

ARCHES

H2020 – 693229

D7.3 “Communication plan, activities and publications – 2nd version”

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Abstract

This document is the updated version of the dissemination plan for ARCHES. It is the master plan for all communication and dissemination activities implemented during the project.

The plan contains the strategy for dissemination of the project and its key points such as outlining the target audiences, key messages, communication channels, dissemination and exploitation tools, the final event, and workshops. The methodology for the quantitative indicators are employed to measure the results produced.

The methodology and budget allocation has changed since the last version of this document according to the suggestions of the First Review Session in Vienna, in December 2017. The main changes are that there is now a final event, in Madrid, in late June 2019, less workshops (4 instead of 7-10), and a project video that is elaborated with the help of the participatory groups, in order to properly reflect the spirit of the project.

Executive summary

This deliverable describes in detail the dissemination strategy of ARCHES. The content of the deliverable is divided into eight sections. These are:

- **Introduction:** An overview of the present deliverable.
- **Objectives:** This section lists the objectives that should be achieved for the successful implementation of the dissemination activities.
- **Dissemination activities:** The section is split into two subsections: dissemination actions inside and outside the project consortium. The former subsection is about actions that are mainly oriented in sharing technical knowledge resulting from the research and developments. The latter subsection summarises the dissemination activities during the three year such as: presentations of the project to target audiences at conferences, workshops and other events, successful stories, presentation of the project in online scientific magazines, participation in scientific conferences etc.
- **Audience:** ARCHES intends to grant access to culture for everybody, regardless of age, gender, capabilities or cultural background. The target audience of the ARCHES project are government bodies and institutions; museums, art galleries and heritage organisations; art organisations, promoters and networks; other European projects (such as Culturalbase, Linked Heritage, SignHub, AMBAVis); journalists, bloggers, communicators in the fields of art, culture, accessibility and technology.
- **Materials:** The materials that are used for the purpose of dissemination are the project logo, templates, leaflets, presentations, publications, videos, press releases, conference materials, workshop materials. The internal tools for the dissemination actions between the consortium members are mailing lists, content repository and web page.
- **Methods:** This section outlines the general dissemination methodology for the project. The selected methods for dissemination are: scientific magazines and conferences; website; mass media; social media; meetings and workshops. A list with recommended/target conferences and magazines in which scientific publications can be made is included.
- **Collaboration and partnerships:** This section focuses on the other projects and partners that are collaborating (or will collaborate) with the ARCHES project. There are two subsections: other museums and other projects.
- **Indicators:** A list of quantitative indicators for measuring the dissemination results produced during the project are included, as well as the methodology of measuring the results.

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Abbreviations

AMBAVis: Access to Museums for Blind and Visually Impaired people through 3D technology

ARCHES: Accessible Resources for Cultural Heritage EcoSystems

CA: Consortium Agreement

DmC: Digital meets Culture

DoA: Description of Action

EU: Europe Union

GEM: Group for Education in Museums),

H2020: Horizon 2020

ICOM: International Council of Museums

MWNF: Museum With No Frontiers

NEMO: Network of European Network Organisations

ONCE: Organización Nacional de Ciegos Españoles (National Organisation for the Blind in Spain)

RSS: Really Simple Syndication

UK: United Kingdom

UNESCO: United Nations Educational, Scientific and Cultural Organization

V&A: (partner short name) Victoria & Albert Museum

WC: (partner short name) The Wallace Collection

1 Introduction

The document is the updated version of the dissemination plan for the ARCHES project. It is the basis for a master plan for all communication and dissemination activities to be implemented during the project.

The deliverable describes the concepts and activities for collecting, structuring and presenting the information and results of ARCHES. The content of the dissemination plan includes the key points such as outlining the target audiences, key messages, communication channels, dissemination tools, planned dissemination activities, materials and workshops. The methodology for the quantitative indicators are employed to measure the results produced. This update is also complemented by a summary of the activities and publications that have been executed/published during the previous year. Based on that statistics, and on the suggestions provided at the Vienna Review Session in December 2017, the strategy has been accordingly modified.

The addition of a new initiative, the ARCHES Final Event that will be held in Madrid on June 21, 2019 complies with the clauses regarding knowledge management and intellectual property. The strategy for communication actions concerning this and other demonstration activities is drafted in this report. Methodologies, requirements, audiences, selection criteria, dates, places, advertisement and other aspects are also included.

A priority for ARCHES lies in planning, developing and executing diverse initiatives to ensure that stakeholders receive relevant, useful and interesting information on the progress of the project, relevant to their areas of interest. Maintaining this across the lifetime of the project is crucial for the execution of ARCHES and foreseeable exploitation actions. This ongoing communication will facilitate participation of a wide range of entities, professionals and citizens in workshops or other events, enabling them to provide feedback and to share their positive experiences of the project with colleagues and friends through word of mouth.

The precondition of success will be the identification of the key target audiences within the project scope. Although this will be assessed in depth, given the multidisciplinary profiles involved in ARCHES, we can advance that they will consist of European museums, art galleries and schools as well as their respective audiences at the very least. The project will also consider cultural institutions or public/private entities that may take advantage of the outcomes in fields related to tourism or education.

2 Objectives

The dissemination of the ARCHES project pursues the following objectives:

- Dissemination of results taking advantage of all available tools – website, social networks, etc.
- Publication of results in scientific journals (preferably peer-reviewed) with open access, attendance to conferences and workshops.
- Stimulation of technology transfer between consortium members and other key actors in the field of cultural heritage and culture in Europe through the organisation of demonstrations in European museums.
- Promotion of close professional links between partners and by creating and maintaining permanent communication channels.
- Development of an exploitation plan covering all the outputs and different areas of interest and a draft exploitation agreement to build on the rights granted by the CA. The descriptions given in this work package complement the information in the annexes.

As defined in the first meetings with the project partners, the goals and objectives of our dissemination will include:

- Support the generation of an innovative ecosystem focused on inclusive environments for art based on the involvement of arts professionals and institutions, educators, technology developers and citizens.
- Work with cultural heritage sites to enable them to develop provision which will engage with a wider range of audiences through the reutilization of digital cultural assets.
- Act as a forum for the exchange of knowledge and experience.
- Encourage museums to make continuous progress in the areas of accessibility for cultural heritage and multisensory experiences, so that the majority of people can explore, discover and make the most of culture.
- Ensure that cultural institutions become more open towards anyone visiting in person or online, whatever their personal characteristics.
- Promote the exchange of information and disseminate the work undertaken by museum professionals through specialist conferences and events.
- Promote social participation in cultural life by involving citizens as active members.
- Disseminate examples of good practice carried out by cultural institutions and draw attention to museums, which have undertaken steps to become more open to all visitors, by using the ARCHES tools and methods.
- Help museums to adapt their mission statements, values and policies to the necessities of a new European cultural landscape.
- Disseminate activities and projects carried out by members of the network via the ARCHES Website and our Twitter and Facebook pages.
- Provide access to manuals, methods and tools for putting our methodology in practice.

3 Meeting activity

3.1 Dissemination actions inside the consortium

These actions are mainly oriented to sharing technical knowledge resulting from the research and developments. For this purpose, the internal dissemination tools that we use are:

- Mailing lists
- Content repository
- Web page
- Physical and virtual meetings (using Zoom software and the Slack application)

3.2 Dissemination actions outside the consortium

The objective of these activities is, as part of the communication strategy, to release updated information on the progress and outcomes of the project to produce high impact on stakeholders and target audiences. Different tools will be employed in different contexts:

- **Website:** A public and dedicated website has been running already before the kick-off meeting was held and the first modifications were made in the first few months after launch. The website presents updated information on the progress, events, achievements, etc., while also acting as a content repository for deliverables and publications (as and when needed). There are six public sections on the website: home, objectives, work packages, consortium, deliverables and contact. Each one is devoted to show specific contents that are controlled, edited and updated by the webmaster using the corresponding (private) management tool. It was proposed by the Communication Manager to also have a landing page, featuring the presentation video and a short easy read text. After some internal discussion and the input of the Project Officer, we decided to adapt the existing page, but adapt it to our main purpose. The video shall be the first thing to see on the page, without the need of scrolling down to it. It shall be around a minute long, accessible and interesting to watch. Both the video and the rest of the page should be available in the three project languages – Spanish, German and English. On a second level we give users access to the technical content, the project partner descriptions, deliverables and other in-depth information. This way, the website of the project should be attractive to all possible users, and provide the details only at a higher level of engagement. **Objective:** more than 25 000 visits (measuring by Google Analytics). Detailed and comprehensible reports created with Google Data Studio.
- **Social media:** A Twitter and a Facebook account were be created for the purpose of enabling more dynamic interaction with stakeholders, including the EU, other Horizon 2020 (H2020) projects, journalists, enterprises, etc. Rather than concentrating all news on ARCHES, the Communication Manager shares and retweets information about other related applications and advances in the field of cultural heritage. **Objective:** more than 200 social media followers (measuring by Twitter and Facebook’s own statistics functions).

We also set up a Facebook Account for the Participatory Research Group in London, called London Arches. This profile is managed by Helena Garcia Carrizosa, ARCHES Research Associate at the Open University, in close coordination with Communication Manager, Moritz Neumüller.

The Twitter account ArchesEU has, at this early stage of the project (late March 2017) some 120 followers, which indicates that we will be able to exceed the set goal of 200 followers at the end of the project.

- **Mass media:** Since four European countries are represented in the consortium, each partner is committed to announcing relevant achievements through newspapers, TV and radio programmes or blogs in their regions. The Project Coordinator, in collaboration with the other participants and the Communication Manager, will periodically produce press releases that will be translated into the corresponding languages. Press conferences are also contemplated, to communicate milestones of the project. For international dissemination a joint action is planned, focusing on thematic blogs and online magazines, e.g. “Digital meets Culture”. **Objective:** more than 25 appearances in the media.
- **Publications:** Scientific knowledge will be disseminated using all available resources. Partners will decide the most suitable channels – magazines, conferences, etc. – according to their field of expertise and taking into account indicators such as the impact factor. In terms of peer-reviewed scientific publications, the consortium will comply with the green/gold models and will encourage participation in open access publications. The contribution to online magazines that promote science popularisation, such as Alpha Galileo, will be also encouraged as they generally reach a wider audience. **Objective:** more than 15 technical contributions.

Using this set of tools and resources, the release of regular updates on project progress and outcomes will be easy. The aim, as outlined before, is to build and foster an engaged stakeholder community through the circulation of the latest news and to develop a strong connection between the partners and potential end-users. Even though the dissemination tools will largely broadcast relevant information to the audiences, we believe that critical feedback will be valuable to plan exploitation activities or improve the functionalities of the applications and strategies developed in ARCHES. Hence, we will also keep open bidirectional communication channels (contact email address, interaction via Twitter, etc.) in parallel with the organisation of the communication activities described in the following section. The inclusion of these external (and unofficial) counsellors is also aligned with the strategy to cover the value chain beyond the consortium, even though it must be remarked that end-users are already extensively involved in the work plan and leading pilot exercises.

In addition, other materials such as leaflets, posters, roll-ups or the video to be produced during the pilot stages will support the actions and give visibility to the project based on a common corporate identity. Likewise, they will help to support networking activities when attending conferences, events or workshops, or when visitors enter the museum and ask for further information

4 Presentation video

4.1 Introduction

As discussed in the First Review Session in Vienna, the video should present ARCHES to the general public without simplifying the general principles of the project, such as the self-representation of the participatory group. The Communication Manager has taken on the complex task of leading the process to elaborate the text, the storyboard, the production, editing, and the integration of the video into the website.

