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Religious Toleration and Peace
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COMMUNICATION PLAN

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1. Introduction

1.1. On the project

Religious Toleration and Peace (RETOPEA) project executed under the Horizon 2020 Grant Agreement no. 770309 is a response to the contemporary situation in Europe, as well as in the world. For the past years, the **religious tensions** in many societies and communities have been spreading very rapidly, i.a. as a consequence of the global migration crisis. The most dangerous effect of this general situation can be direct, physical **violence** between groups of people, and that is precisely why a proper answer to this challenge is so urgent. The RETOPEA coordinators and partners are deeply convinced that the key mean to loosen theses tensions is **education**. RETOPEA's goal is therefore to provide complex, but easily accessible and usable educational tools and is aimed at creating it with the use of professional scientific research in history and cultural studies. The essential moment of the project will be exploitation of its results by as many stakeholders as possible. For the proper understanding of RETOPEA's meaning for European societies it is also vital to remember that the project as a consortium of partners is based on the idea of collaboration between research institutions and dissemination of the resulting knowledge through various, academic and more general channels of communication, and the non-governmental organizations whose members are working in local communities, building through direct actions conditions for further intercultural and interreligious dialogue and exchange.

1.2. Scope and objectives of the document

The main aim of this document is to provide an initial plan and strategy for the communication of actions undertaken during the RETOPEA project, which should be understood as both (a) specific tools developed under the project, especially the docutubes created during the series of WP5 workshops and adaptation of the Open Badged Course for the purposes of the project, and (b) practical knowledge created in the process, and which may be of further use for project partners after the official conclusion of the project and, more importantly, to a wider audience, research

institutions and NGOs working in neighboring fields and trying to address similar social problems. While the sustainability of the project and the use of its output (educational formats, digital platform with affiliate social media accounts etc.) will be discussed in greater detail in the Individual Exploitation Plans (see D7.4), this document as deliberable D.7.2 defines communication goals, their target audiences, channels that will be set up during the project as well as the main activities and tools that will be used to communicate the project's activities and results through the duration of the project, i.e. up until M48 (April 2022).

1.2.1. Dissemination

This part of the public presence of the project has been defined in D7.1, which provides details on the specific dissemination activities to be undertaken in order to reach the different categories of stakeholders. Although dissemination activities are different from those outlined in the present document, both plans should be read in conjunction as they both lead to increased awareness and visibility of the project.

1.2.2. Communication

The goal of the communication plan, followed by implementation actions, is to design both a traditional media and social media strategy, and provide the project partners with visual identity and house style, including such elements as stationery, presentation templates, etc.

1.3. Revision policy

Due to the relatively dynamic situation in traditional and new media, the communication plan cannot be considered as a fixed document. The dynamic changes in the press market, the emergence of new radio and TV programs or even channels, creation of new social media platforms which attract new audiences, especially among the youngest citizens, requires constant and regular monitoring of the media landscape and adjustment of the policies defined in this document. In this spirit, we consider D.7.2 as a document which will be revised and updated every six months in response to the changing and evolving needs of the project as well as the possible changes among

project's target audiences and in the media landscape. The subsequent changes will be documented as they may be of further use for the project partners and, since this part of the documentation of the project is public, may be of interest to other scholars facing similar challenges.

2. Project's identity, values and mission

The main goal of RETOPEA is to reach as many "key stakeholders" as possible in relation to the project's principal aim, i.e. creation of outreach tools that can help the societies in building their future based on interreligious dialogue and coexistence. As a consortium, RETOPEA considers itself as multifaceted structure, comprising of heterogenous elements, e.g. research universities, with at times very long historical tradition, and relatively young NGO's, institutions associated with different religious cultures and communities, among them various Christian denominations and Muslim communities in Europe. Therefore, building on this initial experience, we are seeking to create tools for taking this spirit of collaboration and cooperation onto different level: that of educational policy and of teaching and popularization tools. The communication plan and strategy (just as the dissemination plan) is thus a way to promote the key values and ideas of the project, i.e. toleration, peace, openness, inclusiveness, in order to build stable and open society that functions along the principles of peaceful coexistence and mutual understanding of the (religious, cultural, ethnic) otherness.

3. Key actors

The UNIWARSAW is the lead institution and key beneficiary for all actions envisioned in the Project Proposal and GA for WP7. However, the staff delegated to the project in Warsaw is only partially responsible for the successful implementation of both dissemination and communication plans.

3.1. Entities responsible for communication

Under GA, efforts in WP7 have been envisioned for all partners. While these efforts may qualify in their individual organization plans as production of specific texts disseminating the results of the project (scholarly and popular articles, radio

broadcasts, video materials to be placed online etc.), it is also expected that these partners will be active participants of communication activities, i.e. will join the UNIWARSAW in spreading project's news through social media, take part in the process of creation and (if necessary) modification of project's visual identity, will take an active part during the implementation of communication strategy for docutubes, etc.

3.2. Workflow

In order to secure the effective execution of these two branches associated with the public visibility of the project, it is necessary to assume that UNIWARSAW should play the role of **central hub** for all activities associated with both dissemination and communication. Every activity undertaken within a specific WP, i.e. conference paper delivered in relation to RETOPEA, publication discussing some aspect or simply referring to the project should be reported to the UNIWARSAW team for purposes related to timely communication, archivization for further use and reporting of project's output to the European Commission. This strategy based on centralization is considered as a guarantee of consistency and coherence of RETOPEA's message both at any given moment of time and throughout the duration of the whole project. However, the authors of this plan see also a possibility for loosening this central policy by arranging ad-hoc access to project's social media accounts on the occasion of specific events, e.g. when one of the project members is attending a conference and is going to use RETOPEA's social media as dissemination channel, or when temporary access to the administration section of social media accounts is given to partners not involved in the direct actions of WP7. Aside from these situations, UNIWARSAW plays the key and decisive role in shaping the project's online presence by selecting materials for further communication, editing and adjusting them for the relevant audience.

