EUROPEANA SOUNDS

Project Number: 620591

D6.3 Initial Communication Plan

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Abstract

The Communication Plan defines the Europeana Sounds strategy for the project's communication, dissemination and networking. It describes and explains the chosen and implemented strategy, its tools and related actions, and how performance is monitored.

Dissemination level		
P	Public	X
C	Confidential, only for the members of the Consortium and Commission Services	
I	Internal, only for the members of the Consortium	

I. COPYRIGHT NOTICE

II. REVISIONS

Version	Status	Author	Partner	Date	Changes
0.1	ToC	Axelle Bergeret-Cassagne	BnF	17/06/2014	
1.0	First Draft	Axelle Bergeret-Cassagne; WP6 team	BnF	21/07/2014	First draft
1.1	Second Draft	Axelle Bergeret-Cassagne; Marion Ansel	BnF	8/09/2014	Updates
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2.0	Fourth Draft	Catherine Gater; Jill Cousins, Eleanor Kenny; Marion Ansel	BnF BL	15/10/2014	Comments
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III. DELIVERY SLIP

	Name	Partner/WP	Date
Document Author	Axelle Bergeret-Cassagne axelle.bergeret-cassagne@bnf.fr	BnF / WP6	10/10/2014
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1	30/10/2014	Submitted to the Europeana Commission	BL/WP7
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V.   APPLICATION AREA

This document is a formal output for the European Commission, applicable to all members of the Europeana Sounds project and beneficiaries. This document reflects only the author's views and the European Union is not liable for any use that might be made of information contained therein.

VI.   DOCUMENT AMENDMENT PROCEDURE

Amendments, comments and suggestions should be sent to the authors named in the Delivery Slip.

VII.   TERMINOLOGY

A complete project glossary is provided at the following page:
http://pro.europeana.eu/web/guest/glossary

Further terms are defined below as required:

TERM	DEFINITION
AB	Advisory Board
APEX	Archives Portal Europe network of excellence
BnF	Bibliothèque nationale de France
EC-GA	Grant Agreement (including Annex I, the Description of Work) signed with the European Commission
EF	Europeana Foundation
GA	General Assembly
ICCU	Istituto Centrale per il Catalogo Unico
ONB	Österreichische Nationalbibliothek
PC	Project Coordinator
PI	Performance Indicator
PM	Project Manager
PMB	Project Management Board
PSO	Project Support Officer
TEL	The European Library
TD	Technical Director
UAP	User Advisory Panel
WP	Work Package

VIII.   PROJECT SUMMARY

Europeana Sounds is Europeana's 'missing' fifth domain aggregator, joining APEX (Archives), EUscreen (television), the Europeana film Gateway (film) and TEL (libraries). It will increase the opportunities for access to and creative re-use of Europeana's audio and audio-related content and will build a sustainable best practice network of stakeholders in the content value chain to aggregate, enrich and share a critical mass of audio that meets the needs of public audiences, the creative industries (notably publishers) and researchers. The consortium of 24 partners will:

- Double the number of audio items accessible through Europeana to over 1 million and improve geographical and thematic coverage by aggregating items with widespread popular appeal such as contemporary and classical music, traditional and folk music, the natural world, oral memory and languages and dialects.
- Add meaningful contextual knowledge and medium-specific metadata to 2 million items in Europeana's audio and audio-related collections, developing techniques for cross-media and cross-collection linking.
- Develop and validate audience specific sound channels and a distributed crowd-sourcing infrastructure for end-users that will improve Europeana's search facility, navigation and user experience. These can then be used for other communities and other media.
- Engage music publishers and rights holders in efforts to make more material accessible online through Europeana by resolving domain constraints and lack of access to commercially unviable (i.e. out-of-commerce) content.

These outcomes will be achieved through a network of leading sound archives working with specialists in audiovisual technology, rights issues, and software development. The network will expand to include other data-providers and mainstream distribution platforms (Historypin, Spotify, SoundCloud) to ensure the widest possible availability of their content.

For more information, visit http://pro.europeana.eu/web/europeana-sounds and http://www.europeanasounds.eu.

IX.   STATEMENT OF ORIGINALITY

This document contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

X.   EXECUTIVE SUMMARY: D6.3 INITIAL COMMUNICATION PLAN

The Europeana Sounds Communication Plan defines the project's communication and dissemination strategy and the role of each partner in executing that strategy. It specifies the target audiences for dissemination activities, their foreseen requirements, and Europeana Sounds' key messages and dissemination channels. In brief, it sets out the key steps and activities that will ensure engagement in, and awareness of, the project and its Best Practice Network.

This document is the result of an extensive consultation process within Work Package 6 (WP6). The communication team consists of representatives from each project partner, although some partners are represented by more than one person. Benefiting from a large network of enthusiastic partners, the project seeks to make the best use of its resources and to attract new assets to Europeana in the future.

The Europeana Sounds Communication Plan aims to realise the goals of WP6 as expressed in the EC-GA including Annexe I ("Description of Work") [REF 1] and to support the other Work Packages in line with the overall project strategy.

The deliverables and milestones previously issued by WP6[1] also form part of the overall Europeana Sounds Communication Plan.

The Communication Plan identifies three primary objectives for Europeana Sounds dissemination and networking activities:

1. **Highlight** and promote access to, and creative reuse of, Europe's sound and music collections
2. **Engage** audiences with the aggregated materials and attract them to Europeana Sounds
3. **Build** a community of interest and practice to ensure the sustainability of sounds, ensuring high quality audio content is contributed to Europeana after the end of the project, i.e. foster the creation of a sustainable Best Practice Network of stakeholders.

This document also identifies a set of target audiences. Engagement with these audiences will occur across two phases:

Phase 1: WP6 raises awareness of the project with the initial target audiences (as outlined in Section 4.2: Prioritisation). During this period other Work Packages are aggregating data and creating the project's product offerings, such as the channels. WP6 prepares all dissemination tools and highlights in preparation for Phase 2.

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[1] Online presence (D6.1), Website operational (MS31), Social media communities in place (MS32), Dissemination materials and press kit 1 (D6.2 merged with MS33).

Phase 2: Once the sound channel is launched (M18, July 2015), the dissemination activities will focus on marketing the new channels and the aggregated content to all audiences, as well as supporting the expansion of the Best Practice Network.

In addition, this Plan details a two-fold dissemination strategy consisting of both online and offline community building, utilising local multipliers within defined communication zones.

The final aim of this Plan is to provide details of specific dissemination activities, and to outline the tools and channels which will be utilised in order to fulfil the required objectives and engage with the intended audiences.

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1 INTRODUCTION

This document sets out the overall Communication and Dissemination Plan for Europeana Sounds. The Plan covers the entirety of the project's lifespan, between 1 February 2014 and January 2017.

Europeana Sounds creates a much-needed gateway to Europe's incomparably rich sound and music collections. Many of Europe's leading cultural heritage institutions have large, high quality audio collections which are of great interest to a wide range of general and professional audiences, but access to them is fragmented and constrained. So, while audio is one of the most popular media types available through Europeana (equally true of the Web as a whole), it represents just 2% of Europeana's overall content. This project is the first time that technical specialists and European institutions with major audio collections have joined together to help solve this problem of access and availability. The project has six specific objectives:

1. **Aggregation**: provide a critical mass of digital audio tracks and supporting objects through Europeana to meet the needs of public audiences, creative industries and academic researchers.
2. **Enrichment**: support discovery and use by improving metadata through innovative methods including semantic enrichment and crowdsourcing.
3. **Access**: work with our content providers as well as publishers, the recorded music industry, rights holders, and libraries to improve access to out-of-commerce audio content and increase the opportunities for creative re-use of Europeana content.
4. **Channels**: enhance the existing Europeana portal by implementing a mechanism for providing channels that enable specific user communities to discover, share and annotate digital audio content and which can be extended to address other communities of interest and media.
5. **Infrastructure**: underpin the technical infrastructure required to enable the aggregation of metadata from archived digital content, primarily music and speech audio, including out-of-commerce recordings and crowdsourced content, through the Europeana portal.
6. **Dissemination and networking**: expand the work of the Europeana Sounds Best Practice Network among target audiences, acting as a catalyst for the inclusion of a significant quantity of items from collection-holders not yet engaged in the project and raising awareness of barriers to their participation through WP3.

The output generated by the project will be highly relevant to a wide range of audiences. In order to communicate the work of the project as clearly and effectively as possible, and in order to extend the work of the Europeana Sounds Best Practice Network, a clear Communication and Dissemination Plan is needed.

