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Musical Metaverse made in Europe: An innovation lab for musicians and audiences of the future

D6.3: Plan for Dissemination and Communication Activities

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Table of contents

LIST OF ACRONYMS **1**

EXECUTIVE SUMMARY **2**

1. OBJECTIVES **3**

2. KEY MESSAGES AND TARGET GROUPS **4**

2.1 End-users 5
2.2 Research community 5
2.3 Technology providers 6
2.4 Public, cultural and creative sector 6
2.5 General public and civil society 6
2.6 Investors 7
2.7 Other networks 7

3. COLLABORATIVE STRATEGY AND GUIDELINES **7**

3.1 Guidelines of communication and dissemination of results 8

4. TOOLS AND CHANNELS **9**

4.1 Brand identity 9
4.2 Online presence 9
4.2.1 Project website *9*
4.2.2 Social media accounts *10*
4.2.3 Video *11*
4.2.4 Newsletter *11*
4.3 Scientific publications 11
4.4 Events 12
4.4.1 Participation at events *12*
4.4.2 Organization of events *12*
4.5 Media 13
4.6 Investor outreach 13

4. KEY PERFORMANCE INDICATORS AND MONITORING **13**

5. CONCLUSIONS **15**

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List of acronyms

AI	Artificial Intelligence
BCI	Brain-Computer Interface
EEG	Electroencephalogram
GDPR	General Data Protection Regulation
HMD	Head-Mounted Display
IoT	Internet of Things
KPI	Key Performance Indicator
MR	Mixed Reality
NMP	Networked Music Performance
VR	Virtual Reality
XR	Extended Reality

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Executive Summary

This document is a deliverable of Work Package 6 “Management & DEC” within the EU project “MUSMET” financed by the European Innovation Council through the Horizon Europe programme under the HORIZON-EIC-2024-PATHFINDEROPEN-01call for proposals.

It is a comprehensive document defining objectives, target audiences, type of topics and results to be shared and further disseminated, as well as types of actions, activities and tools for the dissemination of the activities of the MUSMET project. These activities are based on the cooperation of all partners and are strongly linked not only to the MUSMET project objectives but also to the activities of particular work packages. The aim of the document is to support and multiply synergies in communicating the activities and results of the MUSMET consortium and to be instrumental for their visibility towards a variety of different audiences.

The primary objective of communication is to enhance the project’s impact, visibility, and credibility by sharing its outcomes with the public through suitable methods such as traditional media outlets (newsletters, publications, news coverage) and digital/social media platforms. A well-structured communication strategy is crucial for maximizing the impact of the project’s outcomes, optimizing their value, and facilitating their implementation in various sectors such as the music technology and Metaverse markets. Dissemination efforts also include publishing in peer-reviewed journals, presenting at scientific conferences, participating in industry-related events and engage with music technology companies and investors.

A set of guidelines for the MUSMET consortium partners are described. As the Communication and Dissemination Plan is a living document, periodic updates are foreseen.

Finally, GDPR is mentioned throughout the document. As the consortium involves three Swiss partners, it is clarified that the EU has confirmed that Swiss legislation on the adequate protection of personal data provided in Switzerland is compatible with the GDPR.

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1. Objectives

The expected outcomes of the communication and dissemination activities within the MUSMET project are many and varied. These include engaging stakeholders to align project activities with user needs, fostering synergies to ensure that the project results extend beyond the project's duration, sharing best practices with relevant stakeholders, promoting collaboration facilitated by Horizon Europe, raising citizen awareness, soliciting feedback, and more. The overarching goal of the Dissemination and Communication Plan is to promote the impact and findings of the project throughout its lifecycle in a strategic, clear, and comprehensive manner to key market actors and relevant stakeholders. The Dissemination and Communication Plan enhances project visibility by providing the MUSMET consortium with tailored and consistent communication and dissemination activities aimed at reaching all relevant stakeholders across the value chain.

