DECP | Dissemination, Exploitation and Communication Plan

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| Content

Introduction

This document aims to present a detailed Dissemination, Exploitation and Communication Plan (DECP) for the dialoguing@rts project, including target groups and tools to be used by the project partners, who are invited to follow and implement the indications proposed by the AEC – European Association of Conservatoires together with the coordinating partner, Nord University.

The project *dialoguing@rts – Advancing Cultural Literacy for Social Inclusion through Dialogical Arts Education* (d@rts) investigates and creates performing arts education contexts where enhancing cultural literacy leads to social cohesion and inclusion through music, dance and drama. The overall aim of d@rts is to identify and create innovative, sustainable dialogue-based and participative performing arts education practices that advance cultural literacy, social cohesion and inclusion.

The main objective of the Dissemination, Exploitation and Communication Plan is to effectively convey the outcomes and impact of d@rts to its target groups and all those interested in the project's latest developments.

AEC is responsible for Work Package 8 *Dissemination and Exploitation*, in order to disseminate and exploit the project's results, sharing them both with experts and stakeholders and a broader public across Europe and beyond. This will help ensure a wide transfer of new knowledge for the implementation and further development of arts education practices that foster social inclusion and cohesion.

Strategic communication and the dialoguing approach lie at the heart of the DECP, facilitating the exchange of ideas, experiences and skills among diverse perspectives within the field of arts education, intercultural education, teacher education, early childhood education, cultural and education policy, sociology, and organisational research.
The d@rts partners are covering the main disciplines and topics addressed by the call: arts education, cultural literacy and social cohesion and inclusion.

The fundamental principle of the plan is to ensure effective communication to achieve the broader objectives of the project, fostering an environment of shared learning, collaboration and innovation.

Given the project's mission to advance cultural literacy and promote social cohesion and inclusion through dialogical arts education, it is imperative that all communication and dissemination activities are conducted with a high degree of ethical sensitivity. This involves ensuring that the content is respectful, inclusive, and representative of diverse cultural perspectives. All materials will be created and shared with an awareness of their potential impact on various audiences, avoiding any form of bias or misrepresentation. Additionally, feedback from all stakeholders, including marginalized communities, will be actively sought and genuinely considered to ensure that the project remains aligned with its core values of dialogue and participation. This ethical commitment not only strengthens the integrity and impact of the DECP but

also reinforces the project's dedication to fostering an inclusive, reflective, and socially engaged arts education environment.

The DECP will be regularly updated to maximise the impact of the project's communication, dissemination and exploitation activities.

Aims and actions

The aims of the d@rts Dissemination, Exploitation and Communication (DECP) plan are:

- Promoting the project and the Horizon Europe financial support both locally and transnationally;
- Promoting the activities, outputs and linked events both locally and transnationally;
- Promoting the circulation of deliverables developed in the framework of the project;
- Promoting the social media campaigns around d@rts activities and outputs

The aims mentioned above will be implemented through the following actions:

- Presentation of the Dissemination, Exploitation and Communication Plan (DCEP) together with the project partners at the Consortium meeting in July 2023 including visual identity, targets, tools and objectives;
- Implementation of the Dissemination, Exploitation and Communication Plan (DCEP);
- Networking and dissemination events.

d@rts Key Messages

d@rts is a catalyst for increasing social cohesion and inclusion, using embodied performing arts activities to develop cognitive and affective cultural literacy. d@rts recognises that the performing arts encompass mass-market consumer goods, as well as non-linguistic, embodied and social activities, providing massive opportunities for inclusive participation.

Using the post-colonial insight that culture is necessarily heterogeneous, d@rts has four related objectives:
1. Understand how performing arts activities relate to cultural literacy in official discourse and documents across partner countries;
2. Use this understanding to build dialogues and co-create physical and digital actions
3. with heterogeneous groups within our target audience;
4. Develop assessment tools for these actions, enabling measurable growth in cultural literacy;
5. Use our finding sin recommendations for cultural and educational policies that build long-term social cohesion and inclusion.

