the **modules**.

Firstly, the **stitch** represents a unit, a small part, or a node, and simultaneously an intersection. It symbolizes the meticulous and detailed work of artisans, reflecting the importance of each individual element in the larger tapestry of cultural heritage. Each stitch is a fundamental building block, contributing to the overall integrity and beauty of the creation.

Secondly, the **connections** are the ties that emerge from the stitches, representing relationships, links, and alliances. These connections signify the collaborative efforts and interdependencies among different stakeholders in the project. Just as stitches are linked to form patterns, these connections illustrate

how various entities come together to share knowledge, resources, and expertise.

Finally, the **modules** are the final ecosystem created by the stitches and connections. Represented by tiles, they showcase the diverse components that form the whole. The modules embody the concept of unity and collaboration, where the collective outcome is more significant than the individual parts.

Building on these three foundational ideas—the stitch (point), the connections, and the modules—the primary goal was to create a constructive system from which various graphic forms could emerge. This system represents the collaborative dynamic of the CULTURALITY project, where the whole is indeed greater than the sum of its parts. By integrating these elements into the visual identity, the project aims to reflect the intricate, interconnected, and collaborative nature of cultural preservation and promotion in rural and remote areas.

To achieve this goal, a foundational grid was created (Figure 2) to define the graphic forms for the project's visual identity. This grid serves as the basis for generating cohesive and versatile visual elements, ensuring a consistent and harmonious aesthetic across all materials.

The grid's design allows for flexible yet unified visual elements, maintaining coherence and reflecting the project's principles. Each piece—logo, infographic, brochure, or digital asset—adheres to this structure, preserving integrity and recognizability.

This grid also aligns the visual identity with the project's narrative, highlighting individual contributions and their integration into a larger whole. It ensures all visual outputs are aesthetically pleasing and conceptually consistent, reinforcing CULTURALITY's commitment to cultural preservation and promotion through a unified visual identity.

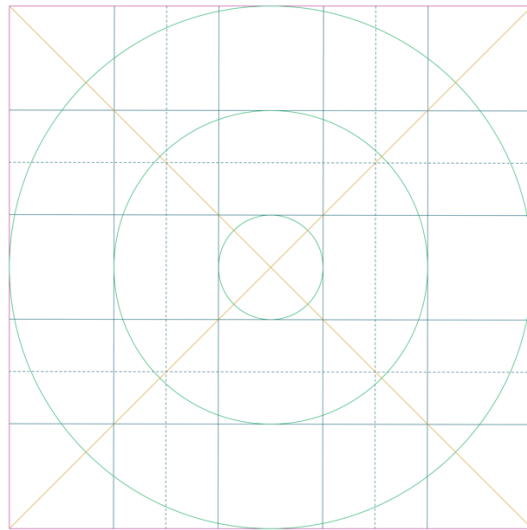


Figure 2 - Foundational grid

The initial graphic elements derived from the grid were the characters forming the word "CULTURALITY" (Figure 3). This visual robustness allowed us to create a logo solely from the lettering, eliminating the need for additional symbolic elements. The design inherently conveyed individuality and authenticity, ensuring a distinctive and memorable identity from the outset.

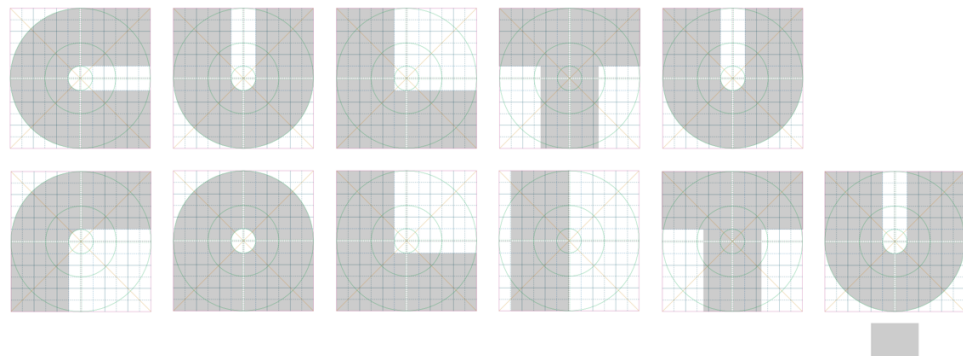


Figure 3 - Characters forming the word "CULTURALITY"

Similarly, a graphically dynamic constructive system necessitates defining a specific set of colours to be used in alternation. Limiting the palette to a specific number of colours effectively guarantees the project's identity. For the CULTURALITY project, and to reinforce unity among partners, we chose a palette derived from the national flags of each participating country (Figure 4). This colour scheme (Figure 5) not only ensures visual consistency but also

symbolizes the collaboration and shared heritage of the international partners involved in the project.



Figure 4 – Colours the national flags of participating country

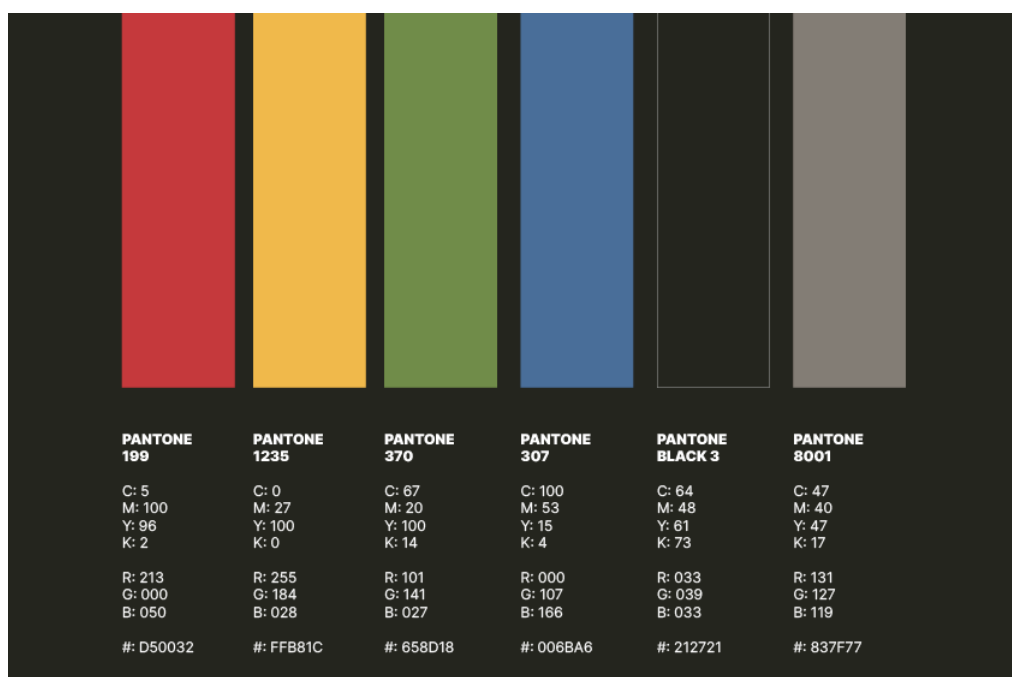


Figure 5 - Final colour scheme

3.3.1.1. THE LOGO

From these foundational decisions—the grid for constructing shapes and the carefully chosen colour palette—a versatile logo was developed. This logo solution is not only robust and visually coherent but also highly adaptable, allowing for various reconfigurations to meet different needs and contexts. The grid-based structure ensures that each element of the logo maintains a consistent and harmonious look, while the colour palette, inspired by the national flags of the participating countries, reinforces the project's identity and unity. This adaptability means the logo can be modified for different applications (Figure 6), whether for digital platforms, printed materials, or event signage, without losing its core visual integrity.



Figure 6 - Multiple logo configurations

The need to include the full project name—CULTUral heritage in RurAL remote areas for creative tourism and sustainABILITY—required integrating the typographic block into the logo's variations.

The typographic block complements the logo's dynamic structure and color palette, ensuring the project's full name is always prominently displayed, enhancing visibility and recognition (Figure 7, 8 and 9).



**CULTU
RALITY**

CULTURAL HERITAGE IN RURAL REMOTE AREAS
FOR CREATIVE TOURISM AND SUSTAINABILITY



Figure 7 - Logo variation 1 with project name



Figure 8 - Logo variation 2 with project name



Figure 9 - Logo variation 3 with project name

MINIMUM SIZES

With regard to minimum sizes, it was decided that the maximum reduction, when accompanied by the designation, should not be less than 15 mm in the height of a character (base module size). Without the designation, it can be reduced to 5 mm (Figure 10).



Figure 10 - Logo minimum sizes

PROTECTION

To maintain the logo's integrity and readability, a protection area has been established around it. The boundaries of this protection area are defined by the size of one grid unit (Figure 11).



Figure 11 - Logo protection area

TYPOGRAPHY

As with all the previous decisions, it was also necessary to find a typeface that would allow for a wide range of solutions and, at the same time, provide some plastic formality with the logo.

The choice of font Inter met both of these concerns, as it is a versatile typeface with effective solutions for both print and digital media.

Inter (Figure 12) features a tall x-height to aid in readability of mixed-case and lower-case text. Several OpenType features are provided as well, like contextual alternates that adjusts punctuation depending on the shape of surrounding glyphs, slashed zero for when you need to disambiguate "0" from "o", tabular numbers, etc.



Figure 12 - Inter font

PATTERNS

Using the pre-defined grid, various patterns can be created that, while presenting a contemporary graphic language, also evoke traditional craft practices. These patterns add a layer of intricacy to the project's identity, allowing for greater dynamism and novelty in the communication materials. In this document, we present five potential patterns that exemplify this blend of

modern and traditional elements, showcasing the versatility and creativity that can be applied in future designs (Figure 13, 14, 15, 16, and 17).