Another vital role should be associated with the **project's internal media officers** (see Appendix A). Every partner institution involved in the project, regardless of its role in the entire structure, has appointed a press/media officer (usually the PI) responsible for regular communication with the WP7 team members in UNIWARSAW. The responsibility of the press/ media officer is to report every action, information and news related to the project that might be distributed through one or few of project's online channels and collecting them from their team members. This structure is based on a

bilateral communication between the WP7 and other WPs, is maintained through (i) monthly inquiries sent by the WP7 team to other partners (sent usually in the first few days of a given month) and (ii) establishing a mailbox (info@retopea.eu), that serves as contact address for social media accounts, management of project's website (see D.7.1) and collecting materials for communication.

Project members serving as internal media officers also serve as liaison officers within their home institutions, opening to the WP7 team access to communication channels of partner institutions. This derives from an assumption, that social media staff and spokesperson of the partner institution are usually not the part of the RETOPEA team, yet at the same time it is vital for the successful communication of the project to establish and maintain contact with these segments of partner institutions at an early stage of project's communication in order to arrange joint strategy for the project, which will be based on such elements as mutual recognition (project–institution) through social media, tagging of users, etc.). This should serve three purposes: (a) providing content for the project's website; (b) providing content for project's social media accounts (Facebook, Twitter, LinkedIn, Instagram, Youtube); (c) help in delivering RETOPEA's content to the communication officers at their home institutions.

4. Audience

The structure of RETOPEA's audience is complex and within it one may indicate at least few possible distinct groups:

- Audience interested in gaining knowledge on the historical practices related to interreligious relations, conflicts and dialogue;
- Audience interested in the study of contemporary challenges related to religion within the context of historical research;
- Audience interested in methods and tools for innovative teaching and popularization of scientific ideas and knowledge about the past;
- Audience interested in the intersection between the domain of academic research and practice of NGO's working with local communities;
- Audience interested in the decision making and shaping of educational policy.

These audiences should be addressed in communications developed under RETOPEA and all these communications should be incorporated in the process of creating materials for the website and social media profiles. With this task comes a risk

of balancing different kinds of content and variety of expectations as neither the website nor the online profiles of the project cannot turn into a daily service focused only on one aspect of the project or emphasise only one element of project's overall message or set of values. This issue will be addressed through ongoing revision policy on the level of monthly evaluation of development of project's online presence as well as through the possible adaptations of D7.2. revision policy (see above).

5. Visual Identity

Since the ambition of RETOPEA lies in the creation of new and innovative tools for raising the awareness of the importance of peaceful coexistence between the religions and knowledge-based understanding of the cultural and religious Other, the sustainability of the project lies largely in the way it shall be perceived during its execution and in the years after the conclusion of the project. Through creation of RETOPEA's visual identity and online and media presence we aim at creating a "brand" which will be associated with inclusiveness, public education, educational policy and toleration.
This task requires the implementation of the following visual tools:

5.1. Project's logo

This logo, a slightly modified version of the logo used in the original Project Proposal, is intended as suggesting the openness of the project, the spirit of ethnic, religious and cultural pluralism and diversity, and the inherent inclusive nature of the structure of European society (read: it may consist of many building blocks, but there is always a room for the new ones); see Appendix C for detailed description of the logo.

5.2. Project's name

While the full name of the project provides a clear and almost self-explanatory notion of the main topic of the project, the use of project's name-acronym RETOPEA offers some further possibilities. Apart from the strictly technical function the team of WP7 sees the possibility in using it as a specific noun. The way RETOPEA is or may be pronounced in the languages of the countries participating in the project through the

partner institutions offers an opportunity to play with the dual meaning of the acronym. When pronounced in a specific manner, RETOPEA may echo the way Utopia, a notion coined around 1515 by Sir Thomas More, an English humanist and correspondent and friend of Desiderius Erasmus. In the original context 'utopia' was intended as a thought experiment and philosophical and philological joke, based already back then on dual spelling (eu- and ou-topia as 'good place' and as 'no-place'). This Utopia-related concept and idea for the acronym, apart from the fact that it allows one to code the official name of the project, may be used further in order to build a more complex narrative about Retopea as an space of religious toleration and understanding, which is still ahead of the European society but may be achieved through education about the past and drawing critical conclusions about previous historical experience. The first instance of this kind of campaign providing an explanatory tale about RETOPEA will be the project "People of Retopea", showing through photos, brief texts and short videos, disseminated through all social media channels of the project people involved in the project in all partner institutions, the way they perceive the project and what are they doing as its members.

5.3. A color palette

A color palette, based on pre-defined shades of dark red hue and accompanied with greyscale and reverse variants of the project's logo (see Appendix C for technical details).