Communication activities aim to amplify outreach and raise awareness as well as engagement by continuously informing the music stakeholders and general public about the project goals, activities and results. This is achieved through the use of website, videos, articles in magazines, social media posts, podcasts, and newsletters. The communication activities should promote the entire action, both the project itself and its ongoing activities and results, to a wider range of audiences, including the musicians, concert-goers, general public, as well as traditional and social media. The aim is not only to demonstrate how the EU funding is being used and contributes to the European innovation ecosystem and societal challenges, but also to take the opportunity for potential engagement of the public and build on the feedback arising from an open dialogue with particular audiences.

Dissemination activities shall provide direct outreach to the main stakeholders and potential users of the project results and outcomes, aiming to facilitate uptake and prospective use of the results. Without awareness-raising from the very beginning of the project, the results and the benefits of using them as the basis for further research, development or deployment will not be fully accessible to these target groups. Specifically, dissemination activities reach primarily music technology and music business communities, especially among academics/ researchers/ students/ industry representatives, with the aim to facilitate the overall objectives of MUSMET, as per the proposal and grant agreement. This is achieved through face-to-face meetings and networking, participation in relevant conferences, membership and active contribution to concerts, workshops, seminars, and other events. Notably, following the methodology adopted by the MUSMET consortium, the utilization of the project results grows from the stakeholder's understanding and engagement in a long-term perspective.

The broken-down objectives of the Dissemination and Communication Plan are as follows:

- Define target groups, key messages, channels and tools to raise awareness of MUSMET's mission, vision, and potential impact;
- Develop effective dissemination activities targeting specific groups with detailed information on project results as well as communication activities with more general information about MUSMET for wider audiences;
- Disseminate information regarding the project's achievements, including their long-term sustainability and applicability in the music technology market;
- Quantify the KPIs for communication and dissemination;
- Develop an appropriate project identity and branded dissemination materials;
- Identify opportunities for stakeholders' engagement through artistic, academic and industrial events;
- Delineate cooperation mechanisms and strategic alliances with related projects, initiatives and organizations;
- Promote diversity and accessibility (in particular, gender balance and inclusion of hearing-impaired individuals);
- Monitor the impact of the communication and dissemination activities.

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2. Key messages and target groups

The MUSMET project aims to enable strong engagement of various stakeholder groups, including musicians and audience members, academia and research institutions, technology providers, citizens and civil society, investors, and other professional networks. Such diversity requires addressing each specific target group with tailored information and using the most appropriate channels for communication and outreach.

To achieve this, each stakeholder group will be engaged through customized activities, clearly defined objectives, and key messages aligned with their interests, values, and motivations. This approach ensures meaningful participation, fosters collaboration, and maximizes the project's relevance and impact across sectors.

Table 1 reports a short description of the messages addressed to each target group.

Target group	Objective	Key message
Musicians & Performers	Involve artists in co-creating emotionally adaptive musical experiences and testing AI music technologies.	"Your creative input is shaping the future of music and emotional technology — join us to co-create innovative, AI-driven musical experiences."
Audience Members	Offer unique, emotionally responsive music experiences and collect feedback to improve personalization.	"Experience music like never before — immersive, multisensory, emotionally intelligent and responsive to you in real time."
Academia & Research Institutions	Promote interdisciplinary collaboration and knowledge exchange in music interfaces, XR platforms, networking, AI, affective computing, and neuroscience.	"Collaborate on cutting-edge interdisciplinary research combining music, XR, networking, AI, and neuroscience."
Technology Providers & Developers	Encourage integration, co-development, and testing of components within the MUSMET platform.	"Build the next generation of emotional AI tools — integrate your technologies with a dynamic, modular platform."
Citizens & Civil Society	Raise awareness about the societal impact of immersive, multisensory and emotionally aware technologies and their benefits for art, culture and well-being.	"Discover how music and technology can improve well-being, emotional awareness, and human connection."

Table 1. Stakeholder Engagement: Objectives and Key Messages.

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2.1 End-users

The main target group of the MUSMET project will be the end-users. These include two main categories:

1. **Musicians:** composers, performers, teachers, and students of any gender, musical expertise and professional level;
2. **Audience members:** concertgoers and artists' fans of any gender, including those with hearing impairments.