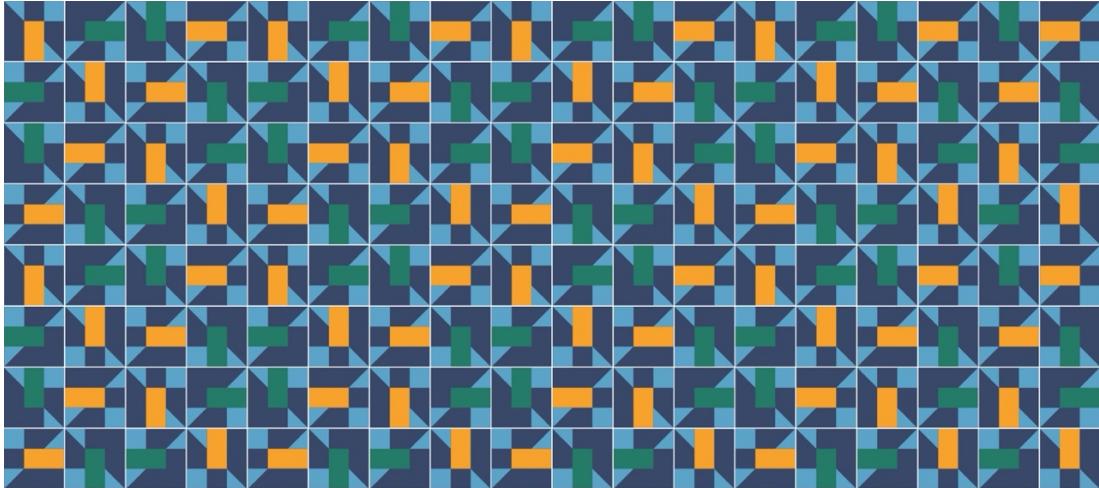


Figure 13 - CULTURALITY pattern / example 1

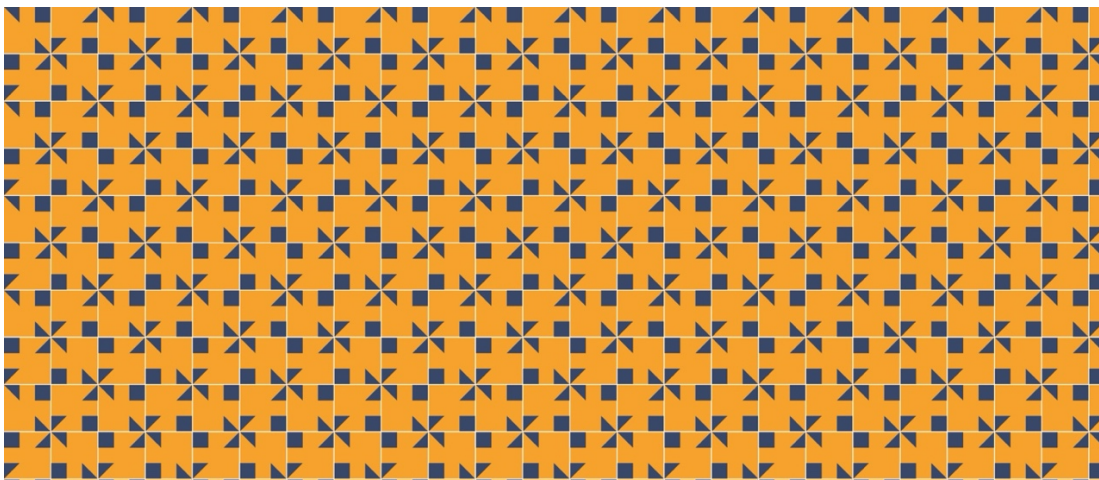


Figure 14 - CULTURALITY pattern / example 2

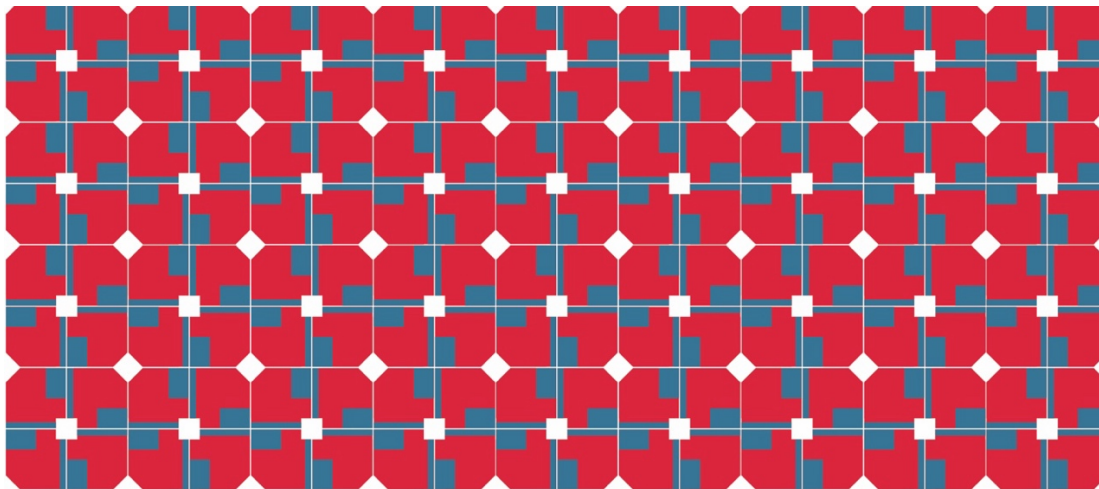


Figure 15- CULTURALITY pattern / example 3

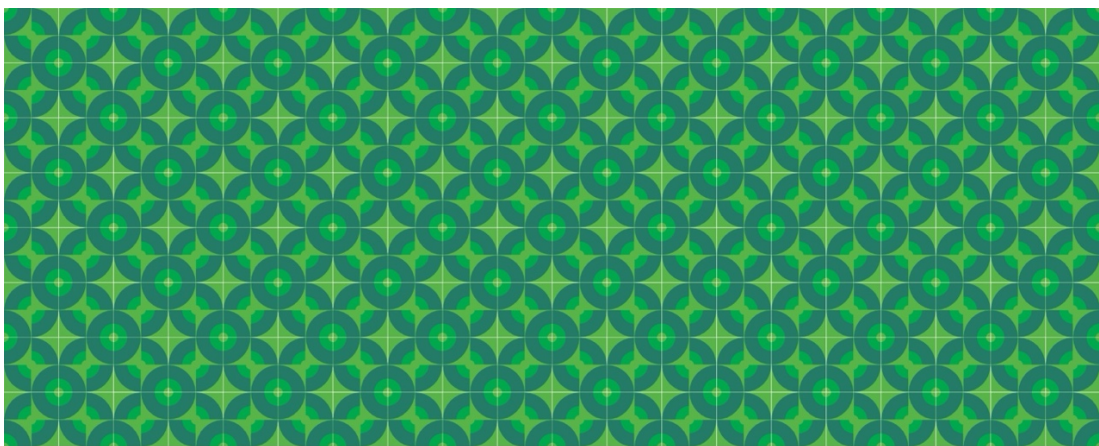


Figure 16 - CULTURALITY pattern / example 4

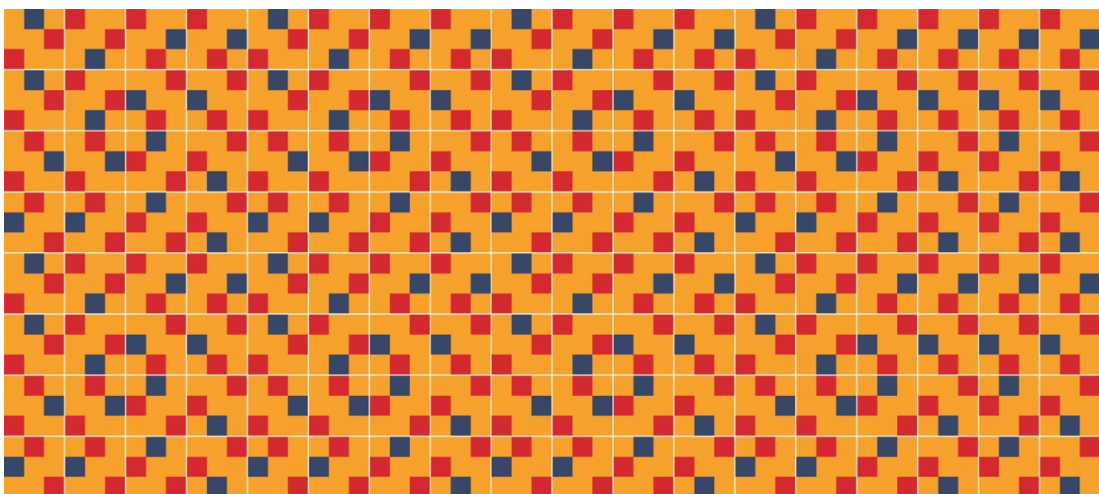


Figure 17 - CULTURALITY pattern / example 5

3.3.1.2. TEMPLATES

With the structural elements defined—base grid, logo, colours, typography, and patterns—we created a cohesive visual universe for the project that aligns with our pre-established concepts. This comprehensive identity allows that all project communications maintain a unified and professional appearance, reinforcing the CULTURALITY project's identity and message across all activities and materials.

To facilitate the independent use of this visual identity by project partners, various templates were created and made available. However, to ensure consistency and adherence to the project's graphic standards, it was agreed that a close relationship with the WP8 leaders would be maintained for ongoing monitoring.

The provided templates include:

1. Microsoft Word templates for cover and continuation pages, offering several options with different patterns and colour schemes (Figure 18).
2. Microsoft PowerPoint templates with opening and continuation slides, available in various patterns and colour ranges (Figure 19).
3. Poster templates featuring multiple designs with different patterns and colour schemes (Figure 20).
4. Roll-up templates, also available in several variations with distinct patterns and colour palettes (Figure 21).