Target Audiences

d@rts' target groups comprise actors of all ages and social positions, especially in the school system and in community arts initiatives. The project will empower these groups to be artistically active, dialogically related and culturally literate, giving them tools and motivation to improve their own situations and those of others within the overall frame of a cohesive European society, informed by global perspectives.

For the project, d@rts has selected five European countries – Norway, Finland, Germany, Italy and Serbia – and two non-European countries – Uganda and Aotearoa/New Zealand. The five European partner countries offer contrasting examples of cultural literacy and performing arts education while the two non-European partner countries support the post-colonial theoretical underpinnings of the project, bringing in diverse views of cultural literacy and arts education. Helped by its location in Brussels (Belgium), AEC is ideally positioned to communicate, disseminate and exploit our results at European level for performing arts education across all academic, practice and policy areas.

The consortium has identified a significant list of stakeholders where the communication and dissemination activities will be directed.

Children, students, disadvantaged groups and minorities	Children, students and all people who attend education in a life-long learning perspective or who want to be included in participatory arts education. This group needs to be involved to ensure that their interests and views are taken into account from the very beginning.
Education professionals, community arts workers, teacher education institutions	Educators/facilitators at any level of education from early childhood to higher education, as well as community arts workers involved in performative arts education in formal and non-formal contexts, will share their experiences and learn from each other in participatory research design. Institutions of higher education equip prospective educators with the necessary competencies. And are the target group who will work sustainably with our tools and models.
Decision makers	Policymakers at local, national, and European levels, involved in decision-making in education, and other governmental agencies responsible for education reform.
General public	Society at large. Dialogical approaches to arts education cannot be successful without the participation of the wider public. Educational practice should be as diverse as society. All voices should be heard.
Educational agencies, and teaching councils and associations of teacher education	Education organisations and associations which advise national and European governments on education policy and reforms and help set education standards at the national or European level. It is important to keep them informed and create dialogues because they can inform policymakers and

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	decision-makers about the possibilities of the tools and models that will be developed in the project.
Scientific community	Researchers on the topics of arts education and education reform, curriculum design and civil participation. Research results will be disseminated to this community in order to discuss innovative concepts and research breakthroughs for further study in future research and innovation initiatives.

Visual Identity & Presentation Styles

A new visual identity has been designed for the project.

The project logo for d@rts was carefully selected through a collaborative and inclusive process, ensuring it accurately reflects the project's identity and values. Partners were actively involved in the decision-making, providing valuable feedback on various logo concepts. They were asked to share their comments, suggestions, and preferences, considering aspects such as colours, shapes and readability.

To enhance accessibility, the designer provided the logo in different colour variations, ensuring that it would be visually inclusive for all users, including those with colour vision deficiencies.

The chosen logo embodies the spirit of cultural dialogue and social inclusion, utilizing colour schemes and design elements that are both visually appealing and easily recognisable, ensuring it stands out in all project communications and materials. The designer, Lulú Soto based herself on d@rts' mission:

d@rts is a catalyst for increasing social cohesion and inclusion, using performing arts activities to develop cognitive and affective cultural literacy. d@rts imagines new futures and creates hope and social cohesion through performing arts education among actors of all ages and social positions, especially in the school system and in community arts initiatives.

"dialoguing", cultural literacy and arts education give shape to the identity. The typography of dialoguing is geometric, playful. "@rts" is built on a weave of movement, connections, experimentation and rhythm. You can explore the designer's vision here.

The versatility of the logo's colour has the function of classifying content.

Project Visual Identity

The visual identity combines graphical elements that help display the essence of the project. In the case of d@rts, the visual identity will be composed of 2 elements:

1. An original, captivating layout created based on the core values of the project, which includes the project logo in different versions, developed by a professional graphic designer.
2. Horizon Europe visual identity elements, compulsory for all projects co-funded by the program.

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Typography

Regarding the typography, the font defined for the d@rts brand is *Urbanist*. This font should be applied to all relevant communication materials of the project, such as brochures, booklets, posters or flyers.