The key message to these end-users is the user-centered methodology adopted during the project where MUSMET researchers will closely interact with them during the planned research. MUSMET strongly relies on the involvement of musicians and audience members in various activities, entailing first-hand experiences in the use of the MUSMET tools and methodologies. Specifically, these stakeholders will be actively involved in the project via co-design workshops, datasets creation sessions, and experimental evaluations of the developed technologies. Through such a direct involvement of participants, the project's objectives, challenges and results will be communicated effectively to the end-users.

The focus of the project will be on pop and electronic music, which are genres selected for being wide-spread in current Musical Metaverse performances. Therefore, MUSMET will primarily recruit musicians and audiences involved in these two musical genres. Regarding musicians, on the one hand the focus will be on electronic music performers, who given their artistic-technical background are likely to be the early adopters of Musical Metaverse technologies for music making in VR via purely virtual musical instruments; on the other hand, the project will focus on conventional instruments such as keyboard, electric guitar, drums, and electric bass typically used in pop music, which are relevant to the Musical Metaverse scenarios leveraging MR.

Notably, efforts will be made to ensure gender balance in all activities involving the end-users. Furthermore, the project will leverage haptic technologies to make Musical Metaverse experiences more accessible for the deaf and hard of hearing community. For this purpose, collaborations with researchers of the Department of Otorhinolaryngology-Head and Neck Surgery of the University Hospital of Verona, Italy, have been established, from which holders of cochlear implants will be recruited.

2.2 Research community

The key message to the scientific, academic, and research communities will be the technical and methodological innovations produced in MUSMET to facilitate novel kinds of shared immersive experiences for musicians and audience members. This will include innovations in Human-Computer Interaction (e.g., co-design of interactions between musical stakeholders, affective computing, multisensory perception), Networking (e.g., 5G and beyond 5G architectures, multimodal real-time protocols, models of network orchestration), and Hardware (e.g., integration of BCIs into HMDs).

Specifically, Metaverse researchers will take advantage of the understanding about social interactions occurring in artistic contexts as well as of the knowledge developed to build Musical Metaverse devices and interoperable platforms. Within the areas of Music Information Retrieval, BCIs and IoT, the academic community will benefit from new data-driven and knowledge-driven approaches to extract and repurpose musically-relevant features in real-time from audio, gestures and EEG signals, as well as dedicated privacy-by-design methods. The project will generate datasets related to live musical expression and audience reception, which can be used by other AI researchers, in compliance with GDPR. Musical Interaction and Affective Computing researchers will benefit from XR-, IoT- and AI-based interfaces that understand and respond to users' creative intentions and emotional states in deeper ways than current systems.

Scientific advances, technical prototypes, datasets and benchmarking/evaluations will be communicated to the respective scientific communities via workshops, project events, conferences and

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journals. A value proposition will be created for these communities through, wherever possible, green or gold open access publication of scientific papers (including pre-prints on sites like ResearchGate, Zenodo or ArXiv) and associated code, datasets, benchmarks or evaluation results being provided as open access.

By embracing open science principles, MUSMET offers academic and research institutions the opportunity to utilize results, data, and findings, while adhering to GDPR and confidentiality regulations set by business partners. Researchers will have access to MUSMET's public deliverables on the project website, and they can also participate in MUSMET events (e.g., workshops) or access articles in open-access journals and publications.

2.3 Technology providers

Industrial companies and entrepreneurs are an important target group of the MUSMET project. In particular, the MUSMET will reach the following technology providers:

1. **VR concert platforms providers** (through novel multisensory systems for social musical interactions);
2. **Musical devices manufacturers** (through new 5G-enabled audio hardware);
3. **Music software companies** (through new tools for automatic music expression analysis);
4. Telecommunications companies (through AI-based methods improving the quality of experience of networked live media);
5. **HMDs manufacturers** (through new tools to integrate into XR headsets audio systems, BCIs, and haptic wearables);
6. **Companies dealing with audio over the network**, including NMP systems providers (through the integration of spatial audio methods);
7. **Standards organizations** (through access to new research methods on which to base forthcoming multimodal encoding and transmission standards);
8. **Innovation community** (through access to open-source technology to develop new value-added services to individuals as well as communities, taking them to the market at low costs and in a short time).