5.4. Project's font

Application of Roboto TrueType font as the principal font for the project documentation; These elements, in combination with Horizon 2020 regulations on the proper communication of the source of funding (i.e. use of EU flag in combination with references to Horizon 2020 as the framework within which the consortium defined in the GA operates), serve as a way to create specific tools for visual identification of the project that are currently being defined and will be made available to all partners involved in the project:

- Templates for internal documents of the project – to be used on every occasion when an official documentation for project activities is being generated by the partners;
- Templates for deliverables (both public and confidential) – to be used whenever a deliverable is ready for submission to the EC;
- Stationery for correspondence and documents – to be used in contacts with entities outside the project: in official correspondence, in press releases, for contracts signed between the consortium and third parties (like subcontractors).
- Templates for conference presentations – blank PowerPoint file with RETOPEA's visual identity elements, to be used at conferences where the results of the project are being discussed;
- Default presentations on RETOPEA as such – to be modified at the discretion of the partners; ready-for-use presentation on the project, defining its structure, goals and plans;

Every template has a predefined styles to be used for the main text, various levels of headings, enumerations and tables and have been provided with predefined fields for elements of partners visual identity (logos etc.). The creation of these templates (see Appendix D) will play a crucial role in the production of other tools allowing further communication of the project's goals, such as banners for the website, production of roll-ups for each partner institution; printing of flyers and conference materials (conference files, bags, notepads) as the templates set up a point of reference for other visual elements associated with the project.

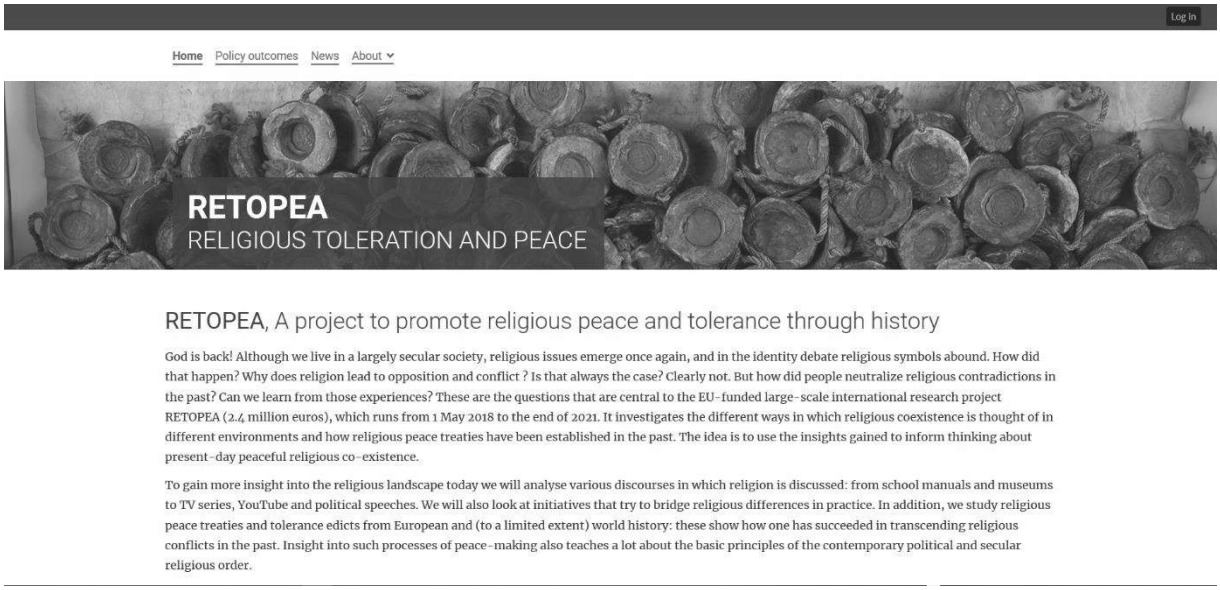
6. Communication Tools and Channels

The external communication of developments and achievements of the project is facilitated by a set of tools which are up to a point complementary to those discussed in the Dissemination Plan (D7.1). Their implementation from the first months of the project guarantees proper distribution of information about its inauguration and first actions, establishing awareness of the RETOPEA's 'brand' and virtual networking with other institutions and projects.

6.1. Website

The website of RETOPEA is available since M2 and its currently developed in order to increase its functionality and balance the historical part with the information section. Its structure is expected to serve multiple goals, starting from providing general information on the project (its constituent institutions, members of the team, source of funding, general assumptions and goals), to communication of everyday life of the project and documentation and archivisation of dissemination. The visitor will also find there a growing set of historical aids, such as visual materials (iconography related to peace treaties available in public domain), interactive maps allowing users to navigate between the sites of historical religious peace treaties, and sets of links providing further information on the historical events and their importance for the contemporary Europe. It also stores a set of docutubes and the Badged Open Courses, which will be offered in open access.

It provides access to information section, giving the visitor details on the recent activities (also in the form of press releases, which will be stored in chronological order in a separate subsection). It also serves as one of the possible entry points to RETOPEA's social media accounts. The website, created by KU Leuven and consulted with the partners, is submitted as a separate deliverable D7.3), in accordance with the GA.



6.2. Newsletter

Part of the communication and dissemination section of the project discussed in D7.1.