CULTURALITY
CULTURAL HERITAGE IN RURAL REMOTE AREAS FOR CREATIVE TOURISM AND SUSTAINABILITY

YOUR TITLE HERE – Heading 1 very, very, very long.
Sub-title here, a bit smaller... or not.

Finally, some normal text on this last line, but it is to be more than one line. some normal text on this last line, but it is to be more than one line. some normal text on this last line, but it is to be more than one line.

This project has received funding by the European Union's Horizon Europe research and innovation programme under Grant Agreement No. 101132628 - CULTURALITY

HEADING 1

Example of heading 2

Set et peripetate unde omnis lita malus error et voluipatem accuantium dioremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto aetate vixit dicta sunt explicabo.

Heading 3

Et harum quidem rerum facilis est et expedita distinctio. Nam libero tempore, cum soluta nobis est eligendi optio cumque nihil impedit quo minus id quod maxime placeat facere. Sed ut perspiciatis unde omnis lita malus error et voluipatem accuantium dioremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto aetate vixit dicta sunt explicabo. Nemo enim ipsam voluptatem quia voluptas sit aspernatur aut odit aut fugit, sed quia consequuntur magni dolores eos qui ratione voluptatem sequi nesciunt. Neque porro quisquam est, qui dolorem ipsum quia dolor et amet, consectetur, adipisci velit, sed quia non numquam eius modi tempora incidunt ut labore et dolore magnam aliquam quaerat voluptatem. Ut enim ad minima veniam, quis nostrum exercitationem ullam corporis suscipit laboriosam, nisi ut aliquid ex ea commodi consequatur?

Fig. 1 - Caption Example

CULTURALITY - This project has received funding by the European Union's Horizon Europe research and innovation programme under Grant Agreement No. 101132628

Table 10. 2 - Example of table 1

Item 1	Content 1
Item 2	Content 2
Item 3	Content 3

Example of table 3

Sub title	Item
1. Content 1	Item
2. Content 2	Item
3. Content 3	Item

CULTURALITY - This project has received funding by the European Union's Horizon Europe research and innovation programme under Grant Agreement No. 101132628

Figure 18 - Microsoft Word template

CULTURALITY

CULTURAL HERITAGE IN RURAL REMOTE AREAS FOR CREATIVE TOURISM AND SUSTAINABILITY

Funded by the European Union This project has received funding by the European Union's Horizon Europe research and innovation programme under Grant Agreement No. 101132628 – CULTURALITY

Funded by the European Union This project has received funding by the European Union's Horizon Europe research and innovation programme under Grant Agreement No. 101132628 – CULTURALITY

Funded by the European Union This project has received funding by the European Union's Horizon Europe research and innovation programme under Grant Agreement No. 101132628 – CULTURALITY

Figure 19 - Microsoft PowerPoint template

CULTURALITY

CULTURAL HERITAGE IN RURAL REMOTE AREAS FOR CREATIVE TOURISM AND SUSTAINABILITY

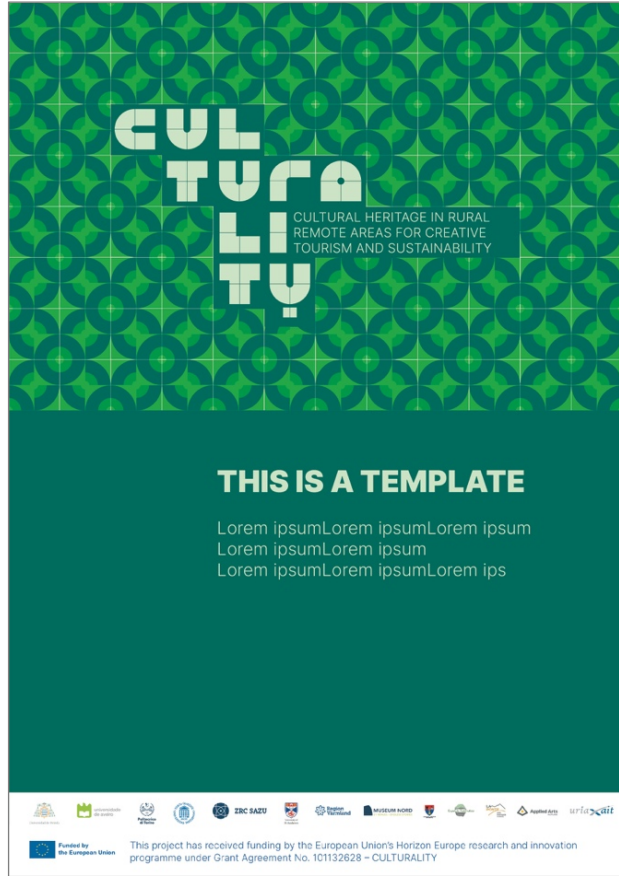
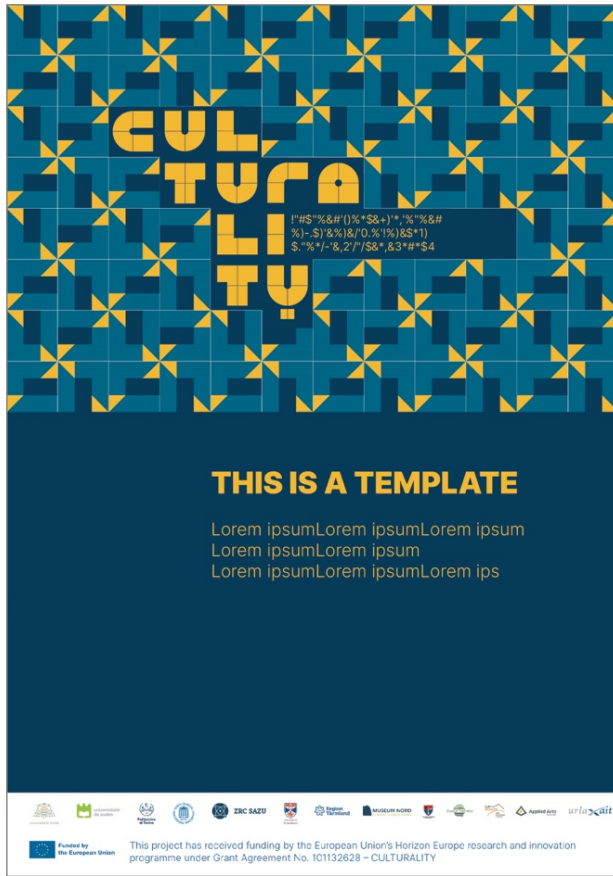


Figure 20 - Poster templates

CULTURALITY

CULTURAL HERITAGE IN RURAL REMOTE AREAS FOR CREATIVE TOURISM AND SUSTAINABILITY

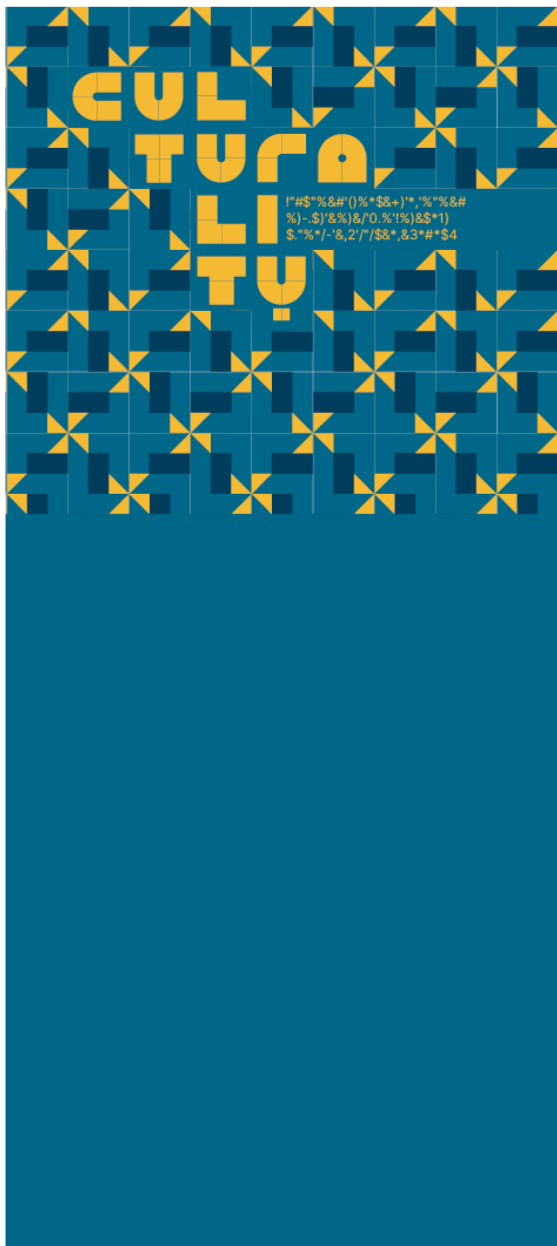


Figure 21 - Roll-up templates

PARTNERS LOGOS

Various graphic organisation solutions have also been made available for presenting the logos of all the partners. Figure 22 shows the single-line solution,

to be used on large-scale promotional materials where its readability will not be compromised.



Figure 22 - Partners logos

3.3.2. EU LOGO AND DISCLAIMER

In order to honour the stipulations of the grant (ARTICLE 17 - COMMUNICATION, DISSEMINATION AND VISIBILITY), it is important to note that the disclosure and communication requirements established by the EU will be complied at all times, in particular with regard to:

A) Visibility — European flag and funding statement

“Unless otherwise agreed with the granting authority, communication activities of the beneficiaries related to the action (including media relations, conferences, seminars, information material, such as brochures, leaflets, posters, presentations, etc., in electronic form, via traditional or social media, etc.), dissemination activities and any infrastructure, equipment, vehicles, supplies or major result funded by the grant must acknowledge EU support and display the European flag (emblem) and funding statement (translated into local languages, where appropriate):

The emblem (figure 23) must remain distinct and separate and cannot be modified by adding other visual marks, brands or text.