It was decided that the production would be taken on by Signtime (main character) and COPRIX (background).

All steps have to be approved by the consortium and the participatory research groups, as far as possible, despite of different testing results and opinions along the way. The documentation of this process is an integral part of the effort, as it shall guarantee the transparency of decisions that had to be taken, at different stages. Furthermore, this documentation shall also serve as a part of the ARCHES methodology, and should be useful for future research, for exploitation and for comparable projects

4.2 Script

The text that will be used in the video (by a narrator figure) and the general plot of the script was written by the Communication Manager, in close collaboration with the three Spanish museums and the Project Manager, in Spanish. It was then translated into German and shown to the Austrian partners. After some corrections, which were double-checked with the Spanish partners, it was translated into English to be approved by the consortium. Modifications in this process flowed back into the other two language versions. Thus, the three text versions of the video (German, Spanish, English) have nurtured each other and respect cultural differences, while still corresponding to the same general plot.

Once defined, the development of the audiovisual narrative was drafted in a storyboard, a PDF where the story is sketched frame by frame.

4.3 Development of the storyboard

Two versions have been tested with the participatory groups in the museums, resulting in the following conclusions at each stage.

4.3.1 Version 1 of the storyboard

The video is centred around a protagonist, a female sign language avatar who speaks directly to the audience in sign language, explaining the ARCHES project by walking through the interior of a museum room. The text she is signing is also spoken and can be shown in subtitles.

4.3.1.1 Characters

To simplify communication, we called the sign language avatar “Anna”. To visualise her in this first phase, we had to choose a pre-designed character who had the movements and positions we needed for the storyboard.

There have been no major aesthetic considerations about the characters, only a certain balance in the diversity and representation of the participatory groups.

4.3.1.2 Scenario/background

To keep things simple, we decided to use white background and very simple graphics to imply a museum environment.

4.3.1.3 Practical decisions on sketching

Some of the paintings were represented with real photographs taken from The Wallace Collection to illustrate the journey of the main character in a museum that already integrates the project, but only as an example for the 3D infographics of the collection.

For the practical purposes of representing the interaction with a work of art, we chose to use “The Laughing Cavalier” as a main example. Not only because it is one of the works chosen by the London group, but also because it is a portrait, rather simple, and already exists as a tactile model in the ARCHES environment.

In this way, the main character Anna travels around the room with the spectator (see Figure 1), acting as a guide who shows how ARCHES intends to make art accessible to anyone, in a collective and participative work process.

STORYBOARD VIDEO ARCHES

1

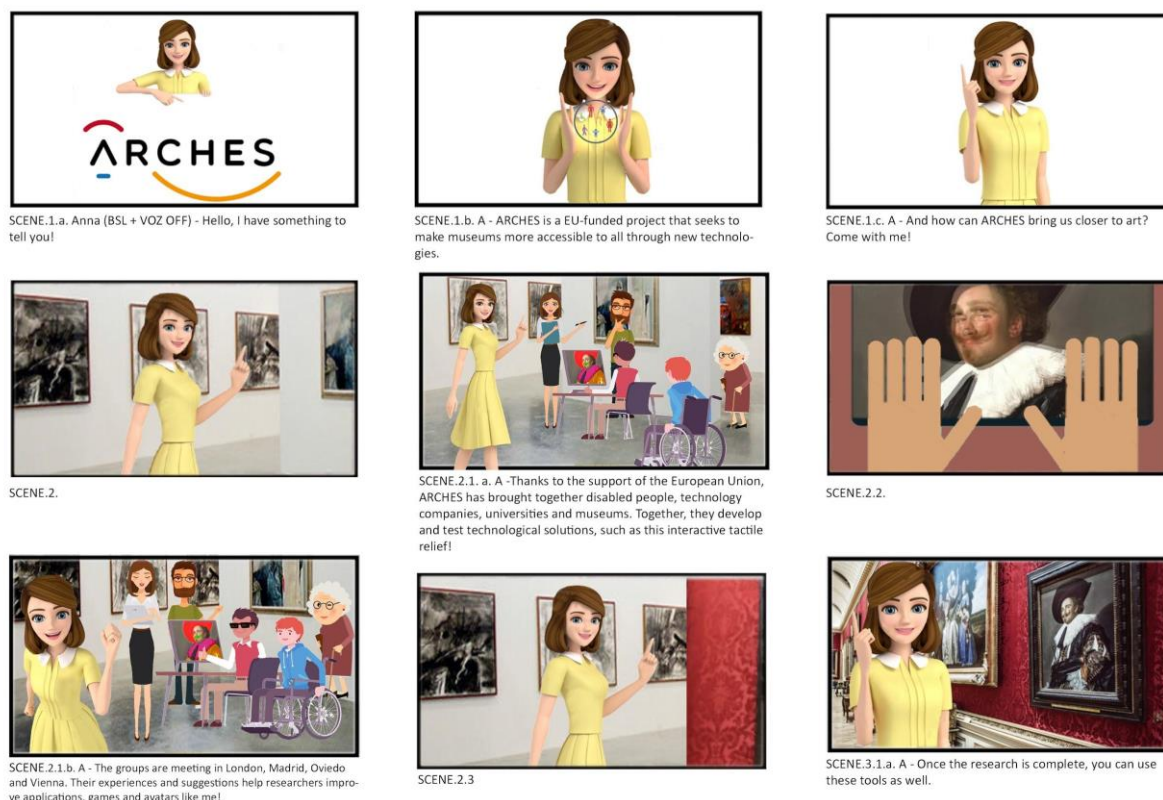


Figure 1: First draft for the ARCHES presentation video.

After getting feedback from the consortium, it seemed necessary to make a change in the representation of the groups in order to simplify the representation and design of the characters for their later realisation and animation in Scene 2.1.

4.3.2 Version 2 of the storyboard

Before testing with the participatory groups, COPRIX was asked to sketch the necessary changes to work on the two parts of storyboard where the groups of various difficulties are represented (see Figure 2 and Figure 3).

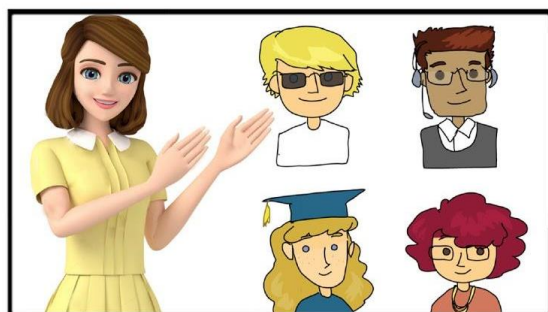


SCENE.2.1. a. A -Thanks to the support of the European Union, ARCHES has brought together disabled people, technology companies, universities and museums. Together, they develop and test technological solutions, such as this interactive tactile relief!

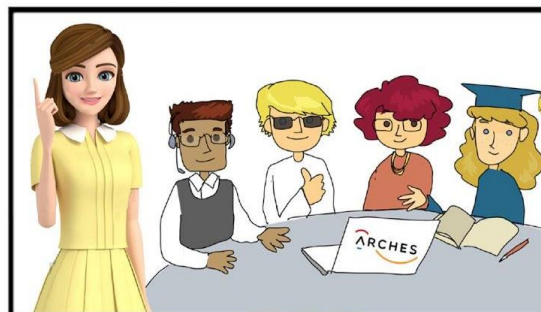


SCENE.2.1.b. A - The groups are meeting in London, Madrid, Oviedo and Vienna. Their experiences and suggestions help researchers improve applications, games and avatars like me!

Figure 2: Original Scene 2.1 of the video.



SCENE.2.1. a. A -Thanks to the support of the European Union, ARCHES has brought together disabled people, technology companies, universities and museums. Together, they develop and test technological solutions, such as this interactive tactile relief!



SCENE.2.1.b. A - The groups are meeting in London, Madrid, Oviedo and Vienna. Their experiences and suggestions help researchers improve applications, games and avatars like me!

Figure 3: New Scene 2.1 of the video.

Version 2 of the script was sent to the London, Madrid and Vienna groups for evaluation.

4.3.2.1 Comments of the participatory groups

The obtained comments are documented in Figure 4, Figure 5 and Figure 6, and analysed in the following paragraphs.

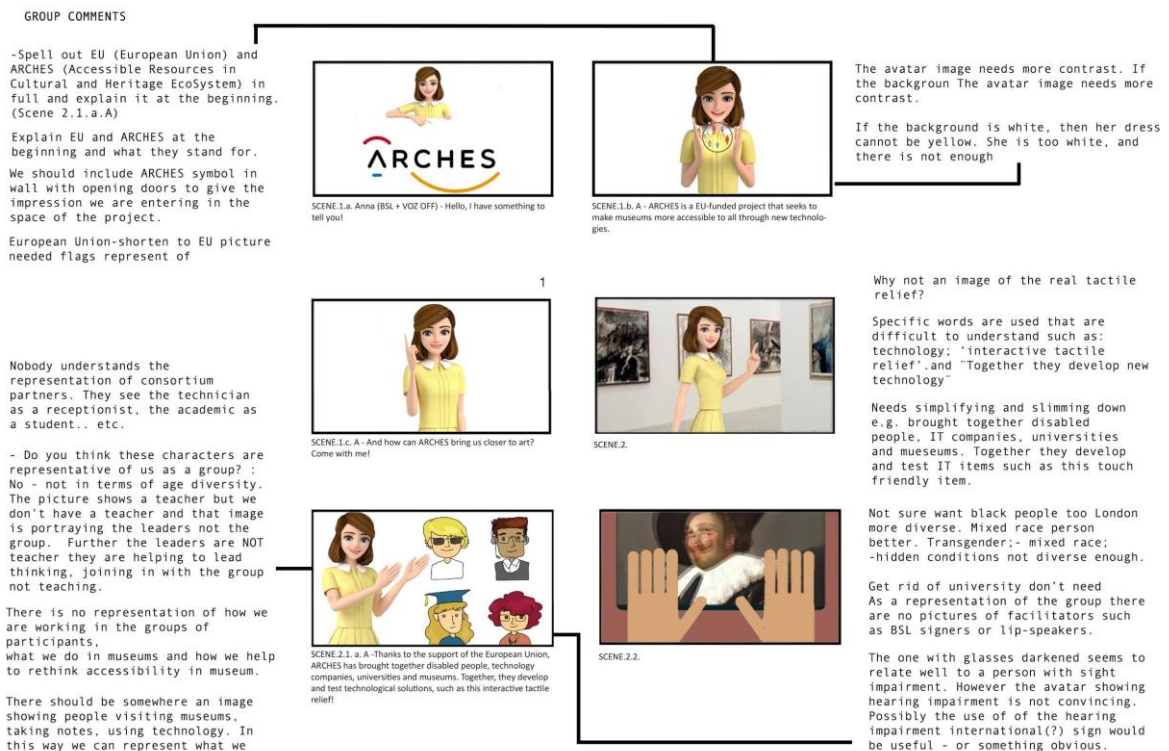


Figure 4: Group comments (I).