This Plan defines the target audiences for dissemination activities in detail and outlines their requirements, their preferred ways of receiving and providing information, and the sources of

information within the project. It also defines a dissemination strategy and the role of each partner in executing that strategy.

The document includes the description of objectives in reaching out to target audiences, and the prioritisation of those target audiences. It also describes the channels, activities and tools to be implemented during each phase. Also included is a description of the methods and indicators which will be used to evaluate the implementation of the Plan.

This Communication Plan should be considered in conjunction with D6.2 *Dissemination materials and press kit 1* [REF 4] and MS32 *Social media communities in place* [REF 5]. These documents complement this Plan and outline the methods and tools by which it will be implemented.

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2 ANALYSIS OF THE CURRENT SITUATION

Prior to defining the communication strategy of the project, a SWOT analysis was undertaken:

Table 1: SWOT analysis of Europeana Sounds

	Helpful	Harmful
I N T E R N A L O R I G I N	**Strengths** • Large network: large audience and reach • New domain aggregator in the Europeana ecosystem: diversification of partners and audience • Carry the authority and credibility of leading sound archives • Strong project and WP6 team to complete the promotion plan • Support of Europeana network and branding • Appealing items and subject • High quality product offerings	**Weaknesses** • Large and diverse network: requiring complex coordination • Unknown domain aggregator in the Europeana ecosystem • Low proportion of reusable material • Complexity of the project • Limited marketing budget available • No previous presence in music communities (no brand awareness) • Product offering mostly available to end-users in 2016, at a later stage in the project
E X T E R N A L O R I G I N	**Opportunities** • Popular distribution platforms available for sounds • Network with other organisations who may become data providers and support dissemination activities for Europeana Sounds • Sole pan-European initiative to share sound collections from libraries, archives and museums • Collaborations with high quality online platforms already in existence	**Threats** • Key collection holders may not see the business benefit of contributing further material • Possibility of low participation in the crowdsourcing activities • Potential lack of engagement with the creative industries and key business partners • Potential insufficient interest from additional partners to ensure sustainability of the Best Practice Network • Barriers faced by contributing organisations in gathering data e.g. international copyright • Existence of high quality online platforms to share sounds with millions of recordings

3   PRIMARY OBJECTIVES

Before considering the primary objectives, it is important to remember that the overall objective of WP6 is to create awareness of the activities of Europeana Sounds, promote the end products, such as the channels, and in doing so further awareness of Europeana itself.

Considering both the limited resources and limited timescale, the PMB and WP6 identified three primary objectives for dissemination and networking activities:

1. **Highlight** and promote access to, and creative reuse of, Europe's sound and music collections
2. **Engage** audiences with the aggregated materials and attract them to Europeana Sounds
3. **Build** a community of interest and practice to ensure the sustainability of sounds, ensuring high quality audio content is contributed to Europeana after the end of the project, i.e. foster the creation of a sustainable Best Practice Network of stakeholders

In order to meet these objectives, the communication activities will be designed to utilise the project's strengths and to take advantage of the opportunities available to the project and its partners.

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4 ANALYSIS OF TARGET AUDIENCES

As stated in the DoW [REF 1], WP6 aims to extend the outreach of the Europeana Sounds Best Practice Network to its target audiences, and to work with the other Work Packages to provide the communication tools necessary to make Europeana Sounds relevant and appealing to its target audiences.

4.1 Identification

The table below is an extract from the DoW (B2.3, p. 39-40/122) [REF 1], and summaries the potential target audiences, their anticipated requirements, and the role they play in fulfilling the project's overall objectives (see Section 1: Introduction).

Table 2: Target audiences

Target group	Needs	Involvement and role	Project Objectives
General public	Availability, range of content, relevance to personal interests	Key audience for Europeana, seeking to improve user engagement. Europeana channel, social media campaign, local 'sound' events, content highlights, focussed actions directed at mainstream press and broadcasters	2. Enrichment 4. Channels 6. Dissemination
Creative industries (specifically software developers, media outlets)	Availability, information on rights, access to the Europeana API, ease of use, and ways of addressing rights issues.	Promote use of the Europeana API. Targeted events including hackathons, case studies, cross fertilisation with Europeana Creative dissemination plans and project outputs. Europeana channel, local 'sound' events, content highlights. Demonstration of viability of commercial models for content available through Europeana	3. Access 6. Dissemination
Researchers	Availability, range of content, scholarly value, names of participating collections	Link Europeana to academic infrastructures (Europeana Cloud project), Europeana V3 and Europeana DSI. Europeana channels, local 'sound' events, highlights of key content, project conferences. Demonstration of scholarly engagement with content, places high value on heritage content	1. Aggregation 2. Enrichment 4. Channels 6. Dissemination

Publishers	New markets, interest in licensing / rights issues	Providers and possibly potential providers of valued data. Project website and channel, target key publishers, invite into working groups and/or project conferences	3. Access 6. Dissemination
Media	Clear information on project aims and content, reusable content for publication	Promotion to general public, other stakeholders. Project website and channel, inventories of key content, invite to project conferences	2. Enrichment 6. Dissemination
Funders	Value of their investment, audience reach, future potential	Sustainability for project overall or individual elements. Project website and channel, target key funders, invite to project conferences	3. Access 6. Dissemination
Policymakers and politicians	Value for money, strategic planning, interest in licensing / rights issues	Key in providing support for cultural heritage and memory organisations in making data and new content available. Project website and channel, target key figures, invite to Europeana events	1. Aggregation 3. Access 6. Dissemination
Potential data provider	Highlight accessibility issues and promotion of their collections	Share their own content on Europeana via Europeana Sounds	1. Aggregation 3. Access 6. Dissemination
Professionals and semi-professionals (musicians, radio programmer, etc.)	Engaging, high quality and available content at their disposal	Promote, broadcast, reuse the Europeana Sounds recordings	3. Access 6. Dissemination
Educators (i.e. tertiary and secondary teachers)	Engaging and relevant material to illustrate their lessons at their disposal	Newly identified target audience for Europeana. Could become regular users of Europeana features and database and promote Europeana to pupils/students, and at conferences	2. Enrichment 6. Dissemination

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The needs of the various target audiences will be monitored throughout the lifespan of the project and the WP6 team will collect feedback during meetings, events, and online exchanges.

4.2 Prioritisation

Engagement with the key target audience groups is a clear priority for the project. A two-phase plan was developed, which takes into account the timing of aggregation and channels development work, undertaken as part of other Work Packages. The main outcomes for Europeana Sounds, in terms of data and channels, will only become available in the second half of the project, after M18. Therefore, the plan must enable outreach towards different target audiences to be prioritised at different stages of the project. It must also ensure that communications activities are targeted towards a particular audience at the right time, enabling dissemination resources to be used as efficiently as possible. The phases of the Communications Plan are as follows:

Phase 1: While other Work Packages are tackling the challenges of gathering and aggregating data and creating the project's online product offerings, WP6 acts as a support to them by:

- gradually raising awareness of the project
- previewing its existing content and the project product offerings to the relevant audiences
- highlighting barriers to making data and new content available (in relation to the work being carried out in WP3)

Since establishing brand awareness and a community - of interest and of practice - takes years, the Europeana Sounds communication team will first target:

- The **general public** with the early establishment of an online presence for the project (website and social media platforms) and press activity (**media** reach notably through a press release for the project launch[2]), while being aware of the risk of raising expectations before the data, content and products are fully available. The general public may go on to become **end-users**.

- **Professionals and semi-professionals**, firstly through leveraging the project partners' own networks. This group may also become **end-users**.

- **End-users (including general public and professionals/semi-professionals).** The project starts paving the path to Phase 2 by creating the necessary tools for communicating to **end-users** such as communication highlights. (This builds interest slowly without creating expectations that the project is not yet in a position to fill at that stage).

- **Policymakers and politicians**. Collecting information about potential access rights issues needs to be dealt with at an early stage of the project. (Our communication towards **policymakers and politicians** will be shaped in accordance with the work carried out towards and the outcomes of the rights holder consultation undertaken by WP3, with the stakeholder results becoming available in Spring 2015).

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[2] *Europeana Sounds: A gateway to Europe's sound and music heritage*, 27 March 2014, www.europeanasounds.eu/press/press-release

- Raised awareness through **potential data providers** and **publishers** as well as **funders** to encourage them to follow the project in the early stages and contribute to the dialogue about potentially shareable content and potential access rights issues.