2.4 Public, cultural and creative sector

MUSMET's communication and dissemination activities will address the following communities operating in the public, cultural and creative sector:

1. **Performing arts organizations**, **concert venues** and **promoters**, and the **wider public** (by engaging global performers and audiences in bottom-up cultural-creative innovation, that is accessible, inclusive, and sustainable);
2. **Educational institutions**, including music conservatories, music schools, and universities (by acting as a catalyst of new cultural and creative value, in terms of new forms of human expression and interaction through music and technology);
3. **Creative communities** (by fostering the connection of local maker communities, and the emergence of new digital communities and cultures);
4. **Creative Industries** and **XR content creators** (who will benefit from the availability of new Musical Metaverse platforms and tools for the cultural and creative sector).

2.5 General public and civil society

Metaverse technologies (including AI used in VR and MR spaces) are expected to transform our lives and the world we live in, generating positive and negative impacts on society, with far-reaching

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psychological, economic, legal, and regulatory implications. It is likely that the musical domain will be also heavily affected by such a transformation.

Opportunities and challenges, especially the ethical ones, shall be addressed as they might be to some extent unclear to the society. Public and societal actors shall be informed about the MUSMET actions, results as well as general impacts of Musical Metaverse applications on their lives. Therefore, the project will raise awareness about these topics in the general public and the civil society via talks and demos at public events, videos, online articles and scientific publications.

The MUSMET project will seek to highlight the importance of European projects and the European Commission's involvement in addressing such matters and emphasizing the importance of science as a solution to people's real problems. Additionally, communication channels will be established to raise awareness about the importance of identifying ethical issues and finding solutions to them.

2.6 Investors

More related to the exploitation of results, potential investors will be contacted for the industrialization phase of the prototyped hardware and software solutions, as well as for the envisioned spin-off companies, to explain the advantages of the project. For this purposes, business brochures and pitch decks will also be prepared, as well as vis-a-vis meetings to present value propositions, financial estimates, market analysis, etc.

The key message to investors will be the operational requirement and viability of the technical innovations produced by MUSMET. The project is unique in that it brings together technical partners who are particularly advanced in the fields of embedded systems, networking, XR, and music technology, but also end-users (via the involvement of musical institutions both partner of the project or external to it) who provide clear directions about the needs and expectations of the potential user base. For this reason, MUSMET is a precursory project whose conclusions could strongly orient investment decisions concerning the adoption of XR technologies in the musical sector.

2.7 Other networks

The project will explore interactions and collaborations with international bodies operating in the fields of music technology and Metaverse technologies. At present, two main modies have been identified, with which preliminary collaborations have been established:

1. IEEE Metaverse Initiative;
2. IEEE Emerging Technology Initiative on the Internet of Sounds.

It is likely that as the project progresses and evolves, new opportunities may arise with other sectors not currently considered (even beyond the musical one), as well as possible collaboration with other projects, musical institutions, or panels of experts contacted through the communication and dissemination activities.

3. Collaborative strategy and guidelines

Communication and dissemination efforts aim to raise awareness of the project by showcasing its objectives, outcomes, challenges, and accomplishments. These efforts involve the full collaboration of the consortium, leveraging all the adopted available tools and channels. A set of flexible communication strategies is applied to effectively deliver the project's messages to the relevant stakeholders as well as a wide audience, including media outlets.

The core purpose of communication is to enhance the project's visibility and impact. This is achieved by sharing the project's goals and results with end-users, music industry stakeholders and the

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general public through the most suitable and effective channels. These include websites, newsletters, publications, and social media platforms. A clearly defined communication strategy is crucial to maximizing the project's impact, boosting its value, and supporting the adoption of its results in the music technology and Metaverse sectors.

Dissemination activities also include contributions to peer-reviewed journals, presentations at scientific conferences, and participation in industry-related events. In particular, the MUSMET academic partners will strive to produce as many joint scientific publications as possible.

