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Abstract: This document reports on Europeana Sounds' online and offline public presence and activities during Year 3. It shows the many goals met during the year, intends to draw conclusions regarding the past three years of the project, and introduces the communication sustainability plan. During Year 3, WP6 strengthened the project's online presence and reach by intensifying networking activities, increasing the community building, and promoting the project's outcomes. WP6 also developed the project's offline activities; participation in, and organisation of, many events, notably the second international public conference "Unlocking Sound Collections".

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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This document contains original unpublished work except where clearly indicated otherwise.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.

Project summary

Europeana Sounds is Europeana's 'missing' fourth domain aggregator, joining APEX (Archives), EUscreen (television), and the European Film Gateway (film). 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, 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>

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Executive summary: D6.6 Communication Plan and Evaluation V3

This Communication Plan and Evaluation report intends to be a comprehensive analysis of WP6 Year 3 activities, and to take a step back and look at what has been achieved over the past three years. The goal is to provide perspective on, and understanding of, the lessons learned through the Europeana Sounds' project.

During the first year of the project, WP6 Dissemination & Networking established the brand recognition attributes of the project (name, graphic identity and tagline) and its online presence (website and social media). A communication toolbox was created with posters, flyers, factsheets, slideshow templates and videos. Networking activities took place both online and offline through participation at events; gradually raising awareness of the project, its collections, and the project outputs to come.

In the second year of the project, WP6 continued on this path; strengthening the project's online presence and reach, completing the communication toolbox, intensifying networking activities and promoting the first project outcomes - the publication of the first sets of metadata onto Europeana, and the alpha and beta version of Europeana Music. The Year 2 highlight was the organisation of the first international public conference, "The Future of Historic Sounds" in October 2015 in Paris, attended by more than 250 people.

Year 3 was the most intense in terms of communications actions. The efforts were shared between online and offline activities. With the aim to reach out to our targeted audiences, online activities focused on carrying the building of a strong community on social media, as well as on the production of blog posts. These blog posts were centred on the project's rich contents and results, including new user-friendly tools such as the Sound Collections¹ and the crowdsourcing possibilities developed by WP2. Offline activities included participation at, and organisation of, numerous events, particularly the second international conference "Unlocking Sound Collections" which took place in November 2016 in Vilnius - during which Europeana Music was officially launched.

The project partners out-stripped the WP6 key performance indicators (KPIs), as the project was presented at 62 events (including events organised by the project), and mentioned in at least 389 publications from 1 February 2016 to 15 January 2017.²

¹ <http://www.europeanasounds.eu/news/sounds-collections>

² See Appendix D for the full list of cumulative WP6 KPIs

1 Introduction

Objectives

This deliverable assesses the project's reach via online and offline communication³ during its third year, and attempts to evaluate communication results, and plan the sustainability of Europeana Sounds communications at the end of the project.

The third year of the project ran from 1 February 2016 to 31 January 2017, but in order to compile this data before the end of the project period, and to be able to explore the numbers and the statistics and give an in-depth analysis, data were collected from 1 February 2016 to 15 January 2017.⁴ During Year 3, WP6 issued the following deliverables and milestones: D6.8 *Dissemination materials and press kit 3* (August 2016)⁵ and MS39 *Final project event* (December 2016).⁶

This document (D6.6) completes and concludes the previous versions: D6.3 *Initial Communication Plan* (October 2014), D6.4 *Communication Plan and Evaluation V1* (February 2015), D6.5 *Communication Plan and V2* (March 2016).⁷

As a reminder, the key objectives of the Europeana Sounds dissemination and networking activities are to:⁸

- Highlight and promote access to, and creative reuse of, Europe's sound and music collections,
- Engage audiences with the aggregated materials and attract them to Europeana Sounds,
- Build a community of interest and practice, i.e. foster the creation of a sustainable Best Practice Network of stakeholders.

³ Online activities refer to every activity which occurred on Europeana Sounds website, on the partners' institutions websites, on social media, and generally on the Internet. Offline activities are the organisation of, and participation at events, but they also refer to networking activities and every other activity which does not occur online.

⁴ Since Europeana Radio was released on 12 January 2017, we will mention it and explain its input in Europeana Sounds, but we will not be able to analyse its results.

⁵ http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/europeanasounds-d6.8-dissemination-materials-press-kit-3-v2.0.pdf

⁶ http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Milestones/europeanasounds-ms39-final-project-event-v1.0.pdf

⁷ D6.3:

http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D6.3-Initial-Communication-Plan.pdf;

D6.4:

http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D6.4-CommunicationPlanAndEvaluationV1-v1.3.pdf;

D6.5:

http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/europeanasounds-d6.5-communication-plan-and-evaluation-v2-v1.0.pdf.

⁸ See D6.3 part 3 "Primary objectives", page 11/44

Audiences

The Description of Work (DoW) listed the following “Customer segments” to be considered as target audiences for the dissemination and networking activities: General public, Creative industries (specifically software developers, media outlets), Researchers, Publishers, Media, Funders and Policymakers.⁹

From there, the *Initial Communication Plan* (D6.3)¹⁰ identified the main core audiences for the project being: potential data providers, professionals and semi-professionals (musicians, radio programmers, etc.), educators (i.e. secondary and tertiary teachers), researchers, and the general public.

The main audiences targeted through WP6 activities remain:

- Potential data providers, i.e. audiovisual archivists and other professionals working in the GLAM sector,
- Researchers working in musicology, linguistics, history, and related fields,
- Educators, that is to say secondary and tertiary school teachers and academics, and through them their students,
- Professional and semi-professional creatives (musicians, radio programmers, software developers, etc.),
- The general public (potential end-users).

Those are aligned with the target audiences of our project partners which resulted from the survey performed by WP7 and described in *D7.5 Market Survey and Exploitation Planning*.¹¹

We will start this deliverable with a quick reminder of Europeana Sounds communications strategy for Year 3, analysing how this strategy has been applied online and offline. We will then consider how those actions have been received by the media, and finally try to determine the diverse outcomes of the project’s dissemination and networking activities.

2 Europeana Sounds communications strategy

The first communication phase aimed at raising awareness of the project, mostly to a professional audience. The second phase started when the first set of metadata was available on Europeana; from then, it became easier for WP6 to reach its wider target audiences and its goals.

⁹ DoW, B2.3, p.39-40/122.

¹⁰ D6.3 Initial Communication Plan, p.12-13/44:

http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D6.3-Initial-Communication-Plan.pdf

¹¹ “The DoW list[ed] interested communities [...] aligns, as expected, with the keywords used by partners in their responses; ‘researcher’, ‘student’, ‘enthusiast’, ‘heritage’, ‘general/public’ and ‘specialist’.” in *D7.5 Market Survey and Exploitation Planning*, part 2 “Partner Organisation Survey”, session 2.25 “Conclusion”.

Throughout the three years of the project, the WP6 lead created and updated regularly a table summarising the project's communication messages and timing; partners could refer to it in order to keep a coherent and consistent communications strategy. These communication timing and messages were coordinated at the WP6 level so that all partners involved sent consistent messages at the same time and are aware of the audience this message was tailored for.

Outlined below is a schedule of what happened during Year 3 of the project, with a couple of themes being carried out under Europeana DSI-2.

Theme	Promotion period	Action / Message	Which target?	Status
Edit-a-thon	March 2016	Edit-a-thon in Greece (FMS) on 23 March	Greek-speaking audience interested by the theme 'Greek traditional music', national audience and Wikipedians	completed
Sound (re)discovery events	June 2016	Sound (re)discovery events in German organised by ONB on 2 June	General public, music enthusiasts, students and researchers	completed
Crowdsourcing Campaign(s)	June 2016	Two Crowdsourcing Campaigns	1-14 June: Dutch audience 20-30 June: music lovers	completed
Europeana Sounds conference	June-August 2016	Release of conference programme and opening of registration for the final project event (4 November)	Programmers, musicians, computational musicologists, technicians, general public with an interest in music, students	completed
Sound (re)discovery events	September 2016	Sound (re)discovery events in French organised by the BnF on 18 September	General public with an interest in Heritage, music enthusiasts	completed
Hackathon	September 2016	Organisation of Europeana Sounds hackathon (during Waves Vienna – Music Festival & Conference) on 29 September-1 October	Programmers, musicians, computational musicologists, technicians, general public with an interest in music	completed
Edit-a-thon	September-October 2016	Edit-a-thon organised in UK (BL) on 8 October	Audience interested by the theme, national audience and Wikipedians	completed
Edit-a-thon	September-October 2016	Edit-a-thon in The Netherlands (NISV) on 8 October	Audience interested by the theme, national audience and Wikipedians	completed

Europeana Sounds conference	September-October 2016	Full conference programme and registration for the final project event (4 November)	Programmers, musicians, computational musicologists, technicians, general public with an interest in music, students	completed
IASA European section	October 2016	Launch of IASA Europeana Sounds task force http://bit.ly/1NVAasf	All target audiences	completed
Annotation workshop	October 2016	Annotation workshop organised at CNRS/MMSH on 17 October http://bit.ly/2dwRXHH	Audience interested by the theme, national audience	completed
Sound (re)discovery events	October 2016	Sound (re)discovery events in Italian organised by ICCU on 24 October	Professionals or 'expert amateurs' in music heritage, GLAMs	completed
Edit-a-thon	October 2016	Edit-a-thon in Denmark (SB) on 26 October	Students of Aarhus University (musicology). Audience interested by the theme, national audience and Wikipedians	completed
Edit-a-thon	October-November 2016	Edit-a-thon in Italy (ICCU) on 11 November	Audience interested by the theme, national audience and Wikipedians	completed
Europeana Music (Channel)	November 2016	Press release to promote Europeana Music issued on 4 November http://www.europeanasounds.eu/news/europeana-sounds-launches-europeana-music-music-heritage-to-enjoy-and-explore	Professionals or 'expert amateurs' in music heritage, or people with a higher than average interest in music. All target audiences	completed
Rights	November 2016	In close coordination with WP3, promote report with policy recommendations (blog post on ES blog and Europeana Pro, social media, presentation at conferences, via IASA, etc.) http://www.europeanasounds.eu/news/how-we-can-get-more-audio-heritage-online	Creative industries, publishers, policymakers & politicians, potential data providers, professional & semi-professionals	completed
Family tree of audio/sounds	November 2016	Launch of the Europeana Sounds Collections on 16	All target audiences	completed

content (T6.4.2)		November http://www.europeanasounds.eu/news/sounds-collections		
Sounds Share-a-thon	November 2016	Upload project material on SoundCloud and Wikimedia Commons on 23 November https://basecamp.com/1936492/projects/2141070/messages/62913227	Europeana Sounds Project partners	completed
Sound (re)discovery events	December 2016	Sound (re)discovery events in Dutch organised by NISV on 26-31 December	General public, music enthusiasts, students and researchers	completed
Crowdsourcing (WP2)	December 2016 - January 2017	Promote the crowdsourcing campaign (blogposts, Facebook, Twitter with the hashtags #crowdsourcing, #TagDayThursday)	Professionals or 'expert amateurs' in music heritage, or people with a higher than average interest in music. All target audiences	completed
Europeana Radio (Crowdsourcing)	January 2017	Press release to promote Europeana Radio issued on 12 January: http://www.europeanasounds.eu/news/europeana-sounds-launches-europeana-music-heritage-to-enjoy-and-explore	Professionals or 'expert amateurs' in music heritage, or people with a higher than average interest in music. All target audiences	completed
Sound (re)discovery events	January 2017	Sound (re)discovery events in English organised by the BL on 24 January	Professionals or 'expert amateurs' in music heritage, or people with a higher than average interest in music, BL local audience.	completed
<i>Europeana Music (Channel)</i>	<i>Beginning of each month</i>	<i>Curatorial updates on the Europeana Music</i>	<i>Professionals or 'expert amateurs' in music heritage, or people with a higher than average interest in music. All target audiences</i>	<i>Ongoing</i>
<i>Looking for associate partners</i>	<i>From February 2016 on</i>	<i>Become Associate partners of Europeana Sounds (http://bit.ly/1o25Sjv) and promote your sound collections through Europeana</i>	<i>Organisations with digitised sound collections willing to include them in Europeana</i>	<i>Ongoing</i>

Table 1: Communication messages and timing during Year 3.

3 Europeana sounds online presence and achievements

3.1 Website europeanasounds.eu

The Europeana Sounds website was officially launched on 2 June 2014 at the URL www.europeanasounds.eu. The traffic on the Europeana Sounds website is tracked with Google Analytics.

The website acts as a reference point, it gives an online legitimacy to the project, and also allows the partners to reach a new audience outside of their own institutions. Over the three years, we noticed that consistency is key, in order to keep the audience entertained and to reach more visitors.

3.1.1 Content and traffic statistics

During Year 1, the website had a steady visitor rate, which increased at the end of 2014 with the release of the Sound Advent Calendar. This initiative was a great way to raise interest from our audiences, and also to cope with the expected decreasing traffic which usually happens during Christmas holidays.

During Year 2, the content was structured with two series of blog posts: the first featured interviews with members of our Advisory Board and user Advisory Panel, and the second series presented national anthems and celebrations. These two series also enabled us to open the blog to non-Europeana Sounds Consortium members, thus raising awareness about the project and expanding our network and reach. There were two notable peaks during Year 2: the first one occurred in June 2015 with the launch and promotion of the redesigned website, the second one happened in September 2015 before the first project conference. These peaks demonstrate an effective interaction between every action of communication (events, social media and website). Indeed, each communication item usually has a direct link to the website. This generates a better visibility and encourages the user to go further than their original point of engagement. This last aspect was one of the focuses of the work of WP6 in Year 3.

Year 3 was highlighted by diverse events organised by Europeana Sounds, and the traffic peaks coincided with Europeana Sounds' activities over this period:

- In September 2016, before the second project conference,
- In December 2016, with the second edition of the Sound Advent Calendar (given the success of the 2014 edition of the Sound Advent Calendar, the WP6 team decided to renew the experience and keep the pace of one post per day from 1 to 24 December, to provide its audience with a daily treat),
- The second crowdsourcing campaign for WP2 started in December 2016 as well, and WP6 had a decisive part in the promotion,

- In the beginning of January 2017, an article in Greek on NewsBeast.gr¹² generated a lot of traffic from Greek users,
- The launch of Europeana Radio on 12 January 2017 also increased traffic.



**Figure 1: Number of sessions per month on europeanasounds.eu , 2 June 2014 to 15 January 2017
(Source Google Analytics)**

The top 10 blog posts (in number of pageviews) are the following:

1. *Supernatural Creatures in Scottish Folklore*¹³, by Elsie Maclean, 15 September 2016, 2,984 pageviews
2. *“Deutschlandlied”, brief history of the German national anthem*¹⁴, by Christian Horn, 3 October 2015, 2,584 pageviews
3. *Singing for your supper: an introduction to Scottish work songs*¹⁵, by Elsie Maclean, 25 April 2016, 1,732 pageviews
4. *Optical Music Recognition*¹⁶, by Alexander Schindler, 4 August 2014, 1,206 pageviews
5. *The world’s oldest Mozart recording*¹⁷, by Sabine Schostag, 15 September 2014, 1,081 pageviews
6. *3 essential musicians now in the public domain*¹⁸, by Lisette Kalshoven, 12 January 2015, 865 pageviews
7. *Identify musical instruments in our recordings*¹⁹, by Harry van Biessum, 20 June 2016, 796 pageviews
8. *“Maamme” (Our country), brief history of the Finnish national anthem*²⁰, by Pekka Gronow, 6 December 2015, 770 pageviews

¹² <http://www.newsbeast.gr/technology/arthro/2523963/diathesima-gia-dorean-katevasma-pano-apo-250-000-tragoudia>

¹³ <http://www.europeanasounds.eu/news/supernatural-creatures-in-scottish-folklore>

¹⁴ <http://www.europeanasounds.eu/news/deutschlandlied-brief-history-of-the-german-national-anthem>

¹⁵ <http://www.europeanasounds.eu/news/singing-for-your-supper-an-introduction-to-scottish-work-songs>

¹⁶ <http://www.europeanasounds.eu/news/optical-music-recognition>

¹⁷ <http://www.europeanasounds.eu/news/the-worlds-oldest-mozart-recording>

¹⁸ <http://www.europeanasounds.eu/news/3-essential-musicians-now-in-public-domain>

¹⁹ <http://www.europeanasounds.eu/news/identify-musical-instruments-in-our-recordings>

²⁰ <http://www.europeanasounds.eu/news/maamme-our-country-brief-history-of-the-finnish-national-anthem>

9. *December 23 - Traditional Christmas Carols from Greece*²¹, by Marianna Anastasiou, 23 December 2016, 682 pageviews
10. *“The Marcha Real”, brief history of the National anthem of Spain*²², by José María Soto de Lanuza y Juan Bautista Escribano Sierra, 12 October 2015, 681 pageviews.

This ranking validates the choice made in 2014 of focusing the blog both on the project outcomes (aggregation, Europeana Music, virtual exhibition, research on music recognition) and on highlights of the partners’ collections. Looking at the above list, we can draw out the lesson that content-related posts are the most successful since they carry on gaining pageviews years after their publication.

The table below shows which pages of the website got the most views. The first entry of the ranking is the subcategory “Music” under our Sounds categories, which shows the importance of our musical recordings, and confirms the impact of the implementation of Europeana Music. The second entry (/) is the homepage, the following entries are redirecting to main information about the project and our major events. The French language interface has a good ranking, understandable since the website offers a French-speaking interface.²³ And, at the bottom of the table, the entry “/tag/greece” coincides with the traffic peak in Greece in the beginning of January 2017.

²¹ <http://www.europeanasounds.eu/news/december-23-traditional-christmas-carols-from-greece>

²² <http://www.europeanasounds.eu/news/the-marcha-real-brief-history-of-the-national-anthem-of-spain>

²³ On Google France, europeanasounds.eu/fr/ is the entry point of the website.

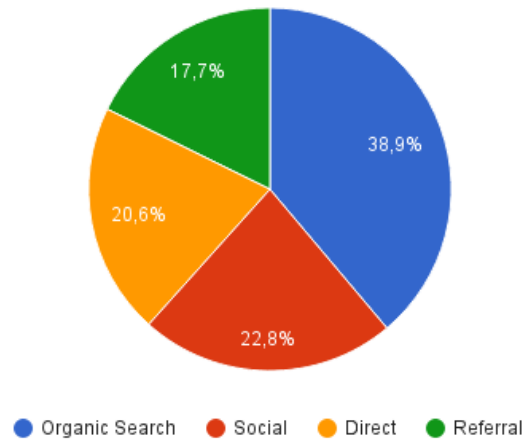
Page ?	Pages vues ? ↓	Vues uniques ?	Temps moyen passé sur la page ?
	92 183 % du total: 100,00 % (92 183)	77 912 % du total: 100,00 % (77 912)	00:01:52 Valeur moy. pour la vue: 00:01:52 (0,00 %)
1. /sounds/music	11 850 (12,85 %)	8 732 (11,21 %)	00:01:48
2. /	10 127 (10,99 %)	8 043 (10,32 %)	00:01:29
3. /news/supernatural-creatures-in-scottish-folklore	2 984 (3,24 %)	2 763 (3,55 %)	00:04:03
4. /fr/	2 907 (3,15 %)	2 232 (2,86 %)	00:01:15
5. /news/deutschlandlied-brief-history-of-the-german-national-anthem	2 584 (2,80 %)	2 409 (3,09 %)	00:05:31
6. /europeana-sounds-conference-2016	1 850 (2,01 %)	1 517 (1,95 %)	00:01:30
7. /news/singing-for-your-supper-an-introduction-to-scottish-work-songs	1 732 (1,88 %)	1 578 (2,03 %)	00:04:48
8. /about	1 503 (1,63 %)	1 282 (1,65 %)	00:01:41
9. /news/optical-music-recognition	1 206 (1,31 %)	1 119 (1,44 %)	00:04:59
10. /category/news	1 171 (1,27 %)	1 004 (1,29 %)	00:00:56
11. /europeana-sounds-2016-conference-programme	1 147 (1,24 %)	984 (1,26 %)	00:02:19
12. /sounds	1 127 (1,22 %)	958 (1,23 %)	00:00:39
13. /news/the-worlds-oldest-mozart-recording	1 081 (1,17 %)	990 (1,27 %)	00:03:39
14. /sounds/spoken-word-recordings	1 003 (1,09 %)	862 (1,11 %)	00:01:20
15. /events	953 (1,03 %)	775 (0,99 %)	00:01:15
16. /news/3-essential-musicians-now-in-public-domain	865 (0,94 %)	822 (1,06 %)	00:04:43
17. /news/identify-musical-instruments-in-our-recordings	796 (0,86 %)	706 (0,91 %)	00:03:23
18. /sounds/environment-recordings	774 (0,84 %)	656 (0,84 %)	00:01:26
19. /news/maamme-our-country-brief-history-of-the-finnish-national-anthem	770 (0,84 %)	728 (0,93 %)	00:05:01
20. /tag/greece	690 (0,75 %)	606 (0,78 %)	00:00:56

Table 2: Most viewed pages on europeanasounds.eu, Year 3 (1st February 2016 – 15th January 2017.
Source: Google Analytics)

The question “How does our audience find us online?” is answered in the figure 2 below. 38.9% came from an organic search (i.e. Europeanasounds.eu appeared on search engine results pages), while 22.8% of all sessions on Europeana Sounds website in Year 2 came from a social media referral (i.e. Facebook and Twitter, in the main).