Apart from the emblem, no other visual identity or logo may be used to highlight the EU support.

When displayed in association with other logos (e.g. of beneficiaries or sponsors), the emblem must be displayed at least as prominently and visibly as the other logos.

For the purposes of their obligations under this Article, the beneficiaries may use the emblem without first obtaining approval from the granting authority. This does not, however, give them the right to exclusive use. Moreover, they may not appropriate the emblem or any similar trademark or logo, either by registration or by any other means”.



**Funded by
the European Union**

Figure 23 - EU logo

B) Quality of information — Disclaimer

Any communication or dissemination activity related to the action must use factually accurate information. Moreover, it must indicate the following disclaimer (translated into local languages where appropriate):

“This project has received funding by the European Union’s Horizon Europe research and innovation programme under Grant Agreement No. 101132628 – CULTURALITY.”

3.3.3. Promotional Material

The graphical system devised for CULTURALITY's communication and dissemination allows for various graphic variations, ensuring that each piece is visually appealing and consistent with the project's branding. This system's flexibility and adaptability ensure that all promotional materials are not only aesthetically pleasing but also effectively communicate the project's core messages.

In the initial phase of the CULTURALITY project, in addition to the previously mentioned templates for layouts, multimedia presentations, posters, and roll-ups, we also developed a brochure and a flyer. These materials, designed according to the principles outlined in our visual identity guidelines, present the project's objectives, methodology, and partners in a clear and engaging manner.

By employing this dynamic and unified graphical system, we ensure that our communication materials capture the attention of our target audiences, fostering greater engagement and interest in CULTURALITY's mission, contributing to the overall success of our dissemination efforts.

Brochure:

The brochure (figure 24) is a 4-page format measuring 20 by 25 cm when closed (40 by 25 cm when open), designed for intermediate-level communication. It targets readers who have the time and interest to delve into a

more detailed presentation of the project's objectives, methodology, and partners.



Figure 24 - CULTURALITY general brochure

Flyer:

The flyer (figure 25), on the other hand, consists of a single double-sided sheet measuring 12 by 24 cm. It is crafted for quick reading, allowing readers to grasp essential information about the project within just a few minutes.



Figure 25 - CULTURALITY general flyer

3.3.4. Online Communication

3.3.4.1. CULTURALITY Website

The CULTURALITY project website (figure 26), located at <https://culturalityproject.eu/>, serves as a comprehensive and user-friendly platform designed to provide detailed information about the project. Key features of the website include a simple and intuitive interface that avoids technical jargon, ensuring information is well-structured and accessible to a broad audience.

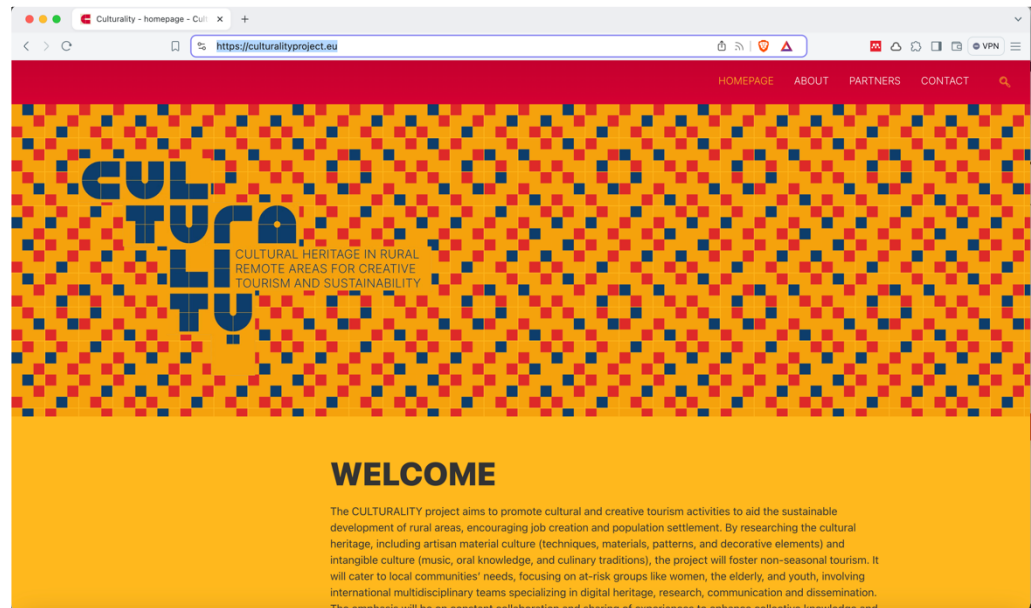


Figure 26 - Website homepage

Throughout the project's duration, the website will be actively maintained and managed by WP8 Leader: U Aveiro. As shown on the map in figure 27, only part of the website sections will be available in the first phase, as the rest will depend on the project's evolution. These sections will offer general information about the project's objectives, partners, and work steps. In a second phase, visitors will also find updates on upcoming events and news, along with major project developments such as reports, videos, factsheets, and pilot news.

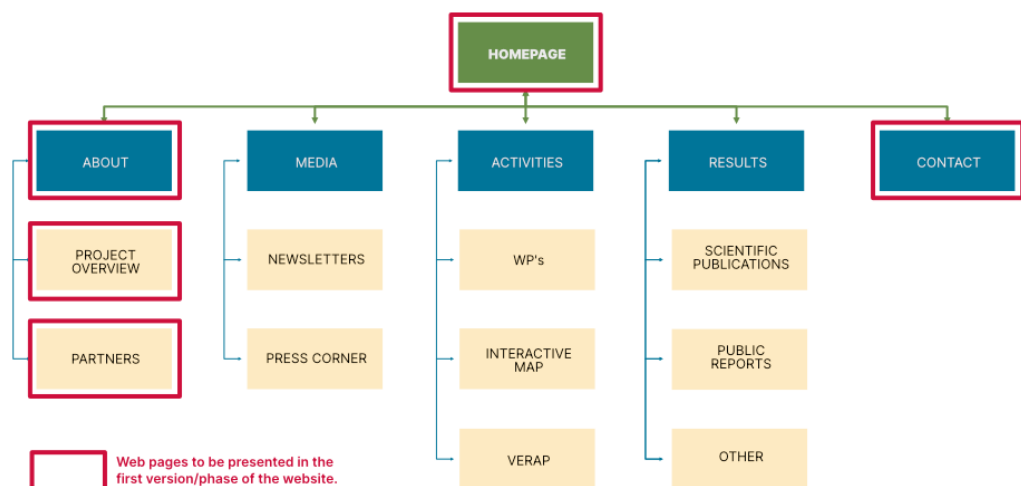


Figure 27 - Website map

Additional resources will include links to other entities and external resources, as well as embedded social media items to facilitate broader engagement. Information about arts and crafts, technologies, applications, and communities will also be prominently featured. Dissemination documents and public deliverables will be available for download, ensuring transparency and easy access to project outputs.

The website is designed to be fully responsive (figure 28), ensuring optimal viewing and interaction across a wide range of devices, from desktop computers to mobile phones and tablets. This responsive design guarantees that users have a seamless and engaging experience, no matter how they access the site, thereby increasing accessibility and user satisfaction.

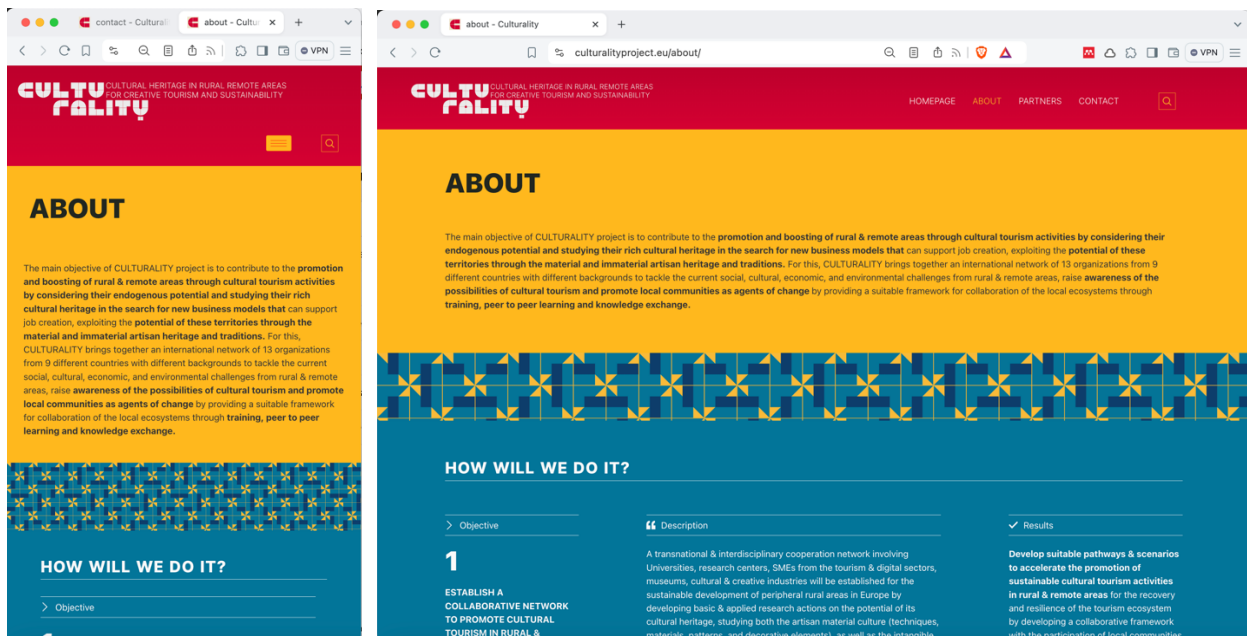


Figure 28 - About page on mobile and laptop version (responsive)

Visitors can subscribe to the project newsletter to stay updated with the latest news and developments (figure 29). The website will also comply with privacy regulations, featuring a privacy policy (Figure 30) and an analytics tool will be used to monitor website traffic and improve user experience.