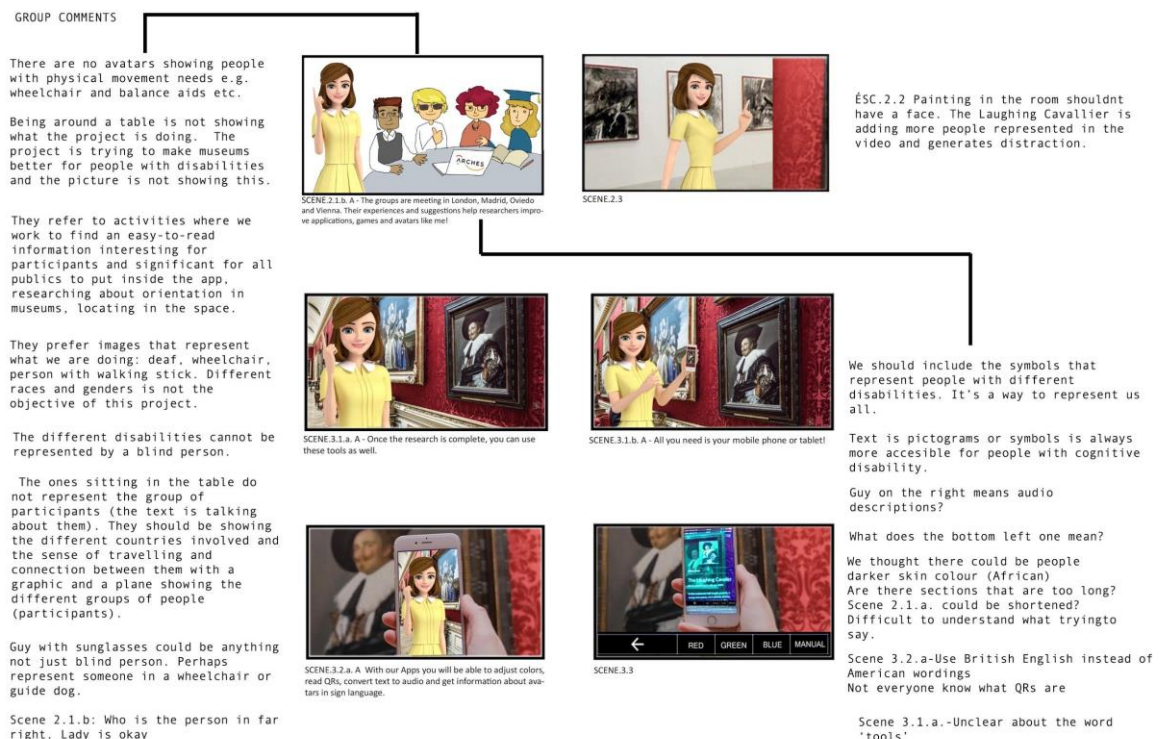
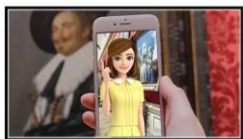


Figure 5: Group comments (II).

GROUP COMMENTS

Needs simplifying and slimming down e.g. brought together disabled people, IT companies, universities and museums. Together they develop and test IT items such as this touch friendly item.

We should use the symbols to represent all of us (Disability) and also integrate images or symbols to represent technology – computer or tablet and museums – pictogram. These symbols are universal and they can be gradually integrated in the video while explaining what they represent.



SCENE.3.2.b A - Play with your favourite artwork or let your mobile tell you something about it!



SCENE.3.4 y SCENE.3.5.

esc1.c) Avatar: Lifting the finger up in Spain it's seen as if she was telling off someone. She should do a welcoming gesture such as the one with all the fingers together, open palm and movement of in and out saying "come with me"

There are lots of difficult technical words.

Accessible = for all
Technological company: people that do machines.

Interactive tactile relief
= paintings that you can touch
APP = programs for tablets
Avatar = animation



SCENE.4.1.a - Download ARCHES's accessible apps for you. On the website you will find information about ARCHES activities in museums, the solutions behind the technology and interesting links.



SCENE.4.2

Do you have any other comments? Perhaps the signer, could be at the bottom right corner at the video.

Any other comments? Devices accessibility feature

ANNA is Too conservative a figure, does not connect with the young people. Anna has an Artificial Face. Need more contrast with the background.



SCENE.4.1.b A - We are looking forward to hearing from you!



SCENE.4.3

Scene 4.1. It would be better to say "we are looking forward to meeting with you" rather than "we are hearing from you". The use of the verb meeting with you alleviates the problem of seeing or hearing and indicates to the viewer that you are inviting them to come in to the gallery or museum...

Figure 6: Group comments (III).

The feedback was structured by subject to facilitate its understanding and decide the necessary changes:

- About Anna:
 - The avatar image needs more contrast. If the background is white, then her dress cannot be yellow. She is too white, and there is not enough contrast.
 - Yellow dress not good if you have bad eyesight. Red better not very eye-catching.
- General comments:
 - There are written parts that are too long: Two phrases per image.
 - Explain EU and ARCHES at the beginning and what they stand for.
 - Some of the participants have mentioned that the document is giving the impression that ARCHES project has the sole objective of building technology. It is barely mentioning the museums, the works of art and what we are doing within it. They think it does not reflect fully how we pretend to reach the objectives of the project.
 - They all agree that the video should focus more in what ARCHES is, with all the different parts including them and not only the technological products.
 - Are there sections that are too long? Yes, most of the sections are too long because it is easy to change language and use British Sign Language (BSL).
- About the groups:
 - In terms of age diversity, they are not representative. The picture shows a teacher but we do not have a teacher and that image is portraying the leaders not the group. Further the leaders are not teachers. They are helping to lead thinking, joining in with the group not teaching.
 - There is no representation of how we are working in the groups of participants, what we do in museums and how we help to rethink accessibility in museum. There should be somewhere an image showing people visiting museums, taking notes, using technology. In this way we can represent what they do, not necessarily the disability.

- Nobody understands the representation of consortium partners. They see the technician as a receptionist, the academic as a student, etc.
- It should show the group in a museum looking at art or pieces of history with their disabilities being catered for.
- Do you think these characters are representative of us? Scene 2.1.b. Not sure want black people too London more diverse. Mixed race person better. Transgender; mixed race; hidden conditions not diverse enough.
- Get rid of university don't need.
- As a representation of the group, there are no pictures of facilitators such as BSL signers or lip-speakers.
- The one with glasses darkened seems to relate well to a person with sight impairment. However the avatar showing hearing impairment is not convincing. Possibly the use of the hearing impairment international(?) sign would be useful - or something obvious.
- There are no avatars showing people with physical movement needs e.g. wheelchair and balance aids etc.
- Being around a table is not showing what the project is doing. The project is trying to make museums better for people with disabilities and the picture is not showing this.
- They refer to activities where we work to find an easy-to-read information interesting for participants and significant for all publics to put inside the app, researching about orientation in museums, locating in the space.
- Please do not mention blind at any point refer to visually impaired.
- (Scene 2.1.a) Nobody is able to identify correctly who are the members seating at the table. Animations of people does not mean they are more human. They prefer images that represent what we are doing: deaf, wheelchair, person with walking stick. Different races and genders is not the objective of this project. It also shows separate faces. Representatives should say their institute in different voices than Anna.
- The different disabilities cannot be represented by a blind person.
- (Scene 2.1.c) The ones sitting in the table do not represent the group of participants (the text is talking about them). They should be showing the different countries involved and the sense of travelling and connection between them with a graphic and a plane showing the different groups of people (participants).
- Guy with sunglasses could be anything not just blind person. Perhaps represent someone in a wheelchair or guide dog.
- Museum person in museum uniform otherwise could be anyone.
- We thought there could be people darker skin colour (African).
- Spread info out not just on one slide.
- Scene 2.1.a. Guy on the right means audio descriptions?
- Museum person in museum uniform otherwise could be anyone.
- Technology guy could be anyone add iPad/laptop.
- About signage and symbols used:
 - Needs simplifying and slimming down e.g. brought together disabled people, IT companies, universities and museums. Together they develop and test IT items such as this touch friendly item.
 - We should include the symbols that represent people with different disabilities. It's a way to represent us all.

- Text is pictograms or symbols is always more accessible for people with cognitive disability.
- (Scene 2) We should include ARCHES symbol in wall with opening doors to give the impression we are entering in the space of the project.
- Needs simplifying and slimming down, e.g. brought together disabled people, IT companies, universities and museums. Together they develop and test IT items such as this touch friendly item.
- We should use the symbols to represent all of us (disability) and also integrate images or symbols to represent technology – computer or tablet and museums – pictogram. These symbols are universal and they can be gradually integrated in the video while explaining what they represent.
- European Union-shorten to EU picture needed flags.
- About language used:
 - (Scene 2.1) Are the specific words that are difficult to understand? Together they develop new technology
 - (Scene 2.1.a) Spell out EU (European Union) and ARCHES (Accessible Resources in Cultural and Heritage EcoSystem) in full and explain it at the beginning.
 - (Scene 3.1.a) Unclear about the word 'tools'.
 - Not every scene needs captions or words / information added.
 - Specific words are used that are difficult to understand such as: technology; 'interactive tactile relief'.
- Specific comments:
 - (esc1.c) Avatar: Lifting the finger up in Spain it's seen as if she was telling off someone. She should do a welcoming gesture such as the one with all the fingers together, open palm and movement of in and out saying "come with me"
 - There are lots of difficult technical words.
 - Accessible = for all
 - Technological company: people that do machines.
 - Interactive tactile relief = paintings that you can touch
 - APP = programs for tablets
 - Avatar = animation
- Other ways to explain this easily:
 - (esc.1.c) Do you want to know more about ARCHES
 - - (ESC.2) Come with me!
 - ÉSC.2.2 Painting in the room shouldnt have a face. The Laughing Cavallier is adding more people represented in the video and generates distraction.
 - Scene 3.2.a-Use British English instead of American wordings
 - Not everyone know what QRs are
 - Are there any other access features we should include? No, there is too much there.
 - Why not an image of the real tactile relief?
 - Are there specific words that are difficult to understand? ; We understand the text on the slides, e think the text could be bigger?
 - Do you have any other comments? Perhaps the signer, could be at the bottom right corner at the video.
 - Any other comments? Devices accessibility feature
- About audio description:

- Audio description of word document is necessary.
- The audio description is not needed if the images are explaining what the video is saying.
- Do you think we should include a word document with the audio description of the video? Maybe, because a lot of people like to read them after the day or not on the day.

4.3.2.2 Conclusions (version 2)

After testing the Storyboard with the groups, the following conclusions are inferred:

- The change in the two frames of Scene 2.1 has proved to be inappropriate.
- The characters do not represent a diverse group: age, ethnicity, disability.
- Scenario/Background: In Scene 2.1 we have opted to change the computer graphics background to a white background and we have seen that we have lost the narrative of the protagonist who guides the spectator in making the project known from inside the museum.
- The logos must be universal and have high contrasts.
- The EU flag has been recognised as representing the European Union.

4.3.3 Version 3 of the storyboard

It was decided that for the exploration group in Oviedo, a different use of icons and main character could be used, to contrast the test results from Madrid, Vienna and London.