The proportion of direct traffic is also quite high which is positive: indeed, direct traffic means that the visitors typed the website address directly into their browser, they clicked a link to the website inside a PDF, inside an email, clicked on a shortened URL, or had Europeanasounds.eu bookmarked.

Top Channels



**Figure 2: Session acquisition by channel during Year 3 (1 February 2016 - 15 January 2017.
Source Google Analytics)**

Table 3 below shows that most of our visitors are using a desktop when they navigate on europeanasounds.eu, while 30.7% are using their mobile or tablet (this compares to only 20% last year). The increase in the numbers of visitors using “connected” devices matches the general trend of using more and more mobile devices (smartphones, tablets...).

	Sessions ? ↓
	51 265 % du total: 100,00 % (51 265)
1. desktop	35 500 (69,25 %)
2. mobile	11 804 (23,03 %)
3. tablet	3 961 (7,73 %)

**Table 3: Europeana Sounds website connections by device category (1 February 2016 - 15 January 2017.
Source: Google Analytics)**

3.1.2 Demographics

The ranking below shows the website connections by countries. First are the United States, since the Europeana Sounds website is in English, the US usually rank first. Greece arrived second, which coincides with the recent peaks mentioned earlier. France got the third position, thanks to the French version of the website. The United Kingdom is fourth, understandable by the size of its population and English

being the native language. And the following countries are all represented by Europeana Sounds' partners, except for Australia and Canada. Indeed, there are three countries in this ranking which are not part of Europe (US, Canada, Australia), but they are all English-speaking countries, so Europeana Sounds website is more likely to appear on Internet researches.

Pays ?	Acquisition		
	Sessions ? ↓	% nouvelles sessions ?	Nouveaux utilisateurs ?
	51 265 % du total: 100,00 % (51 265)	79,17 % Valeur moy. pour la vue: 79,12 % (0,07 %)	40 587 % du total: 100,07 % (40 560)
1. United States	9 136 (17,82 %)	89,80 %	8 204 (20,21 %)
2. Greece	8 146 (15,89 %)	88,34 %	7 196 (17,73 %)
3. France	6 644 (12,96 %)	63,97 %	4 250 (10,47 %)
4. United Kingdom	5 303 (10,34 %)	79,39 %	4 210 (10,37 %)
5. Germany	2 402 (4,69 %)	77,10 %	1 852 (4,56 %)
6. Canada	1 816 (3,54 %)	85,24 %	1 548 (3,81 %)
7. Netherlands	1 511 (2,95 %)	57,18 %	864 (2,13 %)
8. Italy	1 406 (2,74 %)	73,12 %	1 028 (2,53 %)
9. Australia	1 071 (2,09 %)	88,52 %	948 (2,34 %)
10. Austria	999 (1,95 %)	55,36 %	553 (1,36 %)

**Table 4: Europeana Sounds website connections by countries (1 February 2016 - 15 January 2017.
Source Google Analytics)**

3.1.3 Year 1 to Year 3: conclusions

What are the results of the website editorial activities in Year 3? Between Year 2 and Year 3, the number of pageviews increased by 13%, the numbers of users by 37%, and the percentage of new sessions by 8% (see table 5 below). Those numbers are the outcome of a good consistency for Europeana Sounds online presence, which is focused on the quality, while maintaining a fair quantity. The WP6 strategy for the website was effective, and the results over the three years are satisfying.

	Year 1	Year 2	Year 3 (to 15/01/17)
Blog posts	92	106	120
Newsletters	9	12	11
Pageviews	34,106	81,576	92,183
Sessions	15,697	40,492	51,265
Users	10,634	29,858	40,828
Page/Session	2.17	2.02	1.80
% New Session	67.46 %	72.95 %	79.12 %

Table 5: Comparison of europeanasounds.eu traffic statistics during Year 1, 2 and 3.
(Source Google Analytics).

3.2 Europeana Music

3.2.1 The content

It must be noted that, throughout Year 3, a significant part of the project’s online presence happened on Europeana Music. Indeed, it is through this thematic platform that the user can browse and listen to Europeana Sounds archives. The first wireframes, plus the alpha and beta versions²⁴ of Europeana Music, were promoted in 2015, the developments were presented at several events throughout the year, and finally the Europeana Music feature was mentioned by the Europeana Foundation during the launch phase of the Europeana Collections portal (which started on 20th January 2016).²⁵

This online presence targets a specific end-user target group²⁶: professionals or ‘expert amateurs’ in music heritage²⁷, academics, and music lovers. The goal for Europeana Music is to raise awareness and

²⁴ Wireframes: <http://www.europeanasounds.eu/news/have-a-first-glance-at-europeana-future-music-channel> ;
Alpha version: <http://www.europeanasounds.eu/news/testdrive-the-new-europeana-music-channel> ;
Beta version: <http://www.europeanasounds.eu/news/explore-the-europeana-music-collections>

²⁵ See posts on Europeana Pro <http://pro.europeana.eu/blogpost/europeana-collections-brings-you-closer-to-culture> and Europeana Blog <http://blog.europeana.eu/2016/01/europeana-collections-brings-you-closer-to-culture>

²⁶ WP4 established the “end-user” group as the target audience for Europeana Music following several phases of active development and testing with extensive user experience research, technical design, development work and crowdsourced feedback.

sustain interest for the target audience. Through Europeana Music, Europeana aims to create an interactive platform, a user-friendly tool, through which the user can navigate smoothly through the collections. It can also be seen as a way to align with Europeana's website, using the same interface for Europeana Fashion and Europeana Art.

For Europeana Music, Europeana created an interface on which the curator can highlight his/her collections: every month, the landing page of Europeana Music shows a "hero image" chosen by the curator which represents the theme of the curation. The curator also provides six entry points, which direct the user to different "sub-collections". As an additional option, the curator is also welcome to provide a playlist and/or a virtual exhibition to complete his/her curation. For Europeana Sounds, the curation of Europeana Music is a way to promote each partner's institutional material. The publication of several extracts of its collections, directly on the landing page of Europeana Music, gives an undeniable visibility to the institution and its content.

3.2.2 The promotion

Within WP6, Europeana Sounds and its partners heavily used their communications tools to promote Europeana Music:

- through monthly promotion on the Europeana Sounds website and the Europeana blog: blog posts related to the monthly curatorship updates of Europeana Music, largely relayed by the project partners and via social media;
- through presentations in project-organised public events during 2016, which offered opportunities to raise awareness of Europeana Music to relevant communities;
- through active promotion and presentation of Europeana Music during external meetings and events throughout 2016.

Moreover, a **coordinated press release** (from Europeana Sounds and Europeana) in English, French, German and Danish was issued on 4 November 2016²⁷. This press release was sent through Europeana Public Relations service, as well as through Europeana Sounds communication channels, and each partner was encouraged to release it through their institution website, and to share it within their networks and social media. In regards to **social media**, it is worth noting that Europeana Music links to Europeana Sounds Twitter and Facebook accounts:

²⁷ See [MS19 Audio channels](#) first prototype and [MS20 Audio channels](#) second prototype that describes the persona "Culture Vulture" for which the audio channel was designed. According to the Europeana Business plan 2016, culture vultures are "professionals or 'expert amateurs' in cultural heritage, or people with a higher than average interest in culture". [Europeana Business Plan 2016, Draft 0.7](#), Europeana AGM 2015, page 12/49,

²⁸ This was immediately before Joris Pekel's (Europeana) presentation on Europeana Music at the Second International Conference in Vilnius.

FIND EUROPEANA MUSIC ON SOCIAL MEDIA:



Figure 3: Screenshot of the social media links on Europeana Music

These accounts are designed to become Europeana Music own social media platforms at the end of the Europeana Sounds project, benefiting from an already established and large targeted audience²⁹.

Since January 2016, Europeana Music was curated by a different Europeana Sounds' content provider every month (see screenshots below):

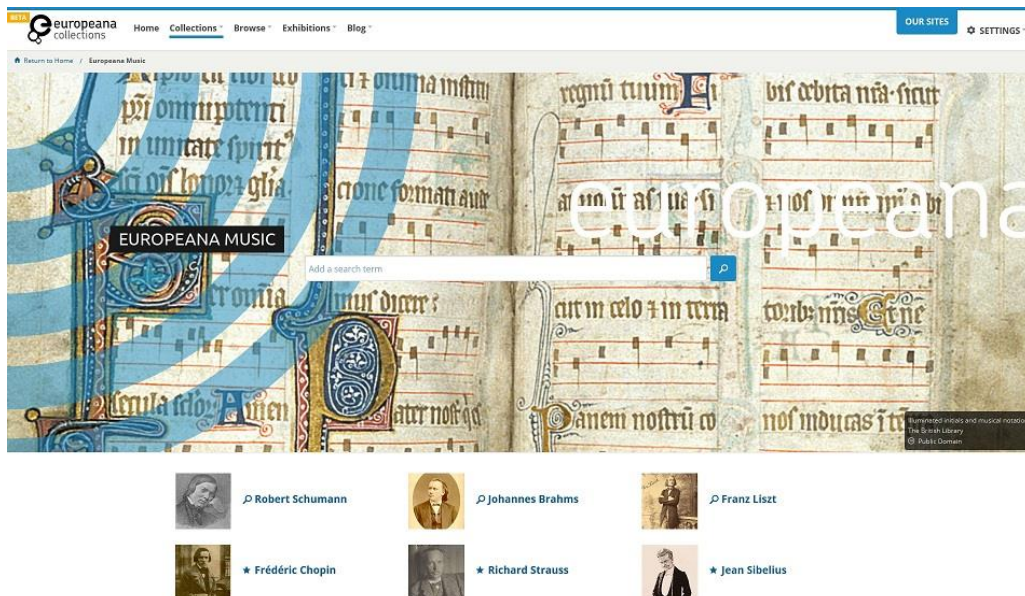


Figure 4: Europeana Music landing page curated by the British Library, January 2016

²⁹ More at [6 Concluding remarks / Sustainability](#)



Figure 5: Europeana Music landing page curated by the Statsbiblioteket, February 2016

The curators from March 2016 onwards are reported in D 7.7 *Evaluation Report 2*.

3.2.3 The results

Europeana Music counted 136,062 pageviews from 1st February 2016 to 15th January 2017. It reaches a wider audience than the project website because it is displayed on Europeana.eu (which has more traffic than europeanasounds.eu), but also thanks to the promotion led by Europeana Sounds, and to the curation of our partners, each of them promoting it via their institution and own network. It is interesting to see in the table below that pages getting the most views on Europeana Music are always its homepages, but in various languages: English, Spanish, French, German, Greek, Italian, and Polish. It is also worth noting that the homepage with Google as the source is in the fifth position, which means that Europeana Music has a good Search Engine Optimisation (SEO).³⁰

Page	Pageviews	Unique Pageviews	Avg. Time on Page
/portal/collections/music	27,358	18,551	00:00:55
/portal/en/collections/music	9,539	6,645	00:00:58
/portal/es/collections/music	2,823	2,055	00:00:42

³⁰ Each link in Table 6 directs to the homepage of Europeana Music, the only difference is the language of this homepage (/en/ represents the English homepage, /es/ the Spanish one, /fr/ the French one, /el/ the Greek one etc.).

/portal/fr/collections/music	2,625	1,965	00:00:53
/portal/collections/music?view=grid ?utm_source=google ³¹	1,737	1,595	00:01:06
/portal/de/collections/music	1,572	1,141	00:00:51
/portal/el/collections/music	1,553	1,028	00:00:44
/portal/it/collections/music	1,165	824	00:00:47
/portal/pl/collections/music	1,024	739	00:00:37
/portal/en/collections/music?q=	996	620	00:00:32
Total	136,062	101,520	00:00:44

Table 6: Visits to Europeana Music from 1 February 2016 - 15 January 2017

3.2.4 The curating experience for the CNRS

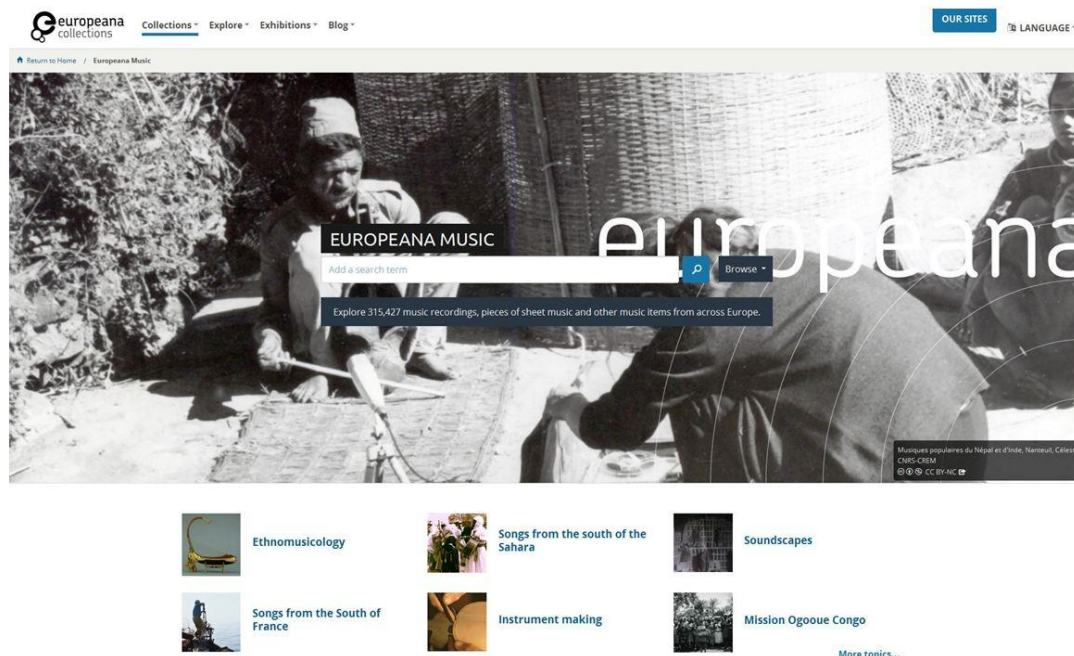


Figure 6: Europeana Music landing page curated by the Centre National de la Recherche Scientifique, December 2016.

³¹ This entry represents the link to Europeana Music's homepage, but it also indicates that the visitor is coming from a research on Google.

In December 2016 and January 2017, the French partner CNRS was curating Europeana Music on Europeana, on the theme “Uncovering Ethnomusicology”.³² The table below displays the statistics of the website archives.crem-cnrs.fr, one of the laboratories part of the CNRS, and shows the provenance of the visitors: they come from the homepage (crem-cnrs.fr), from Facebook and Facebook mobile app, and on the fourth position, they come from europeana.eu. On the chart, it is clear that the numbers of visitors, coming from europeana.eu, increased in December and January.

The members of CNRS were very satisfied with the outcomes of their curation, and the results prove that the curation of Europeana Music truly increases the visibility of the curator.



Table 7: Statistics from archives.crem-cnrs.fr (Source: Google Analytics)

3.3 Europeana Sounds social media and their communities³³

3.3.1 Twitter

Since the beginning of the project, Twitter has been used on a daily basis to inform followers (i.e. end-users) about the project outputs (blogposts, events, content, news etc.) and its collections, and to interact with professional and semi-professional audiences, mainly from the digital cultural sector. Twitter allowed Europeana Sounds to communicate in a less formal way than the other social media platforms, and to build a targeted online community. The WP6 lead usually tagged partners via their institutions’ accounts, in order to involve them and facilitate their promotion with an easy “retweet”.

³² <http://www.europeanasounds.eu/news/december-5-uncovering-ethnomusicology-on-europeana-music-collections>

³³ All of the content of Europeana Sounds social media is organic (non-paid publications).



Figure 7: Screenshot of @eu_sounds homepage on 15 January 2017

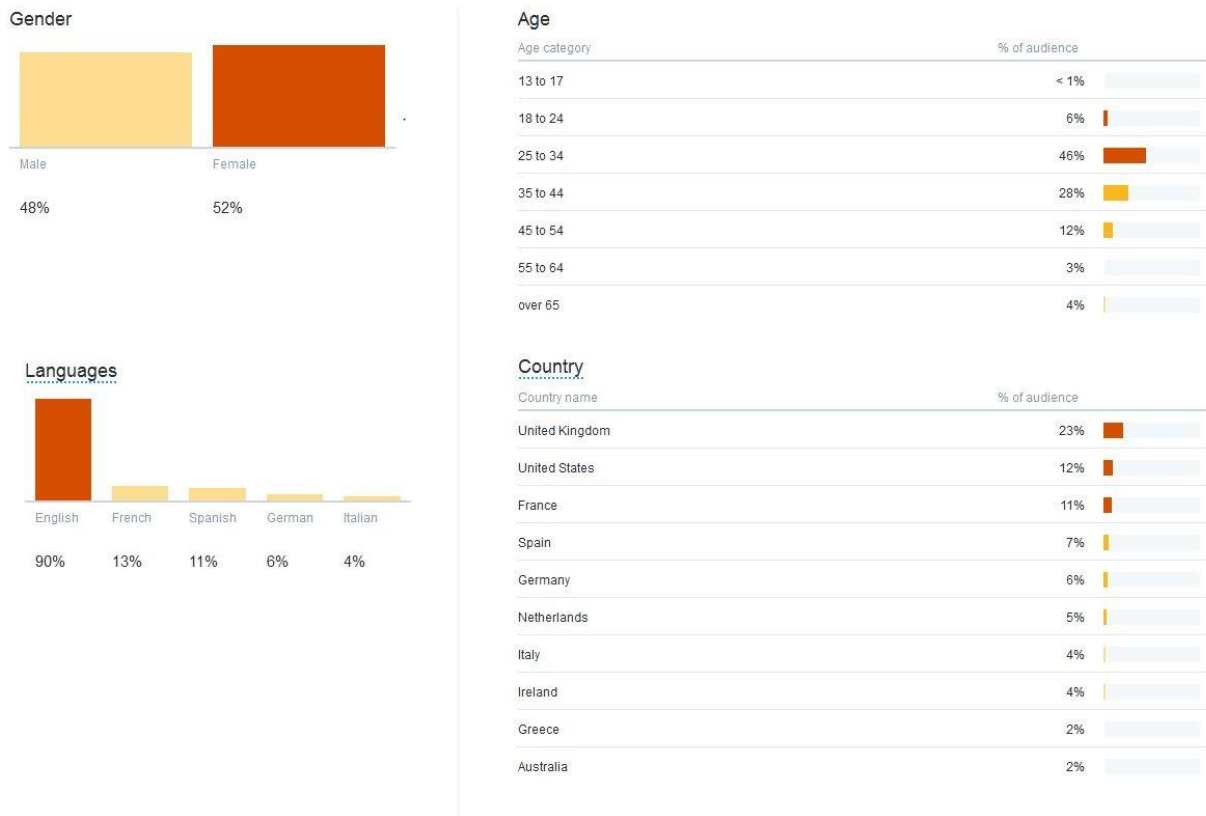
In the table below, the numbers speak for themselves: Twitter was the best social media platform for Europeana Sounds to reach its audience, especially sound and music professionals and end-users. The number of followers kept increasing, and WP6 is very satisfied with Europeana Sounds' audience on Twitter.