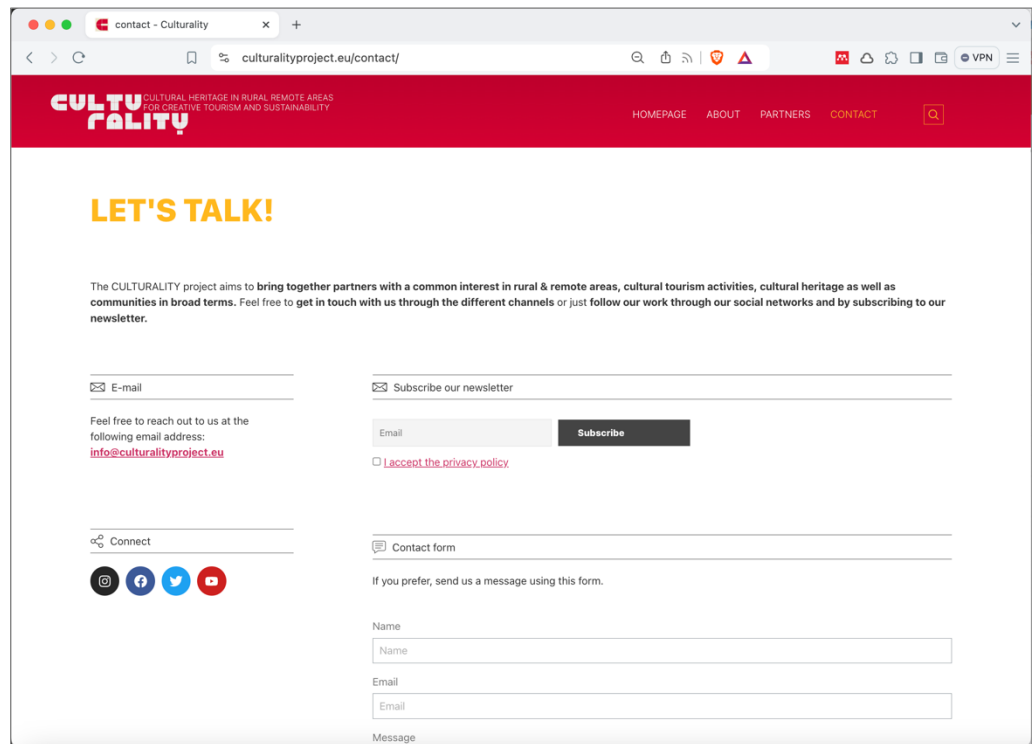


Figure 29 - Contact page with newsletter subscription option

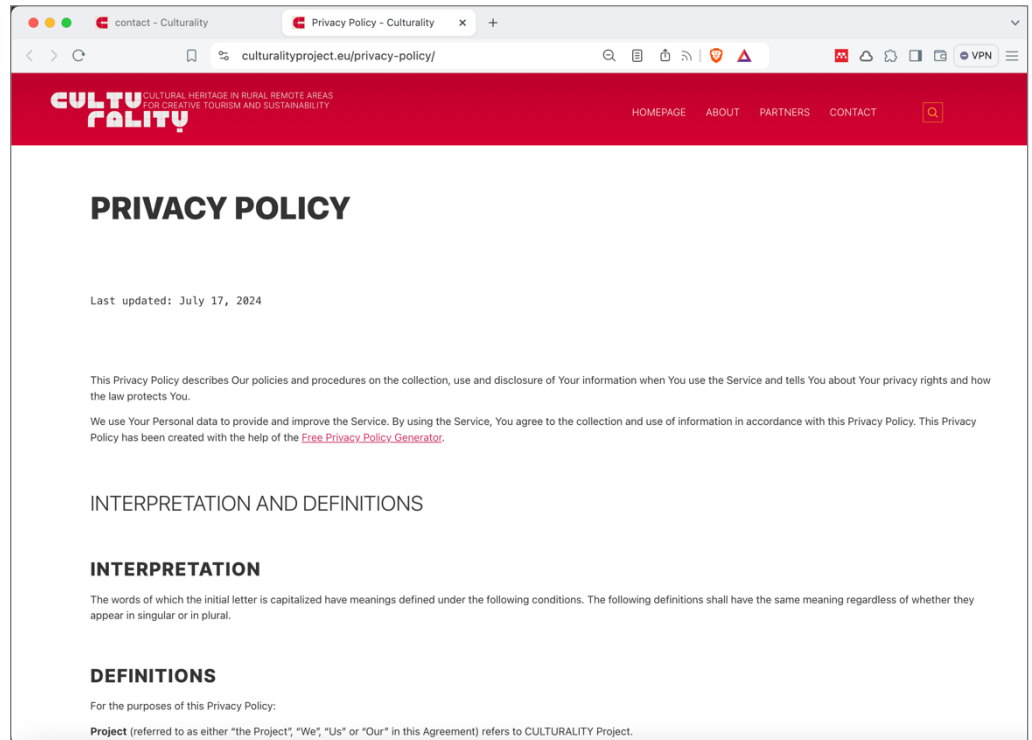


Figure 30 - Privacy policy info page

Content on the website will be regularly revised and updated by project partners, ensuring that all information remains current and relevant. This comprehensive approach to website management aims to maximize engagement and provide valuable insights into the CULTURALITY project.

3.3.4.2. Newsletters

A detailed plan for distributing newsletters to keep stakeholders informed and engaged was also developed. These newsletters will be sent out twice a year, coinciding with the conceptual idea of annual seasons (spring/summer and autumn/winter), reflecting the traditional rhythms of rural activities. In total, eight newsletters will be issued over the project's duration.

To manage this process, specific software will be used for sending newsletters, which will facilitate monitoring and maintenance of the subscriber list while ensuring compliance with GDPR and project privacy policies. Each newsletter will be structured to include several key sections:

1. **Introductory Section:** A brief overview of the project to set the context.
2. **Progress Updates:** Information on recent project activities and achievements.
3. **Project News:** Articles detailing specific activities and accomplishments.
4. **Future Developments:** Updates on upcoming events and planned activities.
5. **Other Relevant Articles:** Additional content related to the project's themes.

These newsletters will be disseminated via the project's social media channels and through the tools of project partners, potentially in multiple languages to reach a wider audience. Stakeholders interested in receiving the newsletter can subscribe through a GDPR-compliant form available on the project website. During project events, participants will have the option to consent to their information being recorded and added to the newsletter mailing list.

A standardized newsletter template will be developed to ensure consistency and visual appeal. This template will be shared in an updated edition of the project's communication guidelines document. The concept of seasons will not only dictate the frequency of the newsletters but will also influence their graphic design, with seasonal themes reflected in the layout and visual elements.

This comprehensive plan aims to maintain a steady flow of information to stakeholders, keeping them updated on project developments and encouraging their active participation in ongoing activities. The seasonal themes will enhance the visual identity of the newsletters, making them more engaging and visually cohesive throughout the project's lifespan.

3.3.4.3. Social Media Accounts and Strategy

The CULTURALITY project's social media strategy leverages the unique strengths of various platforms, such as Instagram, Twitter, Facebook, and YouTube, to disseminate updates, engage with stakeholders, and enhance project visibility. By strategically utilizing the strengths of each these tools we aim to create a robust online presence that effectively communicates its objectives, engages stakeholders, and promotes visibility.

Instagram (@culturality_project): The project's Instagram account will share visually engaging content, such as photos and short videos of events, crafts, and artisans, to capture the attention of a broader audience. Instagram Stories and IGTV will be utilized for real-time updates and deeper dives into project activities.

Twitter/X (@culturality_eu): The project's Twitter/X account will provide concise updates and engage in real-time conversations with stakeholders. Tweets will include relevant hashtags and tags, ensuring that the project reaches a wide audience and engages in sector-specific discussions. Retweets from partners and relevant projects will foster a sense of community and support.

Facebook (@culturalityproject): The project's Facebook page will serve as a hub for detailed project news, event announcements, and community engagement. The platform's ability to create longer posts will allow for more comprehensive updates and discussions.

YouTube (@culturalityproject): The CULTURALITY YouTube channel will host project videos, including interviews, event recordings, and informative content about sustainable cultural tourism. This platform's video-centric nature will provide an in-depth look at the project's progress and impact, making it an essential tool for engaging visual learners.

The project has its own accounts on these platforms where news and related topics are regularly shared. This ensures that all updates are centralized and easily accessible to followers. Posts on all social media platforms will include links to the project website, once it is ready, to drive traffic and encourage deeper engagement with the project's content.

All project partners are encouraged to use their social media accounts to share updates and events they are participating in. This collaborative approach will amplify the project's reach and foster a united front. CULTURALITY will also actively engage with other projects on social media, supporting each other's activities by sharing posts and using consistent hashtags. This will help build a network of mutual support and increase visibility across related initiatives.

Hashtags and posts will be shared regularly with partners to ensure consistency in messaging across all platforms. This uniformity will strengthen the project's brand and make it easily recognizable.

Partners are reminded to always tag the project and the European Commission in their tweets. This practice will enhance the project's credibility and visibility, ensuring that key stakeholders are kept in the loop.