4.3.3.1 Test scenario

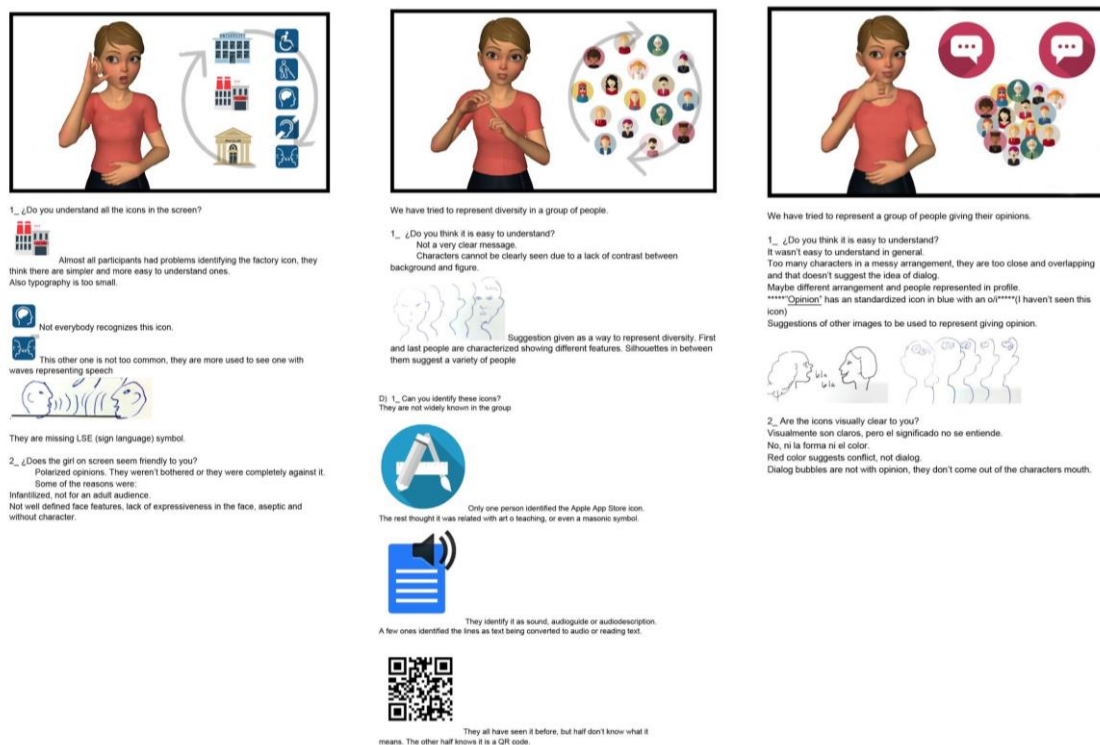


Figure 7: Comments of the Oviedo Exploration Group on version 3.

- Different icons to symbolise the spoken text.

- Anna's character was changed to one that is more similar to the avatars normally used by Sign Time, and to have a higher contrast (a red shirt instead of a yellow dress). However, the final character will be chosen from three options presented by Sign Time to the groups.
- Trying completely white background to add more contrast.

These aspects were tested by the Oviedo group (see the comments in Figure 7), with the following results:

- The Communication Manager is currently working on a fourth version of the storyboard, to be tested in April. Production could therefore start in May and the video should be ready in summer 2018.
- In parallel, the website will be adapted so the video can hold a prominent place at the beginning of the page without making scrolling necessary, and other improvements discussed in the Review Session in December 2017 in Vienna.

5 New initiatives and strategies

5.1 ARCHES final event

5.1.1 Objectives

The final presentation of ARCHES will take place on June 21st, 2019, in Madrid, and will be co-organised with the Thyssen-Bornemisza Museum and the Lázaro Galdiano Museum. The main purpose of this event is to show the results and conclusions of ARCHES, to our stakeholders and the press. It shall also become one of the key elements of our dissemination and exploitation strategies, by inviting possible partners from other countries.

5.1.2 Timetable of the event

The event will kick-start at the Thyssen-Bornemisza Museum on June 21, at 11am.

The project partners, the local participatory groups, the press and selected guests, will be welcomed and invited to see a screening of the introduction video that explains the project.

After the video, there will be a panel discussion about the results, with a Q&A session for the participants to ask questions about the project and the organizers to present a reflection and vision for the future of the project.

In parallel and afterwards, interviews with selected members of the ARCHES project can take place.

Adjacent to the room where the public discussion and the interviews take place, there will be a study centre to explore the tools developed during the ARCHES programme. There will be HP sprout workstations with tactile works from the participating museums, which can be used, with the help of tutors who explain both the functionalities and the underlying research work.

At 12:30, we offer a bus transfer to the Museo Lázaro Galdiano, to continue the event there. The main focus at this venue is on the mobile applications, augmented reality, use of avatars and games, which will be demonstrated within the museum context. The official closing of the event will be followed by a drink & snack in the gardens of the Lázaro Galdiano Museum, at around 2pm.

5.1.3 Communication strategy

To publicise the event and spread the interest around Europe we will invite a number of key players from the cultural field, and selected international press partners. We will reserve a budget to cover flight expenses and accommodation for two nights in Madrid, for 6 to 8 participants, half of them museum directors and half international press.

The museum directors shall be selected in correspondence to our target countries for dissemination, outside of the reach of our consortium: France, Italy, Scandinavia, and Germany. Ideally, they should come from museums that will then host (or participate in) our ARCHES dissemination workshops, in summer and fall of 2019.

And on the other hand, we will choose journalists from exactly those countries where our consortium operate, that is UK, Austria, and Serbia (apart from the local Spanish press, of course). The journalists will be hand-picked and invited by the consortium partners, to guarantee that they will cover the event with a special focus on their home-countries. For example, the KHM Vienna, will choose one Austrian journalist to be

invited to Madrid, and report about the role of VRVis, SignTime and the KHM, in a major Austrian newspaper or the public radio.

Apart from the international outreach, we will try to attract the attention of the local cultural institutions, in line with our dissemination and exploitation strategy. We will thus inform Spanish and Portuguese cultural institutions about the possibility to join the event and also invite our potential exploitation partners, such as SMARTIFY, SIGN-HUB, and the Design for All Foundation, but will not cover any expenses for them.

5.1.3.1 Materials

We will produce 100 USB sticks with the ARCHES logo on it that contain a PDF document and the ARCHES video. All the content will be in the three project languages. The host institutions may provide more material, in written or electronic form, from their own budget.

5.1.3.2 Documentation of the event

During the event, a professional photographer will take still and moving images, and perform short interviews, with the aim of generating material for dissemination, social networks and the ARCHES website.

5.1.4 Budget

5.1.4.1 Guests

- Round trip tickets (France, Italy, Scandinavia and Germany to Madrid) for 3 - 4 museum directors and 3 - 4 journalists (English, Austrian and Serbian press).
- Hotel 120€ x night (240€) – second night optional.
- Total Estimate: 500€ per person, thus a total 3000-4000€

5.1.4.2 Technical requirements

- Reception Room
- Screen and projector for video playback
- Amplification and microphone
- Room for Reproductions

Mostly covered by host institutions, unexpected cost buffer: 2000€

5.1.4.3 Production

- Event production and catering
- Ground Transportation (bus, taxis)
- USB Drive
- Photographer
- Dinner at a restaurant on June 20th for team and selected guests.
- Shipping of HP Sprout and tactile reliefs (Vienna - Madrid)
- Estimate: 7000 €

The estimated budget for this event is thus 10.000-12.000€.

The original budget was 39.400€ for travel and goods/services, to organise 7-10 workshops, open house sessions and visits to museums to be undertaken by the Communication Manager.

With this new event in place, the remaining budget shall be used to organise only 4 workshops (in the target regions France, Germany, Scandinavia and Italy), and maintaining the open house sessions in the participating museums in London, Vienna and Oviedo.

5.2 ARCHES workshops

We currently have six museums as active members of the consortium, but our objective is also to reach other European countries, generating public interest instances and calling for new seed agents to expand and disseminate the ARCHES project for the future.

According to the previous communication plan, we had planned between 7 and 10 workshops/demonstrations. After restructuring the communication plan according to the comments of the Review Session in Vienna, and adding a final event in Madrid in June 2019, we will reduce the number of workshops to four workshops, in order to extend the experience of the project in the European region.

For this reason we have made a selection of museums of special interest in 4 countries that have been previously chosen, in consent with the consortium: France, Italy, Germany and a Scandinavian country. We have now chosen museums in these countries, due to their importance and to their accessibility programs: In Italy either the Palazzo Ducale or the Uffizi Museums, in Germany the Bundeskunsthalle in Bonn (already negotiating dates), in France either the Louvre or Centre Pompidou and the Aros Museum in Aarhus, Denmark, as a Scandinavian venue.

As mentioned before, it would be ideal to have the representatives of these 4 museums as guests at our final event in Madrid, in June 2019, and then perform the on-site workshops in summer/fall 2019. The demonstrations in France, Italy, Germany and Scandinavia will count with the support of the consortium and the delegation we send to each museum should ideally be 1 consortium member, 1 participant of a research group, and the Communication Manager. In concrete, the delegations could look like this:

- Germany: Rotraut Krall from the KHM, one participant from the Vienna group, and the Communication Manager.
- France: One Consortium Member from either Thyssen or FLG, one participant from the Madrid group, and the Communication Manager.
- Italy: Our Consortium Member from the MMBB Asturias, one participant from the Oviedo group, and the C Communication Manager.
- Scandinavia: One Consortium Member from The Wallace Collection or the Victoria & Albert Museum, one participant from the Vienna group, and the Communication Manager.

If the budget allows, it could be possible to invite one of the technological partners to each meeting, also.

Apart from the delegation needed for the demonstration of our methodology, the process and our results, it will be necessary to take along reproductions of the original works used, one HP Sprout station, the tactile reliefs, and several mobile devices.

5.3 ARCHES open house sessions

While the final event of June 21st 2019 will be substitute the Open House sessions in the two Madrid-based museums, these sessions will be maintained in the other institutions. We are currently trying to find suitable dates for these sessions in the summer and fall of 2019 in London, Vienna and Oviedo. These dates should reflect the different cultural calendars in the countries (e.g. in Spain, “summer” means mostly August, while summer holidays in Austria are usually held in July) and fit well into the museums’ programs.

Each of these events shall be mainly organised by the institutions, and coordinated with the help of the Communication Manager, to ensure impact and coherence. They may include guided tours, press events, workshops, demonstrations, Q&A sessions, etc.

The target public of these events are local and national cultural institutions interested in opening to a wider public, the stakeholder groups who are interested to find their place in cultural life, and the local press. It is important to remember that a key journalist from the UK and from Austria will have been invited to the Madrid event, which will produce a lead in the communication process that should be used for the local communication strategy, by the press departments of the museums. The local tech partners in Vienna (Sign Time and VRVis) should actively be involved, as should be the Universities (The Open University, the University of Bath) for the event(s) in London, and the project leader, Treelogic, for the event in Oviedo.

The budget reserved for these events will go mainly into travel costs of the Communication Manager, printed and electronic materials and other production costs.

A tentative calendar for these events could look like this:

- Early to mid-July 2019: Open house session in Oviedo
- Late August 2019: Open house session in London
- Early September 2019: Open house session in Vienna

6 Audience

Museums constitute an integral part of the European cultural landscape. They showcase cultural evolution spanning over thousands of years, and are crucial players and institutionalized bodies concerned with the preservation of cultural heritage. To pass this knowledge on to all parts the population is among the key functions of museums. In this context, educational services by museums have gained importance over the past decades. As a consequence, museums are increasingly considered as platforms, where informal learning takes place. In 2003, the European Year of People with Disabilities, the Council of the European Union adopted a resolution regarding increased accessibility of cultural infrastructure and cultural activities for people with disabilities. The European Disability Strategy 2010-2020 aims for full economic and social participation of people with disabilities. Full access to cultural activities is an important aspect hereof. Generally speaking, ARCHES intends to grant access to culture for everybody, regardless of age, gender, capabilities or cultural background.