Phase 2: Once the sound channels are launched (M18, July 2015), the dissemination activities will focus on marketing the new channels to **end-users** (including the **general public**), **creatives, semi-professionals and professionals, researchers**, **educators** (tertiary and secondary), in addition to the **general public,** and communicating relevant outputs from the project to **politicians** and **policymakers.**

The second update of the Communication Plan (D6.5) due in M13 will focus on a launch plan for the sounds channels in Phase 2.

4.3   Which message?

The Europeana Sounds dissemination team (WP6 group) tailors its messages towards each particular target group in order to maximise the relevance of its dissemination actions.

The messages focus on what is distinctive about the project, namely:

- Europeana Sounds promotes sounds and music as a crucial part of European cultural heritage.
- Europeana Sounds shares high quality audio content from world-leading heritage institutions.

Table 3: Messages

Target group	General message	Key message	Tone of voice
General public	Easily access culturally significant sound collections; search, navigate and experience recordings. Engage by interacting with your acoustic heritage (tag, describe, share your own mix)	Enjoy Europe's sound heritage at your fingertips	Friendly Fun
Creative industries	Bring people closer to culture by creating apps and interactive website using the Europeana API. Reuse recordings shared via Europeana Sounds	Plug into the Europeana API and reuse the recordings	Professional Institutional

Researchers	Access a million digitised sound recordings and thousands of audio-related items shared by world-leading heritage institutions, enrich their data and reuse many of them	Enrich your studies and researches with significant high quality historical recordings	Friendly Professional
Educators	Use a million digitised sound recordings and thousands of audio-related items to create great lessons. Raise awareness about European cultural heritage	Enrich your lessons with significant high quality recordings shared via Europeana Sounds	Friendly Professional
Publishers	New possibilities to make yourself and your products known. Participate in the European debate on licensing/rights issues	Take this opportunity to disseminate your recordings further	Professional
Media	Brand new European project to open access to sound heritage and to engage with it. Ground-breaking project with new interactive online tools	Popular subject: interactive online tools around sound heritage	Professional Institutional
Funders	Great audience reach and impact of the project. Useful (and reusable) tools created. First step towards an improved, sustainable future	Keep supporting a popular, significant, useful and sustainable project	Professional Institutional
Policymakers and politicians	Strategic and popular project. Need to break down the access barriers to cultural heritage, particularly across borders.	Strategic project for enabling access to Europeana's cultural heritage and the sustainability of Europeana	Institutional

5 DISSEMINATION STRATEGY

Europeana Sounds gives access to online content and tools within a pan-European context. This implies using a two-fold dissemination strategy to reach our audiences:

Online community building

- Product offerings created by Europeana Sounds will be accessible online. Therefore our audience is online and we will focus our dissemination efforts on online communities.

Offline community building

- This involves local reach and networking, making best use of platforms provided by events and leveraging network-to-network communication.
- Although English is the working language of the project, the dissemination team pays special attention to reaching our non-English-speaking audiences. The project makes the most of its multilingual team and translates relevant dissemination materials.
- Activities aiming at local reach are also organised through the Communications Zone (see 5.3.).
- This strategy benefits from the existing networks and contacts of each of the 24 Europeana Sounds partners, and also seeks to extend the audience beyond these spheres of influence.

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6 DISSEMINATION METHODS, CHANNELS AND ACTIVITIES

6.1 *Europeana Sounds WP6 team*

The progress and achievements of WP6 to date have been the result of a collective effort of the WP6 dissemination team. This is an engaged and active group, structured through well-attended monthly conference calls and regular discussions on Basecamp, managed by the WP6 lead.

All partners are involved in dissemination and activities, and each partner has at least one representative in the WP6 dissemination team. Each of these representatives is connected to a series of far-reaching networks thanks to their institutional connections.

Here is the current list of the team members (Oct 2014):

- Axelle Bergeret-Cassagne, WP6 lead, Bibliothèque nationale de France
- Laurence Byrne, Catherine Gater, British Library
- Harry van Biessum, Netherlands Institute for Sound and Vision
- Lisette Kalshoven, Kennisland
- Eleanor Kenny, Wiebe de Jager, Jill Cousins, Europeana
- Stefanos Kollias, National Technical University of Athens
- Marion Ansel, Bibliothèque nationale de France
- Sergiu Gordea, Michela Vignoli, AIT Austrian Institute of Technology
- Francesca Di Donato, Patrizia Martini, NET7 SRL
- Rebekkah Abraham, We Are What We Do
- Joséphine Simonnot, Véronique Ginouvès, Centre National de la Recherche Scientifique
- Juozas Markauskas, UAB DIZI
- Christian Horn, Deutsche Nationalbibliothek
- Marianna Anastasiou, Music Library of Greece of the Friends of Music Society
- Patrizia Martini, Elisa Sciotti, Istituto Centrale per il Catalogo Unico delle biblioteche italiane
- Grace Toland, Irish Traditional Music Archive
- Alexander König, Elisa Gorgaini, The Language Archive at MPI-PL
- Zane Grosa, National Library of Latvia, Arturs Zogla
- Johannes Kapeller, Österreichische Mediathek
- Johannes Theurer, Rundfunk Berlin-Brandenburg
- Mairead MacDonald, Elsie Mcalean, Sabhal Mòr Ostaig
- Gry Vindelev Elstrøm, Sabine Schostag, Statsbiblioteket
- Ute Sondergeld, Österreichische Nationalbibliothek
- Fernanda Rollo, Inês Queiroz, Faculdade de Ciencias Sociais e Humanas da Universidade Nova de Lisboa

6.2 Activities and schedule

Members of the WP6 dissemination team have been regularly mobilised for the following activities:

- Promotion of Europeana Sounds on their organisation's website (through permanent link and regular news/blog posts)
- Internal dissemination activities (to colleagues)
- Writing blog posts[3]
- Co-creation of dissemination tools [REF 4]
- Participation in social media activities (likes, comments, etc.) [REF 5]
- Press review monitoring[4]
- Translation activities
- Event participation and networking

In addition, the Europeana Foundation has a special role to play in terms of dissemination channels. Indeed, Europeana Sounds tries to make the most of Europeana's existing communications channels, such as the Europeana Network[5] and to synchronise Europeana and Europeana Sounds' communication efforts for mutual benefit.

Current Europeana channels include: the communicators group (currently being redefined), end-user newsletter, Twitter and Facebook handles, and themes e.g. Public Domain month. We plan to promote awareness of the project's content through Europeana channels with the scheduling of a 'Sounds month' as a theme on Europeana.eu.

More broadly, WP6 nurtures relations and exchanges with other Europeana related projects, especially through numerous social media mentions, and by opening the Europeana Sounds blog to other projects (e.g. with Europeana Creative[6]), as well as through participation in Europeana meetings (New Projects Meeting, 13-14 March 2014, Projects Group Assembly 25-26 September 2014, Network Annual General Meeting 30-31 October 2014).

Throughout the lifespan of the project, there will be an annual update and assessment of both the Communication Plan and the Dissemination Materials and Press Kit. Most of the communications activities will be undertaken throughout the duration of the project. They include:

- Daily activities on the Europeana Sounds website: daily monitoring and management; two new posts per week

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[3] cf. Annex1, List of published blog posts on europeanasounds.eu (May-September 2014)
[4] cf. Annexe 2, List of other publications about the project (February-September 2014)
[5] http://pro.europeana.eu/network
[6] http://europeanasounds.eu/news/bird-songs-stunningly-visualised-in-animation

- Daily activities on social media platforms: daily monitoring and management; two new items per working day on Twitter and Facebook; dissemination of PaperLi's weekly issue, updates on Slideshare and SoundCloud when needed
- When relevant: participation in events, responding to media requests, etc.

The table below outlines the timeframe for scheduled activities, as well as their current status. The WP6 team will track the progress of each task, and the list will be expanded over the course of the project, notably with regards to events (e.g. (re)discovery events) and highlights.