Horizon Europe logo and disclaimer

Any communication activities related to the project (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 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.

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):

 "Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union. Neither the European Union nor the granting authority can be held responsible for them".

Tools and Channels

Official Project Website

The d@rts project website has been developed in the first half of YEAR 1 of the project.

The project partners will need to link the official website to all their relevant web pages.

The d@rts website will act as the main point of contact for national target groups and key stakeholders, as well as for all the people interested in the project developments. It will be continuously updated with relevant information about the progress and upcoming activities and events. It will also include sections regarding project events and activities, pictures, videos and research outputs.

Until the end of the project, project partners will take turns sharing news and updates, spreading the results every few months.

Moreover, the sustainability of the project after its end will be guaranteed by the ongoing accessibility to the website, since it will stay alive for 2 years beyond the project's lifespan. This activity will be supported by internal funds from the institutions involved. This will make sure that all project outputs will continue to be disseminated and have an impact on future groups at local and national level.

ACTION: every 2 to 3 months, project partners will prepare news and updates to be published on the project website. AEC will coordinate this action and provide a calendar for partners to follow. The template for this calendar will be shared at the first project Consortium Meeting.

Webpages on Partners Websites

ACTION: besides the official project website, each partner is responsible to create a dedicated section on their institutional websites for communicating about the d@rts project activities and latest developments. These should connect to the official project website.

Communication Measures

The communication plan will publicize the project from the start, promoting its development and announcing its results to the general public, across the lifespan of the project.
The plan will (i) ensure effective communication of the project, (ii) raise project visibility and awareness among project partners and stakeholder groups about the project's goals, (iii) reach a variety of audiences including the general public, (iv) promote the sustainability of the project and its results, as well as the overall dissemination and exploitation strategy, and (v) raise awareness of how EU funding contributes to the aims of the project.

A virtual **communication kit handbook** will be produced by month 9 of the project. It will contain guidelines to support the implementation of individual communication measures. A template for communication measures will be included to support recognition and awareness amongst target groups. This will include developing a visual identity with a logo and a template for documents, power points and posters.

The communication outputs will be designed in a user-friendly way, ensuring accessibility both for a specialised community and the general public. To ensure broad participation throughout,

associated partners will also help to communicate the project through social media and other channels for participants and stakeholders. The project website will ensure that the project will reach relevant target groups and will promote discussion and exchange of ideas throughout the project's lifespan by providing a wide array of multimedia material.
The project aims to be a 'green' consortium and will minimize the use of printed materials.

Social Media Strategy

The online communication campaign will be carried out throughout the entire project lifespan through the project's channels and the partners' institutional channels. The project foresees an intense social media campaign, to be carried out through social media channels, which will regularly count on tailored material from project activities and events. Social media offers a unique chance to connect with the project's audience by providing a dialogue-based communication opportunity with the project's stakeholders. Communication activities will include:

– A scheme of an extensive and coordinated use of social media;
– An extensive and coordinated plan at local, national, EU and international levels, creating a relevant hashtag and using existing ones in formal communication.

The project's content and activities will be thoughtfully explained and showcased on the social media platforms taking part in the communication campaigns.

Examples and ideas for a series of social media posts could include:

– Introduction to the d@rts project and its significance both for the Cultural and Research landscape, including information regarding the project's goals and objectives;
– A series of dedicated posts introducing each project partner individually.
– A series detailing the project's objectives;
– A series showcasing the project outcomes as well as meetings, workshops and other networking events;
– A series involving people who engaged with the d@rts project.

d@rts social media channel accounts will be used as the official channels of the project.

Local and national accounts from project partner institutions will show content in local language and English while International and EU updates will provide information only in English. The social media strategy will be used at three different levels:

Local. Each partner will have a greater understanding of the local media landscape and can nuance their messaging to ensure that it aligns with local sensitivities and concerns.
The local communication level will be supported by each partner with the following actions:

– Engage main target groups differentiated by function and role;
– Involve local stakeholders;

– Engage and enrol remote and disadvantaged project target groups.