	Year 1	Year 2	Year 3 (1 February 2016 - 15 January 2017)
Number of followers (cumulative)	1,062	2,181	3,287
Number of tweets (cumulative)	1,177	3,079	4,784
Tweet per day	2.5	3.5	2.5
Amplification (RTs/100 tweets)	298	307	307

Table 8: Breakdown analytics for Europeana Sounds Twitter account
(Source: Twitter Analytics - Audience insights)

The demographics prove that Twitter is one of the best communications channels to reach one of our target audiences, the end-users.

46% of Twitter followers are between 25 and 34 years old, and 28% are between 35 and 44 years old. The balance between genders is almost equal (48% male and 52% female). 90% of our audience speaks English, followed by French, Spanish, German and Italian, and 62% is European.



**Table 9: @eu_sounds followers demographics
(Source: Twitter Analytics - Audience insights)**

In order to analyse our presence and influence on Twitter, we will study in more detail the activity of @eu_sounds from the 1 December 2016 to 15 January 2017³⁴.

The top 10 tweets (see Table 10 below) for this time period represent the three main activities of WP6 for December 2016 and the beginning of January 2017:

- the promotion of the crowdsourcing campaign organised by WP2,
- the Sound Advent Calendar,
- and the launch of Europeana Radio.

³⁴ Twitter Analytics does not allow us to go further back in time than a four month window in their statistics count, so we chose the time period 1 December 2016 - 15 January 2017 since it was a busy period for promotion and engagement with the Crowdsourcing campaign, the Advent Calendar and the launch of Europeana Radio.

On average, for this 46-day period, Europeana Sounds earned 12 link clicks per day, 11 retweets per day and 11 likes per day.











Top Tweets		Impressions	Engagements	Engagement rate
	Europeana Sounds @eu_sounds · Dec 19 December is @eu_sounds' #crowdsourcing month, remember? Help recognize all the musical instruments in our archives! bit.ly/TAG-MUSIC pic.twitter.com/w6YWoHfCDZ View Tweet activity	10,596	101	1.0%
	Europeana Sounds @eu_sounds · Dec 21 The latest Christmas game? "Who will recognize every instrument in this recording?" Start tagging with @eu_sounds: bit.ly/TAG-MUSIC pic.twitter.com/yMgHdZayQE View Tweet activity	9,673	79	0.8%
	Europeana Sounds @eu_sounds · Dec 1 Spot all the music instruments in our archives! Here is how to participate in our #Crowdsourcing Month: bit.ly/2gbSIX1 pic.twitter.com/nYgXPU90he View Tweet activity	9,135	140	1.5%
	Europeana Sounds @eu_sounds · Dec 9 Our #Crowdsourcing Month is still on! Find out how to tag our archives here: bit.ly/TAG-MUSIC pic.twitter.com/DhAibSnKPt View Tweet activity	7,851	107	1.4%
	Europeana Sounds @eu_sounds · Dec 1 Every day until #ChristmasDay, be sure to check out europeanasounds.eu to get your daily treat! bit.ly/2fnFqG #AdventCalendar pic.twitter.com/QIL1KE9fu9 View Tweet activity	7,463	129	1.7%
	Europeana Sounds @eu_sounds · Jan 12 To celebrate #Folklore Thursday, listen and tag Europeana Radio's Folk playlist! bit.ly/tag-genre #TagDayThursday pic.twitter.com/timhLMmF6f View Tweet activity	6,998	65	0.9%
	Europeana Sounds @eu_sounds · Jan 12 Tagging musical genres while listening to Europeana Radio? What a great idea! Join our #TagDayThursday! bit.ly/2jyED78 pic.twitter.com/xLMbr8SEKx View Tweet activity	6,976	113	1.6%
	Europeana Sounds @eu_sounds · Dec 16 Christmas can't seem to come fast enough.. To make the days go faster, let's tag some sound archives! bit.ly/TAG-MUSIC #crowdsourcing pic.twitter.com/TUP0wcZuqY View Tweet activity	6,921	88	1.3%
	Europeana Sounds @eu_sounds · Dec 14 #Crowdsourcing Month! Tag all the musical instruments you can distinguish in our archives! bit.ly/TAG-MUSIC pic.twitter.com/OXjyJTulT View Tweet activity	6,761	89	1.3%
	Europeana Sounds @eu_sounds · Dec 12 Day 12: The Europeana Sounds #Shareday – bringing our collections to our audiences: bit.ly/2hoozoA #Share Sounds #AdventCalendar pic.twitter.com/tQOSyNR7bT View Tweet activity	6,112	85	1.4%

Table 10: Top 10 tweets from 1 December 2016 to 15 January 2017 (Source: Twitter Analytics)

3.3.2 Facebook

Since March 2014, Facebook has been used by the project to promote its collections and outputs, and to be part of the online landscape for the end-users. Even if the engagement (i.e. likes, shares, comments) of end-users on Europeana Sounds Facebook page is not prominent, the reach (i.e. number of posts' views) is very satisfying, and the number of fans has been increasing steadily over the three years.

As a deeper analysis, we can note that Europeana Sounds' audience mostly consists of its partners and wider established network: usually the "likes" and "shares" come from our partners. This means that the engagement of end-users on Europeana Sounds page is not high, but it allows us to reach the partners' audience on their own Facebook page. It is also a way for the partners to increase their own visibility, because they either republish some Europeana Sounds posts, or create a new publication on their own Facebook page.



Figure 8: Screenshot of Europeana Sounds Facebook page on 15 January 2017

The peaks in Post Reach, Reactions, Comments and Shares are all related to Europeana Sounds activity: in May, several data providers gathered in Dublin for a workshop hosted by Comhaltas and WP6 also announced the (re)discovery event at the Austrian National Library, at the end of September we announced the second international conference “Unlocking Sound Collections” in Vilnius, and on 1 December we published the first item of the Sound Advent Calendar, and supported the promotion of WP2’s crowdsourcing campaign.



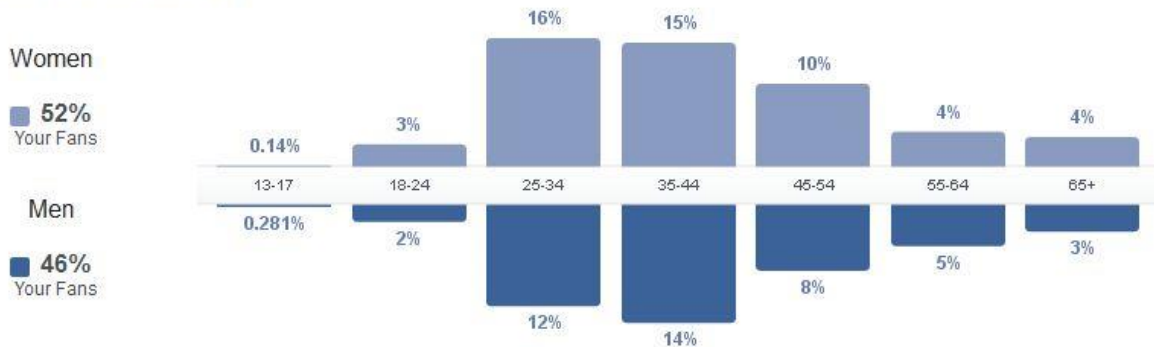
**Table 11: “Post reach” et “Reactions, Comments and Shares” Year 3
(1 February 2016 - 15 January 2017, Source: Facebook Insights)**

Compared to last year, it is interesting to note in table 12 below, the rise of our Italian and Greek fans (the Italians rose from 160 in Year 2 to 245 in Year 3, and the Greeks from 94 to 230). Also, Mexico entered the ranking as the tenth major country, thanks to the Facebook pages “Documentalistas

Sonoros México” and “ Universidad Nacional Autonoma de México” which often shares our posts. The tenth spot was previously taken by Poland during Year 2.

As mentioned before, some of our posts were published in their original languages (French and German) but this does not seem to have a strong impact on our audience engagement. Still, 8 out of 10 countries in this list are European countries, which is consistent with our target audiences.

The people who like your Page



Country	Your Fans	City	Your Fans	Language	Your Fans
Italy	245	Paris, Île-de-France, Fr...	74	English (US)	456
Greece	230	Athens, Attica (region), ...	69	English (UK)	334
France	207	Lisbon, Lisbon District...	67	Italian	234
Portugal	178	Rome, Lazio, Italy	50	French (France)	224
United States of America	117	Mexico City, Distrito Fe...	41	Spanish	148
United Kingdom	114	Dublin, Ireland	33	Portuguese (Portugal)	141
Spain	109	Vienna, Austria	30	Greek	141
Germany	84	Madrid, Comunidad de...	30	German	89
Ireland	84	London, England, Unit...	28	Spanish (Spain)	61
Mexico	77	Brussels, Belgium	27	Polish	44

Table 12: Europeana Sounds Facebook fans demographics (1 February 2016 - 15 January 2017, Source: Facebook Insights)

3.3.3 LinkedIn

Created in November 2014, the Europeana Sounds LinkedIn group³⁵ totalled 61 members at the end of Year 1 (31 January 2015), 90 members at the end of Year 2 (31 January 2016) and 109 members at the end of Year 3 (15 January 2017). In accordance with the nature of this social media platform, the information shared on this group focussed on professional news, including project updates and event announcements. This LinkedIn group acts as another platform for exchanges between project partners,

³⁵ <https://www.linkedin.com/groups/8210225>

but also as a tool to communicate with professionals from the music industry, indeed 82 out of 109 members are not partners of the project per se.

3.3.4 SoundCloud

Europeana's SoundCloud account³⁶ is shared by Europeana and Europeana Sounds. Each partner in Europeana Sounds has access to the account, and is welcome to upload its sound collections and to create its own playlists.

As a side note, it is worth noting the specificity of this innovative and collaborative platform which takes the norms of social media and transposes them into the music industry. Also, SoundCloud's initial musical themes were popular and electronic music, which lead to a relatively young audience, composed mainly of DJs and mix artists, and a global reach. For Europeana Sounds, the platform becomes a good tool to reach music professionals and end-users, in a broader and more diverse way.

On a regular basis, Europeana Sounds used SoundCloud for blogging purposes: one partner writing a blog post usually uploaded the related sound on SoundCloud, in order to embed it and to include it directly in the blog post. Europeana also used the account for the #Shareday³⁷, which took place on 23 November 2016, and was promoted by WP6.

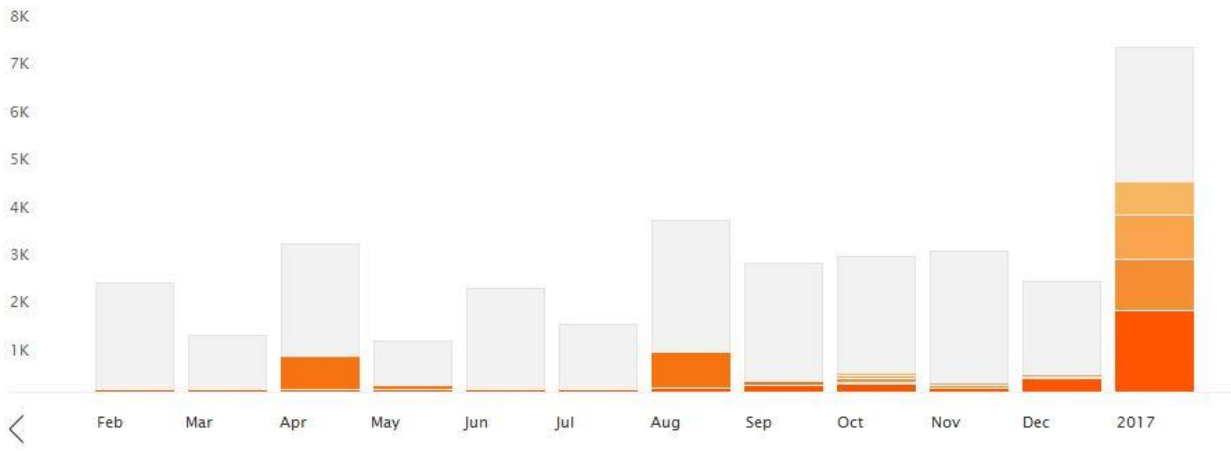
Regarding the numbers for Year 3 (see Table 13 below), they are still satisfying: the numbers of plays and likes increased, although the numbers of reposts and downloads decreased compared to Year 2. It is interesting to see that Greece ranked first in the top countries, following the press article published in the beginning of January 2017 and the peaks on other communications channels.

³⁶ <https://soundcloud.com/europeana>

³⁷ More at [4.1.4 Europeana Sounds share-a-thon](#)

Stats

33.3K Plays 301 Likes 2 Comments 11 Reposts 29 Downloads 0 RSS downloads



Most played tracks

Rank	Track Name	Plays
1	Leporello's arias from Moza...	2,816
2	'Gur Mis' Tha Fo Éislean' by Penny	1,639
3	Sora Ancestor Song	1,428
4	Pūt, vėjigi (blow, wind, blow)	1,249
5	Še, kur liگو priežu meži	957
6	'Till an Crodh, Fair an Crodh' by Ise	951
7	'Iomaraibh Eutrom Hò Hò' by James	789
8	'The Barnyards o Delgaty' by Georg	756
9	'The Navy' by William Taylor	637
10	Wolfgang Amadeus Mozart – Ave Ve	539

Top countries

Rank	Country	Plays
1	Greece	6,334
2	United States	5,128
3	France	4,242
4	United Kingdom	2,147
5	Germany	1,961
6	Canada	1,288
7	Netherlands	1,115
8	Italy	1,023
9	Spain	789
10	Poland	601

Top cities

Who played the most

Rank	User	Plays
1	Blake Burrell	84
2	Deleted user	69
3	Amin Carrillo	64
4	lekseikones	58
5	Andrew Thomas Thrash	48
6	Justè K.	46
7	Aurora Nanna	44
8	mateja.kurir@gmail.com	41
9	Kasper Nowak	36
10	ismael	35

Table 13: Statistics of Europeana's SoundCloud (1st February 2016 – 15th January 2017).

Source: Soundcloud Stats)

3.3.5 SlideShare

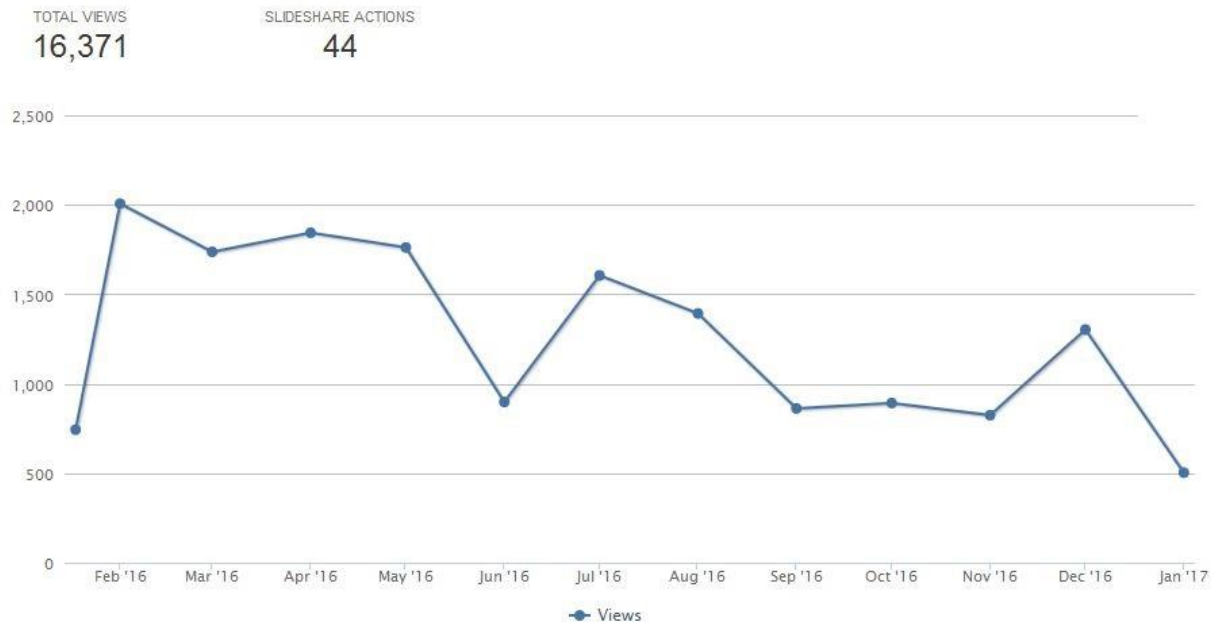
The Europeana Sounds project uses SlideShare³⁸ to share the presentations created and issued by partners, mostly for presentations at events. There, WP6 tries to reach researchers and professionals from the cultural heritage world, including potential data providers.

During Year 3, the number of views grew at the beginning of the year and started decreasing towards the end of the year. However, some partners also have their own Slideshare accounts on which they upload their presentations, so the project reach on Slideshare is wider than the statistics. It is also

³⁸ <http://www.slideshare.net/Europeana>

important to note that the slides with the most views remain the same over the years: they act as a reference guide about the project and this content can be reused for other presentations.

On the same basis as SoundCloud, Europeana Sounds uses SlideShare as a platform for its own purposes (mainly blog posting), but it is open to the public, which allows us to reach a new audience.