The target audience of the ARCHES project are:

- Government bodies and institutions (local and regional authorities, ministries of European countries, European Commission, UNESCO) and more specifically their departments dedicated to culture & heritage, education, accessibility and technology.
- Museums, art galleries and heritage organisations (national, regional and local outreach) in Europe, and beyond.
- Art organisations, promoters and networks (ICOM, Google Art Project, NEMO, MWNF, Art Beyond Sight, Museum For All, Design For all Foundation, etc.) as multipliers for dissemination of the project results.
- Other European projects (Culturalbase, Linked Heritage, Digital meets culture, Europeana, AMBAVis)
- Journalists, bloggers, communicators in the fields of art, culture, accessibility and technology.

Furthermore, the exploitation plan will distinguish among target audiences as a function of their field of interest, the user groups (as defined in the participatory research), and their implication in the process.

7 Materials

The materials that are used for the purpose of dissemination are the project logo, templates, leaflets, presentations, publications, videos, press releases, conference materials, workshop materials. The internal tools for the dissemination actions between the consortium members are mailing lists, content repository and web page.

All the materials, which are and will be used for the dissemination of the project ARCHES will be kept up to date throughout its implementation. This task is devoted to provide confidence that the project will satisfy the quality standards, will preserve the access rights and will be performed as a continuous process in which the partners spend the minimum effort on minor aspects but concentrate on the main goals. As a consequence, one of the first initiatives was to create a set of templates – presentations, deliverables, deliverable review and meeting minutes – to facilitate the readability and the integration of contents. Likewise, using a specific format assures that whenever some specific data is required – authorship, dissemination level, status, etc. – these fields are filled in and nothing is missing. It saves time and improves the communication within the consortium and with the European Commission while a “corporate identity” is built through the attendance to workshops, conferences and meetings with third parties.

8 Methods and results

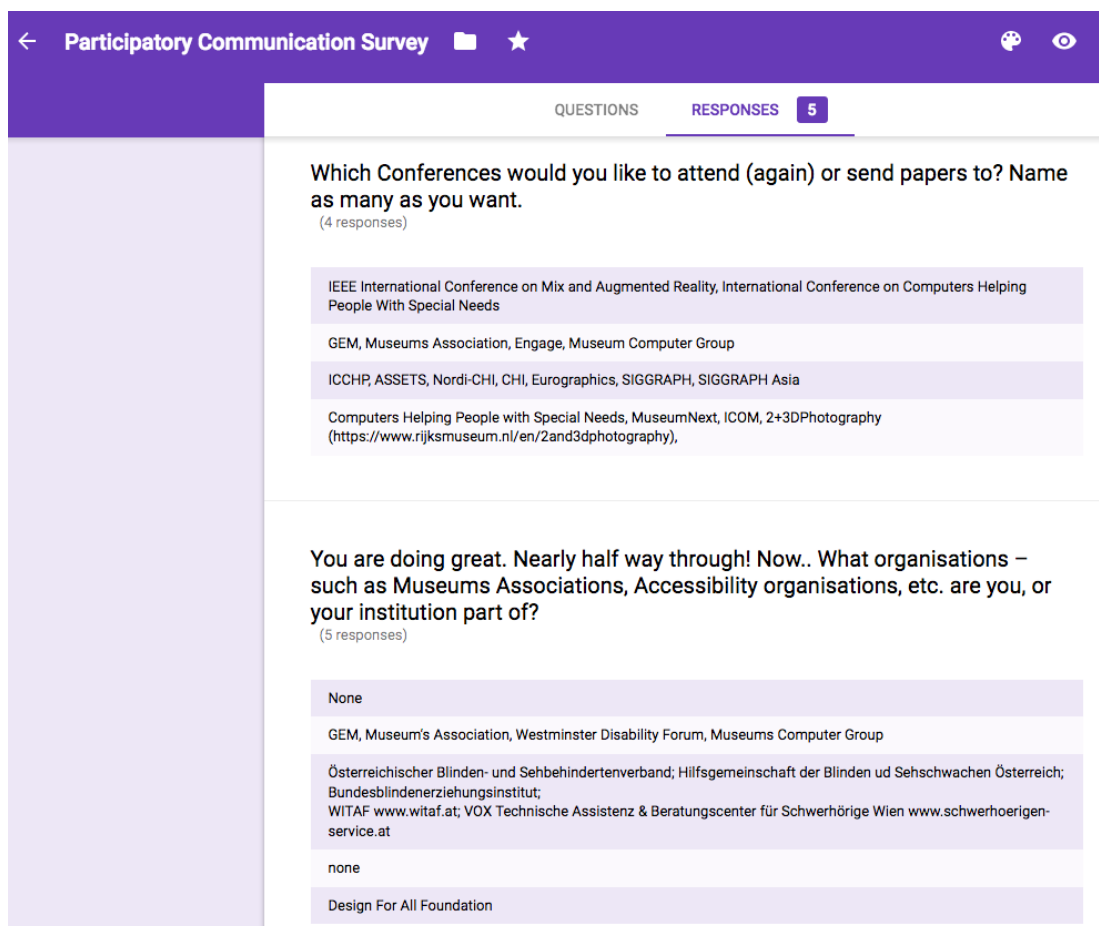
8.1 General methodology

8.1.1 Participatory Communication Survey to establish main criteria of dissemination

All ARCHES project partners were asked to define which kind of dissemination would work best for them, in order to find the right balance between the EU guidelines for Communication and our own needs as organisations, within and beyond the ARCHES Project.

This was done via a “Participatory Communication Survey”, sent via Google Forms (Figure 8). It contained questions such as “Which academic journals and magazines would you like to include in the dissemination of ARCHES?”; “Which conferences would you like to attend (again) or send papers to”; and “Which social media does your institution use?”

Nearly all partners answered the survey, and the results show that there is a great variety of interests on how and where to disseminate our results.



The screenshot shows a Google Form titled "Participatory Communication Survey". The form has two tabs: "QUESTIONS" and "RESPONSES" (with a count of 5). The first question is "Which Conferences would you like to attend (again) or send papers to? Name as many as you want." (4 responses). The responses listed are: "IEEE International Conference on Mix and Augmented Reality, International Conference on Computers Helping People With Special Needs", "GEM, Museums Association, Engage, Museum Computer Group", "ICCHP, ASSETS, Nordi-CHI, CHI, Eurographics, SIGGRAPH, SIGGRAPH Asia", and "Computers Helping People with Special Needs, MuseumNext, ICOM, 2+3DPhotography (https://www.rijksmuseum.nl/en/2and3dphotography)". The second question is "You are doing great. Nearly half way through! Now.. What organisations – such as Museums Associations, Accessibility organisations, etc. are you, or your institution part of?" (5 responses). The responses listed are: "None", "GEM, Museum's Association, Westminster Disability Forum, Museums Computer Group", "Österreichischer Blinden- und Sehbehindertenverband; Hilfsgemeinschaft der Blinden und Sehschwachen Österreich; Bundesblindenerziehungsinstitut; WITAF www.witaf.at; VOX Technische Assistenz & Beratungszentrum für Schwerhörige Wien www.schwerhoerigen-service.at", "none", and "Design For All Foundation".

Figure 8: Participatory Communication Survey.

Once a critical number of consortium members answered (at least one per organisation), we structured the information and converted it into an action plan.

This survey was complemented with direct meetings with the responsible staff members for press and communication in some of the organisations, in order to coordinate our efforts in the communication of the ARCHES project and its results.

8.1.2 Conclusions from the participatory process

The consensus was that each institution should keep communicating “their way”, but take in account that the other members and the Communication Manager may post the same content, in another way.

When referring to other consortium members’ activities (e.g. in social media), the posts should mention not only the name of the other member, but also ARCHES as the link between both organisations. For example, the Thyssen Museum might post that “our @ARCHES project partner @VRVis is currently testing tactile models in our galleries”, or something like this.

The Communication Manager will serve as the connecting link between the press departments of all the museums. He will contact them in regular time periods to check their necessities and coordinate the communication efforts.

8.2 Scientific magazines and conferences

The consortium has answered the question “Which academic journals and magazines would you like to include in the dissemination of ARCHES?” with an exhaustive list, which will have to be filtered and organised further. For the moment, we put the whole list as delivered by the participants of the survey:

- Journal on Computing and Cultural Heritage
- Museum's Journal, GEM (Group for Education in Museums), Engage
- Neues museum-die österreichische museumszeitschrift
- Museum heute - Landesstelle für die nicht staatlichen Museen in Bayer
- These are high-level conferences with Journal publications: CHI, SIGGRAPH
- I would like to see our results also in Art and Design Magazines, not only Heritage and Museum specific publications
- We are open to any academic journals and magazines, z. B. Standbein Spielbein, Museum aktuell, Museum international, ICOM News the magazine for museum professionals etc.
- Journal of Enabling Technologies;
- Technology & Disability
- British Journal of Educational Technology
- Disability and Society
- Journal of Enabling Technologies
- British Journal of Learning Disabilities
- European Journal of Special Needs Education
- The international journal of the Inclusive Museum
- Museum and Society
- International Journal of Heritage Studies
- Disability and Society
- Museum Journal
- Journal of Education in Museums
- Centre for Accessible Environments - Access by Design;
- Museum Associations - Museum Practice
- MENCAP Viewpoint
- RNIB connect magazine
- Action on hearing magazine

- Museum and Society. Leicester University
- ICOM. International Council of Museums
- The Journal of Museum Education (GEM)
- Curator: The Museum Journal
- Museos.es. Ministerio de Educación Cultura y Deporte
- Revista PH. Instituto Andaluz del Patrimonio
- Amigos de los Museos
- Revista Digital de la Nueva Museología
- Revista APETO (Occupational therapy)
- Revista ONCE
- Individuo y sociedad
- Papeles de Arteterapia
- Revista científica la ciudad accessible
- Revista del Real patronato de discapacidad. Centro Español de Documentación sobre Discapacidad
- Cultura y Educación
- Revista española de Pedagogía. Universidad Internacional de la Rioja.
- Educación XXI. UNED
- V&A Journal, Arts Council
- International Conference on Computers Helping People with Special Needs
- International Conference on Applied Human Factors and Ergonomics
- AAATE Congress - Association for the Advancement of Assistive Technology in Europe
- International ACM SIGACCESS Conference on Computers and Accessibility
- ACM Transactions on Accessible Computing
- ACM Journal on Computing and Cultural Heritage
- European Association For Computer Graphics
- Annual event in computer graphics and interactive techniques
- Associated: ICCVIA 2018 - 20th International Conference on Computer Vision and Image Analysis
- Associated: SETECEC - International Conference on Software and Emerging Technologies for Education, Culture, Entertainment, and Commerce
- Premier international conference of Human-Computer Interaction
- Main Nordic forum for human-computer interaction research
- International Conference on Human-Computer Interaction
- Highly interdisciplinary conference that focuses on computational and engineering approaches to improve the quality of life and enhance human performance
- International Conference on Additive Manufacturing & 3D Printing
- International Conference on Universal Access in Human-Computer Interaction
- International Symposium on Research, Education, Innovations, and Applications of 3D Technologies
- International Journal of Rapid Manufacturing
- Rapid Prototyping Journal
- Tactile Reading conference

Accordingly, the participants answered the question “And, what journals / publishers have you disseminated through recently?” with the following list:

- R. Krall, Gemeinsam anders sehen. Konzeption eines Tastbuches zur Kunstvermittlung im Kunsthistorischen Museum Wien / Tagungsbeitrag einer Fachtagung vom 2. Februar 2017 in der Bayerischen Museumsakademie, wird im Dezemberheft 2017 von Museum heute (s.o.) erscheinen
- R. Krall, Wir kommen wieder! Barrierefreie Kunstvermittlung im Kunsthistorischen Museum, in: neues museum 16-4, Oktober 2016, S.52-55
- Gemeinsam anders sehen. Das etwas andere Museumsbuch für Sehende und Menschen mit Sehbeeinträchtigung, hrsg. von Sabine Haag, Konzept und Texte von Rotraut Krall, Wien, KHM-Museumsverband, 2014
- M. Neumüller, A. Reichinger. "Tactile Photography", In Materiality/Immateriality in Photography, Conference Proceedings, Phoitoreasercher 19/2013 Vienna (2013)
- Moritz Neumüller, Andreas Reichinger, Florian Rist, Christian Kern, 3D Printing for Cultural Heritage: Preservation, Accessibility, Research and Education. Research Challenges in Cultural Heritage, Volume 8355 of the series Lecture Notes in Computer Science pp 119-134 (2014)
- As we did recently research in the field of public transport our recent publications have been in journals of this area.
- Seale, Jane K (2017). From the voice of a 'Socratic Gadfly': a call for more academic activism in the researching of disability in postsecondary education. European Journal of Special Needs Education, 32(1) (In Press).
- Nind, Melanie; Seale, Jane; Chapman, Rohhss and Tilley, Liz (2016). The Conundrum of Training and Capacity Building for People with Learning Disabilities Doing Research. Journal of Applied Research in Intellectual Disabilities (Early Access). file
- Seale, Jane (2016). How can we confidently judge the extent to which student voice in higher education has been genuinely amplified? A proposal for a new evaluation framework. Research Papers in Education, 31(2) pp. 212–233.
- Seale, Jane; Georgeson, Jan; Mamas, Christoforos and Swain, Julie (2015). Not the right kind of 'digital capital'? An examination of the complex relationship between disabled students, their technologies and higher education institutions. Computers & Education, 82 pp. 118–128. file
- Seale, Jane; Nind, Melanie; Tilley, Liz and Chapman, Rohhss (2015). Negotiating a third space for participatory research with people with learning disabilities: an examination of boundaries and spatial practices. The European Journal of Social Science Research, 28(4) pp. 483–497. file
- Seale, Jane; Gibson, Suanne; Haynes, Joanna and Potter, Alice (2015). Power and resistance: Reflections on the rhetoric and reality of using participatory methods to promote student voice and engagement in higher education. Journal of Further and Higher Education, 39(4) pp. 534–552.
- Rix, J. & Parry, J. (2017) Using In-the-Picture to engage with the child's perspective, Sage Research Methods Cases <http://dx.doi.org/10.4135/9781473992931> (60%)
- Rix, J., Sheehy, K., Fletcher-Campbell, F., Crisp, M., & Harper, A. (2015). Moving From a Continuum to a Community Reconceptualizing the Provision of Support. Review of Educational Research, 85(3), 319-352.
- Kim, Chae-Young; Sheehy, Kieron and Kerawalla, Lucinda (2017). Developing Children as Researchers: A Practical Guide to Help Children Conduct Social Research. Abingdon: Routledge.
- Twining, Peter; Rix, Jonathan and Sheehy, Kieron (2016). Developing Point of Learning : an innovative approach to enhancing professional learning. Imagine Education, London.
- Herring, P.J.; Kear, Karen; Sheehy, Kieron and Jones, Roger (2016). A virtual tutor for children with autism. Journal of Assistive Technologies (in press).

- A. Reichinger, M. Neumüller, F. Rist, S. Maierhofer, W. Purgathofer. “Computer-aided design of tactile models – Taxonomy and case studies”. In Miesenberger, K., Karshmer, A., Penaz, P., Zagler, W., eds.: Computers helping people with special needs. Volume XXX of Lecture Notes in Computer Science. Springer
- Kucirkova, Natalia; Sheehy, Kieron and Messer, David (2015). A Vygotskian perspective on parent-child talk during iPad story sharing. *Journal of Research in Reading*, 38(4) pp. 428–441.
- Rix, Jonathan; Sheehy, Kieron; Fletcher-Campbell, Felicity; Crisp, Martin and Harper, Amanda (2015). Moving from a continuum to a community: reconceptualising the provision of support. *Review of Educational Research*, 85(3) pp. 319–352.
- Ferguson, Rebecca; Faulkner, Dorothy; Whitelock, Denise and Sheehy, Kieron (2015). Pre-teens' informal learning with ICT and Web 2.0. *Technology, Pedagogy and Education*, 24(2) pp. 247–265.
- Kucirkova, Natalia; Messer, David and Sheehy, Kieron (2017). Implementing “The Our Story app” to increase children’s narrative skills: Lessons learnt from one English pre-school classroom. In: Veneziano, Edy and Nicolopoulou, Ageliki eds. *Narrative Literacy and other skills: Studies in interventions*. John Benjamins (In Press).
- Ferguson, Rebecca; Faulkner, Dorothy; Whitelock, Denise and Sheehy, Kieron (2015). Pre-teens' informal learning with ICT and Web 2.0. *Technology, Pedagogy and Education*, 24(2) pp. 247–265.
- Sheehy, Kieron and Budiyo (2015). The pedagogic beliefs of Indonesian teachers in inclusive schools. *International Journal of Disability, Development and Education*, 62(5) pp. 469–485.
- At the museum we have an Academic Art magazine (Revista Goya) although the editorial line does not correspond with ARCHES project
- Revista Goya publishes articles about art history and theory (topics related to art, architecture and visual culture in Spain and Latin-American, from Antiquity to our days, from a historical perspective.)

The question “Which Conferences would you like to attend (again) or send papers to?” was answered with this list:

- IEEE International Conference on Mixed and Augmented Reality, International Conference on Computers Helping People With Special Needs
- GEM, Museums Association, Engage, Museum Computer Group, Museum Next <https://www.museumnext.com/>
- Museums and the Web <http://www.museumsandtheweb.com/>
- ICCHP, ASSETS, Nordi-CHI, CHI, Eurographics, SIGGRAPH, SIGGRAPH Asia
- Computers Helping People with Special Needs, MuseumNext, ICOM, 2+3D Photography (<https://www.rijksmuseum.nl/en/2and3dphotography>),
- 22nd International Conference on Cultural Heritage and New Technologies, Ecsite Annual Conference etc.
- Congreso Internacional Educación y Accesibilidad en Museos y Patrimonio/ Museums and the Web (<http://www.museumsandtheweb.com/>) / ICOM Conference (Kyoto 1919)
- Global Disability Innovation Hub - Disability Innovation Summit - London 13-14 July 2017.
- Heritage, International Conference; ‘Are we doing enough? Contemporary relevance in heritage’- Relevance 2017 ICOM; Conference on Accessibility in Film, Television, and Interactive Media Event Announcement/ Call for Paper
- Disability and Disciplines: The International Conference on Educational, Cultural, and Disability Studies Digital Accessibility for an Information Society (STS60) AAATE Conference; Digital Cultural

Heritage 2017; Tenth International Conference on The Inclusive Museum; DISABILITY INNOVATION SUMMIT

8.2.1 Summary of publications and conferences results

Until this date, the publication results are:

- TACCESS publication “Pictures in your Mind” still has been published as <https://dl.acm.org/citation.cfm?id=3155286>
- A 2nd TACCESS publication was rejected with major revisions. We need to implement further tests until we can resubmit
- Bachelor Thesis (VRVis) is in last correction cycle
- Andreas Reichinger’s dissertation is largely written and to be finalised in mid/end 2018, once the second TACCESS publication makes it through the revision process
- Literature Review is written and looking for best publishing platform
- ICCHP Conference paper has been accepted and will be published in July 2018

As for conferences, ARCHES has four participations, and two more confirmed:

- ICOM RELEVANCE 2017, London, 14-18 Oct. 2017
- 6th Europ. Conf. on the use of historic sites, Vienna, 18/19. Oct. 2017
- 3D Imaging in Cultural Heritage Conference, London, 9/10 Nov. 2017
- ICCHP Linz, July 2018
- Accepted: The Inclusive Museum 2018, 6-8 Sept. 2018

8.3 Website

The website is one of the key methods for dissemination due to the fact that anyone can get information about the project –the general public is the target audience. The website has been described already in deliverable D7.1 “Website”.

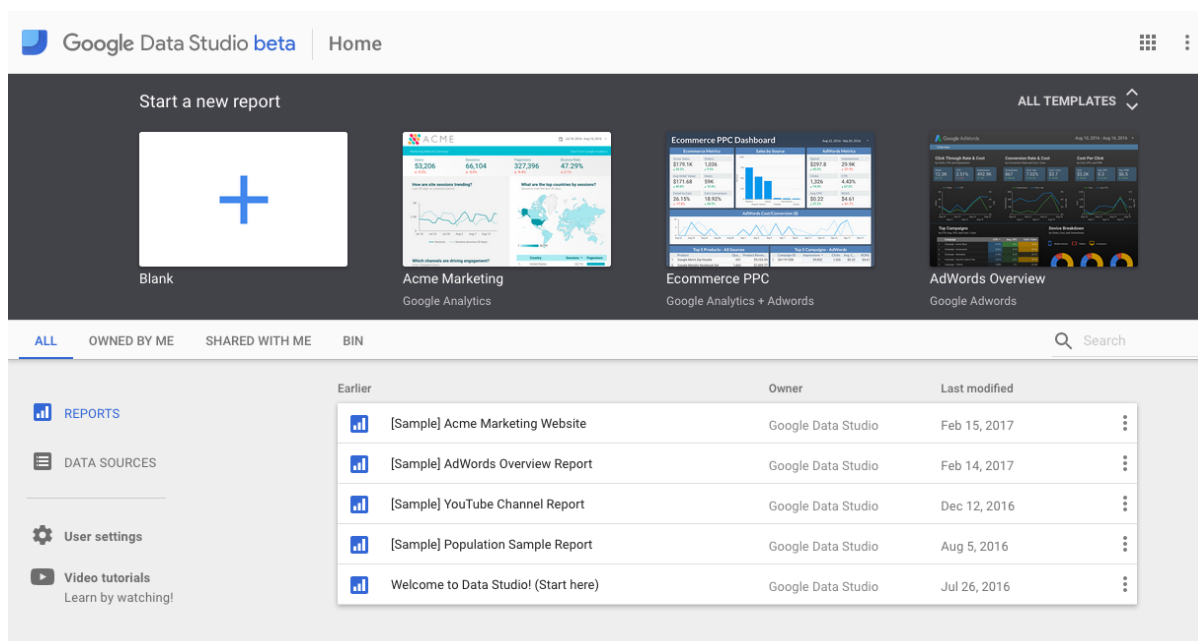


Figure 9: Google Data Studio.

We use Google Analytics and the Google Data Studio (Beta Version) to analyse (Figure 9), visualise and communicate our website traffic to the other members.

8.3.1 Results and advances

So far, the website has had fewer visits than expected. If measured from January 2017 until March 2018, it shows a rather promising peek in the beginning, but has not attracted enough new users and page visits. There have been technical problems with Google Analytics and we suspect that there still is, because for example, we know that the website was opened by several team members in the Vienna Review meeting in December 2017, Google Analytics shows only 2 active users for that whole month.

While this problem of quantitative measuring is fixed, we are working with the design and content.