Table 4: Schedule of activities

Activity	Date of completion	Status
Project website operational online	May 2014	Completed
Social media communities in place	July 2014	Completed
Dissemination materials kit assembled	August 2014	Completed
Initial Communication Plan in place	October 2014	Completed
Communication plan and evaluation V1	February 2015	Planned
Mid-project event (international public conference)	October 2015	Planned
Dissemination materials kit 2	August 2015	Planned
Hackathon	February 2016	Planned
Communication Plan and evaluation V2	February 2016	Planned
Dissemination materials kit 3	August 2016	Planned
Communication Plan and evaluation V3	January 2017	Planned
Final project event	January 2017	Planned

6.3 Communication zones

The Europeana Sounds Communication Zones, as described in the DoW (T6.3)[7] [REF 1], focus on addressing our multicultural and multilingual audience, with a focus on the specialisms of the

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[7] "Because we are addressing a multi-cultural and multilingual audience, four 'communication zones' will be defined. These will be led the BnF, EF, ICCU and ONB who will be responsible for the information flows within one zone. This will feature translation of materials and the use of localised channels such as the outreach programmes of national galleries, libraries, archives, museums and audiovisual collections, including the 700 members of the Europeana network". (page 27 of 41, Workplan table, DoW)

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partners themselves. They aim to provide a local focus to our communication activities and use local multipliers to increase our reach across Europe, within the limits of our resources.

The Communication Zones act as catalysts to guide dissemination and networking between geographically close partners and ensure the consistency of the key messages conveyed. They also act as collaboration hubs to build relationships between different communities, stakeholder groups and target audiences in the various regions.

The activities which the Communication Zones coordinate seek to utilise the project's limited resources as effectively as possible, aligned with the overall communication prioritisation (Cf.: 3.2).

Communications zones cover three linked activities:

1. **Networking/Public relations**: use existing networks/supporters as extensively as possible (project partners, Europeana Communicators, press offices, relevant policy groups, existing institutional/Europeana networks) to make the most of our closest and most easily leveraged contacts and audiences.
   To maximise our reach, we plan to target multipliers, i.e. networks, large organisations, key bloggers and social media online influencers which already possess large and engaged audiences at a national/regional level. If possible, the zone leaders will identify multipliers beyond the project's current spheres of influence, contact them, and develop a relationship during the project and beyond. It is also possible to open the Europeana Sounds blog to other institutions, potential content providers, online influencers, etc.
2. **Events**: identification and participation in major audio-focused and/or musical events, policy events and any other events corresponding to the audio corpus of the project.
3. **Translation**: translation of relevant dissemination material to assist with the first two activities (networking and events). However it is only feasible to a certain extent, firstly because of the limited availability of people able to translate material, and secondly because the main language used (social media, europeanasounds.eu, Europeana web portal) is English. Therefore we will limit translation efforts to key long-term messages and a pool of supportive quotes that can be applied across a range of channels.

The project highlights a core group of key European languages, namely English, German, French, Italian, and Spanish. However, the project's social media pages are open to content in other languages that are represented by the project consortium.

BnF, EF, ICCU and ONB each lead a communication zone:

- BnF: Western Europe
- EF: Northern Europe and Baltic countries
- ICCU: South-East Europe
- ONB: East Central Europe

When applicable, activities are coordinated with the local Europeana Sounds partner, the Europeana Communicators group, and related networks.

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6.4 The Europeana Sounds community

Through online events and activities, Europeana Sounds seeks to create and develop a community of interest and of best practice, i.e. a critical mass of people that are aware of and engaged in the project and, more generally, in Europeana.

The Europeana Sounds community will eventually become our main dissemination channel and the cornerstone for the project's sustainability through the Best Practice Network.

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7 COMMUNICATIONS TOOLS

7.1 Dissemination material

D6.2 *Dissemination Materials and Press Kit 1* [REF 4] fully describes the project's dissemination materials, i.e. the attributes for brand recognition in accordance with the Europeana brand guidelines (name, visual and graphic identity and tagline), the paper kit (factsheet, leaflet, infographic poster and generic poster) and the online kit (press release, website europeanasounds.eu, newsletter, presentation templates and sound samples).

A second version of the kit (D6.7) will be delivered in M19 and a third version (D6.8) in M31. A teaser video and a 'suite' of postcards are already in progress.

7.2 Communication highlights

The DoW (T6.4) foresees three 'communication highlights', i.e. specific communications tools to showcase some of the high quality content aggregated by Europeana Sounds in an attractive and engaging way. This will involve:

- A presentation on the history of sound recording devices
- A family tree of audio content
- A sound timeline

These tools will be based on the Europeana Sounds corpus, and as such close cooperation is ongoing with WP1 regarding the sourcing of content in line with the aggregation schedule.

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8   TARGET OUTCOMES AND ASSESSMENT

The project's communication and dissemination activities will be monitored and evaluated through annual reports (D6.4, D6.5 and D6.6), with the aim of continuous improvement. Therefore, the communication plans and evaluation documents in their revised versions 2 and 3 will review progress in collaboration with the other Work Packages.

In addition, events participation[8], media mentions[9] , and dissemination activities are officially counted every six months within the Europeana Sounds bi-annual reports (D7.3, D7.6 and D7.8).

The success of these communications activities can be measured using the following key performance indicators outlined by the DoW (in the performance monitoring table, section B3.2b 2, page 91/122) [REF 1]:

Table 5: Indicators

Indicator No.	Indicator name	Expected progress Year 1	Expected progress Year 2	Expected progress Year 3
13	Participation of programmers in the hackathon (PM24)		40	
14	Publications about the project (including project blog posts, external blogs, and media mentions)	200	500	800
15	Number of events where the project is presented	10	20	40

After six months (February-July 2014), the following had already been achieved:

- Indicator No 14: 108 publications
- Indicator No 15: 12 event presentations

While dissemination activities focus on achieving the targets for each performance indicator, our efforts are not solely limited to these indicative targets.

WP6 closely monitors the project's dissemination and networking activities, and collects feedback from online users (on social media platforms and the project website), project partners, event attendees, media mentions, etc. This constant attention allows for rapid responses and adjustments to the strategy.

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[8] cf. Annex 3, List of event participations (February-September 2014)

[9] cf. Annex 2, List of published blog posts on europeanasounds.eu (May-September 2014)

9 REFERENCES

Ref 1	EC-GA including Annexe I ("Description of Work") http://pro.europeana.eu/documents/2011409/8d0e9833-4608-494e-af77-681e68f8a8c8
Ref 2	D6.1 Online presence http://pro.europeana.eu/documents/2011409/d09322aa-66a7-4310-b703-ec9235b86f4a
Ref 3	MS31 Website operational http://pro.europeana.eu/documents/2011409/62987030-3241-43f5-95c0-04eeed431fab
Ref 4	D6.2 Dissemination materials and press kit 1 (merged with MS33 Initial media pack assembled) http://pro.europeana.eu/documents/2011409/c4578bc0-ab19-42f7-92e3-5f6a4ec3ee91
Ref 5	MS32 Social media communities in place http://pro.europeana.eu/documents/2011409/55b21884-83b1-4274-8de6-4dbf0357a021
Ref 6	MS7 End-user contributions defined http://pro-europeana.eu/documents/2011409/

10 ANNEX 1: BLOGS PUBLISHED ON EUROPEANSOUNDS.EU (MAY-SEPTEMBER 2014)

No.	Title	Author(s)	Date	URL
1	Irish Music Manuscripts Web-Published after 100 Years	Nicholas Carolan	15 May 2014	http://www.europeanasounds.eu/news/irish-music-manuscripts-web-published-after-100-years
2	Linking Europe's digital sound archives	Axelle Bergeret-Cassagne	17 May 2014	http://www.europeanasounds.eu/news/linking-europes-digital-sound-archives
3	Discover Sabhal Mòr Ostaig – Tobar an Dualchais/Kist o Riches	Mairead MacDonald	20 May 2014	http://www.europeanasounds.eu/news/discover-sabhal-mor-ostaig-tobar-an-dualchaiskist-o-riches
4	TLA and DoBeS collection in Europeana Sounds – sounds from Europe and the World	Janna Völpel, Alexander König	24 May 2014	http://www.europeanasounds.eu/news/tla-and-dobes-collection-in-europeana-sounds-sounds-from-europe-and-the-world
5	Opening up a world of sounds from the British Library	Richard Ranft	29 May 2014	http://www.europeanasounds.eu/sound-categories/classical-music/opening-up-a-world-of-sounds-from-the-british-library
6	A warm welcome!	Axelle Bergeret-Cassagne, Laurence Byrne	2 June 2014	http://www.europeanasounds.eu/news/welcome-to-europeana-sounds-website
7	How did and how does Denmark sound? Cultural heritage at Statsbiblioteket	Sabine Schostag	5 June 2014	http://www.europeanasounds.eu/news/how-did-and-how-does-denmark-sound-cultural-heritage-at-statsbiblioteket
8	The origins of the Audiovisual Department at the BnF, Ferdinand Brunot and the Archives de la Parole	Lionel Michaux	10 June 2014	http://www.europeanasounds.eu/sound-categories/world-and-traditional-music/the-origins-of-the-audiovisual-department-at-the-bnf-ferdinand-brunot-and-the-archives-de-la-parole
9	Listening to the sounds of Lisbon	Luis Cláudio Ribeiro	13 June 2014	http://www.europeanasounds.eu/sound-categories/soundscapes-and-natural-sounds/listening-to-the-sounds-of-lisbon
10	Co-design workshop at Sound and Vision	Harry van Biessum	16 June 2014	http://www.europeanasounds.eu/news/co-design-workshop-at-sound-and-vision