National. The partners can use their internal networks and contacts with other organisations to disseminate information to different parts of the country. The national communication level will be supported by all project partners:

– Develop / sustain the national consortium and disseminate the project results at the national level;
– Engage and inform national stakeholders and Creative Industries agents;
– Grow interest in the project objectives and results and improve social retention of users.

EU and International. Participation in pan-European and global networks is the most effective way to communicate information to stakeholders across and outside of Europe. The EU and International communication level will be supported by AEC and the two non-European partners

– Disseminate project results and drive exploitation;
– Sustain the partnership in the view of possible future actions;
– Target Dissemination events (see below).

ACTIONS: all project partners should engage in using their institutional social media accounts to communicate about the project. A Communication Manager per partner should be appointed.

Chosen Social Media Accounts

AEC will create dedicated project social media accounts that will be used to communicate about the project updates. The four social media platforms that have been chosen to create the d@rts accounts are:

– [Facebook](#) (will contribute to gain main traffic stream to the project community);
– [LinkedIn](#) (will contribute to reach researchers and decision makers)
– [Instagram](#) (will contribute to reach younger communities)
– [Twitter](#) (will contribute to increase visibility with policy makers in the European Institutions)
– YouTube – to be launched

Besides the existing communication tools mentioned above, AEC will ensure the sustainability of the project and will commit to maximising the impact of the actions by using the following channels:

– AEC Website: dedicated project webpage
– AEC Newsletter (4.000 contacts): approx. once every 4 months, in English

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- AEC Social Media: Facebook, LinkedIn, Twitter, Instagram and YouTube
- AEC Events: more than 1000 attendees per year
- Dissemination events

Inventory of Communication Channels across partners

Partner Name	Website	Facebook	LinkedIn	Instagram	Twitter
NORD UNIVERSITET (NORD)	https://www.nord.no/en	https://www.facebook.com/Norduniversitet	https://www.linkedin.com/school/norduniversitet	https://www.instagram.com/Norduniversitet	https://twitter.com/Norduniversitet
ASSOCIATION EUROPEENNE DES CONSERVATOIRES, ACADEMIES DE MUSIQUE ET MUSIKHOCHSCHULEN (AEC)	https://aec-music.eu/	https://www.facebook.com/AEConservatoires	https://www.linkedin.com/company/aec---association-europ%C3%A9enne-des-conservatoires-acad%C3%A9mies-de-musique-et-musikhochschulen/	https://www.instagram.com/aeconservatoires/	https://twitter.com/aeconservatoire
UNIVERSITAT ZU KOLN (UCol)	https://portal.uni-koeln.de/en/uoc-home	https://www.facebook.com/universitaetkoeln/	https://www.linkedin.com/school/university-of-cologne/	https://www.instagram.com/uni_koeln/	https://twitter.com/UniCologne
LEUPHANA UNIVERSITAT LUNEBURG (ULun)	https://www.leuphana.de/en/	https://www.facebook.com/Leuphana/	https://www.linkedin.com/school/universitat-luneburg/	https://www.instagram.com/leuphana/	https://twitter.com/leuphana
STIFTUNG UNIVERSITAT HILDESHEIM (UHil)	https://www.uni-hildesheim.de/	https://www.facebook.com/Uni-Hildesheim/	https://www.linkedin.com/school/stiftung-universitaet-hildesheim/?originalSubdomain=de	https://www.instagram.com/uni-hildesheim/	—
JYVASKYLAN YLIOPISTO (JYU)	https://www.jyu.fi/fi	https://www.facebook.com/JyvaskylaUniversity	https://www.linkedin.com/school/university-of-jyvaskyla/	https://www.instagram.com/uniofjyvaskyla	https://twitter.com/uniofjyvaskyla