In early March 2018, Treelogic has created a copy of the website, which can be used by an “outside user”, i.e. the Communication Manager, for testing. This way, we can also involve the participatory groups to help in the elaboration of the website, its design, content and usability.

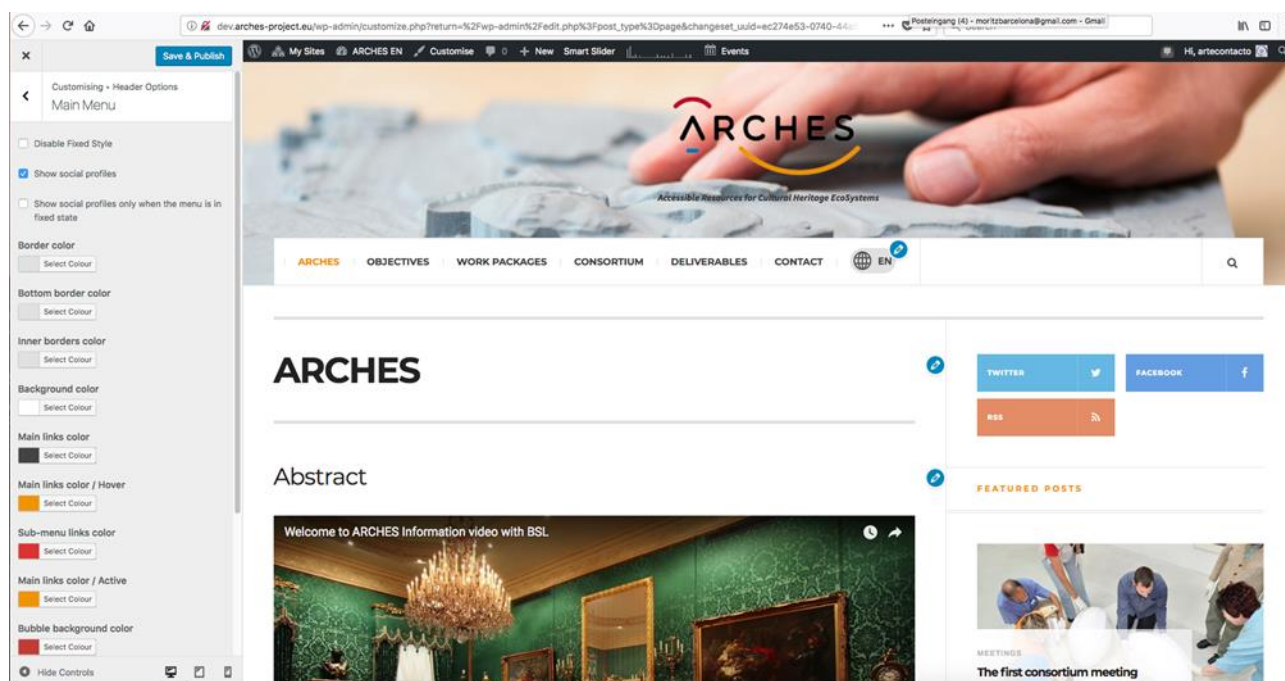


Figure 10: Working copy of the ARCHES website, in the editing mode.

8.4 Mass media

In the Participatory Survey, the Consortium members have showed interest for the following media and answered “Which mass media (TV, Radio, Newspapers and blogs) would you like to talk about ARCHES (and yourself)?” with:

- In touch with mass media in Asturias, but difficult to reach at national level. We have a couple of contacts in RTVE and Euronews from a past project. This may be an option for the last year when the tools are ready.
- BBC, The Guardian, The Telegraph, The Independent, disabledgo.com, disabilitynewsservice.com.
- We had different TV, Newspaper, Radio and blogs write about our projects in the past. Normally they just come and ask if they may write about our projects, or just use the press-kit sent out after events.

- Art related, not only accessibility and heritage related media.
- Quality newspapers, national TV and broadcasting
- Mencap blog; RNIB Connect; BBC inTouch; DisAbility on air;
- We have a media database with more than 1000 contacts, including spanish general media and specific of art.
- El País
- El Mundo
- ABC

While we aim for national mass media in print, TV, Internet platforms and Radio at a later stage of the project, and especially in relation with the final event, some coverage has already been achieved, especially in Oviedo and London. Both the Communication Manager and the Project Manager keep track of these publications and store the clippings in the data repositories.

8.5 Social media

As part of the dissemination and exploitation strategy, we have are maintaining two social networks for ARCHES as a whole (see Figure 3 and Figure 4): Twitter (@Arches_EU) and Facebook (@Arches_EU, www.facebook.com/ArchesEU). The Communication Manager is in charge of publishing new content. However, all partners can suggest to incorporate new comments, videos, ideas, etc.



Figure 11: Twitter account @ARCHES_EU.

In parallel, the research groups of each country (the UK, Spain and Austria) use social media to talk in their own language. A pilot experience is started in the UK with Twitter, Pinterest and Facebook. @ArchesExplorationUK allowed the participating museums and universities to recruit people for the validation. It will also be channel for the participants to post about their experience during the sessions. Similar groups have been formed in Madrid and Oviedo. The KHM does not use social media.

To this end, experts will assess the contents, levels of interaction, impact and other key performance indicators. Feedback from the members of these groups will be also taken into consideration.

In total, the main and group accounts on Twitter and Facebook have more than 200 followers at this point. We expect this number to rise considerably towards the end of the project.



Figure 12: Facebook account www.facebook.com/ArchesEU/.

8.6 Meetings and workshops

The organisation of on-site demonstrations all around Europe (as part of WP6) is one of the initiatives that will favour the consolidation of an innovative ecosystem to generate more inclusive environments. In general terms, each action will consist of two phases:

- **Training for professionals:** The consortium has envisioned the organisation of training courses to show how people with differences and difficulties associated with perception, memory, cognition and communication – and even a wider audience, e.g. children or older people – can benefit from the reuse of digital cultural assets to better understand art and, simultaneously, improve their lives and experiences. These will be targeted at different professional profiles, from educators, curators or art specialists to other staff such as assistants or museum attendants – as it is of paramount importance for them to behave correctly and know how to react in front of the target visits groups. The courses will focus on three major ideas: (i) guidelines and recommendations for visits and interactive experiences, (ii) identification of internal/external digital sources (Internet, our platform, repositories, archives, etc.) and (iii) how to generate contents for specific profiles.
- **Open house days:** The consortium will provide materials and tools so that these can be employed in real environments for one to three weeks. The resources will be adapted to the specific characteristics of the venue as well as to the audience, ensuring a delightful experience which will give ample opportunities for interpreting, learning and experimenting. Visitors will be asked to provide feedback by means of satisfaction surveys. Besides this, we plan to edit videos capturing their reaction, feelings and opinions – informed consent will be mandatory according to the ethical principles of the project.
- **The Communication Manager** will be in charge of these actions – under supervision of the Communication and IPR Committee – and supported by a team of specialists that will travel to the different venues. Moreover, we can say that training is not limited to on-site demonstrations, but when a third party is interested in a very particular area of the overall strategy, or under exceptional circumstances, on-line courses and talks may be arranged on demand.

- It is deemed that between 7 and 10 on-site demonstrations will be adequate, taking into account that the activities should be customised accordingly. Although we have already six museums as active members of the consortium, our aim is to reach other European countries too based on the expressions of interest received and an open call to participate.

8.7 Collaborations and exploitations

Together with on-site demonstrations, the consortium is also considering other ways to boost communication: The Collaboration with research projects and international networks. This way, synergy with other related projects and the participation in international networks will contribute to the achievement of the goals, especially relating to communication and exploitation. We will encourage the involvement of partners as members of associations and expert groups that will be relevant for the project. Objective: collaboration with more than 5 projects and international networks.

One of them is Culturalbase (<http://culturalbase.eu/>), and a first meeting with Susana Pallarés Espinosa has been held in November 2016. The second one is SignHub (<https://signhub.boun.edu.tr/en>). This project was suggested by the EU Project Officer, in the Vienna Review Meeting, and has been contacted in early 2018, via email, and in a skype session with their project manager and communication manager. We have informed each other about the activities and tried to find collaboration settings. The most interesting thing that SignHub can offer for ARCHES are its very intense ties to the community of deaf and hard of hearing. Even if we have deaf persons in our participatory groups, and one of our Consortium Members, SignTime is very experienced with this community, the outreach to an international community of deaf people will be very valuable for us.

A possible partner for the exploration phase is the App SMARTIFY. With over 500.000 users (and a projected million at the end of 2018), this Application seems like the perfect multiplier to implement the results and methods of the ARCHES project, in a real-world scenario.

In early 2018, the Communication Manager of ARCHES wrote a letter of recommendation for Smartify’s application for H2020 SME Instrument Phase 2 funding. In this letter we state that ARCHES has pre-selected Smartify as a possible exploitation partner. This means that Smartify will get access to the results of our participatory research to ensure that the App can be easily used by everyone, including those with special needs. ARCHES, in turn, will use this collaboration to ensure that the research will be applied in a real world situation, by Smartify’s hundreds of thousands of users. Smartify already has important accessibility features. For example, the app assists users with visual impairments as it can be used with the smartphone’s in-built Voice Over features, enabling information to be read out loud. The design of Smartify app is engaging and elegant, with solid attention to detail that makes it stand out against other apps.

The planned collaboration of ARCHES with Smartify shall be beneficiary for both organisations, and for innovation and accessibility in the arts sector

9 Indicators

Apart from documenting the publications, press clipping and conference participation, we are using a number of tools to check if our communication actions in the digital realms are working. Using the elaborated analysis tools available, we will be able to measure if we are approaching the target that interests us, in what way, and if we are really fulfilling all the proposed objectives. The main indicators connected to the website and social media are page views, users, likes, shares and friends.

9.1 Website

We will use Google Analytics and the Google Data Studio (Beta Version) to analyse (Figure 13), visualise and communicate our website traffic to the other members.

By connecting the Google Analytics data on traffic, geolocations and other information to the Data Studio, we can create reports and then share them with the other consortium members.

As mentioned before, there are some technical issues with Google Analytics that should be taken care of to measure our website performance correctly. Also, once the video is up and the website is more accessible and useful (see above), the numbers are expected to go up from a couple of hundreds to several thousand, and then rise steadily in order to meet the target of over 25,000 visits in the summer for 2019. By connecting the Google Analytics data on traffic, geolocations and other information to the Data Studio, we can create reports and then share them with the other consortium members.