Top content	
Name	Views
Europeana sounds in a nutshell (August 2015)	1,023
Challenges on modeling annotations in the europeana sounds project	928
Europeana sounds en bref	910
Europeana Sounds: linking Europe's digital sound archives	870
Europeana Sounds in een notendop	771

Top countries	
Name	Views
United States	10,645
France	1,132
Austria	381
Netherlands	365
Germany	305

Table 14: Statistics from Europeana Sounds Slideshare account (1 February 2016 - 15 January 2017. Source: Slideshare Analytics)

3.3.6 Videos on Vimeo

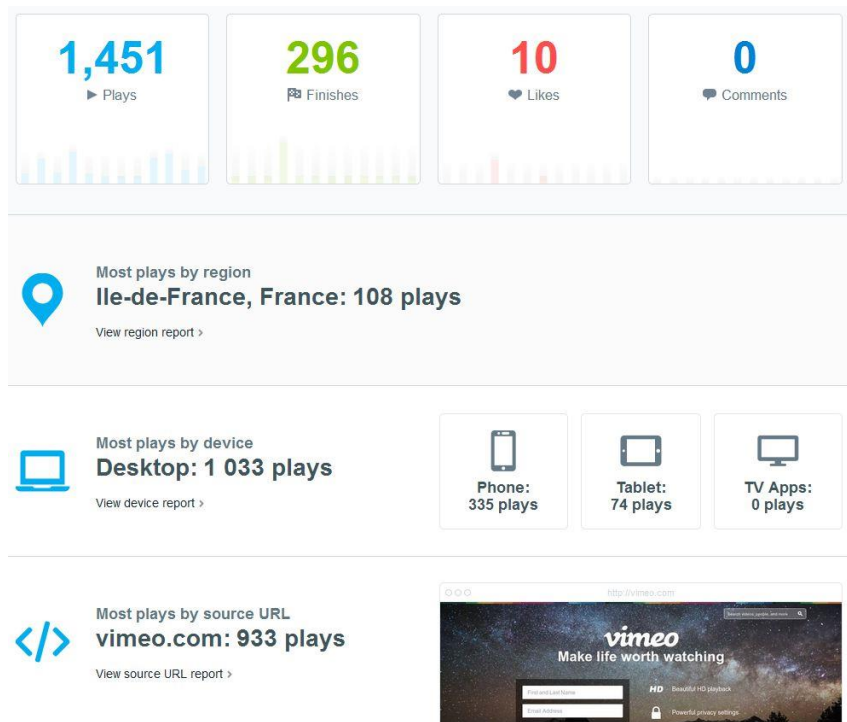
D6.8 *Dissemination Materials and Press Kit*³⁹ mentioned the four videos of the (re)discovery event organised in Austria, published on the project Vimeo account in June 2016.⁴⁰ Since then, Europeana Sounds has added 14 new videos and gained 789 new plays:

³⁹http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/europeanasonsounds-d6.8-dissemination-materials-press-kit-3-v2.0.pdf

⁴⁰<https://vimeo.com/album/4003089>

- One video of the French (Re)Discovery event⁴¹
- One video of Waves Vienna Music Hackday⁴² (and also one on Youtube⁴³)
- Eleven videos of the second International Conference in Vilnius⁴⁴
- One video of the Décibels d’Or ceremony⁴⁵

Vimeo is a tool used as a platform for Europeana Sounds, such as SoundCloud for audio content, so that the videos can be embedded and displayed in blog posts.



**Table 15: Europeana Sounds Vimeo overall statistics for Year 3 (1 February 2016 - 15 January 2017
Source: Vimeo Stats Summary)**

The chart below presents the evolution of our videos’ reach. What is important to underline here is the difference between the line showing the number of plays, and the lines showing the engagement of the viewer (i.e.likes and comments): indeed, each video uploaded raises interest since the numbers go up, but the content or the editing might not be satisfying enough for the viewer to engage. It is one conclusion that WP6 will keep in mind for further reference.

⁴¹ <https://vimeo.com/186427824>

⁴² <https://vimeo.com/187143045>

⁴³ <https://www.youtube.com/watch?v=NgF6EbAJ8Lg&feature=youtu.be>, 119 views.

⁴⁴ <https://vimeo.com/album/4286532>

⁴⁵ <https://vimeo.com/194414782>



Figure 9: Evolution of Europeana Sounds videos' reach on Vimeo (1st February 2016 – 15th January 2017).

The table below shows the provenance of the viewers on Europeana Sounds Vimeo account: here, the results match our target audience since they are directly redirected from europeanasounds.eu, our social media and our partners' blogs.

Source URL	Plays
vimeo.com	933
europeanasounds.eu	365
facebook.com	63
unknown	35
typos-i.gr	12
cmtra.hypotheses.org	10
bing.com	8
twitter.com	4
cdn.embedly.com	4
vilnius.tumblr.com	3

Table 16: URL sources of Europeana Sounds Vimeo account (1 February 2016 - 15 January 2017. Source: Vimeo Stats Summary).

3.4 Project newsletter

Eleven newsletters were issued between 1st February 2016 and 15th January 2017, using a free Wordpress newsletter widget.⁴⁶

Each month, the newsletter features the blog posts published on the Europeana Sounds website during the past month. This allows our subscribers to follow the progress of the project and to be informed about the collections' highlights. The newsletter is sent directly by email and arrives in the subscriber's inbox, which allows Europeana Sounds to reach its subscribers directly and keep them informed,

⁴⁶ The last newsletter will be published at the end of January 2017.

without them having to go on the website or the social media: Europeana Sounds brings the information to them. Thus, the newsletter is a very accurate tool for Europeana Sounds communications. The number of readers is usually higher than the number of subscribers, given the fact that our newsletter is available online and accessible by anyone on the Europeana Sounds website, but also because each partner promotes it through their own network (especially on social media).

n°	Date	N° of subscribers	Emails opened	Emails clicked	URL
21	29/02/2016	589	132	41	http://www.europeanasounds.eu/?na=v&id=56&nk=665-8c4b0e3d01
22	01/04/2016	595	77	18	http://www.europeanasounds.eu/?na=v&id=59&nk=721-3959860f6d
23	02/05/2016	601	92	14	http://www.europeanasounds.eu/?na=v&id=60&nk=665-8c4b0e3d01
24	02/06/2016	603	103	28	http://www.europeanasounds.eu/?na=v&id=61&nk=665-8c4b0e3d01
25	01/07/2016	615	87	17	http://www.europeanasounds.eu/?na=v&id=62&nk=665-8c4b0e3d01
26	01/08/2016	618	94	11	http://www.europeanasounds.eu/?na=v&id=63&nk=665-8c4b0e3d01
27	02/09/2016	626	109	19	http://www.europeanasounds.eu/?na=v&id=64&nk=665-8c4b0e3d01
28	03/10/2016	632	110	19	http://www.europeanasounds.eu/?na=v&id=65&nk=665-8c4b0e3d01
29	02/11/2016	640	89	26	http://www.europeanasounds.eu/?na=v&id=66&nk=665-8c4b0e3d01
30	30/11/2016	646	102	27	https://www.europeanasounds.eu/?na=v&id=67&nk=20-315820ce35
31	25/12/2016	647	67	19	http://www.europeanasounds.eu/?na=v&id=68&nk=721-3959860f6d

Table 17: Europeana Sounds newsletters during Year 3.

3.5 Communication highlights

The Communication Highlights task (T6.4) aims to “create specific communication tools that will enable users and stakeholders to understand and highlight the content” aggregated into Europeana.⁴⁷

3.5.1 Virtual Exhibition⁴⁸

Europeana Sounds’ virtual exhibition on sound and recording machines was released on 31 August 2015. During Year 3, the virtual exhibition had 43,352 pageviews (almost 15,000 more than in 2015). This year, 81.5% of the visitors actually clicked on ‘Start’.

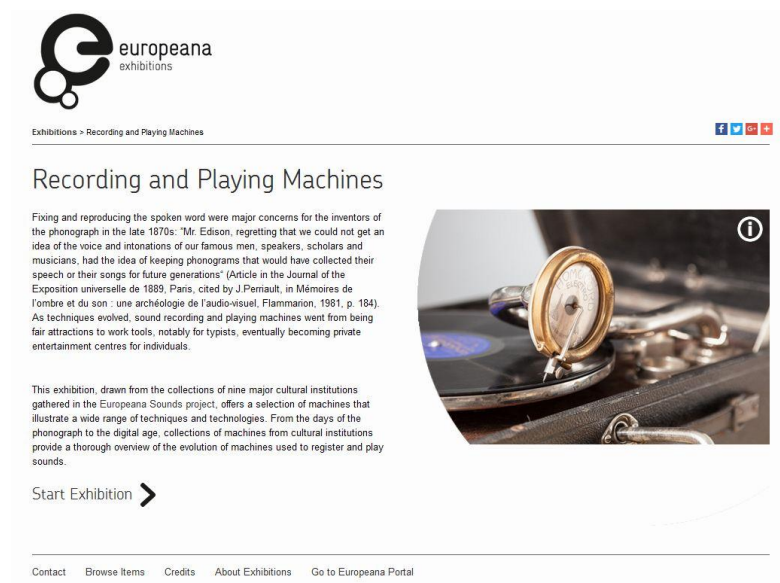


Figure 10: Europeana Sounds’ exhibition on Recording and Playing Machines, on Europeana.

⁴⁷ Extract from the Description of Work (DoW).

⁴⁸ <http://exhibitions.europeana.eu/exhibits/show/recording-and-playing-machines>

Page	Pageviews	Unique Pageviews	Avg. Time on Page
/exhibits/show/recording-and-playing-machines ⁴⁹	7,715	2,850	00:00:19
/exhibits/show/recording-and-playing-machines/themes ⁵⁰	6,295	1,897	00:00:08
/exhibits/show/recording-and-playing-machines/wax-cylinder-discs ⁵¹	1,546	586	00:00:11
/exhibits/show/recording-and-playing-machines/wax-cylinder-discs/edison-class-m-phonograph	1,302	488	00:00:09
/exhibits/show/recording-and-playing-machines/shellac-vinyl-discs	1,058	415	00:00:08
/exhibits/show/recording-and-playing-machines/magnetic-digital-medium	966	400	00:00:11
/exhibits/show/recording-and-playing-machines/player-piano	965	354	00:00:14
/exhibits/show/recording-and-playing-machines/wax-cylinder-discs/edison-model-c	952	369	00:00:10
/exhibits/show/recording-and-playing-machines/shellac-vinyl-discs/trademark-gramophone	869	340	00:00:06
/exhibits/show/recording-and-playing-machines/radio-set-receivers	803	313	00:00:05
Total	43,352	16,387	00:00:11

Table 18: Visits on the Europeana sounds virtual exhibition from 1 February 2016 - 15 January 2017

⁴⁹ This link directs to the welcome page of the Exhibition.

⁵⁰ This link represents the first page appearing when the visitor hits "Start".

⁵¹ This link and the followings direct to the different articles of the Exhibition.

3.5.2 Sound timeline⁵²

Europeana Sounds released a sound timeline on 18 June 2015 with items from the project corpus which highlight specific, significant events and key persons, and illustrate the history of sound recording, as well as sounds in history. This timeline is permanently displayed on the Europeana Sounds website page dedicated to “videos and virtual exhibitions” and was promoted through a blog post. Unfortunately, the software used to create this timeline (Timemapper) does not display traffic statistics. Both the exhibition and the sound timeline are fully described in D6.7 *Dissemination Materials and Press Kit 2*.⁵³

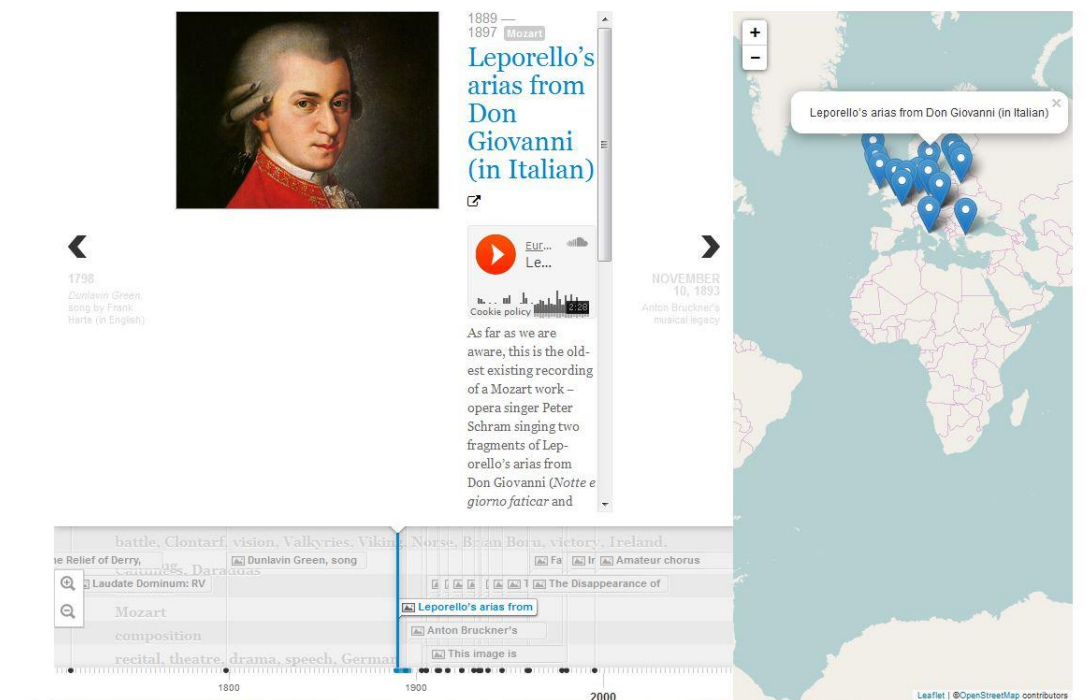


Figure 11: The Sound Timeline displayed on Europeana Sounds' website.

3.5.3 Sound collections

Developed in Spring 2016, the Sound collections, i.e. T6.4.2 Family tree of audio sounds, feature the whole project corpus divided into categories, in an attractive and comprehensive way, available on Europeana (<http://blog.europeana.eu/2017/01/access-easily-sounds-from-europeana-sounds-collections/>) and Europeana Sounds (<http://www.europeanasounds.eu/news/sounds-collections>).

By navigating through this feature, visitors have an easy single access point to the material the Europeana Sounds consortium shared during the last three years, they can browse to find the hidden gems of Europeana Sounds large collections from non-Western classical music, to spoken word performance recordings and sound effect recordings.

⁵² <http://www.europeanasounds.eu/news/let-s-travel-through-times-with-sounds>

⁵³

http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/europeanasounds-d6-7-dissemination-materials-and-press-kit-2-v2-0.pdf

The Sounds collections were promoted through blog posts on Europeana Sounds website⁵⁴ and Europeana end-users website⁵⁵, and through social media activities on the project and partners pages.

Access easily sounds from the Europeana Sounds Collections!!



Figure 12: Sound Collections displayed on Europeana Sounds' website.

3.6 Europeana Radio

Europeana Radio⁵⁶ is the latest widget set up by Europeana Sounds and Europeana. The first version was released on 18 October 2016, but on 9 January 2017 a major update became available, so WP6 and Europeana's Communications team joined forces to promote the launch of the Radio on 12 January.

The content

In order to improve the user experience, Europeana Sounds thought of a new, interactive tool, which would allow the user to enable a "random player", but also tag the musical genres recognised. To this date, 200,000 sound tracks, from 11 institutions, are available on Europeana Radio. Six of those institutions are partners of Europeana Sounds (Irish Traditional Music Archive, LMTA (DIZI), Music Library of Greece of The Friends of Music Society, National Library of Latvia, Statsbiblioteket and Tobar an Dualchais/Kist o Riches) and the others are members of Europeana.

On this brand new platform, listeners can browse a wide range of sound recordings, play them on random mode, select a genre channel (Classical, Folk, Traditional and Popular music), or an institution channel. The major upgrade is the fact that listeners can tag the musical genres recognised.⁵⁷ In order to

⁵⁴ <https://www.europeanasounds.eu/news/sounds-collections>

⁵⁵ <http://blog.europeana.eu/2017/01/access-easily-sounds-from-europeana-sounds-collections/>

⁵⁶ <http://www.europeana.eu/portal/en/radio.html>

⁵⁷ The tagging crowdsourcing tool was initiated in WP2.

make the interface more user-friendly, and to suggest a motivational challenge, Europeana created an indicator for the amount of tags for all users to see, with a clear target (See Figure 13 below).



Figure 13: Screenshot of Europeana Radio on 15th January 2017

The promotion

On 12 January 2017, Europeana and Europeana Sounds coordinated their efforts to promote Europeana Radio. On social media, we tweeted about the Radio and encourage the users to tag with the hashtag #TagDayThursday.⁵⁸ Each partner got involved, and institutions whose recordings are available on the Radio were able to embed the player on their website.⁵⁹ Europeana and Europeana Sounds also released a Press Release for the launch of Europeana Radio, which has been issued in five languages (English, French, German, Italian, Latvian).⁶⁰ Given the date of the launch, we will not be able to produce an in-depth analysis of the results and outcomes of Europeana Radio in this deliverable.

3.7 Year 3 key results

Table 19, below, shows a set of headline figures that enable a comparison between the three years of the project.

⁵⁸ <https://twitter.com/hashtag/TagDayThursday?src=hash&lang=fr>

⁵⁹ Europeana Radio on ITMA's website: <http://www.itma.ie/news/article/itma-on-the-radio> ; on NISV's blog: <https://www.beeldengeluid.nl/blogs/research-and-development/201701/tag-genres-de-luisterpaal-van-europas-muziekarchieven> ; on NLL's website: http://audio.lndb.lv/lv/europeana_radio/ ; on BL's blog: <http://blogs.bl.uk/sound-and-vision/2017/01/listen-tag-music-tracks-on-europeana-radio-player.html> .

⁶⁰ <http://www.europeanasounds.eu/press/press-releases>

	Year 1	Year 2	Year 3 (by 15/01/2017)
User sessions on europeanasounds.eu	15,697	41,405	51,265
Pageviews on europeanasounds.eu	34,109	83,515	92,183
Number of @eu_sounds followers	1,062	2,181	3,287
Number of fans on Facebook	692	1,427	2,145
Members of Europeana Sounds LinkedIn group	61	90	109
Number of plays on SoundCloud	9,400	21,900	33,200
Number of views on SlideShare	2,593	7,445	16,411
Number of plays on Vimeo	211	874	1,451

Table 19: Headline figures for Year 1, Year 2 and Year 3

4 Europeana sounds offline

4.1 Organisation of events

Since the beginning of the project, offline communication has been essential in order to reach the target audiences. Each event has its preferred target:

- International conferences reached out to professionals and semi-professionals in the cultural and creative industry and students in those fields, but since they were open to the public, they were also attainable by music amateurs and end-users ;
- (Re)discovery events are more oriented towards professionals, music amateurs and end-users (depending on the organisers);
- Hackathons, share-a-thons and edit-a-thons target tech-savvy individuals.

Europeana Sounds is aware that one of the best ways to reach its audience is to invite them, meet them, and encourage them to participate to events.

In Year 2, the highlight of the year was the first International Conference which took place on 2 October 2015, in Paris. This first major event was a success, with more than 250 participants from 30 countries. WP2 of the Europeana Sounds project also organised two edit-a-thons, for which WP6 participated in the promotion.

For Year 3, Europeana Sounds intensified its efforts in the organisation of events: 1 international conference, 5 (re)discovery events, 1 hackday, 1 share-a-thon, and 6 edit-a-thons were held thanks to the project partners. We can distinguish two types of events regarding the reach:

- Local events, such as (re)discovery events or edit-a-thons, in native languages looking to reach local audiences in participating countries, generally using the partners' own audiences and networks to raise awareness on Europeana Sounds;
- International events, such as the conference, the hackday or the share-a-thon, with a broader geographic reach.

4.1.1 Europeana Sounds second international conference

After the success of its first international conference in 2015, Europeana Sounds organised its second and final international conference - "Unlocking Sound Collections" - on Friday 4 November 2016 in Vilnius, Lithuania. This conference showcased the latest innovations to share Europe's vast sound heritage with the widest possible audience.



Figure 14: Picture by Marion Ansel / BnF (CC-BY-SA)



Figure 15: Lithuanian Academy of Music and Theatre band "Tatato", picture by Harry van Biessum & Maarten Brinkerink (NISV), CC BY.

The impact of the conference reached far beyond the attendees with 62 media mentions and articles, a reach of thousands through social media, and through the dissemination of videos of the conference in December 2016. A complete report on this event is available in MS39 *Final project event*.⁶¹

⁶¹

http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Milestones/europeanasounds-ms39-final-project-event-v1.0.pdf

4.1.2 Europeana Sounds (Re)discovery events

The organisation of (re)discovery events was part of T6.5 of the DoW. The goals of those events were to highlight the collections of the hosting institution and to increase awareness of the Europeana Sounds project. Each (re)discovery event was hosted using the institution's native language, and featured the presentation of one or several unknown/star item(s) from the institution's collection with the participation of several specialists.

'Sound' (re)discovery events were aimed at local audiences. They were designed to be targeted towards at least one specific project target audience, so that the event can reach the institution audiences and raise their awareness on Europeana Sounds.