The ratio of male/female researchers in Computer Science and Engineering is currently very unbalanced. The MUSMET consortium will factor this when planning/working at public outreach events and disseminate to female research platforms such as WISE, WoNoMute, and WiMIR. Furthermore, gender balance will be achieved during the planned experiments with users.

3.1 Guidelines of communication and dissemination of results

The beneficiaries must disseminate their results as soon as feasible, in a publicly available format, subject to any restrictions due to the protection of intellectual property, security rules or legitimate interests. A beneficiary that intends to disseminate its results must give at least 15 days' advance notice to the other beneficiaries (unless agreed otherwise), together with sufficient information on the results it will disseminate. Any other beneficiary may object within (unless agreed otherwise) 15 days of receiving notification if it can show that its legitimate interests in relation to the results or background would be significantly harmed. In such cases, the results may not be disseminated unless appropriate steps are taken to safeguard those interests.

In compliance to European Commission guidelines, all dissemination materials issued by the project include the necessary information and graphic identity of the funding entity, as reproduced in next figure, as an example:



Figure 1. EU Emblem and Funding Statement under the EU budget 2021-2027 and the European Innovation Council.

The emblem[1] 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. Moreover, it must indicate the following disclaimer (translated into local languages where appropriate):

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[1] The EU emblem and funding statement: https://ec.europa.eu/regional_policy/information-sources/logo-download-center_en

4. Tools and channels

4.1 Brand identity

The project logo was designed with two concepts together: music and Metaverse. In particular, it aims at communicating the related concept of immersive multisensory experiences, involving an HMD, along with the concept of interconnection via wireless networks. The logo will appear on all online and offline material developed by the consortium partners to communicate and disseminate the project activities and outcomes.

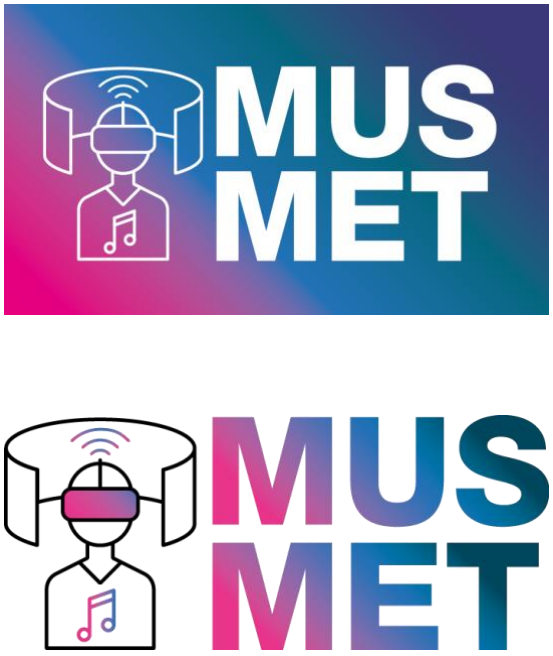

Figure 2. Two versions of the logo of the MUSMET project, which combines the two concepts of music and Metaverse.

4.2 Online presence

4.2.1 Project website

To ensure MUSMET outreach to society, the project designed a website utilizing the project's brand identity and existing visuals, to provide all relevant information about the project, the partners, public reports, news and the evolution of MUSMET through its lifecycle.

The website URL is https://musmet.eu/. The website was launched on M1 (February 2025) and is the project central hub, which will allow the consortium to update information for communication and dissemination tasks.