6.3. Social media platforms

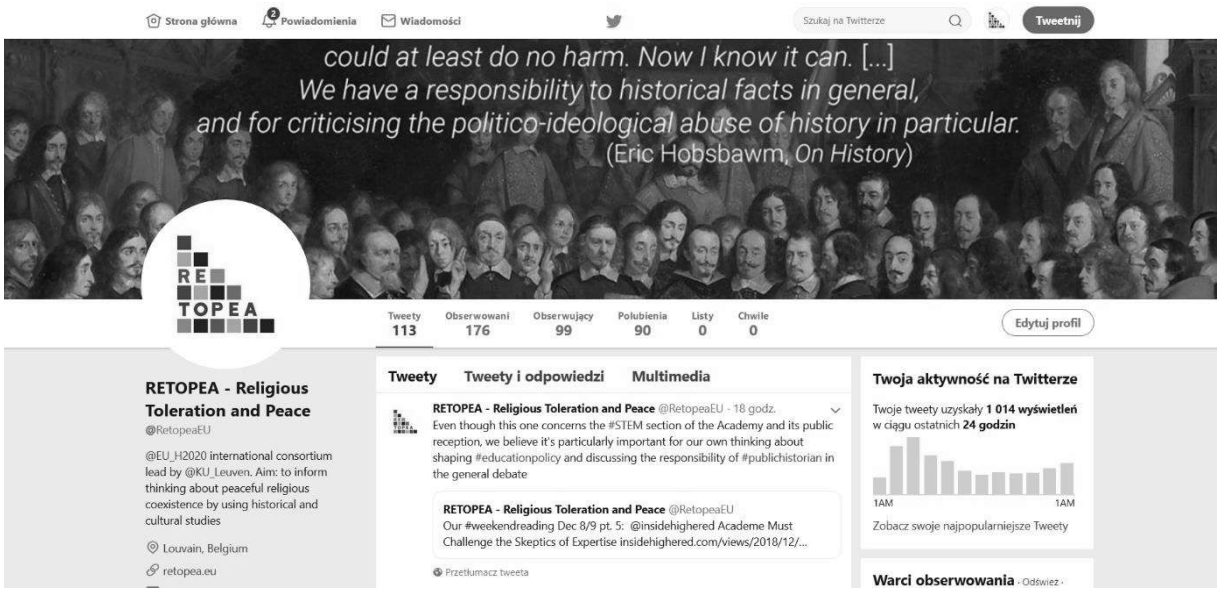
Apart from the website, the main tool for communication of project activities are social media accounts. To this date, the WP7 has established accounts on:

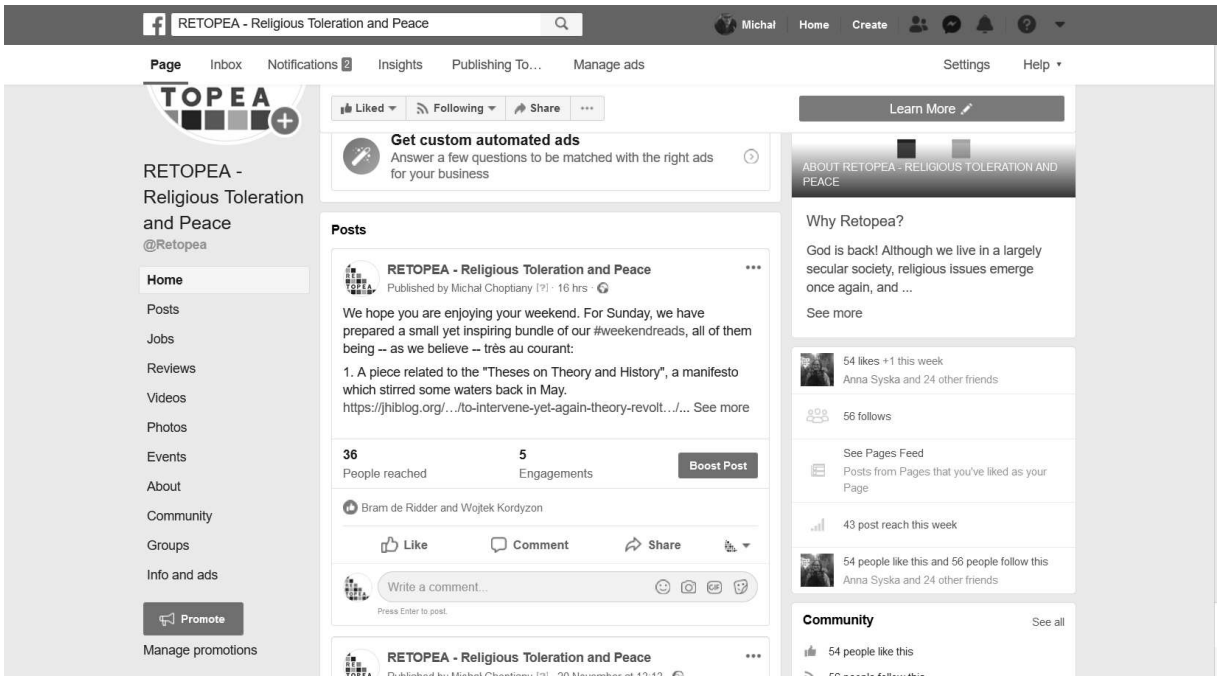
Facebook: https://www.facebook.com/Retopea