4.1.3 Sound (Re)discovery event at the ÖNB

A Sound (Re)Discovery Event was organised and held by the Austrian National Library on 2nd June 2016 at the Salon Hoboken at the Palais Mollard. The event was held in German and focused on the presentation of two items of the collection aggregated within Europeana Sounds. The event was aimed at the general public, music enthusiasts, students and researchers. It was planned for approximately 50 people and 47 people attended.

The theme of the evening was "Beethoven trifft Liszt" (Beethoven meets Liszt). It corresponded with the two items, carefully chosen by the Austrian National Library for the event: a manuscript of Ludwig van Beethoven's Spring Sonata op. 24, with remarks by Beethoven himself, and a draft of a piano arrangement by Franz Liszt, in his hand-writing, of Ludwig van Beethoven's second movement of the 6th Symphony Pastorale op.68. Due to the ambience of the Palais Mollard it was decided that a digital presentation of the two chosen items was not suitable, and therefore a couple of pages of the manuscripts were printed and displayed.

Before those items were presented, introductions to Europeana and Europeana Sounds were given. Afterwards followed an overview of the music department of the Austrian National Library and its role within the project. The presentations of the items by the head of the music department of the Austrian National library, Dr. Thomas Leibnitz, followed. The Spring Sonata was presented first and thereafter played by Dianne Baar (piano) and Marie Isabel Kropfisch (violin). The piano arrangement by Liszt was presented as second and played by Dianne Baar (piano). Afterwards a few concluding words and words of thanks followed, and the audience was invited to refreshments in the entrance area.



Figure 16: Marie Isabel Kropfitsch and Dianne Baar playing and the audience a few minutes before the start of the event. Pictures by Angelika Leitner, CC BY-NC-SA.⁶²

The feedback was very positive, and the R&D department received very good comments during and after the event. A survey was sent after the event: out of the 47 people who attended, the link was sent to 30 of them and 21 answers came back. The overall conclusion of the survey was that the attendees were very happy with the event and thought the musicians were excellent. Most of them learned something new in course of the event, and they agreed that there was a good balance between the music and the talks. Some of the respondents encouraged more music and more interactivity, but overall it was a success, and most of them would like to explore the collections available on Europeana or find out more about Europeana Sounds.

This event was promoted through various channels: invitations were sent through the Austrian National Library, the Musicology department of the University of Vienna and the Library of the University of Music and Performing Arts Vienna, and their mailing lists. Online promotion consisted in the publication of a blog post on Europeana Sounds,⁶³ the creation of an event page on Facebook, several Twitter and Facebook posts of both the Austrian National Library and the Europeana Sounds pages, a mention in the ÖNB online calendar, the R&D blog⁶⁴ and news section, and a mention on the VÖB blog (blog of the association of Austrian librarians).⁶⁵ After the event, a selection of videos was uploaded to the Europeana Sounds Vimeo page,⁶⁶ [and feedback was given through a blog post on ÖNB R&D blog⁶⁷ and Europeana Sounds blog.](#)⁶⁸

⁶² <https://creativecommons.org/licenses/by-nc-sa/3.0/>

⁶³ <http://www.europeanasounds.eu/news/beethoven-meets-liszt-at-the-austrian-national-library-europeana-sounds-rediscovery-events>

⁶⁴ <https://onbresearch.wordpress.com/2016/05/17/europeana-sounds-rediscovery-event/>

⁶⁵ <http://www.univie.ac.at/voeb/blog/?p=40458>

⁶⁶ <https://vimeo.com/album/4003089>

⁶⁷ <https://onbresearch.wordpress.com/2016/06/10/rediscovered-sounds-at-the-palais-mollard>

⁶⁸ <http://www.europeanasounds.eu/news/the-rediscovery-event-series-kick-off-in-vienna>



Figure17: promotional flyer for the (re)discovery event

4.1.4 Sound (Re)discovery event at the BnF

The Sound (re)discovery event “Voices from the past, voices of today” took place at the BnF on Sunday 18th September 2016. This concert was part of the European Heritage Days celebrations at BnF. It was located in the main hall of the library main building, close to the public entrance. Therefore, it received great visibility within the BnF premises. The programme of the event was displayed and distributed a couple of hours before the concert. We estimate the audience between 120 and 150 attendees: in addition to the 70 seated attendees, between 50 and 80 people stood to watch at least a part of the concert.

To open the event, Pascal Cordereix, Head of the sound archives service at the Audiovisual Department of the BnF, introduced the BnF’s sound collections and their dissemination via the Europeana Sounds project. He also focused on the recordings highlighted during the event: traditional French music recorded by Ferdinand Brunot – founder of the Archives of the Spoken Word – in Corrèze and Berry in 1913 and other recordings made under the direction of Roger Dévigne – head of the Phonothèque nationale – in Vendée in 1946.

Then, contemporary singers specialising in traditional music, took the floor. The specificity of this event was that listening to each historic recording available on Europeana was followed by a reinterpretation of the same recording by the live artists.



Figure 18: Singers Sylvie Berger, Sylvie Heintz and Solange Panis of the vocal trio “Le petit voyage”.
Picture by Axelle Bergeret-Cassagne/BnF, CC BY-SA.⁶⁹

Singers Sylvie Berger, Sylvie Heintz and Solange Panis of the vocal trio “Le petit voyage” performed six songs from the Limousin and Berry regions: ‘L'Amoureux infidèle’ (Berry), ‘Que donarai ieu a ma mia’ (Limousin), ‘Les Vêpres d'Asnières’ (Berry), ‘Les Drollas del Mas’ (Limousin), ‘Chanson de l'ivrogne’ (Limousin) and ‘Chanson du lit et de la paillasse’ (Berry). Their reinterpretation allowed us to understand these 100 years old recordings which are difficult to comprehend nowadays. Their performance was very lively, and even moving, especially when the singers sang synchronised with the recording. Afterwards eight singers, choristers and dancers from the ensemble “Tap Dou Païe” and “Sounurs”, led by Jean-Pierre Bertrand, interpreted ten songs recorded in Vendée in 1946 : ‘La Nonne de l'Ave Maria’, ‘La Soupe au vin’, ‘Mon papa m'a nourrie’, ‘Entre la rivière et les bois’, ‘Le Marchand de velours’, ‘C'était un jour d'empresse’, ‘Le Ménagement’, ‘Entre Paris et Chétenu’, ‘Les Lauriers sont fleuris’ and ‘Le Blanchiment du logis’. Some songs provided an opportunity to show regional folk dances (paulaië and ronde or grand'danse).

⁶⁹ <https://creativecommons.org/licenses/by-sa/4.0/legalcode>



Figure 19: Singers, choristers and dancers from the ensemble “Tap Dou Païe” and “Sounurs”. Picture by Axelle Bergeret-Cassagne/BnF, CC BY-SA.⁷⁰

A survey was distributed to the public to gather their thoughts about this atypical concert. 23 attendees filled in this survey at the end of the event. 96% of the respondents rated the theme of the concert as “very interesting” (4% as “interesting”) and 80% thought the quality of performance was “very good” (20% “good”). We also learned that attendees were informed of the concert in very different ways: through social media, BnF magazine *Chroniques*, the BnF and European Heritage Days websites, and their professional or private networks or friends. Some attendees also happened to be there for other reasons and were drawn in by the music.

Only 39% of respondents knew about the Europeana Sounds project before the event, while 30% of them had never heard of the sound archive of the BnF. In terms of impact, following the concert, 95% of them think they will visit Gallica and Europeana online in the next few months to browse through sound recordings. Five respondents suggested BnF should organise a similar event in 2017.

Finally 45% of respondents thought the organisation of the concert was very good, 35% it was good and 20% average. Most of the negative comments came from the location of the concert: the hall of BnF was a bit noisy, which disturbed an optimal listening experience. Some people also regretted they couldn’t find an empty seat and would have preferred the concert to be located in an auditorium. This event was highlighted by the Council of Europe and European Commission who shared feedback on the event on the website dedicated to the European Heritage Days.⁷¹

⁷⁰ <https://creativecommons.org/licenses/by-sa/4.0/legalcode>

⁷¹ <http://www.europeanheritagedays.com/Press-corner/News/European-Cultural-Heritage-Lives-through-Voices-of-the-Past.html>

4.1.5 Sound (Re)discovery event at the ICCU

On 24th October 2016 in Rome, the Italian (re)discovery event *“For a European phonographic collections. The Italian contribution to Europeana sounds project (2014-2017)”* was hosted at the ICBSA Auditorium, in the historical Mattei di Giove Palace in Rome, over a whole afternoon. The event was organised in cooperation with the Istituto Centrale per il Catalogo Unico delle biblioteche italiane e per le informazioni bibliografiche (ICCU) and the Istituto centrale per i beni sonori ed audiovisivi (ICBSA).

Both the directors of ICBSA and ICCU presented their engagement in Europeana Sounds project and underlined the importance of the cooperation between the two institutions. The Europeana Sounds project and Europeana portal were presented to the audience, with examples of searches and a teaser video. ICBSA, as content provider, showed several highlights of their collections (music, oral memories, ethno-linguistic heritage), and contributions to the Europeana Sounds blog. The edit-a-thon about Giuseppe Verdi organised by ICBSA and ICCU on 11 November was also announced.

During the event, the speakers talked about pop music, electronic music, opera, environment recordings (and also provided several sound samples) and their relation with cinema and television, but also about the importance of the documentation of oral memories, and the complex system of licensing and copyright laws in Italy and in Europe.

At the end of the event there was a brief reception in the Palace’s courtyard. A total of about 50 people attended the event. For the occasion, in addition to the customised postcards described in D6.8 *Dissemination Materials and Press Kit 3*⁷², the following gadget has been designed, representing the central label of the 78rpm “Disispirata” by Gavino Gabriel:



Figure 20: 78 RPM Disispirata, Gavino Gabriel



Figure 21: 78 RPM v. Logo of the projects

⁷² D6.8 Dissemination Materials and Press Kit 3, 4.2.3 (Re)discovery event organised by the ICCU, page 16-17/33 http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/europeanasounds-d6.8-dissemination-materials-press-kit-3-v2.0.pdf

4.1.6 Sound (Re)discovery event at the NISV

Between 26th and 31st December 2016, the Netherlands Institute for Sound and Vision (NISV) organised its (Re)discovery event on the theme “History of Sound”. For five days, visitors were able to see the most beautiful and rare musical objects that NISV could gather from its archives. Additionally, phonograph collector Jelle Attema gave permission to showcase special objects from his personal collections. The benefit of having Attema’s objects on hand was that NISV was able to demonstrate how these objects work, thus really bringing music history to life. The objects represented the history of recording and playing sound. Some of the objects were over 100 years old, like the Hexaphone for instance. This mechanical jukebox from 1910 plays six wax cylinders and was an amazing sight to see in action.



Figure 22: The History of Sound exhibition (photo by Harry van Biessum, [CC BY-SA](#))

The public had the chance to hear more about the history of sound each day, in the form of three daily 30-minute lectures given by dedicated NISV volunteers (Vera van Brakel, Jack Hollemans, Martin Schuurmans, Ron Haanschoten and Rob de Bie). Rob de Bie created these lectures, starting with humanity's first attempts to record sound (experiments with just a sponge, wooden box or lead pipe), all the way up to the current era in which music streaming is the most common way to enjoy tunes. Within this historical journey people were able to hear about the general trends in music recording and playing development, as well as the influence these trends and inventions had on society, on the film industry, and on music production.

Specialists shared some surprising anecdotes: did you know that the Tefifon carrier, that eventually could record four hours of music, was already invented in the 1930s by the German Karl Daniel? And

that his invention only saw the public light in the 1950s because the German Defense initially wanted to keep it a secret? By that time, the music industry had already decided on vinyl as their preferred medium, so Tefifon had no chance to compete in the booming record industry of the 1950s and later.

In the room next to the exhibition, the public could join two presentations per day. One of these presentations was for the audience to hear more about the sound related projects NISV initiated and is involved in. Next to Europeana Sounds and its collaboration with Wikimedia, Harry van Biessum told more about the RE:VIVE initiative⁷³, the Sound of the Netherlands platform, the Dutch national Music Encyclopedia and the work of researcher John Ashley Burgoyne to unravel the catchiness of popular music.



Figure 23: Tin foil phonograph (photo by Harry van Biessum, [CC BY-SA](#))

The other presentation was given by microphone collector, and author of the book 'Witnesses of Words', Marco van der Hoeven. In his 30-minutes time slot, van der Hoeven highlighted and explained the technical and cultural roles of microphones throughout the course of history. Eight microphones were on display in the room, one of which was used by former Dutch queen Wilhelmina to speak to the occupied Netherlands during WWII from London.

⁷³ <http://revivethis.org/>



Figure 24: Rob de Bie giving a demonstration during the History of Sound exhibition (photo by Harry van Biessum, [CC BY-SA](#))



Figure 25: Audience of the History of Sound lecture (photo by Harry van Biessum, [CC BY-SA](#))

Over the five days, more than 500 people turned up for the presentations, and even more people came to see the exhibition and watch the demonstrations of historical music objects, in between all the mini-lectures. The high turnout of people for the exhibition and mini lectures can be explained by the fact that this History of Sound event was part of a larger radio 'Top 2000' festival that took place at NISV. The radio festival attracted 28,963 visitors in just seven days, 24,355 people visited during the five History of Sound days.

4.1.7 Sound (Re)discovery event at the BL

On the evening of Tuesday 24th January 2017 the British Library hosted the final sell-out sound rediscovery event. The evening was a showcase of live music and a demonstration of early sound recording with 40 tickets available – and all were sold out before the day. We were joined by members of the Orchestra of the City who performed the last movement of Quartet No.16 in E flat, K.428 and the slow movement of Quartet No.19 in C major, K.465. Both of these Mozart manuscripts are part of the British Library collections and have been published on Europeana through the Europeana Sounds project.

While the quartet performed these pieces, Aleks Kolkowski demonstrated early sound recording on both wax cylinder and vinyl disc. Aleks Kolkowski is a musician and composer whose work focusses on historical sound recording and throughout 2016, he was Composer in Residence at the British Library. To begin Aleks recorded the lead violinist on his own acoustic instrument on wax cylinder and then the same piece of music was played again, but on a Stroh violin. The Stroh is a phono instrument which was developed to enhance recordings in the early twentieth century. Upon playback of the wax cylinder, it was clear what a difference the phono instrument made, and how much clearer the recording was. A demonstration of vinyl recording then took place, with playback of the disc presented to the audience.



Figure 26: Picture by Laura Miles (BL) - CC-BY

After the performance there was an opportunity for a question and answer session which the audience enthusiastically took part in. The event was an excellent opportunity to highlight some of the wonderful music the British Library has been able to aggregate during the project and learn a little more about the historic sound recording machines which have also been a project highlight.



Figure 27: Picture by Laura Miles (BL) - CC-BY



Figure 28: Picture by Laura Miles (BL) - CC-BY

4.1.8 Waves Hackday

On 1st October, Europeana Sounds co-organised a full hackday as part of the Vienna Waves Music Festival. During this day, the Europeana Sounds' team challenged programmers, developers, designers, musicians, and anybody else with an interest in music and technology to come and work on their own idea, or on one of the proposed challenges.

On 30th September 2016, the organisers and participants came together in the Werkstätten- und Kulturhaus (WUK) to listen to presentations on different tools and challenges that they could work on. A mix of hardware, software and data was made available for the participants.

Joris Pekel (Europeana) brought Europeana Music dataset to the event and proposed the Europeana Sounds Genre Detection Challenge. In short, for a user of Europeana Music, it is useful to be able to search for particular music genres (e.g., free jazz, Irish folk, Baroque) to find what they are looking for in this vast amount of material. However, this information is not always available in the data. Currently, only about a fifth of Europeana Music has been labelled with a unified genre description. The participants were challenged to come up with solutions to detect genres in the data and music files.

As a result of the hackathon, the Europeana Music dataset has been analysed in great detail. A lot of different aspects such as tempo, timbre and loudness have been processed so that the individual characteristics can be analysed. All these results have been made available on a special page set up for the hackday and are available for download for anyone who wants to work with it.⁷⁴ The day was too short for the hackday participants to come up with a working solution to automatically detect genres - but, we laid great groundwork for further research and work.

Europeana Music was of great interest to attendees, as it is openly available and ready for use by software developers, and many useful connections have been made. The work done by the company MusiMap, also present at the hackathon, especially shows great potential for further collaboration. MusiMap builds software to analyse music and index its characteristics. The data was also used in a chatbot that suggest pieces of music to users depending on their mood. However, this prototype is currently not available online.

In the end 16 hacks were submitted to the judges for review, varying from artificial intelligence bots that can help you find the right music that complements your mood, to devices that can be attached to the body during a live performance to influence the music depending on your position. All results can be seen in the video report created by Maarten Brinkerink (Netherlands Institute for Sound and Vision).⁷⁵

This hackday shows that the dataset has great potential, but in a hackday of 8 hours duration only the first steps can be taken. We are therefore continuing our quest to look for better ways to automatically detect genres in music. The generated data will therefore be made available on Europeana Labs for everybody to download and work with it. So far MusiMap has shown interest, as well as the Technical University of Vienna that is planning to make a student assignment out of this task.

⁷⁴ http://www.ifs.tuwien.ac.at/~schindler/eusounds_challenge/

⁷⁵ <https://www.youtube.com/watch?v=NgF6EbAJ8Lg>

This Hackday also covers KPI n°13 regarding participants in the hackathon. It gathered 100 participants for a target of 40; therefore exceeding its objective in this term.

4.1.9 Europeana Sounds share-a-thon

On 23 November, the Europeana Sounds project organised its very first #Shareday. A day where all the sound archives active in the project were invited to share their collections on other platforms such as SoundCloud and Wikimedia Commons. It turned out to be a very effective, useful and most of all fun day.



Figure 29: Image used to promote the hashtag campaign on social media.

The reason for organising the day was to increase the impact that our European heritage sound collections can have. Instead of trying to get the audience to our own website, we wanted to get the content to the places where the users already are: SoundCloud is one of the biggest music and sound sharing platforms in the world and Wikimedia Commons is the media file repository used by the volunteers that write Wikipedia to illustrate and improve articles. At the moment, Wikipedia is the sixth most visited website in the world, so getting your content featured there can result in great visibility.⁷⁶

The results

Eleven cultural institutions joined the event. Besides uploading music and sounds, they also worked on co-creating playlists on SoundCloud; for example, on particular themes like ‘women’s voices’ or ‘sounds of nature’. In the end over 40 tracks were uploaded and 15 playlists were created.

Outreach

During the day, the results were shared via social media using the #ShareSounds hashtag. We actively tracked the #sharesounds hashtag and the results can be seen in the chart below. During this workday it turned out that the ‘sounds of nature’ were particularly popular with people who had a need to concentrate.