11	Watching sounds, listening to images	Richard Ranft	19 June 2014	http://www.europeanasounds.eu/news/watching-sounds-listening-to-images
12	Österreichische Mediathek – Preserving Austria's audiovisual past for future generations	Österreichische Mediathek	23 June 2014	http://www.europeanasounds.eu/news/osterreichische-mediathek-preserving-austrias-audiovisual-past-for-future-generations
13	Discussing our barriers to online access	Lisette Kalshoven	26 June 2014	http://www.europeanasounds.eu/news/discussing-our-barriers-to-online-access
14	Preserving and Disseminating Traditional Music of Thrace	Marianna Anastasiou	1 July 2014	http://www.europeanasounds.eu/news/preserving-and-disseminating-traditional-music-of-thrace
15	Europeana Sounds meets LIBER 2014 conference attendees	Axelle Bergeret-Cassagne	4 July 2014	http://www.europeanasounds.eu/news/europeana-sounds-meets-liber-2014-conference-attendees
16	Looking over the composer's shoulder	Ute Sondergeld	7 July 2014	http://www.europeanasounds.eu/news/looking-over-the-composers-shoulder
17	Bertha von Suttner – An unheard Voice from the Past	Österreichische Mediathek	10 July 2014	http://www.europeanasounds.eu/sound-categories/oral-memories-and-the-spoken-word/bertha-von-suttner-an-unheard-voice-from-the-past
18	You don't (always) see what you get!	Christian Horn	15 July 2014	http://www.europeanasounds.eu/news/you-dont-always-see-what-you-get
19	History and Memory of Sports: the Sounds of Sports	Fernanda Rollo,Inês Queiroz	17 July 2014	http://www.europeanasounds.eu/news/history-and-memory-of-sports-the-sounds-of-sports-2
20	Europeana Sounds summit in Amsterdam – time to take stock	Catherine Gater	21 July 2014	http://www.europeanasounds.eu/news/europeana-sounds-summit-in-amsterdam-time-to-take-stock
21	On a journey to endangered sounds from Georgia's mountains	Janna Völpel	24 July 2014	http://www.europeanasounds.eu/news/on-a-journey-to-endangered-sounds-from-georgias-mountains
22	Toward the Study of Recorded Music in Portugal	Salwa Castelo-Branco	29 July 2014	http://www.europeanasounds.eu/news/toward-the-study-of-recorded-music-in-portugal
23	Goin' out west: preserving sound at Stanford University	Jonathan Manton	31 July 2014	http://www.europeanasounds.eu/news/goin-out-west-preserving-sound-at-stanford-university
24	Optical Music Recognition	Alexander Schindler	4 August 2014	http://www.europeanasounds.eu/news/optical-music-recognition

25	Exciting times at the National Library of Latvia	Zane Grosa	7 August 2014	http://www.europeanasounds.eu/news/exciting-times-at-the-national-library-of-latvia
26	An Oral History of Wildlife Sound Recording	Cheryl Tipp	11 August 2014	http://www.europeanasounds.eu/news/an-oral-history-of-wildlife-sound-recording
27	Music was my first love: Leopold I and music	Ute Sondergeld	14 August 2014	http://www.europeanasounds.eu/news/music-was-my-first-love-leopold-i-and-music
28	Europeana Sounds meets the librarians of the world!	Axelle Bergeret-Cassagne	18 August 2014	http://www.europeanasounds.eu/news/europeana-sounds-meets-the-librarians-of-the-world
29	Explore the World of Musical Instruments	Anna van den Broek	21 August 2014	http://www.europeanasounds.eu/news/explore-the-world-of-musical-instruments
30	Some Canadian perspective on sounds with two short films	Axelle Bergeret-Cassagne	25 August 2014	http://www.europeanasounds.eu/news/some-canadian-perspective-on-sounds-with-two-short-films
31	Musical treasures in Tuscany	Francesca Di Donato	28 August 2014	http://www.europeanasounds.eu/news/musical-treasures-in-tuscany
32	The Written Note: An Online Exhibition of Manuscripts of Irish Music	Nicholas Carolan	1 September 2014	http://www.europeanasounds.eu/news/the-written-note-an-online-exhibition-of-manuscripts-of-irish-music
33	First World War Experiences	Elsie Maclean	4 September 2014	http://www.europeanasounds.eu/news/first-world-war-experiences
34	Polyphony around Europe	Véronique Ginouvès, Joséphine Simonnot	8 September 2014	http://www.europeanasounds.eu/news/polyphony-around-europe
35	Europeana Sounds in a nutshell	Axelle Bergeret-Cassagne	10 September 2014	http://www.europeanasounds.eu/news/europeana-sounds-in-a-nutshell
36	The world's oldest Mozart recording	Sabine Schostag	15 September 2014	http://www.europeanasounds.eu/news/the-worlds-oldest-mozart-recording
37	Audio-Visual Music Analysis Presentation at Digital Libraries for Musicology Workshop	Alexander Schindler	18 September 2014	http://www.europeanasounds.eu/news/audio-visual-music-analysis-presentation-at-digital-libraries-for-musicology-workshop

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38	Bird songs stunningly visualised in animation	Lizzy Komen	22 September 2014	http://www.europeanasounds.eu/news/bird-songs-stunningly-visualised-in-animation
39	Baltic Audiovisual Archival Council conference 2014	Zane Grosa	24 September 2014	http://www.europeanasounds.eu/news/baltic-audiovisual-archival-council-conference-2014
40	Personal stories from World War One	Susan Muthalaly	29 September 2014	http://www.europeanasounds.eu/news/personal-stories-from-world-war-one

11 ANNEX 2: EXTERNAL PUBLICATIONS ABOUT THE PROJECT (FEBRUARY – SEPTEMBER 2014)

No.	Title and author	Publication	Date	Audience	Comment(s)	URL
1	Building a jukebox for Europe, by Richard Ranft	BL Sound and vision blog	1/02	Online, public	introduction to project in English	http://britishlibrary.typepad.co.uk/sound-and-vision/2014/02/building-a-jukebox-for-europe.html
2	Construire un jukebox pour l'Europe, by Véronique Ginouvè	Les carnets de la phonothèque blog	1/02	Online, public	introduction to project, in French and English	http://phonotheque.hypotheses.org/12358
3	Europeana Sounds van start	Kennisland news page	7/02	Online, public	introduction to project, in Dutch	http://www.kennisland.nl/filter/nieuws/europeana-sounds-van-start
4	HC parceiro no Projecto "Europeana Sounds"	FCSH news page	7/02	Online, public	introduction to project, in Portuguese	http://www.fcsh.unl.pt/media/noticias/destaques/ihc-parceiro-no-projecto-europeana-sounds
5	Europeana Sounds Kick-off Feb 2014 WP3 Licensing Guidelines by Lisette Kalshoven	SlideShare	17/02	Online, public	slideshow in English	http://fr.slideshare.net/kennisland/europeana-sounds-kickoff
6	Europeana Sounds kick-off – Workpackage 2 Enrichment and Participation, by Johan Oomen	SlideShare	17/02	Online, public	slideshow in English	http://fr.slideshare.net/PaulaUdondek/europeana-sounds-kickoff-workpackage-2
7	Channels work package introduction at the Europeana Sounds kick-off, by David Haskiya	SlideShare	17/02	Online, public	slideshow in English	http://fr.slideshare.net/DavidHaskiya/e-sounds-kickoffdavidhaskiya2
8	Europeana Sounds in Strategy 2020, by Jill Cousins	SlideShare	18/02	Online, public	slideshow in English	http://fr.slideshare.net/Europeana/europeana-sounds-in-strategy-2020-feb-2014