3.3.4.4. Surveys

Throughout this work package we will also collect input for the strategic agenda by utilizing surveys to gather diverse stakeholder opinions. These surveys target a broad spectrum of stakeholders and will be used to evaluate the effectiveness of the communication and dissemination strategy. Distributed via various channels, these surveys ensure wide reach and engagement. The collected results will be integrated into WP deliverables, providing valuable insights for the strategic research agenda and refining communication efforts. This structure offers a clear overview of the purpose, methodology, and expected outcomes of the survey activities within the project, ensuring a comprehensive approach to stakeholder engagement and input collection.

3.3.4.5. collaboration & clustering with other projects and initiatives

The CULTURALITY project will actively engage in collaboration and clustering with other relevant projects and initiatives to amplify its impact. Our strategy is designed to foster productive partnerships by aligning with EU projects, platforms, networks, and initiatives focused on rural and remote areas, cultural heritage, sustainable cultural tourism, digital technologies, and education and training.

Central to this approach is the creation of a robust ecosystem that integrates with other Horizon Europe projects, particularly those funded under the CL2-HERITAGE and CL6-COMMUNITIES calls. We will facilitate knowledge-sharing through a variety of collaborative activities, including joint initiatives, workshops, roundtable discussions, and other events. These interactions will enable rapid dissemination of project results, promote cross-linking of objectives, and enhance EU-wide efforts toward sustainable cultural tourism in rural and remote regions.

Additionally, the project will identify and engage with international initiatives for targeted dissemination and communication activities. This will include exploring potential synergies, organizing joint workshops, and exchanging best practices. Collaborative activities will serve as a platform for addressing research and innovation challenges, thus building and maintaining a dynamic network with shared goals.

3.3.5. Media

3.3.5.1. Mainstream and specialised media (coverage and articles)

A comprehensive dissemination strategy to share CULTURALITY project results with EU media and English-speaking professional press was also developed. This plan targets both mainstream and specialized media outlets across Member States, ensuring broad and precise coverage. By engaging these key channels, we aim to effectively communicate the project's findings, enhancing its visibility and impact among relevant stakeholders.

Targeted Approach: In the first 6 months, and along the project, we will pinpoint relevant media channels to effectively promote the project's findings in specialized publications. The goal is to raise awareness about CULTURALITY and address challenges and solutions pertinent to policymakers.

Coordination: WP8 will lead the coordination efforts to secure project coverage in high-reach outlets, while partners will assist in strengthening connections with national media contacts.

Publication Plan: Throughout the project, we will release multiple articles and press releases, complementing content featured in newsletters and on the project website.

Key Media Targets: A list of mainstream and specialized press outlets in Europe, with a particular focus on the consortium partners' states, is being developed to ensure broad coverage. This will help us reach policymakers, end-users, and academia effectively.

3.3.5.2. Scientific publications

CULTURALITY is dedicated to advancing Open Science practices in alignment with the Horizon Europe Programme's Open Science Policy. This commitment extends to all methodologies, research outcomes, deliverables, policy papers, scientific publications, and data not subject to GDPR restrictions. The consortium partners are unified in their belief that accessible research enhances the impact of research and innovation (R&I) on societal welfare and recognize the critical role Open Science plays in elevating the quality, reach, and benefits of scientific work.

CULTURALITY will ensure open access to the majority of project results and will adhere to both mandatory and recommended Open Science practices outlined in the "Horizon Europe Programme Guide" and the "HE Model Grant Agreement." These practices will be embedded within the project's methodology and

regularly reviewed during network meetings. To facilitate early and broad dissemination, the project will utilize pre-print platforms such as Zenodo and OpenAire, and subject-specific repositories like arXiv. Digital repositories available at participating universities, including RUO (UNIOVI), PICO (Polito), RIA (UAveiro), and the St Andrews Research Repository, will also be employed.

The project favours publishing in fully open access journals and on the Open Research Europe platform for selected results. Partners, well-versed in the Open Science model, contribute significantly to this effort. For instance, UNIOVI researchers direct open access journals listed in Scopus, while ZRC SAZU operates its own publishing house and an Open Access Books platform.

The consortium will support the adoption of Open Science practices, ensuring research data complies with the FAIR principles—Findable, Accessible, Interoperable, and Reusable. Access to results will be provided with the principle of “as open as possible, as closed as necessary.” Measures to implement Open Science policies include contributing to online platforms and repositories, integrating with the European Open Science Cloud (EOSC), protecting intellectual property rights while practicing open science, and providing necessary support to staff to meet open access obligations.

3.3.6. Events

3.3.6.1. Project-Led Events

The project's activity will be strongly marked by the organisation of #RuralEvents designed to engage the general public in rural development activities through cultural and creative tourism. These events will cater to all segments of the population, including those less familiar with cultural products, and will be grounded in the findings from Tasks T5.1 and T5.2. They will seamlessly blend tradition, crafts, culture, heritage, and gastronomy, offering a vibrant mix of both traditional and contemporary creative expressions.

Highlighted activities will include a variety of engaging formats: exhibitions showcasing traditional rural art, modern performances inspired by rural culture, and innovative cooking demonstrations using traditional recipes. Other activities will feature rural flea markets spotlighting local artists' handicrafts, hands-on workshops with local artisans and eco-tourism companies, guided tours of cultural and natural landmarks, live performances by traditional musicians, and exhibitions bridging rural and urban experiences.

The timeline for these events will be determined as the project progresses. Some will be unique, aligning with RuralSpots activities, while others may evolve

into recurring editions hosted in LivingLabs. These events will be held in several European pilot areas, including Asturias (Spain), Värmland (Sweden), Museo Nord (Norway), Maramureş (Romania), Applied Arts (Scotland), Tartu (Estonia), and Piemonte (Italy).

In addition to these activities, three key clustering events will focus on pivotal themes: "Cultural Tourism in Rural and Remote Areas: Towards a New Era" (Asturias, Spain), "Cultural Tourism for Local Impact: Involving Local Communities" (Scotland), and "Developing New Business Models for Artisans and Craftsmen in Rural and Remote Areas: Lessons Learned" (Maramureş, Romania). These events will gather local stakeholders to address shared challenges and develop collaborative solutions.

The project will culminate with a Rural, Traditional Cultural Heritage and Tourism Congress in Aveiro, and a closing event in Oviedo, showcasing research results, impacts, and commercialization potential.

3.3.6.2. External Events

Project partners will be involved in a variety of national and EU-level events, including conferences, workshops, fairs, and university summer courses where they engage with relevant stakeholders, stay informed about advancements in related fields, and effectively amplify the CULTURALITY project's impact and visibility

Partners are encouraged to integrate their participation with other EU-funded projects to foster collaboration and knowledge exchange. At these events, partners will actively promote the project by setting up information stands, delivering presentations, and engaging with key stakeholders. They will utilize promotional materials such as the designed brochures, posters, and presentations, with support from the WP8 leader for extra design needs.

It is essential for partners to document their participation comprehensively. This includes recording details such as the number of participants, types of presentations, and target groups reached, which will be included in the project's monitoring file. By contributing to these common dissemination activities, partners will enhance visibility and create synergies among Horizon-supported actions.

3.4. Plan and Timeline

The Communication, Dissemination, and Exploitation (DCE) Plan for the CULTURALITY project is structured into three distinct phases. In the initial

phase, significant milestones have been reached, including the completion of the Visual Identity and Branding Kit (T8.1 – D8.1), the launch of the project website (T8.2 – M2), and the submission of the comprehensive DCE plan T8.2 – D8.2). This phase focuses on establishing a solid foundation for communication efforts, ensuring consistent updates across various platforms. This includes regular posts on social media, frequent website updates, support for creating graphic materials needed by partners, and spreading news through local, national, and international media.

In the subsequent phase, the DCE plan will be refined based on the outcomes of WP5, with a particular focus on event planning. This will involve updating the plan to incorporate detailed schedules and specific event-related activities. This iterative approach will ensure that the communication strategy remains dynamic and responsive to project developments, enhancing engagement and visibility as the project progresses.

4. Exploitation Activities

The Exploitation plan will be developed and revised throughout the project. It will centre on identifying, mentoring, integrating, and coordinating the individual and collective exploitation strategies of the project partners, with the aim of facilitating, enhancing, and accelerating the post-project use of CULTURALITY results. Exploitation activities will encompass:

- a) Identifying the scientific and technical knowledge, products, and services produced by the project that are suitable for exploitation, and classifying them based on their scientific, economic, policymaking and societal potential;
- b) Evaluating the socio-economic factors that could affect their exploitation, such as regulatory issues, barriers to exploitation, and cost-benefit analyses;
- c) Developing a methodology and strategy for effective management of the knowledge generated in the project, along with an intellectual property rights (IPR) protection strategy and/or open science framework;
- d) Conducting a market analysis, identifying target market, early adopters, potential competitors and the possible go-to-market strategy;
- e) Creating a roadmap for exploitation, explaining the use of the result, timing for market entry, establishing suitable exploitation agreements with major partners, securing necessary financial and human resources;
- f) Estimating the risks associated with each KER and their probability and degree of criticality, including risks related with partnerships, market, IPR/legal, financial/management, technological, environmental/regulation/safety.

This first Dissemination, Communication and Exploitation (DCE) Plan partially answers to activity (a) by identifying a set of six potential Key Exploitable Results (KERs), categorised into 4 domains. Activities (b) to (f) will be carried out during the project development and integrated into the second and final versions of the DCE plan.

4.1. KERs IDENTIFICATION AND CATEGORISATION

Each Key Exploitable Result (KER), here understood as a CULTURALITY "main interesting result," has been selected and prioritised due to its high potential to be "exploited" – meaning to make use of and derive benefits from – downstream in the value chain of a product, process, or solution, or act as an important input to policy, further research, or education (Intellectual Property Helpdesk, 2022). Because CULTURALITY is still in its initial phase, KERs are not fully established. However, from the information collected in the EU Grant Agreement (GA), the Consortium Agreement (CA), the Description of the Action (DoA), and the Project Management Handbook, it is possible to envision a number of potential KERs.