⁷⁶ <http://openglam.org/2015/06/23/dutch-cultural-heritage-reaches-millions-every-month/>

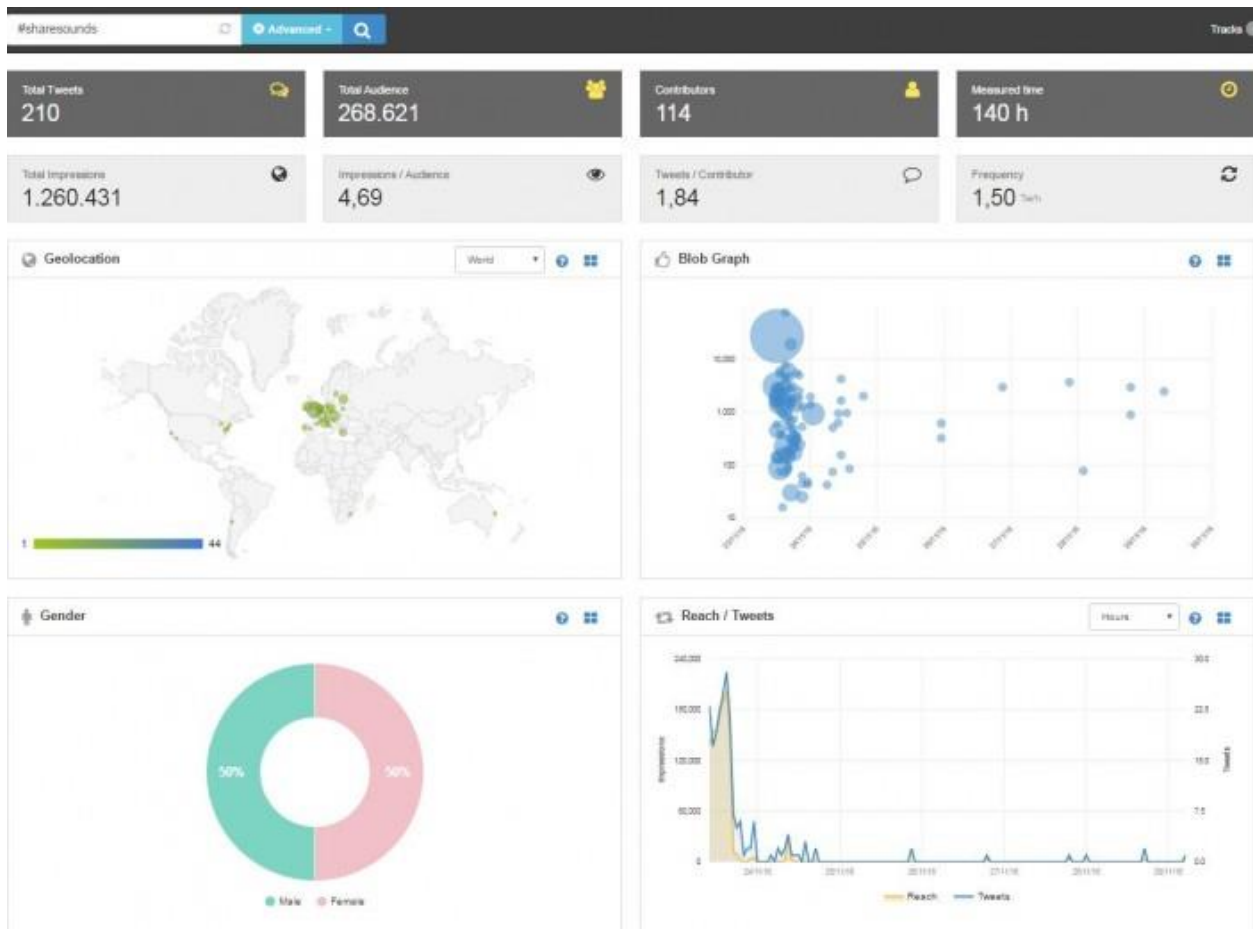


Table 20: Snapshot from Twitter analytics tool at the end of the day of 1st October 2016.

4.1.10 Edit-a-thons

In Year 2, WP2 of the Europeana Sounds project also organised two edit-a-thons, one at the Mediterranean House of Human Sciences on 23rd October and one at the British Library on 7th November.⁷⁷ Edit-a-thons are part of WP2's Task 2.1 of the Description of Work, consisting of an enrichment strategy through end-user participation. WP6 was involved in this task through the promotion of the events (mainly online).

During Year 3, Europeana Sounds organised six edit-a-thons:

- At the British Library on 8 October 2016
- At the Istituto Centrale per il Catalogo Unico on 11 November 2016
- At the Statsbiblioteket on 26 October 2016
- At the Netherlands Institute of Sound and Vision on 18 October 2016
- At the Friends of Music Society of Greece on 23 March 2016
- At the National Library of Latvia on 12 March 2016

⁷⁷ These activities are detailed in D2.5 Glam-wiki collaboration report: http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/europeasounds-d2-5-glam-wiki-collaboration-report-v1-0.pdf

Edit-a-thons (which are based on the hackathon model) were a great way for Europeana Sounds to reach its tech-savvy audience: the goal was to “bring together professionals from GLAM (Galleries, Libraries, Archives & Museums) institutions and Wikipedians to improve and generate content using and linking back to institutional holdings”, to reach the organising institutions’ audience by introducing them to editing.

WP6 promoted those events through blog posts, plus Facebook and Twitter activity, and each institution was very satisfied of the outcome.



Figure 30: Kakemono displayed at the Statsbiblioteket’s edit-a-thon on 26 October 2016



Figure 31: Participants editing at Friends of Music Society edit-a-thon, picture by Themistoklis Karavellas (NISV) & Marianna Anastasiou (FMS), [CC BY-SA](#)



Figure 32: Participants working at the National Library of Latvia during the edit-a-thon. Picture by Brigitte Jansen. [CC BY](#)

4.2 Presentation of the project at other events

From Year 1 to Year 3, the project was represented and presented at 142 events (excluding events organised by the project itself), in 28 different countries (88% of them within the European Union). These events reflect the project multiplicity and had varying audiences, such as professional audiences like audiovisual archivists at BAAC and IASA conferences, students during lectures in various schools and universities, or the general public during the European Heritage Days in Paris or the Second International Conference in Vilnius.

The chart below shows the various formats used by Europeana Sounds' partners to promote the project in order to match the audience attending the events. Out of the 142 events attended by our partners, the project was brought to the audience through presentations (66.4%), through handing out flyers (10.5%), by mentioning the project during events (10.5%), but also through posters, workshops, networking actions, papers, courses, demonstrations, keynotes and seminars. Each partner dedicated some time to bring the project to new audiences, using different tools and channels, which really helped to increase the visibility of Europeana Sounds.

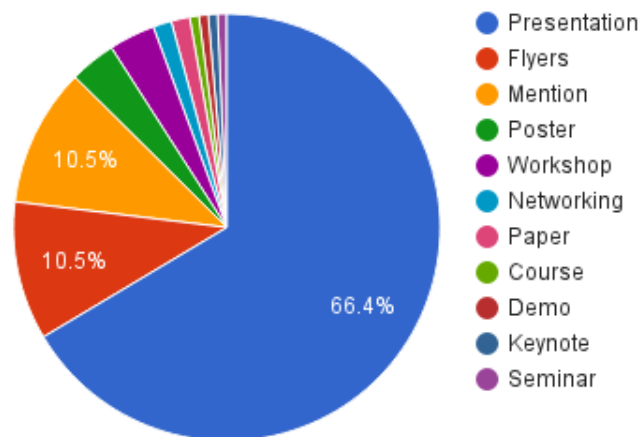


Figure 33: How Europeana Sounds was introduced in events - Year 1 to Year 3.

The complete list of participation at events during the third year of the project is in [Appendix D](#) of this deliverable.

5 Publications about the project

Throughout the three years of the project, the WP6 has been trying to raise awareness on Europeana Sounds through the media. Several press releases have been issued in order to inform the media on Europeana Sounds activities.⁷⁸

⁷⁸ <https://www.europeanasounds.eu/press/press-releases>

In this section, the publications about the project are news items, external blog posts⁷⁹, articles, podcasts, videos, slideshows in which Europeana Sounds was evoked.

The line below shows the evolution of the number of publications about the project through Year 3. It clearly illustrates the impact of the organisation of the second international conference in Vilnius: before the event in the beginning of November, the number of publications about the project goes up to 64. The decrease in the beginning of 2017 is explained by the fact that we stopped our analysis on 15 January, and those numbers do not include the publications about the Europeana Radio (which should be numerous).

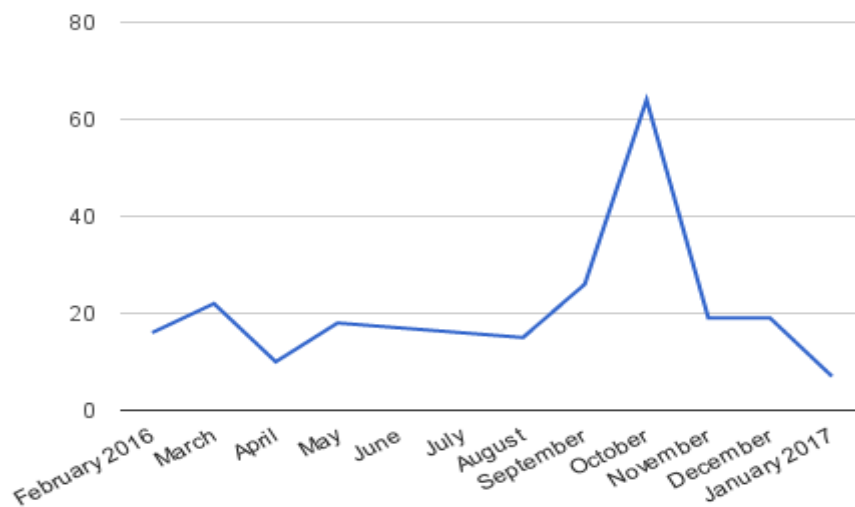


Figure 34: Number of publications about the project (1st February 2016 – 15th January 2017)⁸⁰

5.1 In-depth analysis (1st August 2016 – 15th January 2017)

In order to understand Europeana Sounds' publications reach and draw some conclusions about, this analysis will be based on the publications about the project of the last 5 months and a half (from 1st August 2016 to 15th January 2017).⁸¹ The graphs below will help us understand the impact of the project by defining who is talking about the project, through which channel, and in which language.

The first chart (Figure 35) represents the provenance of the publications about the project: "External" represent mostly blogs and articles on the Internet, "Partner" means all the publications written by the 24 partners of Europeana Sounds, "Press" is actual media mentions, and "Europeana" encompass all publications on Europeana Pro, Europeana blog and Europeana newsletters. It shows that Europeana Sounds had a large number of online reviews. It also highlights the good cooperation with the partners, which allowed to increase each other's visibility. The actual "Press" reviews are only 9% of the publications about the project for the last five months and a half, although this can be balanced by the fact that, for a project with a three-year time frame, it is hard to reach the media. But that is one

⁷⁹ Not including the blog posts on europeanasounds.eu.

⁸⁰ Not including the reviews for Europeana Radio.

⁸¹ Not including the reviews for Europeana Radio.

conclusion to draw: good press reviews are always an opportunity to reach end-users and professionals (with specialised press).

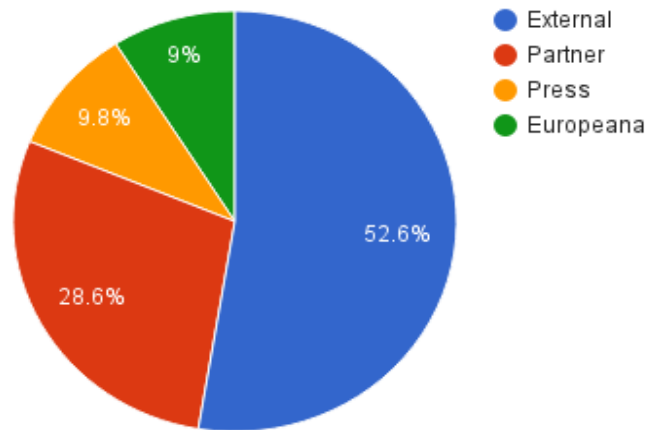


Figure 35: Chart representing the provenance of the publications about the project (1st August 2016 – 15th January 2017)⁸²

The following chart shows the variety in the nature of publications about the project. It helped Europeana Sounds to work on different tools, and to reach various audiences. It is important to highlight the various articles on Wikipedia and Wikimedia Commons (which were linked to the organisation of edit-a-thons), and allowed Europeana Sounds to reach a tech-savvy audience. Also, a lot of publications were articles on the partners' institutions website, and this shows the good cooperation of the partners.

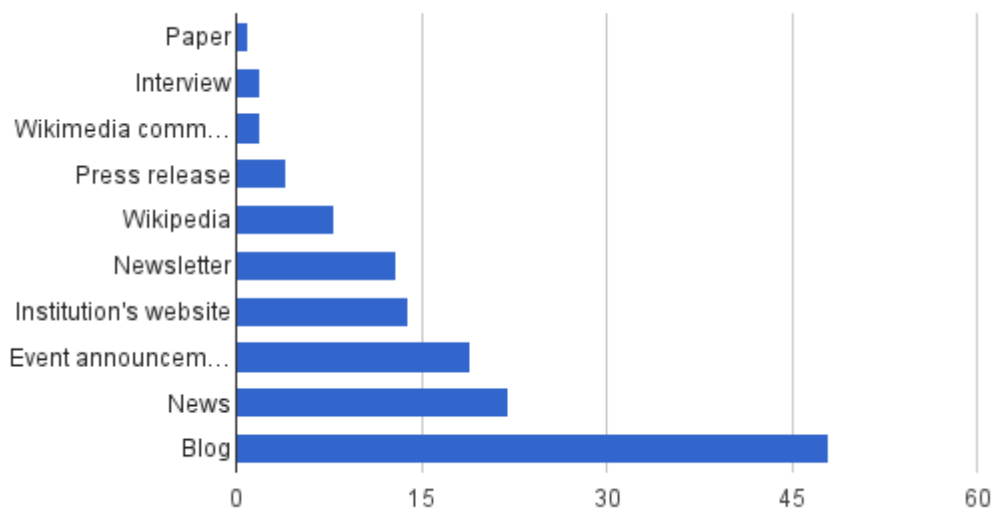


Figure 36: Chart representing the nature of the publications about the project (1st August 2016 – 15th January 2017)

Finally, Figure 37 explores the languages in which were written the publications. It truly reflects the

⁸² Not including the reviews for Europeana Radio.

European frame of the project. The countries which hosted events generated a lot of media mentions in their own language. As it was explained in [4.1.2](#), the (Re)discovery events and other events were oriented towards local audiences, so this demonstrates that this task was a success.

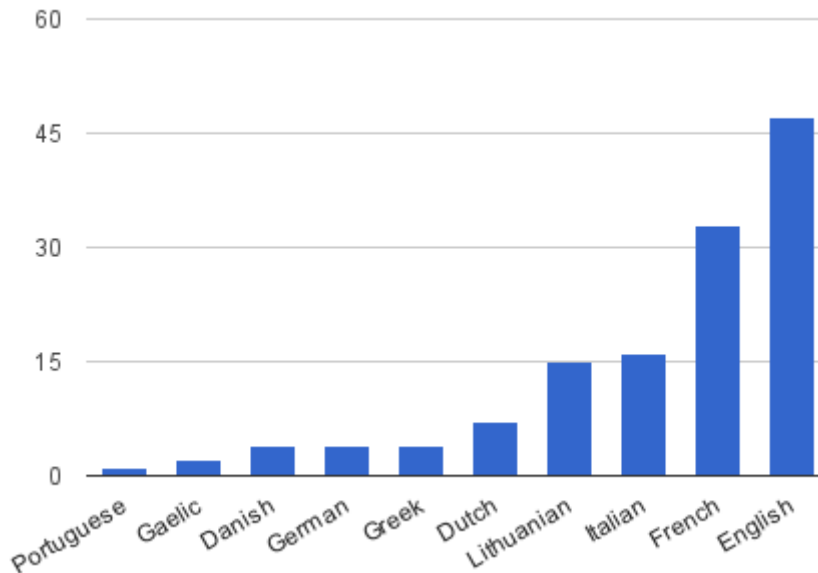


Figure 37: Languages of the publications about the project (1st August 2016 – 15th January 2017)

6 Concluding remarks and sustainability

WP6 accomplished its mission of “Dissemination and Networking”, and this would not have been possible without the involvement of each of the 24 partners.

The communications strategy adopted in 2014 was a successful path to follow, and WP6 managed to evolve this strategy in order to complete its numerous goals. The KPIs were reached earlier than expected, but WP6 maintained its efforts, in order for Europeana Sounds to continue to reach its audience and build a strong image.

Now that the project has come to an end, the mission of WP6 is done; the goal now is not to waste what has been acquired, gathered and learned for the past three years.

During the Final Plenary Meeting in Leipzig on 6-7th December 2016, WP6, WP7 and the project Management Board raised a couple ideas for a sustainability plan. Regarding WP6 activities, the sustainability will consist in keeping the social media (Facebook and Twitter accounts) active by renaming them “Europeana Music”, which will be managed by Europeana. The website will be maintained online, but without additional contributions in blog posting. Some of the blog posts will be transferred on the Europeana blog, and partners are encouraged to keep sending contributions to Europeana.

This plan will allow Europeana Sounds not to lose its audience, not to disappoint its followers and partners at the end of the project, and it will also allow Europeana to keep the rich and targeted audience acquired by Europeana Sounds.

The full sustainability plan is in the Deliverable 7.9 *Final exploitation plan and sustainability strategy*.

Appendix A: Blog Posts published on europeanasounds.eu

The blog posts published during the first two years and a half of the project are all listed in the following deliverables:

- blog posts no. 1 to 40 from May to September 2014, in Annex 1 of D6.3 (pages 26-29),
- blog posts no. 41 to 92 from October 2014 to January 2015, in Appendix A of D6.4 (pages 32-34),
- blog posts no. 93 to 144 from February to July 2015, in Appendix B of D6.7 (pages 27-31),
- blog posts no. 145 to 198 from August 2015 to January 2016, in Appendix A of D6.5 (pages 49-52),
- blog posts no. 199 to 249 from February to July 2016, in Appendix B of D6.8 (pages 27-32).