UNIVERSITA DE-GLI STUDI DI VE-RONA (UNIVR)	https://www.univr.it/en/home	https://www.face-book.com/univr	https://www.linkedin.com/school/univr/	https://www.instagram.com/instaunivr	https://twitter.com/univerona
PUNTOZERO SO-CIETA COOPER-ATIVA (PZero)	https://www.cooperativapunto-zero.it/about	https://www.face-book.com/ze-roidee/	—	https://www.instagram.com/ze-roidee_ud/	—
ASSOCIATION KULTURANOVA UDRUZENJE (KULT)	https://www.kulturanova.org/index.php/en/	https://face-book.com/kul-turanova	https://linkedin.com/company/kultura-nova/	https://www.instagram.com/kul-tura-nova_org/?hl=sr	https://twitter.com/kultura-nova
THE UNIVERSITY OF AUCKLAND (UoA)	https://www.auckland.ac.nz/en.html	https://www.face-book.com/Un-iofAkl	https://www.linkedin.com/school/the-univer-sity-of-auck-land/	https://www.instagram.com/universityofauck-land	https://twitter.com/Auck-landUni
MAKERERE UNI-VERSITY (MAK)	https://www.mak.ac.ug/	https://www.face-book.com/Makerere	https://www.linkedin.com/school/makerere/	https://www.instagram.com/Makerere	https://twitter.com/Makerere

Newsletter

AEC will create a project newsletter which will be sent out to relevant contacts every 4 months to showcase major project developments. AEC and Nord University have a contacts database through which it is possible to identify the different target groups and send them relevant information and updates about the project.

AEC will also feature d@rts relevant updates in its monthly newsletter and will provide templates in the communication toolkit for the other project partners to do the same. Important information, and news, will this way reach the relevant target groups.

When the main outputs of the d@rts project will be finalised towards the end of the project, targeted mailings will be sent out to inform the groups potentially interested in the outcome. A final mailing with the list of all the project outputs will be sent when all of them will be available. In these mailings, the d@rts project partners will be also asked to support the project by sharing the results via their communication channels.

Press Releases

The importance of a good media coverage to gain credibility, acceptance and knowledge about the project is high. Through the media, it is possible to spread the project goals and vision to other stakeholders.

The consortium will be responsible for approving general press releases, written by the AEC in English, highlighting the key messages to be disseminated to the stakeholders during different periods of time. Each press release will be crafted to highlight key milestones or significant achievements, being usually connected to every year's partners meeting and events in the frame of the European Capital of Culture cities.

The project partners should adapt the press release to their language and according to their country editorial criteria. This way, these press releases will be distributed to a wide network of media outlets, including cultural publications, mainstream news platforms, and specialized art and policy journals, to maximize coverage and reach.

Additionally, press releases will be shared on the project's website and social media channels to further extend their impact and engage with our online community.

Project Videos

Project videos will serve as a dynamic and engaging tool to communicate the objectives, progress, and outcomes of the d@rts project. These videos will be crafted to appeal to a diverse audience, ranging from cultural institutions and policymakers to artists and the general public.

The content will include a video outlining the project's goals and vision, updates showcasing key milestones and achievements, and interviews with project partners and participants sharing their experiences and insights.

Videos serve as a perfect tool to showcase narratives that highlight the innovative and transformative impact of d@rts, thereby enhancing its visibility and fostering deeper engagement across all stakeholder groups.

These videos will be distributed through our website, social media channels, and at events, ensuring wide reach and accessibility.

Dissemination Materials

Dissemination

The d@rts dissemination plan consists in strategic and targeted measures for promoting the project and its results to a multitude of audiences, including the larger public, engaging in dialogue. Successful dissemination of the project allows the consortium and its target groups to better understand and benefit from the research and actions.

Dissemination helps to explain the wider relevance of the project to society, with d@rts seeking to transcend traditional educational practices by exploring and creating participative performing arts education contexts that enhance cultural literacy and foster social cohesion. Dis-

semination actions will help deconstruct d@rts messages for the relevant stakeholders ultimately creating a dialogue that allows a plurality of voices and fosters inclusion and a sense of belonging,

The dissemination will precede and evolve together with the exploitation phase, focused on the active use of project results. The dissemination plan ensures a wide transfer of new knowledge for the implementation and further development of arts education practices that foster social inclusion and cohesion. Tools and materials developed in WPs 1–7 and adapted to the needs of target groups will be shared with them as part of the dissemination activities. This will be done by consortium members as well as their combined community of networks.