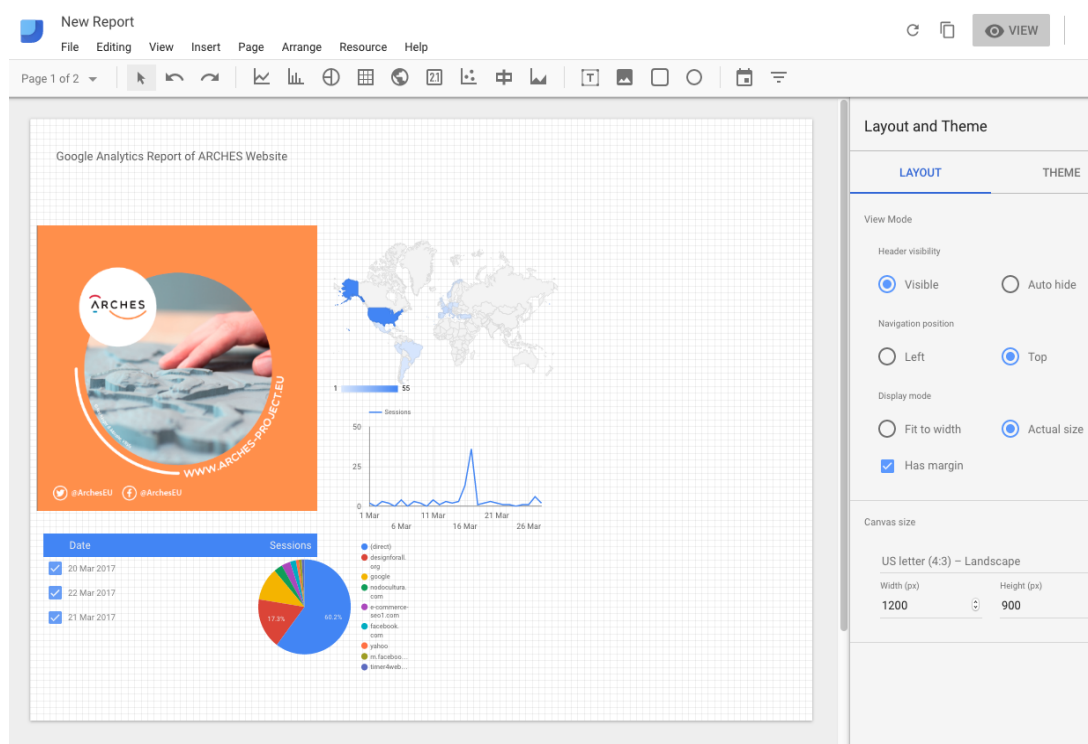


Figure 13: Google Data Studio audience.

9.2 Social media

We will use the own tools from Twitter (Figure 14 and Figure 15), and Facebook (Figure 16), to analyse, visualise and communicate our website traffic to the other members.

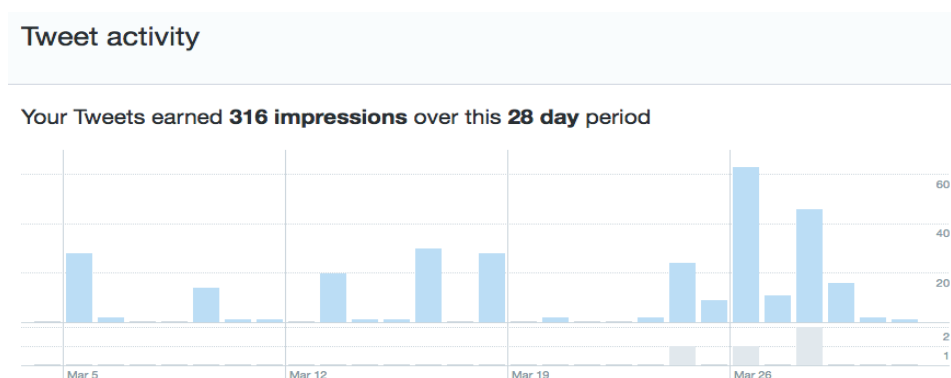


Figure 14: Twitter Analytics tool: Activity.

As mentioned before, we have already reached (and doubled) our target of 200 followers by using the official channels as well as giving our participatory groups the possibility to communicate for themselves, and expect to increase our outreach even further, once the video is ready and integrated into the new website, an even more towards the end of the project, when we can present concrete results.

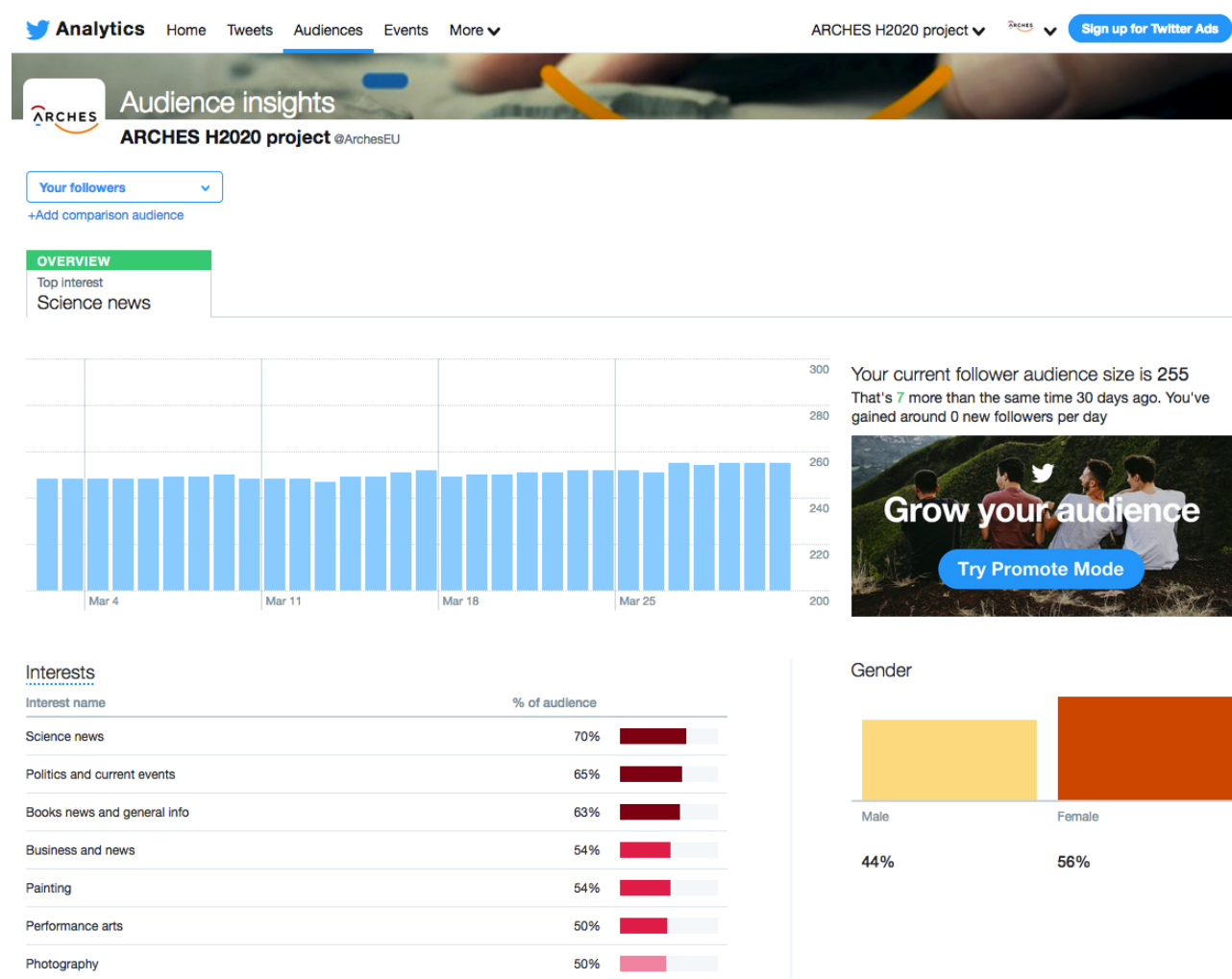


Figure 15: Twitter audience analytics.

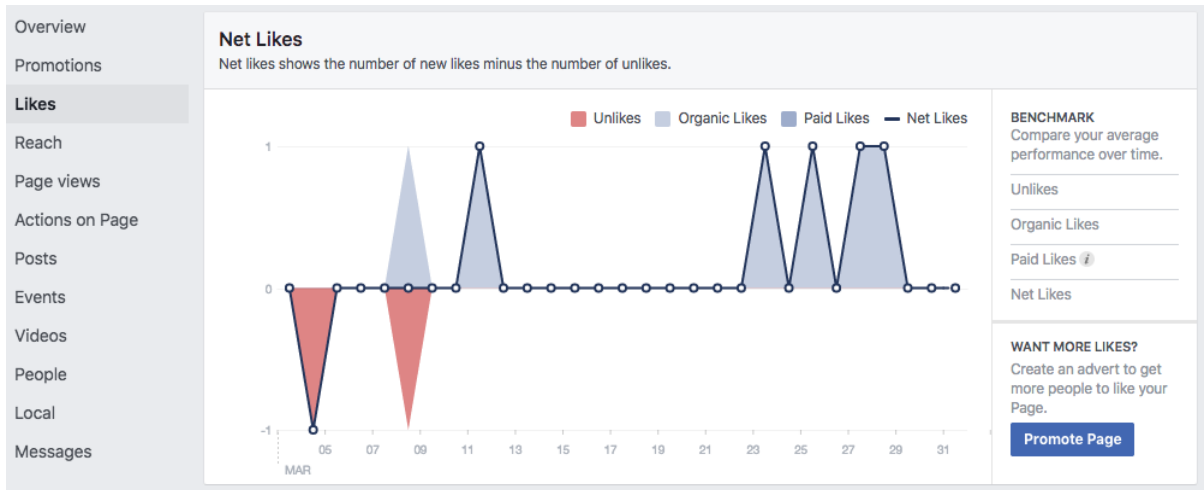


Figure 16: Facebook information on ‘Likes’.

10 Conclusions

The communication strategy has been defined with the participation of all partners and led by the Communication Manager. The preliminary plan has been updated to represent the relevant aspects, such as target audiences, key messages and communication channels for ARCHES, after the Vienna Review Meeting. This report now establishes the proper methodology to reach different target audience groups such as scientists, art specialists, educators, SMEs and museum visitors, as well as additional information associated with the audience segmentation, in accordance with the changes to the original plan. The report will still be continuously updated based on the evolution of ARCHES and the objectives reached in the second half of the project duration.

Achieving the maximum media impact from the outset has always been one of our principal goals. In order to do so, we will re-design the website and make a presentation video that reflects also our process, that is, it will use the wording and methodology established with the participatory groups. Only on a second layer, after the overview of ARCHES with a general project description and objectives will the website present the details of consortium partners, access to public deliverables or the content repository. On a side line, and in coordination with the social media, there will be a section with news that will allow site visitors to be kept updated. Several sign-language avatars will be generated to translate static texts during the lifespan of the project. Running alongside the website, the Twitter and Facebook accounts will dynamically spread information on project progress, interesting facts related to technology, education and cultural heritage, forthcoming events and other snippets of interest. It will also allow partners to be in close touch with other projects, entities and actions in a day-to-day interaction. In addition, leaflets, roll-ups and other paper-based dissemination material will be prepared and made readily available during workshops, conferences or fairs for delegates and participants throughout the entire lifespan of project. This will include press releases coinciding with the kick-off meeting and other relevant events.

These efforts are being measured in the deliverables by means of quantitative indicators that take into account TV appearances, radio features, newspaper coverage, participation in international conferences, contributions to peer- review publications (gold vs green model) and other media exposure.

Although the aforementioned dissemination materials are essential within the communication strategy, other alternatives are possible – e.g. networking, collaboration with projects and networks, etc. The Communication Manager will take advantage of all available resources to initiate contacts with museums, schools, public/private institutions and centres to organise the on-site demonstration activities to be developed under WP6 “System validation and pilot exercises”. Together with the partners involved in this task, he will work toward the promotion, coordination and management of each event following the criteria – such as proximity, number of attendants, facilities, previous experience, etc. – agreed by the Communication and IPR Committee to select the most suitable venues to hold these actions when referring to entities not participating in the consortium. Last but not least, the final event of the project, in June 2019 is now well-integrated into the general communication strategy and the workshops, as well as the open-house events.