Below the list of blog posts published during the second half of Europeana Sounds project's third and last year:

No.	Title	Authors	Publication date	URL
250	We've reached 500,000 sounds on Europeana Sounds!	Tom Miles	1/08/16	http://www.europeanasounds.eu/news/weve-reached-500000-sounds-on-europeana-sounds
251	Music Video Information Retrieval	Alexander Schindler	4/08/16	http://www.europeanasounds.eu/news/music-video-information-retrieval
252	Culture of refugees is a main topic during summer 2016	Johannes Theurer	9/08/16	http://www.europeanasounds.eu/news/culture-of-refugees-is-a-main-topic-during-summer-2016
253	Data processing for digital libraries: the experience of the BnF with the Europeana Sounds project	Anila Angjeli, Bertrand Caron, Emmanuelle Bermes	17/08/16	http://www.europeanasounds.eu/news/data-processing-for-digital-libraries-the-experience-of-the-bnf-with-europeana-sounds-project
254	Come on a sound safari with the British Library and Wikimedia	Laura Miles	22/08/16	http://www.europeanasounds.eu/news/come-on-a-sound-safari-with-the-british-library-and-wikimedia
255	Strength lies in numbers: results of Europeana Sounds' Crowdsourcing Campaign	Harry van Biessum	24/08/16	http://www.europeanasounds.eu/news/strength-lies-in-numbers-results-of-europeana-sounds-crowdsourcing-campaign
256	Melodrama, snide humour and parody	Ida Kandler	29/08/16	http://www.europeanasounds.eu/news/melodrama-snide-humour-and-parody

257	Discover the Fado Museum Digital Sound Archive	Fado Museum	30/08/16	http://www.europeanasounds.eu/news/discover-the-fado-museum-digital-sound-archive
258	Voices from the past, voices of today: Sound (re)discovery event at the BnF	Lionel Michaux, Axelle Bergeret-Cassagne	1/09/16	http://www.europeanasounds.eu/news/voices-from-the-past-voices-of-today-sound-rediscovery-event-at-the-bnf
259	Europeana Sounds travels to Washington	Laura Miles	5/09/16	http://www.europeanasounds.eu/news/europeana-sounds-travels-to-washington
260	Europeana Sounds challenge at the Waves Vienna Music Hackday – Take part and help identifying genres in musical heritage	Joris Pekel	7/09/16	http://www.europeanasounds.eu/news/europeana-sounds-challenge-at-the-waves-vienna-music-hackday-take-part-and-help-identifying-genres-in-musical-heritage
261	Wikipedia day at Sound and Vision!	Harry van Biessum	9/09/16	http://www.europeanasounds.eu/news/wikipedia-day-at-sound-and-vision
262	Let's get down with the kids	Tom Miles	13/09/16	http://www.europeanasounds.eu/news/lets-get-down-with-the-kids
263	Supernatural creatures in Scottish folklore	Elsie Maclean	15/09/16	http://www.europeanasounds.eu/news/supernatural-creatures-in-scottish-folklore
264	Who takes care of workers' life stories?	Sabine Schostag	19/09/16	http://www.europeanasounds.eu/news/who-takes-care-of-workers-life-stories
265	Mahler's last Symphonies	Zea Frana	27/09/16	http://www.europeanasounds.eu/news/mahlers-last-symphonies
266	Classical composers, music manuscripts and correspondence	Zea Frana	4/10/16	http://www.europeanasounds.eu/news/classical-composers-music-manuscripts-and-correspondence
267	Enriching MMSH's sound archives: participate in a collaborative afternoon on October 17 th	Véronique Ginouvès	5/10/16	http://www.europeanasounds.eu/news/enriching-mmshs-sound-archives-participate-in-a-collaborative-afternoon-on-october-17th
268	For a European	Elisa Sciotti	7/10/16	http://www.europeanasounds.eu/news/for-a-european

	phonographic collection: The Italian contribution to Europeana sounds project			ws/for-a-european-phonographic-collection-the-italian-contribution-to-europeana-sounds-project
269	The bare-faced go-away-bird just got a makeover!	Tom Miles	11/10/16	http://www.europeanasounds.eu/news/the-bare-faced-go-away-bird-just-got-a-makeover
270	Europeana Sounds at the Vienna Waves Music Hackday: the results	Joris Pekel	13/10/16	http://www.europeanasounds.eu/news/europeana-sounds-at-the-vienna-waves-music-hackday-the-results
271	Opera as constant work in progress	Zea Frana	18/10/16	http://www.europeanasounds.eu/news/opera-as-constant-work-in-progress
272	Enriching Wikipedia with recordings from the Ruben collection	Sabine Schostag	19/10/16	http://www.europeanasounds.eu/news/enriching-wikipedia-with-recordings-from-the-ruben-collection
273	Let's add a bit of nature to Wikipedia	Brigitte Jansen	25/10/16	http://www.europeanasounds.eu/news/lets-add-a-bit-of-nature-to-wikipedia
274	Voices from the past resonate today	Axelle Bergeret-Cassagne	26/10/16	http://www.europeanasounds.eu/news/voices-from-the-past-resonate-today
275	Exploring the Baure of Bolivian Amazonia and their language	Swintha Danielsen, Alexander König	28/10/16	http://www.europeanasounds.eu/news/exploring-the-baure-of-bolivian-amazonia-and-their-language
276	Europeana Sounds on Capitol Hill	Richard Ranft	03/11/16	http://www.europeanasounds.eu/news/europeana-sounds-on-capitol-hill
277	Europeana Sounds launches Europeana Music: music heritage to enjoy and explore	Eleanor Kenny, Laura Miles	04/11/16	http://www.europeanasounds.eu/news/europeana-sounds-launches-europeana-music-music-heritage-to-enjoy-and-explore
278	W Verdi! Long live Verdi!	Marzia Piccininno, Elisa Sciotti	07/11/16	http://www.europeanasounds.eu/news/w-verdi-long-live-verdi
279	How we can get more audio heritage online	Lisette Kalshoven	08/11/16	http://www.europeanasounds.eu/news/how-we-can-get-more-audio-heritage-online

280	Enriching Wikipedia with recordings from the Ruben Collection	Sabine Schostag	10/11/16	http://www.europeanasounds.eu/news/enriching-wikipedia-with-recordings-from-the-ruben-collection-2
281	Unlocking sound collections in Vilnius	Laura Miles	14/11/16	http://www.europeanasounds.eu/news/unlocking-sound-collections-in-vilnius
282	Access easily sounds from the Europeana Sounds Collections!!	Axelle Bergeret-Cassagne	16/11/16	http://www.europeanasounds.eu/news/sounds-collections
283	Italian (re)discovery event: a short reportage	Elisa Sciotti	17/11/16	http://www.europeanasounds.eu/news/italian-rediscovery-event-a-short-reportage
284	21 experts came together to enrich Wikipedia about everything Verdi related	Brigitte Jansen, Marzia Piccininno	22/11/16	http://www.europeanasounds.eu/news/21-experts-came-together-to-enrich-wikipedia-about-everything-verdi-related
285	Scottish marriage customs	Elsie Maclean	24/11/16	http://www.europeanasounds.eu/news/scottish-marriage-customs
286	A Greek love song	Marianna Anastasiou	28/11/16	http://www.europeanasounds.eu/news/a-greek-love-song
287	December Crowdsourcing Month: identify musical instruments in our recordings	Harry Van Biessum	01/12/16	http://www.europeanasounds.eu/news/december-crowdsourcing-month-identify-musical-instruments-in-our-recordings
288	Get ready for Europeana Sounds Christmas Warm Up!	Tom Miles	01/12/16	http://www.europeanasounds.eu/news/get-ready-for-the-europeana-sounds-christmas-warm-up
289	Unlocking sound collections: the videos!	Anouck Girard	02/12/16	http://www.europeanasounds.eu/news/december-2-unlocking-sound-collections-the-videos
290	Santa Claus is coming to town!	Frédéric Oglaza	03/12/16	http://www.europeanasounds.eu/news/december-3-santa-claus-is-coming-to-town
291	Let's go skiing!	Frédéric Oglaza	04/12/16	http://www.europeanasounds.eu/news/december-4-lets-go-skiing

292	Uncovering ethnomusicology on Europeana Music Collections	Françoise Acquier, Henri Chamoux, Aude Da Cruz Lima, Véronique Ginouvès, Joséphine Simonnot.	05/12/16	http://www.europeanasounds.eu/news/december-5-uncovering-ethnomusicology-on-europeana-music-collections
293	Carols from Cobh	Maeve Gebruers	06/12/16	http://www.europeanasounds.eu/news/december-6-carols-from-cobh
294	Europeana Sounds won a “Décibel d’or - Special Prize”	Axelle Bergeret-Cassagne, Anouck Girard	07/12/16	http://www.europeanasounds.eu/news/december-7-europeana-sounds-won-a-decibel-dor-special-prize
295	Ski ambience in Bardonecchia	Françoise Acquier, juL McOisans, Nicolas Tixier	08/12/16	http://www.europeanasounds.eu/news/december-8-ski-ambience-in-bardonecchia
296	The record in the stars	Henri Chamoux, Josephine Simonnot	09/12/16	http://www.europeanasounds.eu/news/december-9-the-record-in-the-stars
297	Sleigh ride!	Frédéric Oglaza	10/12/16	http://www.europeanasounds.eu/news/december-10-sleigh-ride
298	Let it snow!	Frédéric Oglaza	11/12/16	http://www.europeanasounds.eu/news/december-11-let-it-snow
299	The Europeana Sounds Shareday: bringing our collections to our audiences	Joris Pekel	12/12/16	http://www.europeanasounds.eu/news/december-12-the-europeana-sounds-shareday-bringing-our-collections-to-our-audiences
300	The Story of the snowman: Linguistic Research Data at The Language Archive	Alexander König	13/12/16	http://www.europeanasounds.eu/news/decembre-13-the-story-of-the-snowman-linguistic-research-data-at-the-language-archive
301	High above from the top of the green tree	Sabine Schostag	14/12/16	http://www.europeanasounds.eu/news/december-14-high-above-from-the-top-of-the-green-tree
302	Christmas message of an	Johannes Kapeller	15/12/16	http://www.europeanasounds.eu/ne

	American president from Outer Space			ws/december-15-christmas-message-of-an-american-president-from-outer-space
303	NISV - History of Sound event	Harry van Biessum	16/12/16	http://www.europeanasounds.eu/news/december-16-netherlands-institute-for-sound-and-vision-history-of-sound-event
304	Go Tell it on the Mountain	Frédéric Oglaza	17/12/16	http://www.europeanasounds.eu/news/december-17-go-tell-it-on-the-mountain#comments
305	Rudolph the red-nosed Reindeer	Frédéric Oglaza	18/12/16	http://www.europeanasounds.eu/news/december-18-rudolph-the-red-nosed-reindeer
306	A letter to Santa	L.Meldere-Šestakova, Z.Grosa	19/12/16	http://www.europeanasounds.eu/news/december-19-a-letter-to-santa
307	The DIT and the Caruana Gramophone collection	Catherine Ferris	20/12/16	http://www.europeanasounds.eu/news/december-20-the-dublin-institute-of-technology-the-caruana-gramophone-collection
308	The Feast Day of St Thomas	Elsie Maclean	21/12/16	http://www.europeanasounds.eu/news/december-21-the-feast-day-of-st-thomas
309	A Grammophon record commemorating Wilhelm II's Silver Jubilee	Lionel Michaux	22/12/16	https://www.europeanasounds.eu/news/december-22-a-grammophon-record-commemorating-wilhelm-iis-silver-jubilee
310	Traditional Christmas Carols from Greece	Marianna Anastasiou	23/12/16	https://www.europeanasounds.eu/news/december-23-traditional-christmas-carols-from-greece
311	A novena : a lyric that tells a story	Elisa Sciotti, Marzia Piccininno	24/12/16	https://www.europeanasounds.eu/news/december-24-a-novena-a-lyric-that-tells-a-story
312	Happy New Year 2017!	Anouck Girard, Frédéric Oglaza	01/01/17	http://www.europeanasounds.eu/news/happy-new-year-2017
313	Europeana Sounds' Final	Laura Miles	04/01/17	http://www.europeanasounds.eu/news/december-15-christmas-message-of-an-american-president-from-outer-space

	Plenary Meeting - Leipzig 6&7 December			ws/europeana-sounds-final-plenary-meeting-leipzig-67-december
314	130,000 visitors in two weeks: the Verdi edit-a-thon in numbers	Luca Martinelli, Elisa Sciotti	05/01/17	http://www.europeanasounds.eu/news/130000-visitors-in-two-weeks-the-verdi-edit-a-thon-in-numbers
315	The Soundscape of Istanbul	Tom Miles	09/01/17	http://www.europeanasounds.eu/news/the-soundscape-of-istanbul
316	The Elf Hill - The origin of the Danish national play and the royal anthem	Sabine Schostag	11/01/17	http://www.europeanasounds.eu/news/the-elf-hill-the-origin-of-the-danish-national-play-and-the-royal-anthem
317	Europeana Radio - discover, listen and tag the music from Europeana Music Collections	Europeana Sounds	12/01/17	http://www.europeanasounds.eu/news/europeana-radio-discover-listen-and-tag-the-music-from-europeana-music-collections
318	Interactive platform Europeana Radio opens up access to Europe's sound treasures	Europeana / Europeana Sounds	12/01/17	http://www.europeanasounds.eu/news/interactive-platform-europeana-radio-opens-up-access-to-europes-sound-treasures
319 ⁸³	<i>Fonotipia, recorded treasures of classical music</i>	<i>Lionel Michaux</i>	17/01/17	http://www.europeanasounds.eu/news/fonotipia-recorded-treasures-of-classical-music
320	<i>History of Sound: Exhibition and Lectures at the NISV</i>	<i>Harry van Biessum</i>	19/01/17	http://www.europeanasounds.eu/news/history-of-sound-exhibition-and-lectures-at-the-netherlands-institute-for-sound-and-vision
321	<i>We say Goodbye! We say Hello!</i>	<i>Anissa Adgharouamane, Hélène Colombié, Véronique Ginouvès</i>	21/01/17	http://www.europeanasounds.eu/news/we-say-goodbye-we-say-hello
322	<i>Cultural Middlesmen: Jiddish Songs and Sound Impressions at the Beginning of the 20th</i>	<i>Eva Reder</i>	24/01/17	http://www.europeanasounds.eu/news/cultural-middlesmen-jiddish-songs-and-sound-impressions-at-the-beginning-of-the-20th-century-a

⁸³ The blogposts in Italic were not included in the analyses of this Deliverable.

	<i>Century – A glimpse of Eastern Europe’s lost Shtetl Culture</i>			<i>glimpse-of-eastern-europes-lost-shtetl-culture</i>
323	<i>Music at the Library: feedback from the last (re)discovery event</i>	<i>Laura Miles</i>	<i>26/01/17</i>	<i>http://www.europeanasounds.eu/news/music-at-the-library-feedback-from-the-last-rediscovery-event</i>
324	<i>Requiem aeternam dona eis</i>	<i>Zea Frana</i>	<i>27/01/17</i>	<i>http://www.europeanasounds.eu/news/requiem-aeternam-dona-eis</i>

Appendix B: Press and other media mentions about the project

The press and other media mentions about the Europeana Sounds project are listed in the following deliverables:

- n°1 to 103, in Annexe 3 of D6.3, pages 30-42,
- n°104 to 193, in Appendix B of D6.4, pages 42-37,
- n°194 to 486, in Appendix B of D6.5, pages 53-74,
- n°487 to 589, in section 11.1 of D7.8 Interim Progress Report 3, pages 39-51.

Below we list the press and other media mentions about the project in the second half of the third year of the project, i.e. between August 2016 and January 2017:

N°	Title and author	Publication	Date	Audience	Comment(s)	URL
590	Irish Traditional Music Archive & Tobar an Dualchais. Joint Curators for August 2016 of the Europeana Sounds Music Channel	ITMA Email Newsletter	1/08/16	Newsletter subscribers	News item in English	http://ymlp.com/zD6uvv
591	Europeana Sounds second international conference "Unlocking Sound Collections"	EAA Fenestra - Webportal of the European Acoustics Association, Newsletter August-September 2016 (N° 08-09/2016)	08/16	Newsletter subscribers, Online, Public	Conference announcement in English	https://euracoustics.org/news/ea-newsletter/2016/August-September
592	Europeana Sounds Newsletter 26	Europeana Sounds	1/08/16	618 Newsletter subscribers, Online, Public	Newsletter in English	http://www.europeansounds.eu/?na=v&id=63&nk=665-8c4b0e3d01
593	Mehr als 500'000 Stücke auf Europeana Sounds,	digithek blog	2/08/16	Online, Public	Blog post in German	http://blog.digithek.ch/mehr-als-500000-stuecke-auf-

	by Christoph Steiner					europeana-sounds/
594	Luxembourg Photos, New Zealand Law, Podcasting Clips, More: Tuesday Buzz, August 2, 2016	Researchbuzz	2/08/16	Online, Public	News item in English	https://researchbuzz.me/2016/08/02/luxembourg-photos-new-zealand-law-podcasting-clips-more-tuesday-buzz-august-2-2016/
595	Confessions du dernier joueur de zourna en Grèce du Nord	Europeana eNews – Juillet 2016	2/08/16	Newsletter subscribers, Online, Public	News item in French	http://us3.campaign-archive1.com/?u=ad318b7566f97ecc895e014e&id=1aa9f2f2c9&e=604d431160
596	Song Legacy of Scottish-Irish Migration — on a new website featuring European trad music	Hogfiddle	6/08/16	Online, Public	Blog post in English	http://hogfiddle.blogspot.fr/2016/08/song-legacy-of-scottish-irish-migration.html
597	Les données dans les bibliothèques	Biblionauts	10/08/16	BnF staff	News item in French	http://www.european-sounds.eu/wp-content/uploads/2016/08/breve10aout.jpg
598	Parution de la dernière newsletter d'Europeana Sounds	BnF	11/08/16	Online, Public	News item in French	http://www.european-sounds.eu/wp-content/uploads/2016/08/breve11aout.jpg
599	Europeana Sounds passe le cap des 500 000 archives sonores, by Bruno Texier	Archimag	12/08/16	Online, Public	Article in French	http://www.archimag.com/archives-patrimoine/2016/08/12/europeana-sounds-passe-cap-500000-archives-sonores
600	Europeana Sounds passe le cap des 500 000 archives sonores	iTagora	12/08/16	Online, Public	News item in French	http://monfilmculte.com/BETATribunes/content/fri-08122016-10-16/europeana-

						sounds-passe-cap-500-000-archives-sonores
601	Europeana Sounds passe le cap des 500 000 archives sonores	Printzblog	15/08/16	Online, Public	News item in French	https://printzblog.wordpress.com/2016/08/15/europeana-sounds-passe-le-cap-des-500-000-archives-sonores/
602	Data processing for digital libraries: the experience of the BnF with Europeana Sounds project, by Anila Angjeli, Bertrand Caron, Emmanuelle Bermes	Slideshare	17/08/16	Online, Public	Slideshow in English	http://www.slideshare.net/Europeana_Sounds/data-processing-for-digital-libraries-the-experience-of-the-bnf-with-europeana-sounds-project
603	Data processing for digital libraries: the experience of the BnF with Europeana Sounds project	The Lone Wolf Librarian	18/08/16	Online, Public	Slideshow in English	https://lonewolf librarian.wordpress.com/2016/08/18/data-processing-for-digital-libraries-the-experience-of-the-bnf-with-europeana-sounds-project/
604	Une introduction aux chants de travail écossais	Europeana eNews Août 2016	23/08/16	Online, Public, Newsletter subscribers	News item in French	http://us3.campaign-archive2.com/?u=ad318b7566f97ecc895e014e&id=1070758a70&e=604d431160
605	Antonio Draghi within Europeana Sounds, by Zea Frana	R&D@ONB	26/08/16	Online, Public	Blog post in English	https://onbresearch.wordpress.com/2016/08/26/antonio-draghi-within-europeana-sounds/
606	Europeana Sounds, by Elsie Niclleathain	Sabhal Mòr Ostaig's internal newsletter	09/16	200 Newsletter subscribers	Newsletter in Gaelic	http://www.european sounds.eu/wp-content/uploads/2016/10/Europeana-

						Sounds.jpg
607	Europeana Sounds	Tobar an Dualchais newsletter	09/16	Online, Public, 300 Newsletter subscribers	News item in Gaelic	http://us6.campaign-archive2.com/?u=1ded50e3b01c14fd02fdfd0b2&id=d4997acede
608	Europeana Sounds Newsletter 27	Europeana Sounds	2/09/16	626 Newsletter subscribers, Online, Public	Newsletter in English	http://www.europeanasounds.eu/?na=v&id=64&nk=665-8c4b0e3d01
609	Waves Vienna Music Hackday 2016	Vienna University of Technology	09/16	Online, Public	Article in English	http://www.ifs.tuwien.ac.at/mir/hackday/
610	Voices from the past still echo today, by Lionel Michaux and Axelle Bergeret-Cassagne	Europeana Pro	6/09/16	Online, Public	Blog post in English	http://blog.europeana.eu/2016/09/voices-from-the-past-still-echo-today/
611	Europeana Sounds: how to get involved	IASA	6/09/16	Online, Public	Forum thread in English	https://www.iasa-web.org/forums/europeana-sounds-how-get-involved
612	500 000 archives sonores disponibles sur Europeana Sounds	le fil du BBF	6/09/16	Online, Public	Blog post in French	http://bbf.enssib.fr/le-fil-du-bbf/500-000-archives-sonores-disponibles-sur-europeana-sounds-06-09-2016
613	The Europeana Sounds Music Information Retrieval Pilot, by Alexander Schindler, Sergiu Gordea and Harry van Biessum	Information and Software Engineering Group	09/16	Online, Public	Paper in English	http://www.ifs.tuwien.ac.at/~schindler/pubs/EUROMED2016.pdf
614	"Unlocking Sound Collections",	Digital meets culture	7/09/16	Online, Public	Blog post in English	http://www.digitalmetculture.net/article/