Measuring the impacts of the project dissemination actions will allow to understand if the dissemination objectives are being achieved. Therefore, the section "Key Performance Indicators (KPIs)" will list the variables that will be used to measure the success of the actions

Please see below examples of dissemination tools and measures:

- Practice and policy informing/ validation workshops
- Policy briefs
- Professional publications / scientific articles
- Project events and international conferences

Exploitation

Whereas the dissemination measures ensure that interested stakeholders know about d@rts, exploitation measures will ensure that at least some of these stakeholders take up our results and use them in a meaningful way. The exploitation activities are closely attuned to the dissemination measures and aim to increase the capabilities of a wide range of performing arts and education institutions in delivering dialogical practices and inclusive policies.

The research findings and project results will be synthesized into policy recommendations and models for future performing arts education (deliverables D7.1 & 7.2). Moreover, the results from WPs 1–6 will also be turned into concrete deliverables (D1–D6) that help other European educational institutions to enhance and continue dialogical arts education.

All partners are going to use these results themselves and they will be embedded for implementation and further development in their institutions. Digital versions of all dissemination materials will be published and exploited through our open platforms (digital platform & website), ensuring that the stakeholder groups will be well aware of the findings, resources and results of d@rts. This will maximise d@rts impact across European education institutions and thus enable curriculum and policy dialogues far beyond the duration of this project.

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Project Outputs

1. Digital learning management system and playground (result 6 related to deliverables D6.1, D6.2)
2. Framework for analyzing cultural literacy learning, analysis of enablers and constraints of performing arts education (results 1–5 related to deliverables D1–D5 and D7.1)
3. Policy recommendations (result 7 related to deliverables D7.2, D7.3)

Events Calendar

The project and its results will be presented at events to maximize the impact on the participating audience and the larger community.

Internally, the project partners will be encouraged to present d@rts at their events.

In this regard, depending on the format of the event, the project partners are either encouraged to have:

– Publication desk for printed material;
– Poster/flyers with QR code to access the material;
– Virtual Publication desk in the event app with links to the material.
– Poster Presentations
– Event sessions featuring experts and researchers from the project

Examples of Consortium Members & Associated Partners events:

– AEC – Congress (yearly)
– AEC – EPARM - European Platform for Artistic Research (yearly)
– EAS Congress
– EMU Conference
– Norsk kulturskoleråd – Norwegian Council for Schools of Music and Performing Arts (NCSMPA) Conference

Examples of International Events:

– WAAE Summit https://www.waae.online/

The World Alliance for Arts Education is a network of the four organisations: International Drama/Theatre and Education Association (IDEA), International Society for Education through Art (InSEA), International Society for Music Education (ISME) and World Dance Alliance (WDA) – a powerful voice for advocacy, networking and research.

– ISME World Conference https://www.isme.org/

The International Society for Music Education (ISME) believes that lived experiences of music, in all their many aspects, are a vital part of the life of all people.

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Clustering actions with other implemented EU-funded projects and initiatives

Forming and/or joining a cluster means providing better collaboration and management across associated projects, structured knowledge sharing and benchmarking of project outcomes.

By clustering with the below projects, d@rts hopes to maximize its impact while benefiting from a community where organizations offer technical, organizational and operational support to each other, maximize synergies and complementarities between the projects and facilitate the achievement of their key impacts.

d@rts aims to not only explore cross-dissemination, but also collaborate with EU-funded projects and delve into the possibilities for creating synergies addressing the research, innovation, exploitation and administration dimensions, thus increasing overall impact of the cluster on the European and global levels.