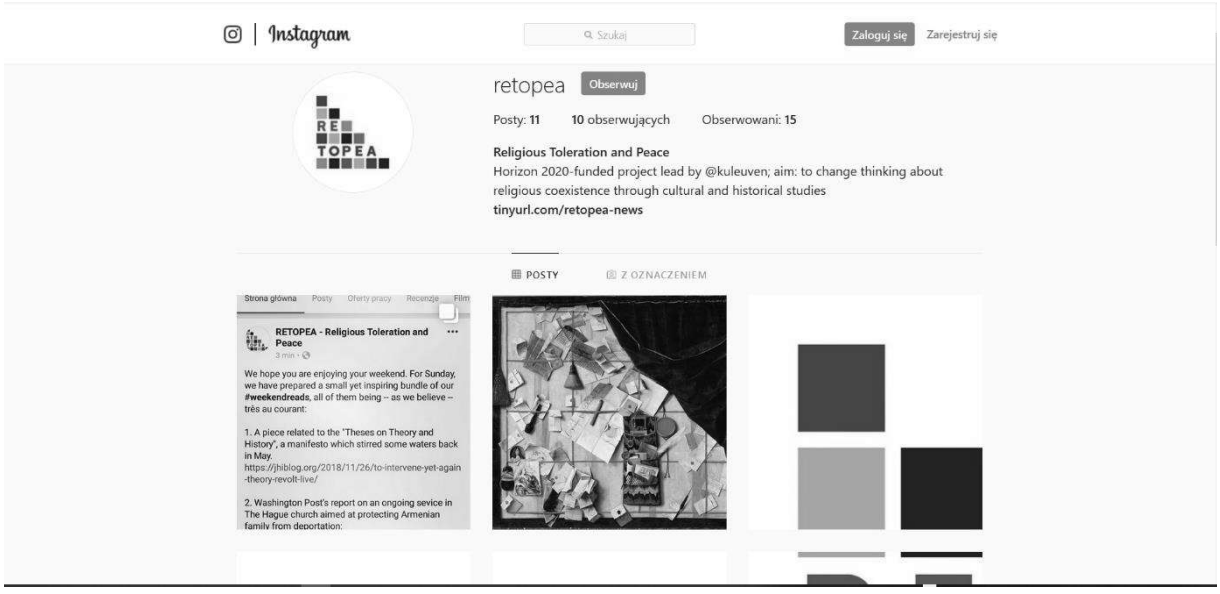
Twitter: https://twitter.com/RetopeaEU

Instagram: https://www.instagram.com/retopea/

LinkedIn







These profiles will serve two purposes:

- dissemination of original RETOPEA content, which will be adjusted to the poetics of each medium (e.g. use of filters in graphic materials on Instagram, creation of very brief, 1–3 mins., original videos presenting project members and documenting events organized under the project, creation of project related GIFs, creation and archivization of 'stories' on Facebook and Instagram,

establishing event- and hashtag-related threads for Twitter and their documentation via Storify).

- dissemination of content from accounts' followers and associated institutions: this strategy allows not only to increase the visibility and maintain the user's awareness of its existence but also helps in creating links between various virtual and real institutions and through this, creating a stronger network of online support in the process of communication.

These accounts will be used to distribute general materials concerning the project but will be also a field for social media-specific content, like images, videos, short notes accompanied with visuals.

As discussed above in section 3.2, the social media accounts should be kept active by the representatives of partners institutions with a defined effort in the WP7, yet the key responsibility for these actions should be associated with the WP7's lead beneficiary and coordinating institution.

Given the nature of the project and the specificity of other scholarly profiles, it is too early to determine the criteria of success for the activity of these accounts. However, the internal evaluation and monitoring tools offered by each platform allow one to analyse the data for any given period of time, compare them and adjust the strategy accordingly.

The specificity of all four social media platforms requires definition of four kinds of online activity of the project:

- Facebook may be used for posting a bit longer communications, linking mostly to the project's website and information placed there, linking to photographic and video materials related to the project; as such the account must be kept active, but does not require constant flow of posts;
- LinkedIn is relatively similar to Facebook, yet it has a more 'professional' flavor, with the possibility to build a catalogue of one's competences and public 'endorsements' for them, and also encourages more elaborate communication;
- unlike Facebook, Twitter is extremely dynamic environment based on rapid interactions and fast transmission of messages; it requires not only being active provider of new information, but also active participant of the community; therefore the Twitter account of RETOPEA will be very often used to repost (= retweet) posts created by others, with the provision that a retweet does not mean an automatic endorsement;

- Instagram is the most challenging social media platform for the project and is very rarely used by other Horizon2020 consortia; as an experiment, however, and in the context of the museum studies and huge volumes of visual materials studied by project members, WP7 decided to carry out an an experiment and promote the project through this highly estheticized platform.

6.4. YouTube and Vimeo

These two video platforms play key role in the process of distribution of docutubes, key product of workshop activities carried out under WP5 of the project (see Appendix B). These platforms offer the project a stable and clearly defined environment for the distribution of the docutubes after consent of the Ethics Board in accordance with the general guidelines and ethical principles adopted within the project. These channels will also serve as platforms for publication of other promotional videos aimed at increasing the project's visibility, i.a. the "People of Retopea" series of short videos. The publication of video materials on these platforms should be perceived as one of the possible sources of content for other social media platforms used by the project and every publication should be synchronized with actions on other profiles.
This, however, does not necessarily entail the necessity of using commercial software for social media platforms management: in the current stage every account is being managed separately and even if materials are being published simultaneously, they are always prepared specifically for a given platform. Further revision of this strategy will reveal whether this method proves efficient in terms of the working time of the WP7 team and secures sufficient attention of the stakeholders.

6.5. Publications

Discussed in D.7.1.

6.6. Conference Presentations

Discussed in D.7.1. In addition to that, it is worth mentioning that the conference presentations in the context of communication should be perceived as an opportunity

to create new circles of audience and raise the awareness of the online presence of the project, i.a. through such activities as live-tweeting from the conference (and documenting the process through Storify), posting photos, using proper hashtags and referring to the project's accounts, even when the original post is created via project member's personal account.