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No.	Title and author	Publication	Date	Audience	Comment(s)	URL
9	Europeana Sounds gets underway!, by Laurence Byrne	BL Sound and vision blog	28/02	Online, public	report on kick-off meeting in English	http://britishlibrary.typepad.co.uk/sound-and-vision/2014/02/europeana-sounds-gets-underway.html
10	Europeana Sounds	Viewfinder 94	March	1,000 readers	news article in English	http://europeana.electrochic.com/wp-content/uploads/2014/04/Viewfinder.pdf
11	Building a jukebox for Europe, by Richard Ranft	Europeana Professional	2/03	Online, Europeana Pro users	blog post in English	http://pro.europeana.eu/web/guest/pro-blog/-/blogs/2047548
12	Europeana's "Sounds" Project Gets Underway	Against the Grain, ATG NewsChannel	3/03	Online, public	news item in English	http://www.against-the-grain.com/2014/03/news-you-need-to-start-the-week-96/
13	Now Here This: Europeana's "Sounds" Project Gets Underway, by Gary Price	INFOdocket	3/03	Online, public	news item in English	http://www.infodocket.com/2014/03/03/now-here-this-europeanas-sounds-project-gets-underway/
14	March Blog/Podcast Chart: Music Freedom Day, Bongohead, Alt.Latino & More…	World Music Network	3/03	Online, public	news item in English	http://www.worldmusic.net/charts/blogs-podcasts/2014-03-03/march-blog-podcast-chart-music-freedom-day-bongohead-altlatino-more/
15	Europeanaで"Europeana Sounds"プロジェクトが進行中	Current Awareness Portal	4/03	Online, public	news item in Japanese	http://current.ndl.go.jp/node/25608
16	Van Bach tot Schots dialect: Europeana Sounds, by Harry Biessum	Research and development blog	5/03	Online, public	NISV blog post on the kick-off meeting, in Dutch	http://www.beeldengeluid.nl/blogs/research-and-development/201403/van-bach-tot-schots-dialect-europeana-sounds
17	Europeana Sounds wil de jukebox van Europa worden	Informatie Professional	5/03	Online, public	in Dutch	http://www.informatieprofessional.nl/index.php?option=com_content&view=article&id=10240&Itemid=79

No.	Title and author	Publication	Date	Audience	Comment(s)	URL
18	Europeana Sounds van start	den, Kenniscentrum Digitaal Erfgoed	7/03	Online, public	in Dutch	http://www.den.nl/nieuws/bericht/4201/
19	Songs und Sounds – Audioarchive "all over the net"?	Newsletter 12. März 2014. @kulturimweb.net. Der wöchentliche Newsletter zu Kunst und Kultur, herausgegeben von der Pausanio Akademie	12/03	Online, public	newsletter, in German	http://kulturimweb.net/2014/03/12/newsletter-12-maerz-2014/
20	Europeana Sounds' Overture	EuropeanaPro blog	14/03	Online, Europeana Pro users	project introduction by the BnF, in English and French	http://pro.europeana.eu/pro-blog/-/blogs/europeana-sounds%E2%80%99-overture
21	Europeana New Projects meeting: a growing Family…	E-Space blog	14/03	Europeana space blog users	blog post on Europeana New Projects Meeting (13-14 March) in English	http://www.digitalmeetsculture.net/article/europeana-new-projects-meeting-a-growing-family/
22	Sounds of lost Britain saved, by Louise Callaghan	The Sunday Times	16/03	800,000 readers	article on sound recording in English	http://www.thesundaytimes.co.uk/sto/news/uk_news/National/article1388162.ece
23	Brève, by Emmanuel Laurentin	La Fabrique de l'Histoire, France Culture	20/03	Online, public	radio broadcast in French	http://www.franceculture.fr/player/reecouter?play=4812944 (7:20 – 7:48)

No.	Title and author	Publication	Date	Audience	Comment(s)	URL
24	BAAC members at Europeana Sounds kick-off meeting, by Zane Grosa	Baltic Audiovisual Archival Council's website	24/03	Online, public	blog post on kick-off meeting in English	http://www.baacouncil.org/home/1412-baac-members-at-europeana-sounds-kick-off-meeting-london
25	Turning the spotlight (and your MP3 player!) on to the European audio heritage, by Axelle Bergeret-Cassagne	Europeana blog	26/03	Online, public	introduction to project, in English and French	http://blog.europeana.eu/2014/03/turning-the-spotlight-and-your-mp3-player-to-the-european-audio-heritage/
26	Lancement d'Europeana Sounds, le jukebox de l'Europe	Actualités de l'action internationale , BnF website	27/03	Online, public	news item in French	http://www.europeanasounds.eu/wp-content/uploads/2014/04/Br%C3%A8ve-BnF-27-March.jpg
27	Europeana Sounds: A gateway to Europe's sound and music heritage	LibraryLearningSpace	27/03	Online, public	news item about launch of the project in English	http://librarylearningspace.com/europeana-sounds-a-gateway-to-europes-sound-and-music-heritage/
28	British Library Launches Europeana Sounds Project, by Africa S.Hands	ResourceBlog	30/03	Online, public	news item about launch of the project in English	http://web.resourceshelf.com/go/resourceblog/71194
29	Radio Days: The keys to constructing collective identities, by Erwin Verbruggen	EUScreen XL official blog	31/03	Online, public	report from the Transnational Radio Encounters workshop, in English	http://blog.euscreen.eu/archives/4890
30	Juke-Box für Europa: British Library macht den Kontinent hörbar	hr2 Kulturfrühstück	8/04	Online, public	news item in German	www.hr-online.de/website/radio/hr2/index.jsp?rubrik=85341&key=standard_document_51375175

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No.	Title and author	Publication	Date	Audience	Comment(s)	URL
31	Europeana Sound: 130 anni di storia on line in un nuovo jukebox	parer, polo archivistico dell'Emilia-Romagna	11/04	Online, public	archive of Emilia-Romagna blog news item in Italian	http://parer.ibc.regione.emilia-romagna.it/notizie/europeana-sound-130-anni-di-storia-on-line-in-un-nuovo-jukebox
32	Europeana Sounds: A gateway to Europe's sound and music heritage	Library Intelligencer	16/04	Online, public	University of Melbourne library blog in English	http://blogs.unimelb.edu.au/libraryintelligencer/2014/04/16/europeana-sounds-a-gateway-to-europes-sound-and-music-heritage/
33	Europeana Sounds, by Julio Gómez	mediateletipos	17/04	Online, public	blog post in English	http://www.mediateletipos.net/archives/26691
34	Sons publics, by Jacques Drillon	En hausse, Le nouvel observateur	17/04	Magazine	in French	http://www.europeanasounds.eu/wp-content/uploads/2014/05/NouvelObs.jpg
35	4 Major Efforts to Share European Cultural Heritage, by Jon Voss	Historypin blog	19/04	Online, public	blog post in English	http://blog.historypin.com/2014/04/19/4-major-efforts-to-share-european-cultural-heritage/
36	[영국] 영국국립도서관, 유로피아나 사운드 프로젝트 시작	World Library	21/04	Online, public	blog post in Korean	http://wl.nl.go.kr/?p=21480
37	Europeana Sounds: a gateway to Europe's sound and music heritage	Latvijas Nacionālā bibliotēka	24/04		NLL news page in English	http://www.lnb.lv/en/europeana-sounds-gateway-europes-sound-and-music-heritage (English)
38	Latvijas Nacionālā bibliotēka pievienojusies starptautiskajam projektam "Europeana Sounds"	Latvijas Nacionālā bibliotēka	24/04		NLL news page in Latvian	
39	Interview of Pascal Cordereix about Europeana Sounds, by Thomas Baumgartner	L'Atelier du son, France Culture	25/04	Podcast, public	radio broadcast in French	