All the potential exploitable results were identified and the most pertinent have been chosen, considering their potential for exploitation. Currently identified Key Exploitable Results (KERs), in the form of concrete models, reports, solutions, and services, are listed in Table 1. This list, derived from the results described during the proposal development phase, presents all the potential exploitable results, categorised into four major domains: scientific, economic, policymaking, and societal.

Table 2 - Potential exploitable results identified in the initial stage of the project

Domain	Targeted stakeholders	Possible exploitability route	Potential KER
Scientific	Cultural tourism research community	Contributing to advancing future research on cultural tourism	KER 1 – Replicable models and methods applied to research in cultural tourism
Economic	Cultural tourism SMEs, entrepreneurs and service providers	Creating, exploring and influencing cultural tourism markets	KER 2 – Tools for new business models development in rural and remote areas KER 3 – Digital resources for outreach and cooperation

Policymaking	Policy makers related with cultural tourism	Forming new policies and/or changing existing ones through evidence-based information	KER 4 –Women’s Role in Rural Crafting KER 5 – Climate change impacts and related threats to rural crafts
Societal	Civil society (public institutions and citizens) within the cultural tourism ecosystem	Contributing to societal transformation through education and training programs for professionals and general public	KER 6 -Training and knowledge transfer for ecosystem development

It should be noted that working with Key Exploitable Results (KERs) requires a thorough understanding of what the actual results are (or will be) to formulate a detailed and actionable exploitation plan agreed upon by all partners. It is expected that the six potential KERs presented here will be further refined and reformulated as needed, given the project's advancement and potential changes and developments that might occur. Consequently, at this stage, some of the listed KERs are presented in generic terms and can later be decomposed into more specific KERs. Conversely, as the project progresses, some of the currently proposed KERs may prove to have a minor impact and be replaced by more impactful ones. Partners in charge of the KERs should discuss them with those involved and update the content as the project evolves.

As a final result, in the Second Dissemination, Communication, and Exploitation Plan, to be delivered in month 24 of the project, a much more structured and clear formulation of KERs will be compiled. As assured in the Grant Agreement, “all partners will actively contribute to the development of Key Exploitable Results (KERs), and suitable exploitation strategies will be designed according to their background knowledge and expertise.” This approach will allow the generated and accumulated knowledge to be further exploited beyond the project and its conclusion - either by CULTURALITY partners (individually or conjoined) as well as by non- partners audiences - with the ultimate goal of contributing to the creation of additional market opportunities and research developments in the field of cultural tourism.

4.1.1. KER in the Scientific Domain

As stated in the Project Management Handbook, “although this is a project with strong aspirations to help people living in remote rural areas in a practical and tangible way, its development is based very heavily on research. It is a research project, first and foremost, and from this research work will emerge the practical solutions to the problems.” This means that to promote non-seasonal tourism as a form of sustainable development with a stable population settlement, the crafts linked to the territory and their implications will be researched, while also ensuring careful and rigorous documentation of the investigative processes. Consequently, it is expected that research reports, models and approaches will be compiled, with high potential for exploitation through replication, transfer, or comparison with future research projects in the fields of crafts and tourism. While it is certain that scientific exploitable results will be produced, it is currently difficult to specify exactly what will emerge. For this reason, a conservative approach has been taken, and a generic potential KER 1 – Replicable research models and tools applied to the crafts and artisan sectors, is currently anticipated within the scientific domain. Table 3 outlines some generic characteristics of KER 1.

Table 3 - Generic characterisation of KER 1, within the scientific domain

KER 1	Replicable models and methods applied to research in cultural tourism
Partners Involved	UNIOVI, LAPONTE
Main costumer(s)	Cultural tourism research community
Value proposition	Research models and methods for collecting and processing data developed during the project have the potential to be utilised by other research communities beyond its conclusion. Some of the tools and results produced, which will serve as the foundation for CULTURALITY activities, can be leveraged in other research projects focused on cultural tourism through replication or comparative analysis.

Having scientific purposes, output integrated in KER1, will be available openly on the website, in the repositories of the universities and museums

4.1.2. KER in the Economic Domain

Given that “the main goal of the project is to contribute to the promotion of cultural and creative tourism activities, considering the different capacities, resources, and specificities (material, creative, human) of the territories, as a mean to help with the sustainable development of peripheral rural areas, favouring job creation and population settlement”, it is reasonable to conclude that KERs within the economic domain are significantly prioritised.

Consequently, two potential KERs are currently anticipated: KER 2 – Tools for new business models in rural and remote areas and KER 4 – Digital resources for outreach and cooperation. Both KERs aim to support the socioeconomic development and revitalisation of rural and remote areas, promote innovative solutions for the artisan and crafts sectors, create sustainable job opportunities, and promote investments through cultural and creative tourism. Additionally, they seek to enhance cross-border and macro-regional cooperation in the cultural and creative sectors within rural territories and establish effective links with other EU strategies and initiatives related to cultural and creative tourism. Table 4 provides an overview of the general characteristics of KERs 2 and 3.

Table 4 – Generic characterisation of KERs 2 and 3, within the economic domain

KER 2	Tools for new business models development in rural and remote areas
Partners Involved	UNIOVI and LA PONTE
Main costumer(s)	Cultural tourism SMEs, entrepreneurs and service providers
Value proposition	Tools (e.g., Good Practices Handbook, Rural Toolbox, Models and Replicators Manual, Artificial Intelligence Tool) that will serve as the foundation for replicator initiatives throughout the project. These tools will facilitate the development of new business models, positively impacting employment and the economy both during the project and beyond its completion

KER 3	Digital resources for outreach and cooperation
Partners Involved	USTAN
Main costumer(s)	Cultural tourism SMEs, entrepreneurs and service providers
Value proposition	Tools for integration of local artisans and craftsmen into global markets by embracing innovation & digitalization (example: a virtual museum framework to showcase and connect crafters –VERAP, an e-commerce platform to facilitate craft trading and publicity and overcoming remote areas problems such as accessibility and transport).

4.1.3. KER in the Policymaking Domain

Key Exploitable Results (KERs) in the policymaking domain refer to project outcomes that provide evidence-based information useful for influencing the creation of new policies or modifying existing ones. For example, a report on women's roles in rural crafts might provide the evidence needed to develop specific policies on social inclusion and the engagement of vulnerable groups, such as women. Another potentially relevant output for policy making is related to visualising the impact of climate change and the associated threats to rural crafts. While the relevance of these results as KERs requires further reflection throughout the project's development, especially from the partners responsible for their achievement, they have been preliminarily included as KER 4 – Women's Role in Rural Crafting and KER 5 – Climate Change Impacts and Related Threats to Rural Crafts. Table 5 outlines some general characteristics of KERs 4 and 5.

Table 5 - Generic characterisation of KERs 4 and 5, within the policymaking domain

KER 4	Women's Role in Rural Crafting
Partners Involved	UTARTU
Main costumer(s)	Policy makers related with cultural tourism
Value proposition	Structured and evidence-based information about the historical role of women in crafting disciplines as creators,

	bearers and transmitters with potential to influence policies related with gender problems associated with cultural tourism.
KER 5	Climate change impacts and related threats to rural crafts
Partners Involved	USTAN
Main costumer(s)	Policy makers related with cultural tourism
Value proposition	Virtual reality exhibitions, which provide immersive and emotive visualisation experiences depicting climate change and other threats to cultural landscapes, have the potential to engage and attract civil society but also play a crucial role in influencing policy making by vividly illustrating the urgency and impact of environmental issues, thereby informing and shaping policies aimed at preserving cultural heritage and addressing climate-related challenges.

4.1.4. KER in the Societal Domain

Concerning the societal domain, KER aims to engage civil society through training and knowledge transfer, with results that are clearly exploitable beyond the project duration. Table 6 presents a general characterisation of KER 6 - Training and Knowledge Transfer for Ecosystem Development.

Table 6 - Generic characterisation of KER 6, within the societal domain

KER 6	Training and knowledge transfer for ecosystem development
Partners Involved	POLITO
Main costumer(s)	Civil society (public institutions and citizens) within the cultural tourism ecosystem
Value proposition	Training and teaching programmes and materials designed for local communities, specialised audiences such as

master's and doctoral students, and societal groups at risk of exclusion. These resources include learning models, innovative pedagogies, handbooks, and toolkits tailored to various contexts. While these initiatives will be implemented during the project, they have the potential to be utilised and adapted beyond its conclusion.

4.2. NEXT STEPS AND INSTRUCTIONS TO PARTNERS

The exploitation plan will proceed according to the activities (a) to (f) mentioned in the introduction of this chapter. All partners will be involved in reviewing and refining the Key Exploitable Results (KERs) proposed in the current DCE plan. This process will be supported by the Horizon Results Booster (HRB) service (<https://www.horizonresultsbooster.eu/HRBApplications/ApplicationForm>).

The HRB service supports all types of Key Exploitable Results (KERs), including scientific, societal, and market-focused outcomes, aligning with the vision presented in this document. According to the Horizon Results Booster Brochure (2020), "to ensure the effective transfer of research and innovation (R&I) project results to policymakers, industry, and society, the knowledge produced through EU funding programmes needs to be utilised to its full extent." This premise guided the identification of the six Key Exploitable Results presented above.

A careful review of these KERs requires that, as the project evolves and starts generating results, all consortium partners, supported by the HRB service, agree on a classification system to evaluate the scientific, economic, policymaking, and societal potential of the KERs. This system will help decide whether the presented KERs should be decomposed, grouped, refined, or substituted. Once the final list of KERs is defined, a template for the comprehensive definition of each KER must be developed and agreed upon.