6.7. Other Materials

After consultations with the project partners a series of promotion materials will be developed in order to allow physical distribution of materials during the conferences organized by the partner institution and at events attended by their representatives. Among these may be flyer that would provide basic information on the aims of the project and posters, yet at this stage their creation has not been determined and will be addressed at a later stage. It is also possible that other tools for increasing visual presence of the project, like notepads or roll-ups, which can also be designed to serve the communication of RETOPEA.

7. Evaluation: Performance Indicators and Risk Analysis

These elements are aimed at providing factors whose analysis should provide data for assessing the progress of the communication, indicate elements which require improvement or substantial revision and create tools for avoiding critical situations in the future.

7.1. Performance Indicators

At this moment it is impossible to define the performance indicators in terms of fixed values. In the light of the experience to date (the growth of the audience on a monthly basis, the level of engagement of the followers) the WP7 assumes that the figuers used in PI1–PI4 should be considered as orientation points (ideal types that should be followed), not strict targets, and the activities of the WP7 team should be adjusted according to the current evaluation of the situation.

PI1: steady growth of number of visitors by 10% within one month (on every platform),

Condition: active use of a given social media account

PI2: 20% of active users within one month (on every platform);
Condition: active use of account, providing enough content to attract the users;

PI3: 10-15 original posts per month (on every platform);
Condition: creation of internal archive of visual material, links, RSS feeds, quotations; launching promotion campaign after M6.

PI4: 10-50 interactions with contents provided by others per month (depending on the nature of the platform);
Condition: active interaction with other social media accounts.

The above mentioned PIs should be, however, always checked agains the profiles of stakeholders if the analytics tools provided by the social media platforms allow the WP7 team to retrieve this kind of information. A stable growth of interest in project's platforms does not allow the WP7 to operate automatically but poses a challenge regarding constant monitoring of project's visibility and geographical and social coverage.

7.2. Risk Analysis and Response

It is assumed that the risks mentioned below should be at all times monitored by the WP7 leader and the search for their solution should be always made in collaboration with the Project Leader. Just as the positive elements of the communication strategy, also the possible risks should be revised systematically in order to make possible identification of new solutions to already envisaged problems and determine possible new risks.

Risk 1: Insufficient number of users in project's social media accounts
Response: Increase the activity (number of posts, reposts, follow more accounts which may generate more traffic on the website, involve all project members in communication activities)

Risk 2: Lack of cooperation from the partners (lack of indicated media officers, lack of information on activities, inadequate activity, insufficient materials provided for communication etc.)
Response: Direct negotiation; if insufficient: appeals through the PL, repeated messages, attempts at determining the reasons behind this situation

Risk 3: Lack of use of visual identity materials
Response: Direct negotiation with the partner, if necessary appeal through the PL.

Risk 4: Lack of certain kind of visual identity materials
Response: Immediate launch of the preparatory process for the production of the missing kind of material or testing the new possibilities (Risk 4 relates to e.g. lack of certain kind of stationery or lack of presence in certain, emerging and gaining popularity sector of social media).

Risk 5: Insufficient financial resources
Response: Revision of the budget, limitation of other expenses and search for other sources of funding (part of indirect costs available to the co-PI, transfer from other parts of direct costs (if possible), use of other resources available at the WP7 leader's home institution, sponsorship agreements).

Appendix A. List of project's internal media officers (IMO)

Name of IMO	Institution
Bram De Ridder/ Patrick Pasture	KU Leuven
Mikko Ketola	Helsinki University
John Wolffe	Open Univeristy
Lea Altnurme	University of Tartu
Aleksandar Krzalovski	MLIMC/MCIC
Lidija Georgieva	UKIM
Elena Arigita	Universidad de Granada
Irene Dingel	IEG Mainz
Loredana Marchi	Foyer vzw
Inmaculada Marrero Rocha	FUNDEA
Michał Choptiany	UNIWARSAW

Appendix B. Strategy for communication of docutubes and Badged Open Course

As stated already in the Grant Proposal and confirmed in the Grant Agreement, the docutubes will be the main output of activities carried out in the WP5 of the project. This WP will build upon the research conducted in WP2 and WP3 and resources assembled in WP4, some of which will be presented through the project's website and/or other communication channels (mostly social media), but whose primary function will be to provide sources for the institutions involved in the process of docutubes preparation. Docutubes are understood by the project team as short, non-professional video materials of documentary and essayistic nature, prepared by teenagers (aged 13–18) in response to materials provided by and discussions and workshops organized under the auspices of the project.

What makes the notion of docutubes unique in terms of communication, is the fact that they are aimed at breaking the division between the (i) communication activity aimed at dissemination of ideas and values of the project on a popular level and (ii) scholarly evidence that may be the subject of analysis with the use of tools available in such fields as anthropology, and communication and media studies. This means that a single docutube (as well as their collection) should be understood as one of the channels of distribution for the general message of the project, focusing on the importance of peaceful coexistence between various religious and ethnic group and creation of conditions for that. At the same time, this corpus of docutubes, once they are gathered and evaluated, may serve as an object for further analysis by the members of the project in terms of their role in RETOPEA as educational project or, through the extended exploitation of this kind of data, as material for other kinds of analysis, e.g. that focusing on the artistic values of teenagers' film production.