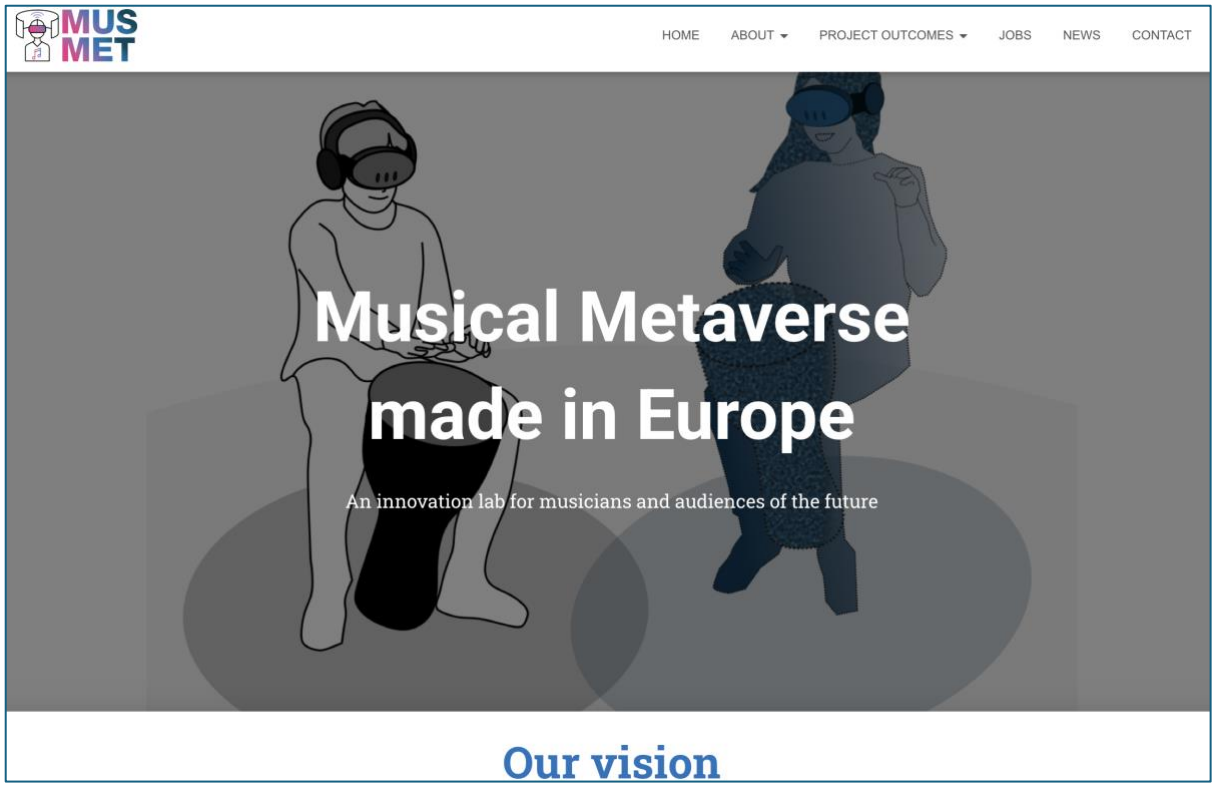

Figure 3. MUSMET website and landing page.

4.2.2 Social media accounts

The MUSMET project will use social media to raise awareness about the project progress. The main aims are to:

1. Maximize the dissemination and communication of the project and its activities;
2. Ensure that project results are widely distributed to all potential stakeholders;
3. Share progress, technology and project results to ensure broad awareness among a diverse spectrum of external stakeholders, with emphasis on the music technology and XR sectors.

It is crucial to ensure the proper alignment between MUSMET's social media objectives and the project's main dissemination goals. As a European project, it is paramount to explain to society how science and technology can be applied to solve society's problems.

The MUSMET project has been present on social media networks since M1. LinkedIn and Facebook social media channels have been prioritized. Two dedicated pages have been created:

- LinkedIn: https://www.linkedin.com/company/musmet
- Facebook: https://www.facebook.com/musmet.eu/

The main social network considered relevant to the project is LinkedIn, as it gathers several experts in the sectors of Metaverse, music technology, audio engineering, and telecommunications, along with experts, investors, and practitioners operating in the music business area. MUSMET will have presence through LinkedIn to strengthen the impact of the project and to reach the widest possible audience, especially commercial partners related to exploitation.

Facebook was selected because 1) it is very much used by musicians, including practitioners in music technology, more than other types of social networks; 2) it gathers several groups related to music and VR/MR/XR; 3) it is used by the general public, including concert-goers. Facebook will be used to communicate rapid and short messages relevant to the project to musicians and a more general audience, taking strategic and targeted measures for promoting the action itself and its results.

The social networks posts will include the #musmet hashtag, and will frequently include a link towards the website, where full-fledged posts on the topics may be found.