EXPECT_Art (EXPloring and Educating Cultural literacy Through Art). The overall aim of EXPECT_art is to identify current barriers and potentials for promoting critical cultural literacy by means of arts education, education through arts and uses of arts in education within and across different educational contexts in Europe, to generate and activate knowledge on how to enhance critical cultural literacy and understanding among European citizens. https://www.expectart.eu/

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion. https://cordis.europa.eu/project/id/101132285

TEAM – The Teacher Education Academy for Music, Future-Making, Mobility and Networking in Europe is a pan-European collaborative research and development network https://teacher-academy-music.eu/

AEC – Empowering Artists as Makers in Society (ARTEMIS, 2022–2025) is a project co-funded by the European Union, in support of European networks, which will run for 3 years starting from 1 February 2022. The project will build on the results of previous projects carried out by the AEC, in particular the work and outputs of the Creative Europe-funded project AEC – Strengthening Music in Society (AEC-SMS, 2017-2021). https://aec-music.eu/project/empowering-artists-as-makers-in-society/

Monitoring and Evaluation

This section sets out the general approach to the continuous monitoring and evaluation of all of d@rts communication and dissemination activities, in order to ensure maximum efficiency

Objectives of Monitoring and Evaluation

– Assess Effectiveness: Determine how well the communication, dissemination, and exploitation activities are achieving their intended goals.
– Inform Decision-Making: Provide data and insights to refine strategies and improve future activities.
– Ensure Accountability: Demonstrate the impact of the project to stakeholders, including funding bodies and partners.

Key Performance Indicators (KPIs)

Develop specific KPIs to measure the success of the various activities in the DECP. These indicators should be SMART (Specific, Measurable, Achievable, Relevant, Time-bound).

1. **Website Analytics**
   – Number of Visitors: Track the number of unique and returning visitors to the project website.
   – Page Views: Monitor which pages are most visited to understand the audience's interest.
   – Bounce Rate: Measure the percentage of visitors who leave the site after viewing only one page.
   – Average Session Duration: Determine how long visitors stay on the site.

2. **Social Media Engagement**
   – Followers/Connections: Track the growth in the number of followers on the chosen platforms Facebook, LinkedIn, Instagram and X
   – Engagement Rate: Measure likes, shares, comments, and retweets.
   – Reach and Impressions: Assess the number of people who see your posts and the total number of times your posts are viewed.

3. **Newsletter Performance**
   – Open Rate: Track the percentage of recipients who open the newsletter.
   – Click-Through Rate: Measure the percentage of recipients who click on links within the newsletter.
   – Subscription Growth: Monitor the increase in the number of subscribers.

4. **Publication Impact**
   – Download rates: Track the number of times publications are downloaded
   – Peer Reviews and Feedback: Collect qualitative feedback from peers and experts in the field.

5. **Event Participation**
   – Number of Attendees: Track the number of external participants in organised workshops, webinars, and conferences.
   – Participant Feedback: Collect feedback through surveys to assess the quality and impact of the events.

6. **Media Coverage**
   – Number of Mentions: Track the number of times the project is mentioned in media outlets.

Evaluation Methods

– **Quantitative Analysis**: Use analytics tools (e.g., Google Analytics for website data, and social media analytics platforms) to gather and analyse numerical data.
– **Qualitative Analysis**: Conduct surveys, and interviews with stakeholders to gather qualitative feedback on the project's activities and impact.

Timeline for Monitoring and Evaluation

– **Monthly:** Track and report on website analytics, social media engagement, and newsletter performance.
– **Annually**: Perform a comprehensive evaluation of the overall CDEP effectiveness and adjust the plan for the next year.

Conclusion

Effective monitoring and evaluation and dialogue will ensure that d@rts remains on track with its communication objectives and properly diversifies its strategy. By regularly assessing the impact of the DECP activities and making adjustments, the project can maximize its reach and effectiveness, ensuring lasting benefits and sustainability. The DECP will finally be regularly updated to maximise the impact of the project's communication, dissemination and exploitation activities.

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	30.06.2024	Initial version (DECP 1.0)

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