The template should address issues related to socio-economic factors affecting exploitation, intellectual property rights (IPR) and open science questions, market analysis data, an exploitation roadmap, and risk analysis. Each partner directly involved in each KER must complete the content for their respective KER. The overall process will be overseen by the UAVEIRO team and translated into the second and final versions of the DCE plans.

5. Partners' obligations

This section details the roles and responsibilities of all partners in the dissemination and communication efforts for the CULTURALITY project. UAveiro will spearhead this work package, leveraging its extensive European dissemination channels to maximize project visibility. This includes integrating project updates into newsletters distributed across Europe, posting news on social media platforms such as Instagram, Twitter, Facebook, and LinkedIn, and updating the project website. UAveiro will also utilize its networks and relevant social media groups to further disseminate project information.

All partners will actively participate in dissemination and communication activities. This involvement includes executing national dissemination strategies, translating key materials into local languages to enhance outreach, and contributing to the project's online presence. Partners will continuously provide content for the website and social media platforms, ensuring a steady stream of updates about project activities.

As the project progresses, partners' contributions will naturally adapt, with communication assets evolving based on new activities, results, and milestones.

5.1. Obligations

Projects funded by the Horizon Europe programme must adhere to specific communication and dissemination obligations. These include the proper use of the EU emblem, a citation of the programme's sponsorship, and an agency disclaimer.

For the CULTURALITY project, all dissemination materials (in any form, including electronic) must display:

1. The EU emblem, suitably highlighted.
2. The following text:

"This project has received funding from the European Union's Horizon Europe research and innovation programme under Grant Agreement No. 101132628 – CULTURALITY."

These rules also apply to any communication activity related to the action, infrastructure, equipment, and primary results financed by the grant.

Additionally, any dissemination of results by CULTURALITY must include a disclaimer stating that the opinions expressed are solely those of the author and that the European Commission is not responsible for any use of the information contained therein. Evidence on the correct use of the logo can be found in section 3.3.2 of this document.

5.2. Protection of personal data

The CULTURALITY project follows the data protection obligations as outlined in the Grant Agreement and Consortium Agreement, ensuring compliance with the General Data Protection Regulation (GDPR) and supplementary national legislation.

All partners are required to conform to GDPR and their respective national data protection laws. This ensures the project adheres to stringent data protection standards across all participating countries.

CULTURALITY is promoting specific communication and dissemination activities that may involve issues related to the Protection of Personal Data (POPD). These activities are closely monitored to ensure compliance with data protection regulations.

No sensitive personal data will be processed within the CULTURALITY project. POPD considerations focus primarily on the collection and management of professional contact information, ensuring that all data processing activities are transparent and consensual.

Regarding Informed Consent and Data Protection Measures, all respondents involved in CULTURALITY activities will receive comprehensive information about how their personal data will be processed. They will also be informed about the procedures for opting out if they do not wish to participate. Participation in any project activity is voluntary, and informed consent will be obtained from all participants.

More detailed information on Data Protection provisions and informed consent procedures should be available in associated project deliverables. This ensures that all stakeholders are fully aware of their rights and the measures in place to protect their personal data.

6. Dissemination and communication related KPIs: monitoring our impact

6.1. KPIs

Tables 7 and 8 outline, respectively, the various dissemination and communication activities planned for the CULTURALITY project, along with the key performance indicators (KPIs) associated with each activity and the monitoring tools that will be used to track them.

Table 7 - Dissemination activities and KPIs planned for CULTURALITY project

Activity	Objectives	KPI (target)
Website	Information about project objectives, activities, doctoral fellows' summary, public documents, videos, reports, success stories, etc.	KPI1 – number total visits: 20000
Social Media Profiles	Sharing news + technical information and engaging with different types of technical and non-technical audiences.	KPI2 – number total followers Twitter + Facebook: 500
Visual identity kit & printable material	Increase visibility and disseminate project summary and objectives, impacts and benefits.	KPI3 – number printable material distributed Posters: 30 Roll-up banners: 13 Flyers: 500 Project factsheets: 1000 Leaflets: 2000

Peer-reviewed Publications	Research progress in the project will be reflected on publications in scientific & specialised journals	KPI4 – number publications (uploaded to https://www.openaire.eu/): at least 38 indexed OA publications
Biannual Newsletter	Disseminate project’s activities, results and impact. Partners and researchers to contribute with regular contents	KPI5 – number subscribers: 150
Conferences, Events & Workshops	Promote awareness on research results, impact and potential commercialisation, including the Final Congress Rural, Traditional Cultural Heritage and Tourism that will be held in Oviedo, and the previous one in Aveiro.	KPI6 – number total conferences/events attended: 35
Publications in Media	Showcasing the project results to relevant target groups through case studies, success stories and business cases.	KPI7 – number publications: 2 press releases/year
Final Video	Show project results plus impact of the programme	KPI8 – number total views: 1500
EU Platforms	Promote project results in relevant platforms (Horizon Results Platform, Euraxess, etc.) and interact with peers	KPI9 – number announcements: 1/year
Dissemination of the Bitacora/LogBook manual	Dissemination of the manual moments of the briefing with the stakeholders	KPI10 – number publications and uploaded book: 600
Policy round table to	Participation to give recommendations for EU policy based on our experience doing research on this field.	KPI11 – number attendees: 100

the EU institutions

Table 8 - Communication activities and KPIs planned for CULTURALITY project

Activity	Objectives	KPI (target)
Open Days	Local partners tour around premises to attendees and engage in dialogue for the topics of the project to showcase results, promote interest and increase awareness.	KPI10 – number people attending: 300
Public Talks	Bring science, research & innovation including STEAM vocations closer to young students and the general public in local schools, science fairs and similar events	KPI11 – number public talks delivered: 2 talks/partner
Engagement with citizens	Showcase the project and research in people’s daily lives and its impact and relevance in terms of local economic development, innovation and sustainability in events and fairs (European Researchers’ Night, Science Week, Science is Wonderful, European R&I days)	KPI12 – number events participated: 1 event/partner
Non-specialised media	Raise awareness on results & outcomes, inform about new technologies & materials and their impacts in our lives through science popularisation articles and featured contents in	KPI13 – number articles in non-specialised media: 1 article/partner

	magazines, newspapers, radio or TV	
Clustering and networking events	Interaction and cooperation with other EU funded projects and existing initiatives for cross-fertilisation & synergies	KPI14 – number clustering events organised: 3 KPI15 – number projects collaborated with: 8
Stakeholder workshops	Stakeholder engagement and awareness for cultural tourism activities in rural & remote areas	KPI16 – number workshops organised: 6 KPI17 – number attendees/workshop: 30
CULTURALITY blog	Highlight the importance of the research performed through a dedicated blog section on the project's website	KPI18 – number entries created: 50

6.2. Tools

Monitoring Key Performance Indicators (KPIs) requires specific measures and tools to ensure a comprehensive evaluation of communication and dissemination efforts on a regular basis. Here's a detailed breakdown of the monitoring strategies:

Meetings and stakeholder monitoring: We will track the number of meetings, and the relevant stakeholders involved, ensuring this information is shared with consortium partners. This approach fosters transparency and collaboration across the project.

Conference and event planning: Attendance lists, photos, and media coverage indicators will be used to gauge the success of conferences and events. These measures help assess engagement and the overall impact of our activities.

Website analytics: We have installed specialized analytics software (WP Statistics) to gather data related to internet traffic, including:

- Online Users: Current visitors viewing the site.
- Views: Daily hits received by the site.

- Visitors: Identifying who is visiting the site.
- Page Tracking: Most frequently viewed pages.
- Search Engines: Queries and redirects from search engines like Google, Bing, DuckDuckGo, Yahoo, Yandex, and Baidu.
- GeolIP: Visitor location by country.
- GDPR Compliance: IP addresses are not stored in the database.
- Visitors' Locations: Interactive map showing visitors' locations.

Social media and media analysis: We will use various metrics to analyse the effectiveness of content shared via social media, press releases, and media contacts, including:

- Reach: Number of people reached through content.
- Link Clicks: Number of clicks on embedded links.
- Engagement Rate: Average number of interactions per post.
- Hashtag Performance: Popularity and performance of specific hashtags.
- Followers: Number of social media followers and newsletter subscribers.
- Media Monitoring Services: Collection of press clippings and their KPIs in terms of readership, complemented by visualizations of social media analytics.

This multifaceted approach ensures we can thoroughly assess the reach and impact of our communication and dissemination activities, enabling continuous improvement and strategic adjustments.

7. Conclusions

The primary objective of this first version of the DCE plan is to craft a bespoke strategy, aimed at effectively conveying the core messages of CULTURALITY to its intended audiences. While dissemination and communication activities are now well-established, the exploitation plan remains in its early stages. Additionally, significant work is required to develop robust impact measurement mechanisms, particularly in terms of monitoring and evaluation. All partners are dedicated to maximising the potential impact of CULTURALITY's outputs through comprehensive dissemination to all pertinent stakeholders, ensuring their active participation in the outlined activities.

The DCE plan is a dynamic document that will be regularly updated to reflect the project's progress. A second phase, scheduled for implementation, will integrate the findings from T5.1 and T5.2. that are crucial for fine-tuning future actions. An updated version of the DCE plan will be released in Month 24, incorporating insights and lessons learned during the first two years of CULTURALITY.

This revised plan will refine the dissemination strategy, ensuring it effectively reaches and engages target stakeholders. The aim is to optimize communication efforts, thereby amplifying the CULTURALITY vision across the European community. By maintaining an adaptable approach, we can ensure that our outreach remains relevant, impactful, and aligned with the evolving project landscape.

8. References

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