4.2.3 Video

The project will produce multiple videos to showcase the project's goals and results. The videos will be promoted on the LinkedIn and YouTube channels of the project partners along with the project website, LinkedIn page, Facebook page, and YouTube channel.

A YouTube channel for MUSMET has been created:

- https://www.youtube.com/@MUSMETproject

Videos will also be embedded in presentations and demos to be showcased at conferences as well as in key events with a large audience including one or more of the identified target communities.

4.2.4 Newsletter

A newsletter has been set up:

- musmet-newsletter@googlegroups.com

Indications on how to subscribe to it present in the website. It is expected to produce two newsletters per year. To gain subscribers, the website displays a sign-up form and the newsletter subscription will be promoted on the official social media accounts of the project. The newsletter targets are the general audience and the identified relevant communities interested in receiving updates on the project. In addition, the newsletter will be shared on social media channels, and within the consortium partners' official communication channels. Past newsletter issues will be available on the Google Group of the newsletter.

4.3 Scientific publications

Scientific dissemination has started in spring 2025 and it is expected to increase significantly into the following years. MUSMET has already produced early-stage position papers and early-stage demonstration papers in the first months of the project.

The publications' targets have been categorized towards the key methodological and technological areas of the project:

1. Music Technology
2. Human-Computer Interaction
3. Embedded systems
4. Networking
5. AI

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At least 20 high-impact journal papers and at least 30 conference papers in scientific venues encompassing the different disciplines in MUSMET are targeted. In terms of journals, the partners will target top-tier venues such as IEEE Transactions on Visualization and Computer Graphics, IEEE Transactions on Human-Machine Systems, IEEE Transactions on Wireless Communications, IEEE Transactions on Mobile Computing, IEEE Communications Magazine, IEEE Internet of Things Journal, Journal of the Audio Engineering Society, International Journal of Human-Computer Studies, Journal of New Music Research, and Digital Creativity.

In terms of conferences, the partners will target prestigious venues such as the International Conference on New Interfaces for Musical Expression, IEEE Virtual Reality, IEEE International Symposium on Mixed and Augmented Reality, IEEE International Symposium on the Internet of Sounds, IEEE International Conference on Acoustics, Speech, and Signal Processing, IEEE International Conference on Communications, and ACM CHI Conference on Human Factors in Computing Systems.

4.4 Events

4.4.1 Participation at events

The consortium partners will attend various national and international events to promote the project and its results. The nature of the events will be academic, industrial and artistic:

1. Dissemination activities at academic events include oral and poster presentations, invited talks (such as keynotes and panels), and demos of the developed technologies.
2. Dissemination activities at industrial events include presentations, panels and demos. At least 3 European music technology fairs are targeted. The considered venues are AES Europe (in 2025 is held in Warsaw), Sónar (held in Barcelona, Spain), Midem (held in Cannes, France), and Musikmesse (held in Frankfurt, Germany).
3. Dissemination activities at artistic events include the usage of the project systems in actual performances organized by music festivals.

4.4.2 Organization of events

Partners of the MUSMET consortium will be active in organizing different types of academic and artistic events, along with events targeting the general public. The aim is not only to raise awareness on the project, but also to establish and strengthen the community of practitioners operating in the Musical Metaverse field, to collect feedback from such a community, as well as to increase the project's influence in academic, industrial, and artistic communities.

In terms of academic outreach, the plan is to organize:

- At least 2 editions of the IEEE International Workshop on the Musical Metaverse;
- At least 1 edition of the IEEE International Symposium on the Internet of Sounds.

Within these academic events (which are also gathering members from the industry and musicians) the consortium will further organize:

- 2 tutorials
- 2 panels

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Other considered events are workshops on the Musical Metaverse as satellite events of other established international scientific gatherings, including:

- International Conference on New Interfaces for Musical Expression
- ACM CHI Conference on Human Factors in Computing Systems;
- IEEE Virtual Reality
- IEEE International Symposium on Mixed and Augmented Reality

In terms of artistic outreach, coherently with the project methodology which is rooted in the tenets of human-centered design, the consortium plans to organize throughout the whole duration of the project several co-design workshops and evaluation pilots at music institutions. These activities will be conducted first and foremost at the premises of the project partner SAE Institute in Barcelona. In addition, it is planned to involve in such project activities other institutions present at the other partners locations, such as conservatories of music.