The innovative nature of the material produced under project's WP5 requires several steps in the area of communication of the project, especially in M24–38, during the pilot and production phases of the docutubes preparation:

1. Launching video channels for the use of the project (up to M6, the project has its accounts on YouTube and Vimeo, due to their popularity);

2. Publication of materials produced during the pilot and production phase (provided that they are given the consent of their authors and/or legal guardians and have been cleared from the point of view of GPRD);
(a) video documentation of the workshop (short documentaries on the making of docutubes: footage of the workshop, brief interviews with teenagers, materials delivered by WP5 partners and/or produced under WP7);
(b) docutubes put on playlist;
(c) further dissemination through other social media platforms (Facebook, Twitter, Instagram, LinkedIn, either publishing the video materials or linking to the YT and Vimeo profiles);
(d) press releases and newsletters dedicated to the stages of docutubes preparation;
(e) interview with the WP5 team on the collaboration during the production.
3. Further communication:
(a) through traditional media and their digital outlets (national TV and radio broadcasters, use of already established contact (up to M24) to gain media attention)
(b) collaboration with social media departments of the third parties involved in the docutubes production

Another output, important not only for raising the awareness of the existence of the project but having a vital role for RETOPEA's long-lasting social impact, achieved through the education at different levels, will be the Open Badged Course, also created under WP5 by the OU. As stated in the proposal, the 16-hours online OBC will be dedicated to 'Educating for Religious Diversity' and will take into account activating prior knowledge and active learning methods, include on-screen text, video clips, links to other project resources, quizzes and other activities enabling participants to self-assess their learning. The course will not be an internal workshop addressed to the memebers of the consortium but will be dedicated to the educators so the success rate of this event largely depends on its proper communication through channels used by the educators. In order to secure this, six months before the planned launch of OBC, WP7 will start preparation of promotion materials for the course in collaboration with partners working for WP5. WP5 and WP7 will also establish collaboration with media services of formal stakeholders involved in this action in order to maximize the range of communication. The formal stakeholders addressed here will be: EUROCLIO –

European Association of History Educators and local/national teachers associations such as the VVLG – Vlaamse Vereniging voor Leraren Geschiedenis / Teacher Training Association; Związek Nauczycielstwa Polskiego (Polish Teachers Association); Association of Teachers in Estonia, and the Religionspädagogisches Institut der EKKW und der EKHN Frankfurt and may be also expanded to the communication channels of national historical associations from the partners' countries. The promotion materials (typesetted call for participants, promotion graphics) that will be distributed through RETOPEA's channels (social media platforms, website, newsletter) and relevant channels of formal stakeholders and will be a part of a campaign aimed at gathering sufficient number of participants for the course.

All these steps described above will be carried out in line with the general rules for communication established for the project and will be subject to internal evaluation and reporting in terms of their effectiveness.

Appendix C. The logotype of RETOPEA

The following text is a description of the logotype of the Horizon 2020 funded project "RETOPEA – Religious Toleration and Peace". It presents the major as well as minor features of the logotype in detail. Furthermore, it describes alternative versions of the logotype: black & white and monochromatic. But the description shall begin with explanations of the sign's meaning.

C.1. Meaning



The RETOPEA logotype shall represent the project's mission and the main values that will be realized and popularized. The word "retopea" is an acronym of the proper name of the project: "Religious Toleration and Peace". It refers phonetically to the word "utopia", which connotes the great historical idea of the peaceful world, with individuals coexisting in the common reality. For Sir Thomas More, a 16th-century creator of the neologism "utopia", one of key-factors in the social and political reality was religiosity. He imagined a world, a good-place (*eu-topos*) and a no-place (*ou-topos*), in which people of different religions lived together in peace. The RETOPEA's general mission is to RE-vive and RE-invent the idea of reshaping the human reality by creating a space of openness and mutual respect.

The project focuses on the historical peace treaties and realities, as well as on the contemporary shades of religious coexistence. The scientific research will result in an educational tool which will allow teaching about the historical and the contemporary peaceful religious diversity. The squares in the logotype represent different places or social and political positions. Although there are many possible or actual positions, symbolized by squares in various colors, they can form a harmonized reality; including room for others and strangers, symbolized by distances between elements of the logotype and by the right side of the logotype left open for new squares.

The colors used in the logotype are from pink to crimson, the palette is generally reddish. Red represents warmth, friendship, close and positive relations. On the other hand, it can be associated with conflicts, wrath and mutual hatred – as the threats,

which may become real if the harmony is not guarded. The palette shows the essential emotional element of the peaceful religious coexistence, and it contrasts – or rather: complements – the geometrical order, which symbolizes the intellectually elaborated coherence.

The RETOPEA's logotype: the acronym, the squares, the colors palette and the structure, represents openness as the main value of the project, the spirit of ethnic, religious and cultural pluralism and diversity, and the inherent inclusive nature of the structure of European society.

C.2. Description

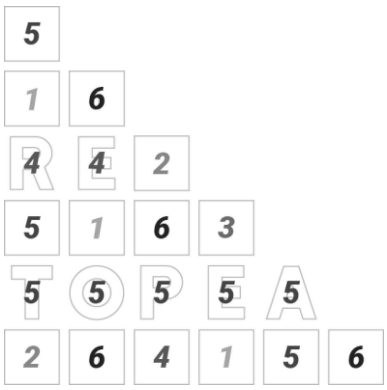
The RETOPEA's logotype consists of fourteen squares and seven letters, forming a stairs-like shape. The squares are of the same size, arranged in five underlying lines; the lines include consecutively (top-down): one, two, one, four and six squares.