No.	Title and author	Publication	Date	Audience	Comment(s)	URL
40	LNB pievienojusies starptautiskajam projektam 'Europeana Sounds'	Delfi	25/04	Online, public	news item in Latvian	http://www.lnb.lv/lv/latvijas-nacionala-biblioteka-pievienojusies-starptautiskajam-projektam-europeana-sounds (Latvian)
41	LNB pievienojas starptautiskajam projektam „Europeana Sounds"	Easyget.lv	25/04	Online, public	news item in Latvian	http://www.franceculture.fr/emission-l-atelier-du-son-sebastien-roux-%20-europeana-sounds-2014-04-25 (00:28-1:32 and 38:09-54:30)
42	Europeana Sounds	soundsfxedit	26/04	Online, public	blog post in English	http://www.delfi.lv/kultura/news/books/lnb-pievienojusies-starptautiskajam-projektam-europeana-sounds.d?id=44429656
43	Europeana Sounds : une porte ouverte sur le patrimoine sonore européen, by Véronique Ginouvrès	Les carnets de la phonothèque	26/04	Online, public	blog post in French	http://www.easyget.lv/kultura/read/60873/
44	Progetto Europeana Sounds	Istituto Centrale per il Catalogo Unico delle bibliotheche italiane e per le informazioni bibliografiche	30/04	Online, public	news item in Italian	http://soundsfxedit.wordpress.com/2014/04/26/europeana-sounds/
45	Digitālajai bibliotēkai pievienojas arī muzeju krājuma kopkatalogs	LA.lv	13/05	Online, public	news item in Latvian	http://phonotheque.hypotheses.org/12775
46	ITMA & New European Sound-Recordings Project	ITMA website	14/05	Online, public	news item in English	http://www.iccu.sbn.it/opencms/opencms/it/archivionovita/2014/novita_0015.html

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47	Europeana Sounds	Internet Culturale	16/05	Online, public	news item in Italian	http://www.la.lv/digitalajai-bibliotekai-pievienojas-ari-muzeju-krajuma-kopkatalogs/
48	Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	Palo	17/05	Online, public	news item in Greek	http://www.itma.ie/news/article/itma-new-european-sound-recordings-project
49	Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	City Guide	17/05	Online, public	news item in Greek	http://www.internetculturale.it/opencms/opencms/it/archivionovita/2014/novita_0017.html
50	Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	Axortagos	17/05	Online, public	news item in Greek	http://www.palo.gr/psychagogia/europeana-sounds-i-ixitiki-klironomia-tis-eyrwpis-sta-xeria-sas/10793222/
51	ΣΧΕΤΙΚΑ ΜΕ ΤΗ ΜΟΥΣΙΚΗ – Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	dou	May	Online, public	news item in Greek	http://www.lifo.gr/team/cityvibe/48665
52	Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	Scripta Πτερόεντα, University of Cyprus Library website	19/05	Online, public	news item in Greek	http://www.axortagos.gr/europeana-sounds-i-ixitiki-klironomia-tis-evropis-sta-xeria-sas.html
53	Europeana Sounds: linking Europe's digital sound archives, by Richard Ranft	SlideShare	21/05	Online, public	slideshow for BISA conference in English	http://www.dou.gr/article.php?a=8586862
54	Europeana Sounds: Project Overview, by Richard Ranft	SlideShare	21/05	Online, public	slideshow in English	http://libblog.ucy.ac.cy/2014/05/europeana-sounds.html
55	Europeana Sounds: Project Governance, Reporting and Administration, by Catherine Gater	SlideShare	21/05	Online, public	slideshow in English	http://fr.slideshare.net/Europeana_Sounds/europeana-sounds-linking-europes-digital-sound-archives-bisa-2014

No.	Title and author	Publication	Date	Audience	Comment(s)	URL
56	Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	xrimaonline	23/05	Online, public	news item in Greek	http://fr.slideshare.net/Europeana_Sounds/europeana-sounds-project-overview
57	Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	CultureNow.gr	23/05	Online, public	news item in Greek	http://fr.slideshare.net/Europeana_Sounds/europeana-sounds-project-governance-reporting-and-administration
58	Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	Music Library of Greece website	May	Online, public	news item in Greek	http://www.xrimaonline.gr/301638/europeana-sounds-i-ichitiki-klironomia-tis-europis-sta-cheria-sas
59	Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	find GR	23/05	Online, public	news item in Greek	http://www.culturenow.gr/28244/europeana-sounds-h-hxhtikh-klhronomia-ths-ey%E2%80%A6
60	Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	Hleia News	23/05	Online, public	news item in Greek	http://www.mmb.org.gr/page/default.asp?id=7540&la=1
61	Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	entertainment.in.gr	26/05	Online, public	news item in Greek	http://goo.gl/r1M1S3
62	Archivage à long terme des données sonores de la phonothèque – épisode 2, by Véronique Ginouvès	Les carnets de la phonothèque	28/05	Online, public	blog post in French	http://goo.gl/o3f13A
63	Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!	Skywalker	May	Online, public	news item in Greek	http://entertainment.in.gr/html/ent/845/ent.166845.asp
64	Europeana Sounds	josé fernández blog	2/06	Online, public	description of the project in Spanish	http://phonotheque.hypotheses.org/13091

No.	Title and author	Publication	Date	Audience	Comment(s)	URL
65	Europeana Sounds website launched	British Universities Film & Video Council	4/06	Online, public	news item in English	http://goo.gl/yN4qJk
66	Europeana Sounds	Lisbon Sound Map	6/06	Online, public	news item in English	http://www.jose-fernandez.com.es/pequena-biblioteca/europeana-sounds/
67	Europeana Sounds : Porte ouverte sur le patrimoine sonore européen, by Durel Eric	Bibliofrance	8/06	Online, public	news item in French	http://bufvc.ac.uk/2014/06/04/europeana-sounds-website-launched
68	Europeana Sounds: Ein Tor zu Europas Klang- und Musikerbe	Deutsche National Bibliothek website	8/06	Online, public	news item in German	http://lisbonsoundmap.wordpress.com/2014/06/06/europeana-sounds/
69	Europeanasounds | Europe's sound heritage at your fingertips, by Tommy Gunn	la bibliothèque, et veiller	11/06	Online, public	news item in French	http://bibliofrance.org/index.php/ressources/numerisation-e-book-et-bibliotheques-numeriques/239-europeana-sounds
70	Europeana Sounds: Ein Tor zu Europas Klang- und Musikerbe	dasbibliothekswissen	11/06	Online, public	news item in German	http://www.dnb.de/DE/Aktuell/Presse/europeanaSounds.html
71	Europeana Sounds: Das kulturelle Erbe Europas im Ton	PASSWORD online	16/06	Online, public	news item in German	http://bibenveille.wordpress.com/2014/06/11/europeanasounds-europes-sound-heritage-at-your-fingertips/
72	Viendo sonidos, escuchando imágenes	mediateletipos	24/06	Online, public	news item in Spanish	http://www.dasbibliothekswissen.de/Europeana-Sounds%3A-Ein-Tor-zu-Europas-Klang-und-Musikerbe.html
73	Europeana sounds: parte il progetto per la digitalizzazione del patrimonio sonoro europeo	Bibliostoria	25/06	Online, public	news item in Italian	http://www.passwordonline.de/cms/news/16.-juni-2014.html

No.	Title and author	Publication	Date	Audience	Comment(s)	URL
74	Europeana Sounds, un patrimoine sonore européen partagé	Trajectoire n°166	May, June, July	BnF staff	BnF internal magazine	http://www.mediateletipos.net/archives/28286
75	Europeana Sounds – adgang til Europas lydhistorie	Nationalbibliotek, Statsbiblioteket website	June	Online, public	news item in Danish	http://bibliostoria.wordpress.com/tag/europeana-sounds/
76	Projecto "Lisbon Sound Map" na Europeana Sounds	ILIND (Instituto Lusófono de Investigação e Desenvolvimento)	June	Online, public	news item in Portuguese	http://www.europeanasounds.eu/wp-content/uploads/2014/06/Trajectoire.pdf
77	Europeana Sounds	zkbw	1/07	Online, public	news item in German	http://www.statsbiblioteket.dk/nationalbibliotek/europeana-sounds
78	Projet européen Europeana Sounds	Maison René-Ginouvès Archéologie et Ethnologie	2/07	Online, public	news item in French	http://investigacao.ulusofona.pt/pt/95-noticias/322-projecto-lisbon-sound-map-na-europeana-sounds
79	Europeana Sounds Newsletter 1	Europeana Sounds	4/07	Online, public	letter with news from the project	http://zkbw.blogspot.co.uk/2014/07/europeana-sounds.html
80	Europeana Sounds	ACCESS	7/07	Online, public	news item in English	http://www.mae.u-paris10.fr/lesc/spip.php?rubrique89
81	Europeana Sounds, by Catherine Gater	BL Digital Scholarship blog	7/07	Online, public	news item in English	http://www.europeanasounds.eu/wp-content/plugins/newsletter/do/view.php?id=23&nk
82	Der digitale Soundtrack Europas, by Kathrin Hondl	Netzkultur, SWR2	7-12/07	Podcast, public	Radio programme	http://librarylearningspace.com/europeana-sounds/