Notably, while these activities will primarily serve the goals of WP1 “User centered design” and WP5 “Experimental evaluation”, this will also act as an opportunity to build long-term relationships with the end-users and other key target groups.

In terms of public engagement, the experimental evaluation sessions of WP5 in the form of concerts will allow to reach the general audience. Furthermore, the consortium plans to organize seminars in high schools to communicate to the youngest generations the concepts underlining the project, both in terms of opportunities and social challenges.

4.5 Media

The consortium plans to share the project news and results with EU media at Member State level. These will include local, regional or national TVs and radios. Partners will support these activities by reaching out to their media contacts at the national level in the respective countries. Partners will foresee the translation of the material to their language.

4.6 Investor outreach

The consortium plans to produce pitch decks and brochures for business angels and institutional investors. First the most appropriate investors will be identified. Subsequently, they will be reached via introductions from mutual connections, email, or LinkedIn. The partners also plan to rely on dedicated platforms for investor matchmaking (e.g., InvestEU Portal).

4. Key performance Indicators and monitoring

Table 2 presents an overview of various impact metrics regarding the communication and dissemination activities. It outlines the KPIs and the measurable value that demonstrates how effectively the project is achieving the objectives.

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Activity	Objective	Expected audience	Monitoring
Website	Increase knowledge on the project topic, make information easy to understand, and make open-access resources easy to find	At least 1000 unique visitors per year	Google Analytics account set up when main webpage is launched
Social media channels	Create awareness and familiarity with the project topic, objectives and results	At least 15 posts per year on LinkedIn and Facebook. At least 500 followers on LinkedIn and 500 on Facebook.	LinkedIn and Facebook analytics
Videos	Create awareness and familiarity with the project topic, objectives and results	At least 500 cumulative views	YouTube statistics
Newsletter	Make information easy to understand and communicate to different stakeholders in the EU and beyond	At least 100 subscribers	Distribution list and Google Groups statistics
Online magazine articles	Create awareness and familiarity with the project topic, objectives and results	At least 10 articles during the project's course	Online publication
Scientific publications	Disseminate the scientific achievements	At least 20 high-impact journal papers and at least 30 conference papers	50 refereed paper publications. Average journal impact factor of at least 1.5 SCI R. At least 30 among oral or poster presentations at conferences.
Organization and participation in academic events	Promote the project and disseminate the scientific results	At least 3 conferences organized, and presentation to at least 30 conferences	Number and list of participants if available, and reports, photos and videos
Organization and participation in artistic events	Promote the project and engage with the end-users	At least 10 co-design workshops and concerts involving musicians and audience members	Reports, photos and videos. At least 100 musicians and at least 100 audience members
Participation in industrial events	Promote the project and engage with the industrial community and investors	At least 3 music-tech fairs	Reports, photos and videos

Table 2 – MUSMET KPIs for each activity planned to be rolled out during the project lifetime.

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5. Conclusions

The MUSMET Dissemination and Communication Plan will serve as a comprehensive guide for all consortium members, providing detailed strategies, tools, and timelines to ensure the correct and effective execution of all communication and dissemination activities. By following this plan, partners will be able to align their outreach efforts, promote project results to relevant stakeholders, and significantly enhance the visibility, reach, and long-term impact of the MUSMET project across various sectors and target audiences.

The main communication and dissemination channels for the project have been set up by M1 and are currently used by the consortium partners to raise awareness about the project. This plan is going to be implemented under the responsibility of WP6 with the leadership of the WP6 leader (UNITN) and the contribution of all the partners, and will be adapted according to changes in scenarios and circumstances to ensure effective communication and dissemination activities that generate the desired impact. This plan will be updated periodically to include everything for the “Final Version of Plan for Dissemination and Communication Activities” due M48 (Deliverable 6.9).

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