The letters are arranged in two lines: first consists of two capital letters "R" and "E", second consists of five capital letters "T", "O", "P", "E", "A". The letters' height is equal to the squares' sides. The inscription "RE" is placed in the third line, with the singular square at the end of it. The inscription "TOPEA" is placed between the fourth line and the fifth line of squares. The font used for the letters is Gentleman Black.

Consequently, the logotype is formed of six lines that contain increasing amount of elements, accordingly to the number of the line (top-down): 1 – one square, 2 – two squares, 3 – two letters "RE" and one square, 4 – four squares, 5 – five letters "TOPEA", 6 – six squares.

The elements have various colors, though generally they are kept in the reddish scope. The color palette includes six tints: grayish pink – salmon pink – imperial red – ruby red – burgundy – maroon. The HEX and RGB values of the colors, in the above order, are:

1. #c99796 = R: 201, G: 151, B: 150;
2. #c96c6c = R: 201, G: 108, B: 108;
3. #c94444 = R: 201, G: 68, B: 68.
4. #be2d2e = R: 190, G: 45, B: 46;
5. #9a2022 = R: 154, G: 32, B: 34;
6. #5c0a10= R: 92, G: 10, B: 16.



The elements of the logotype are aligned symmetrically, horizontally to the left. Distance between all squares, vertically and horizontally, as well as between squares' top or bottom side and letters' top or bottom border (the letters' height is equal to the squares' sides) is constant. The distance's ratio to the squares' side equals 0.185 : 1 (= 1 : 5.4).

Horizontal distances between letters or between neighboring letters and squares vary depending on the letters' own width; all the letters are vertically aligned to the centers of the squares above and below.

C.3. Black and white

The RETOPEA's logotype has an alternative greyscale version. The tints of grey refer to the colors from the original palette, according to the following equation:

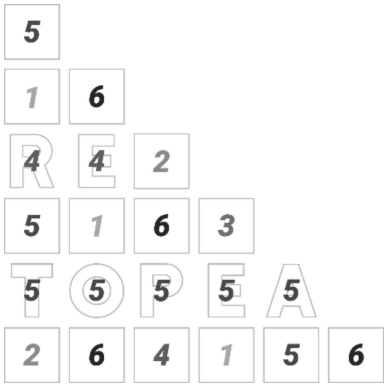
(R + G + B) / 3 = R' = G' = B';

whereas R, G and B are values of the original tint, and R', G' and B' are greyscale values.



As a result the greyscale tints used in the greyscale RETOPEA's logotype version are:

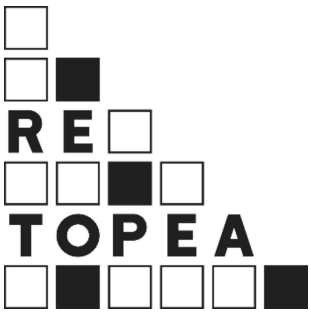
1. #a7a7a7 = R'\G'\B' = 167;
2. #8b8b8b = R'\G'\B' = 139;
3. #707070 = R'\G'\B' = 112;
4. #5e5e5e = R'\G'\B' = 94;
5. #494949 = R'\G'\B' = 73;
6. #272727 = R'\G'\B' = 39.



The greyscale version of the RETOPEA's logotype is to be used in documents that will be printed in greyscale or that are prepared in greyscale for other reasons.

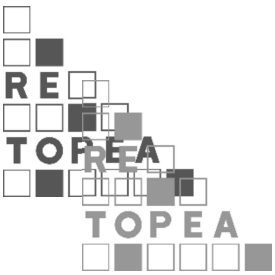
C.4. Monochromatic

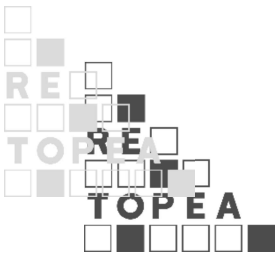
The RETOPEA's logotype has an alternative monochromatic version. In this case the letters and four originally darkest squares are filled with the single color; the remaining squares have no filling, their shape is marked by the stroke in the single color. The stroke is a uniform line; the ratio of the weight of the line to the squares' side is approximately 1 : 22.



The preferred colors of the monochromatic version of the logotype are black and white, depending on background. Other favorable colors are the tints from the original logotype's palette. In extraordinary situations the monochromatic RETOPEA's logotype can be given other colors (below cyan, magenta, yellow and red, green, blue versions).









Appendix D. Templates

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info@retopea.eu, www.retopea.eu

RETOPEA Articles, No. [X]
[place and year of publication]

Author

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Heading 1.

Heading 1.1.

Heading 1.1.1.

Heading 1.1.1.1.

Text.

More text.[2]

Table X. [Title]

R	1	2	3
1	abdce	abdce	abdce
2	abdce	abdce	abdce
3	abdce	abdce	abdce
4	abdce	abdce	abdce

Source: [information].

More text.

[1] The article is a result and a part of "RETOPEA – Religious Toleration and Peace" project, Horizon 2020 Grant no. 770309. All the content is free to use, in compliance with license CC-BY.
[2] Footnote text.

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Heading 1.1.

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Text.

More text.[1]

More text:

- Text:
  - Text:
    - Text.

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Religious Toleration and Peace

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Institution
Adress]

[Recipient's name
Institution
Adress]

Dear [Recipient],

[Text.

Text text.]

Best regards,
[Author]

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Text text.]

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RETOPEA – Religious Toleration and Peace.

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