No.	Title and author	Publication	Date	Audience	Comment(s)	URL
83	Das kulturelle Erbe Europas im Ton	Password	10/07		news item in German	http://britishlibrary.typepad.co.uk/digital-scholarship/2014/07/europeana-sounds.html
84	Apresentacao Europeana Sounds, by Maria Fernanda Rollo and Inês Queiroz	SlideShare	16/07	Online, public	slideshow in Portuguese	http://www.swr.de/swr2/kultur-info/netzkultur-europeana-sounds-kathrin-hondl/-/id=9597116/did=13728936/nid=9597116/16lr00n/index.html
85	Breve	LOC-Lusófona Online: Conteúdos	July	Online, public	news item in Portuguese	http://www.europeanasounds.eu/wp-content/uploads/2014/07/PSSW-10-07-2014-23-Das_kulturelle_Erbe_Europa-Artikel.pdf
86	Europeana Sounds newsletter 2	Europeana Sounds	4/08	Online, public	letter with news from the project	fr.slideshare.net/Europeana_Sounds/apresentacao-europeana-sounds10072014
87	Interview with presenter of poster 72 "Europeana Sounds: a gateway to Europe's sound and music collections"	IFLA World Library and Information Congress 2014, on vimeo	21/08	Online, public	video in English	http://www.europeanasounds.eu/wp-content/uploads/2014/07/LOC.pdf
88	Europeana Sounds présenté aux bibliothécaires du monde, by Axelle Bergeret-Cassagne	Biblionautes	22/08	BnF staff	news article in French	http://www.europeanasounds.eu/wp-content/plugins/newsletter/do/view.php?id=24&nk=2-281db71401

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89	The Austrian National Library and the Europeana Sounds Project, by Ute Sondergeld	R&D@ONB Inside the Austrian National Library's Research and Development Department	29/08	Online, public	blog post in English	http://vimeo.com/103985378
90	Europeana Sounds Newsletter 3	Europeana Sounds	2/09	Online, public	letter with news from the project	http://www.europeanasounds.eu/wp-content/uploads/2014/08/Biblionautes-22-August-2014.jpg
91	Latest News from the Irish Traditional Music Archive	tradconnect	3/09	Online, public	news item in English	https://onbresearch.wordpress.com/2014/08/29/the-austrian-national-library-and-the-europeana-sounds-project/
92	The Written Note: An Online Exhibition of Manuscripts of Irish Music, by MrsDeadlyhen	The Session	3/09	Online, public	post on forum	http://www.europeanasounds.eu/wp-content/plugins/newsletter/do/view.php?id=33&nk=214-4f4161326f
93	So klingt Europa! Europeana Sounds als digitales Gedächtnis von Musik und Ton	Deutsche Nationalbibliothek website	5/09	Online, public	news item in German	http://tradconnect.com/profiles/blogs/latest-news-from-the-irish-traditional-music-archive-4
94	The sound of Europe! Europeana Sounds – the digital memory of music and sound recordings	Deutsche Nationalbibliothek website	5/09	Online, public	news item in English	http://thesession.org/discussions/34626
95	Parution de la 3e newsletter du projet Europeana Sounds	Actualités professionnelles, BnF website	8/09	Online, public	news item in French	http://www.dnb.de/DE/Wir/Projekte/Laufend/europeanaSounds.html;jsessionid=0247A01F1E800BD6342D0D1C681A4B35.prod-worker3

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No.	Title and author	Publication	Date	Audience	Comment(s)	URL
96	Europeana Sounds in a nutshell, by Axelle Bergeret-Cassagne	SlideShare	9/09	Online, public	slideshow in English	http://www.dnb.de/EN/Wir/Projekte/Laufend/europeanSound.html
97	Polyphonies des collections sonores européennes	Les carnets de la phonothèque	10	Online, public	blog post in French	http://www.europeanasounds.eu/wp-content/uploads/2014/09/br%C3%A8ve-BnF.jpg
98	Friday Fun: Listen to the world's oldest Mozart recording, by Jennifer Ward	IAML Friday News	19/09	Online, public	news item in English	http://fr.slideshare.net/Europeana_Sounds/europeana-sounds-in-a-nutshell
99	How old do you think this Recording is? (World's Oldest Mozart Recording), by Royal Conservatoire of Scotland Whittaker Library	Whittaker Live	19/09	Online, public	blog post in English	http://phonotheque.hypotheses.org/13304
100	Europeana Sounds : vers un accès en ligne du patrimoine sonore européen, by Laurence Quinty	Carnets de la MAE	22/09	Online, public	blog post in French	http://www.iaml.info/en/node/1170
101	EUscreenXL travels to Riga!	EUscreenXL official blog	23/09	Online, public	blog post in English	http://whittakerlive.blogspot.fr/2014/09/how-old-do-you-think-this-recording-is.html
102	EUScreen XL at Riga conference	British Universities Film & Video Council	24/09	Online, public	blog post in English	http://mae.hypotheses.org/3651
103	Europeana Sounds, by Sylvie Lisiecki	Chroniques de la BnF n° 71	September - December	Online and in-print, public	BnF magazine 60,000 copy printed	http://blog.euscreen.eu/archives/5423

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12 ANNEX 3: EVENT PARTICIPATIONS (FEBRUARY – SEPTEMBER 2014)

No.	Name of event	Date(s)	Location	Organiser	Representation
1	Transnational Radio Encounters workshop	13-14 March 2014	Geneva, Switzerland	Transnational Radio Encounters	Presentation of the project by Erwin Verbruggen
2	Europeana New Projects meeting	13-14 March 2014	The Hague, Netherlands	Europeana	Presentation of the project by Richard Ranft
3	IAML UK & Ireland Annual Study weekend	13 April 2014	Cambridge, UK	International Association of Music Libraries, Archives and Documentation Centres	
4	BISA's 2014 Conference	16-17 May 2014	Dublin, Ireland	British and Irish Sound Archives	Presentation by Richard Ranft & Grace Toland
5	Annual General Meeting of the Academic and Special Libraries Section	18 June 2014	Dublin, Ireland	Library Association of Ireland	Presentation by Grace Toland
6	2o Foro Regional de Discusión: Información, entorno y evolución	19 June 2014	Mexico City, Mexico	Instituto de Investigaciones Bibliotecológicas y de la Información & IFLA	Presentation "Construyendo una ruta para el acceso, difusión y reaprovechamiento del sonido como documento" by Dra. Perla Olivia Rodríguez Reséndiz
7	LIBER 43rd Annual Conference	3 July 2014	Riga, Latvia	Association of European Research Libraries	Poster presentation by Axelle Bergeret-Cassagne
8	Roots Folk Weltmusik Rudolstadt 2014	4 July 2014	Rudolstadt, Germany		Presentation by Johannes Theurer
9	Workshop "History and Memory of Sports: the Sounds of Sports"	10 July 2014	Lisbon, Portugal	Portuguese Olympic Committee & Institute of Contemporary History	Presentation by Maria Fernanda Rollo & Inês Queiroz

10	XVIII IOHA Conference	11 July 2014	Barcelona, Spain	International Oral History Association	Presentation by Véronique Ginouvès
11	Workshop "Developing a Strategy for the Promotion of Traditional Folk Music in Kenya"	11 July 2014	Nairobi, Kenya	Goethe-Institut Nairobi & UNESCO	Presentation by Johannes Theurer
12	8th Ethnomusicology Symposium	17-18 July 2014	Dar es Salaam, Tanzania	University of Dar es Salaam	Presentation by Johannes Theurer
13	Commonwealth Games	1 August 2014	Glasgow, UK	Commonwealth	Presentation by Mairead Dhòmhnallach
14	80th IFLA General Conference and Assembly	18-19 August 2014	Lyon, France	International Federation of Library Associations and Institutions	Poster presentation by Axelle Bergeret-Cassagne & Marion Ansel
15	REMA-FEVIS Berlin conference	11 September 2014	Berlin, Germany	Federation of French Independent Music Ensembles & European network of Early Music	Presentation by Johannes Theurer
16	MMIT Conference 2014	12 September 2014	Sheffield, UK	Multimedia Information and Technology Group	Presentation by Richard Ranft
17	1st International DLfM workshop	12 September 2014	London, UK	Digital Libraries for Musicology	Presentation by Alexander Schindler
18	BAAC Annual Conference 2014	17-19 September 2014	Riga, Latvia	Baltic Audiovisual Archival Council	Presentation by Richard Ranft

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