	Europeana Sounds second international conference					unlocking-sound-collections-europeana-sounds-second-international-conference/
615	“Reusing Digital Cultural Heritage: Boosting Education, Audience Engagement, Business Creation”	Digital meets culture	709/16	Online, Public	Blog post in English	http://www.digitalmetsculture.net/article/reusing-digital-cultural-heritage-boosting-education-audience-engagement-business-creation/
616	Wikipediadag bij Beeld en Geluid! (gratis deelname), by Harry van Biessum	Research and Development Blog, Beend en Geluid	8/09/16	Online, Public	Blog post in Dutch	http://www.beeldengeluid.nl/blogs/research-and-development/201609/wikipediadag-bij-beeld-en-geluid-gratis-deelname
617	Singing planting wheat, by Véronique Ginouvès	Les carnets de la phonothèque	8/09/16	Online, Public	Blog post in English	https://phonotheque.hypotheses.org/20040
618	Concert de musique traditionnelle	Lettre d’actualité culturelle de la BnF	9/09/16	Online, Public, Newsletter subscribers	News item in French	http://www.bnf.fr/fr/la_bnf/lettre_culture/x.lettre_culture.html
619	Waves Vienna / Music Hackdays,	Universität Wien	10/09/16	Online, Public	Blog post in German	http://informatik.univie.ac.at/home/news-events/news-events-einzelansicht/article/waves-vienna-music-hackdays/?tx_ttnews[backPid]=67015&cHash=37c554f4fb2b5b146a7ea4fc7fa964f4
620	“Patrimoine et citoyenneté”	Chroniques n°77, page 3	09/16	Online, Public,	News item in French	http://www.european-sounds.eu/wp-

				Magazine subscribers, BnF's readers		content/uploads/2016/09/Chroniques-77-JPEG-E.Sounds-p.3.jpg
621	Les collections de la BnF à l'honneur sur le site Europeana Music	Biblionautes	13/09/16	BnF staff	News item in French	http://www.europeanasounds.eu/wp-content/uploads/2016/09/Biblionautes-13sept.jpg
622	4 novembre, Vilnius University: Europeana Sounds 2016, "Unlocking Sound Collections"	Net7	13/09/16	Online, Public	News item in Italian	www.netseven.it/4-novembre-vilnius-university-europeana-sounds-2016-unlocking-sound-collections/
623	Berry, Limousin, Vendée (1913-2016) : voix du passé, voix d'aujourd'hui, by Olivier Jacquot	Carnet de la Bibliothèque nationale de France	13/09/16	Online, Public	Blog post in French	http://bnf.hypotheses.org/927
624	Journées du Patrimoine : dans les coulisses de la Bibliothèque nationale de France	BnF	15/09/16	Online, Public	News item in French	http://www.europeanasounds.eu/wp-content/uploads/2016/09/BnF-Journ%C3%A9es-du-Patrimoine-_dans-les-coulisses-de-la-Biblioth%C3%A8que-nationale-de-France.pdf
625	Concert inédit : "Berry, Limousin, Vendée (1913-2016) : voix du passé, voix d'aujourd'hui"	Biblionautes	15/09/16	BnF staff	News item in French	http://www.europeanasounds.eu/wp-content/uploads/2016/09/Biblionautes-15sept.jpg
626	Europeana's Music Collections	R&D@ONB	21/09/16	Online, Public	Blog post in English	https://onbresearch.wordpress.com/2016/09/21/europeanas-music-collections/

627	Europeana Sounds second editathon!, by Cheryl Tipp	Government World	23/09/16	Online, Public	Blog post in English	http://www.government-world.com/europeana-sounds-second-editathon/
628	Europeana Sounds second editathon!, by Cheryl Tipp	Sound and vision blog, British Library	23/09/16	Online, Public	Blog post in English	http://blogs.bl.uk/sound-and-vision/2016/09/europeana-sounds-second-editathon.html
629	Dierenrijk editathon zaterdag 8 oktober	Nederlandstalige Wikipedia	26/09/16	Online, Public	Wikipedia article in Dutch	https://nl.wikipedia.org/w/index.php?title=Wikipedia:De_kroeg&diff=47522136&oldid=47521093
630	Wikipedia, British Library en Europeana Sound in Beeld en Geluid	Spreekbuis.nl	28/09/16	Online, Public	Blog post in Dutch	http://spreekbuis.nl/wikipedia-british-library-en-europeana-sound-in-beeld-en-geluid
631	The Europeana Sounds Music Information Retrieval Pilot, by Alexander Schindler, Sergiu Gordea and Harry van Biessum	Information & Software Engineering Group	09/16	Online, Public	Paper in English	http://www.ifs.tuwien.ac.at/~schindler/pubs/EUROMED2016.pdf
632	Paesaggi sonori per una collezione fonografica europea. Il contributo italiano al progetto Europeana Sounds (2014-2017)	Newsletter ICCU n. 9	09/16	Online, Public, Newsletter subscribers	News item in Italian	http://us12.campaign-archive1.com/?u=9d3ab7c9a38153ccde2f60248&id=bfe7c68a2c&e=255933712c
633	Europeana Sounds Conference 2016 "Unlocking Sound Collections"	Bibliotheksportal	10/16	Online, Public	Event announcement in English	http://bit.ly/2eFbjJg

634	Enrichissez les collections de la phonothèque ! Journée collaborative, le 17 octobre 2016, by Véronique Ginouvès	International Open Access Week	10/16	Online, Public	Event announcement in French	http://openaccessweek.ning.com/events/enrichissez-les-collections-de-la-phonoth-que-journee?xg_source=activity
635	BAAC Annual Conference 2016 Audiovisual Heritage and People: Connecting, Curating, Sharing	EUscreen	10/16	Online, Public	Event announcement in English	http://blog.euscreen.eu/archives/8818
636	Europeana Sounds second international conference "Unlocking Sound Collections"	EAA Fenestra - Webportal of the European Acoustics Association	10/16	Online, Public	Event announcement in English	https://euracoustics.org/events/events-2016/europeana-sounds-second-international-conference
637	The Europeana Sounds International Conference "Unlocking Sound Collections"	Fontes Artis Musicae http://www.europeansounds.eu/wp-content/uploads/2016/11/fontes.pdf	10-12/16	Paid magazine	Conference announcement in English	http://www.europeansounds.eu/wp-content/uploads/2016/11/file.pdf
638	Europeana Sounds 2016: Unlocking Sound Collections	EBLIDA	10/16	Online, Public	Event announcement in English	http://www.eblida.org/freeze-url/europeana-sounds-2016.html
639	Enrichissez les collections de la phonothèque ! Journée collaborative, le 17 octobre 2016	Les carnets de la phonothèque	2/10/16	Online, Public	Blog post in French	https://phonothèque.hypotheses.org/20249
640	Enriching MMSH's sound archives :	Les carnets de la	3/10/16	Online, Public	Blog post in English	http://phonothèque.hypotheses.org/20278

	participate in a collaborative afternoon on October 17th, by Véronique Ginouvès	phonothèque				
641	Europeana Sounds Newsletter 28	Europeana Sounds	3/10/16	632 Newsletter subscribers, Online, Public	Newsletter in English	http://www.europeanasounds.eu/?na=v&id=65&nk=665-8c4b0e3d01
642	Per una collezione fonografica europea: il contributo italiano al progetto Europeana Sounds (2014-2017)	Istituto Centrale per il Catalogo Unico	4/10/16	Online, Public	Blog post in Italian	http://www.iccu.sbn.it/opencms/opencms/it/archivionovita/2016/novita_0038.html
643	Europeana Sounds, il contributo italiano	Cultura Italia	4/10/16	Online, Public	Blog post in Italian	http://www.culturaitalia.it/opencms/it/contenuti/eventi/Europeana_Sounds__il_contributo_italiano.html
644	Per una collezione fonografica europea: il contributo italiano al progetto Europeana Sounds (2014-2017)	OTEBAC	4/10/16	Online, Public	Blog post in Italian	http://www.otebac.it/index.php?it/22/archivio-eventi/268/per-una-collezione-fonografica-europea-il-contributo-italiano-al-progetto-europeana-sounds-2014-2017
645	Register for the 'Europeana Sounds 2016: Unlocking Sound Collections' conference, by Joris Pekel	Europeana Pro	6/10/16	Online, Public	Blog post in English	http://pro.europeana.eu/blogpost/register-for-the-europeana-sounds-2016-unlocking-sound-collections-conference
646	PHOTOCONSORTIUM at BAAC Annual	PHOTOCONSORTIUM	6/10/16	Online, Public	Blog post in English	http://www.photoconsortium.net/photocon

	Conference 2016 (Vilnius)					sortium-at-baac-annual-conference-2016-vilnius/
647	Lydoptagelse af en syngende mongolsk kvinde hitter	Statsbiblioteket	7/10/16	Online, Public	Blog post in Danish	https://www.statsbiblioteket.dk/nationalbibliotek/europeana-sounds/lydoptagelse-af-en-syngende-mongolsk-kvinde-hitler
648	Waves Vienna Music Hack Day (video report for Europeana Sounds), by Maarten Brinkerink	Youtube	7/10/16	Online, Public	Video in English	https://www.youtube.com/watch?v=NgF6EbAJ8Lg&feature=youtu.be
649	GLAM/British Library/British wildlife edit-a-thon 2016	Wikipedia	10/16	Online, Public	Wikipedia article in English	https://en.wikipedia.org/wiki/Wikipedia:GLAM/British_Library/British_wildlife_edit-a-thon_2016
650	Per una collezione fonografica europea. Il contributo italiano al progetto Europeana Sounds (2014-2017)	Istituto Centrale per i Beni Sonori ed Audiovisivi	9/10/16	Online, Public	Blog post in Italian	http://www.icbsa.it/index.php?it/22/attivita-culturali/220/per-una-collezione-fonografica-europea-il-contributo-italiano-al-progetto-europeana-sounds-2014-2017
651	Per una collezione fonografica europea: il contributo italiano al progetto Europeana Sounds (2014-2017)	Internet Culturale	10/10/16	Online, Public	Blog post in Italian	http://www.internetculturale.it/opencms/opencms/it/archivio/vita/2016/novita_0028.html
652	Per una collezione fonografica europea: il contributo italiano al progetto	Ministero dei beni e delle attività culturali e del	10/16	Online, Public	Event announcement in Italian	http://www.europeansounds.eu/wp-content/uploads/2016/10/Ministero.jpg

	Europeana Sounds (2014-2017)	turismo, October 2016				
653	Per una collezione fonografica europea: il contributo italiano al progetto Europeana Sounds (2014-2017)	Osservatorio dei Programmi Internazionali per le Biblioteche	10/16	Online, Public	Event announcement in Italian	http://www.opib.librari.beniculturali.it/index.php?it/145/eventi/234/per-una-collezione-fonografica-europea-il-contributo-italiano-al-progetto-europeana-sounds-2014-2017
654	Bijeenkomst NDE Zichtbaar – Matchmaking	DEN	10/10/16	Online, Public	Blog post in Dutch	http://www.den.nl/blog/bericht/5541
655	Europeana Sounds at the Vienna Waves Music Hackday: the results, by Joris Pekel	Europeana Pro	/10/16	Online, Public	Blog post in English	http://pro.europeana.eu/blogpost/europeana-sounds-at-the-vienna-waves-music-hackday-the-results
656	British Library Europeana Sounds editathon Wikimedia UK	The Lone Wolf Librarian	12/10/16	Online, Public	Blog post in English	https://lonewolfibrarian.wordpress.com/2016/10/12/british-library-europeana-sounds-editathon-wikimedia-uk/
657	British Library Europeana Sounds editathon Wikimedia UK	Youtube	12/10/16	Online, Public	Video in English	https://www.youtube.com/watch?v=N8OyGOCBzjl
658	Leef in het hier en nu, Beeld en Geluid 8 okt	Wikipedia	10/16	Online, Public	Wikipedia article in Dutch	https://nl.wikipedia.org/w/index.php?title=Overleg_gebruiker:Ellywa&oldid=47708633
659	Kviečiame atverti projekto „Europeana Sounds“ lobyną	Lyderiu Laikas	13/10/16	Online, Public	Blog post in Lithuanian	http://www.lyderiulaikas.smm.lt/lt/nuorodos/silome-

						aplankyti/4011-kvieiame-atverti-projekto-europeana-sounds-lobyn
660	Per una collezione fonografica europea il contributo italiano al progetto Europeana Sounds (2014-2017)	060608	13/10/16	Online, Public	Event announcement in Italian	http://www.060608.it/it/eventi-e-spettacoli/incontri/per-una-collezione-fonografica-europea-il-contributo-italiano-al-progetto-europeana-sounds-2014-2017.html
661	Per una collezione fonografica europea il contributo italiano al progetto Europeana Sounds (2014-2017)	Geosnews	13/10/16	Online, Public	Event announcement in Italian	http://it.geosnews.com/p/it/lazio/rm/roma/per-una-collezione-fonografica-europea-il-contributo-italiano-al-progetto-europeana-sounds-2014-2017_13062142
662	British Library Europeana Sounds editathon	Nieman's Notes	14/10/16	Online, Public	Blog post in English	http://linkis.com/blogspot.com/Ykako
663	Europeana Sounds at the Vienna Waves Music Hackday	Geotropical	14/10/16	Online, Public	Blog post in English	http://gettopical.com/vienna/d61ef611c1dc11b08d9c24e7fec313f5?src=twitter
664	Après-midi collaborative le 17 octobre 2016 à la phonothèque de la MMSH, by Véronique Ginouvès	International Open Access Week	17/10/16	Online, Public	Blog post in French	http://openaccessweek.org/profiles/blogs/apr-s-midi-collaborative-le-17-octobre-2016-la-phonoth-que-de-la?xg_source=activity
665	Ontmoeten/Plaatsgevonden/2016	Wikipedia	10/16	Online, Public	Wikipedia article in Dutch	https://nl.wikipedia.org/wiki/Wikipedia:Ontmoeten/Plaatsgevonden/2016

666	2 nd Europeana Sounds edit-a-thon on wildlife, by Brigitte Jansen	Research & development en blog, Beeld en Geluid	19/10/16	Online, Public	Blog post in English	http://www.beeldengeluid.nl/en/blogs/research-amp-development-en/201610/2nd-europeana-sounds-edit-thon-wildlife
667	Europeana Sounds Conference 2016: Unlocking Sound Collections	World Day for Audiovisual Heritage 2016, CCAAA	20/10/16	Online, Public	Event announcement in English	http://www.european-sounds.eu/wp-content/uploads/2016/10/Events_World-Day-2016_html.pdf
668	Per una collezione fonografica europea: il contributo italiano al progetto Europeana Sounds (2014-2017)	Ministero dei beni e delle attività culturali e del turismo, Anno X N. 207	21/10/16	Online, Public, Newsletter subscribers	News item in Italian	http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/Newsletter/2016/visualizza_asset.html_2055722708.html
669	Edit-a-thon om Ruben-samlingen	Statsbibliotheket	10/16	Online, Public	Blog post in Danish	http://www.statsbiblioteket.dk/nationalbibliotek/europeana-sounds/edit-a-thon-rubensamlingen
670	Per una collezione fonografica europea il contributo italiano al progetto Europeana Sounds (2014-2017)	Liveln	24/10/16	Online, Public	News item in Italian	http://www.european-sounds.eu/wp-content/uploads/2016/10/Per-una-collezione-fonografica-europea-il-contributo-italiano-al-progetto-Europeana-Sounds-2014-2017.jpg
671	Kvietimas susipažinti su didžiausiu Europoje garso įrašų archyvu	Lietuvos Respublikos kultūros ministerija	24/10/16	Online, Public	Article in Lithuanian	https://lrvkm.lrv.lt/lt/naujienos/kvietimas-susipazinti-su-didziausiu-europoje-garso-irasu-archyvu

672	Per una collezione fonografica europea: il contributo italiano al progetto Europeana Sounds (2014-2017), Roma, 24 ottobre 2016	Dirittodautore.it	24/10/16	Online, Public	Blog post in Italian	https://dirittodautore.it/news/attualita/collezione-fonografica-europea-contributo-italiano-al-progetto-europeana-sounds-2014-2017-roma-24-ottobre-2016/
673	Didžiausioje Europos garsų kolekcijoje – tūkstančiai lietuviškų įrašų	Kauno diena	24/10/16	Online, Public	Article in Lithuanian	http://kauno.diena.lt/naujienos/laisvalaikis-ir-kultura/kultura/didziausioje-europos-garsu-kolekcijoje-tukstanciai-lietuvisku-irasu-778013
674	Didžiausioje Europos garsų kolekcijoje – tūkstančiai lietuviškų įrašų	Diena	24/10/16	Online, Public	Article in Lithuanian	http://www.diena.lt/naujienos/laisvalaikis-ir-kultura/kultura/didziausioje-europos-garsu-kolekcijoje-tukstanciai-lietuvisku-irasu-778013
675	Didžiausioje Europos garsų kolekcijoje – tūkstančiai lietuviškų įrašų	KlaipedaKlaipeda	24/10/16	Online, Public	Article in Lithuanian	http://klaipeda.diena.lt/naujienos/laisvalaikis-ir-kultura/kultura/didziausioje-europos-garsu-kolekcijoje-tukstanciai-lietuvisku-irasu-778013
676	Ruben-samlingen	Wikipedia	10/16	Online, Public	Wikipedia article in Danish	https://da.wikipedia.org/wiki/Wikipedia:Ruben-samlingen
677	Didžiausioje Europos garsų kolekcijoje – tūkstančiai lietuviškų įrašų	Santaka	10/16	Online, Public	Article in Lithuanian	http://www.santaka.info/?sidx=41625

678	Tūkstančiai Lietuvos garso įrašų "Europeana Music" kolekcijoje, by Gintaras Gimžauskas	Lietuvis	25/10/16	Online, Public	Article in Lithuanian	http://laikrastislietuvis.blogspot.fr/2016/10/tukstanciai-lietuvos-garso-irasu.html
679	„Europeana Sounds“ kviečia	pavb	25/10/16	Online, Public	News item in Lithuanian	http://www.pavb.lt/lt/naujienos/3832-europeana-sounds-kviecia
680	Kvietimas susipažinti su didžiausiu europoje garso irasu archyvu	klevu aleja	26/10/16	Online, Public	Article in Lithuanian	http://www.klevualeja.lt/2016/10/26/kvietimas-susipazinti-su-didziausiu-europoje-garso-irasu-archyvu/
681	Mural Sonoro, a parade virtual onde se vai afixando (também) a história do rap, by Nuno Pacheco	Publico	26/10/16	Online, Public	Article in Portuguese	https://www.publico.pt/culturaipilon/noticia/mural-sonoro-a-parade-virtual-onde-se-vai-afixando-tambem-a-historia-do-rap-1748806
682	Didžiausioje Europos garsų kolekcijoje – tūkstančiai lietuviškų įrašų	15min	26/10/16	Online, Public	Article in Lithuanian	http://www.15min.lt/naujiena/aktualu/svietimas/didziausioje-europos-garsu-kolekcijoje-tukstanciai-lietuvisku-irasu-233-702757
683	Au-delà d’Amadeus – L’héritage lyrique oublié d’Antonio Salieri	Europeana eNews October 2016	26/10/16	Online, Public, Newsletter subscribers	News item in French	http://us3.campaign-archive1.com/?u=ad318b7566f97eccc895e014e&id=d86f838780&e=604d431160
684	Radio Europeana	Europeana eNews October 2016	26/10/16	Online, Public, Newsletter subscribers	News item in French	http://us3.campaign-archive1.com/?u=ad318b7566f97eccc895e014e&id=d86f838780&e=604d431160

685	La phonothèque médaillée !, by Véronique Ginouvès	Les carnets de la phonothèque	27/10/16	Online, Public	Blog post in French	http://phonotheque.hypotheses.org/20386
686	Séminaire Fab'mem 15 novembre, les archives sonores à l'heure des digital humanities	Passerelles de mémoires	27/10/16	Online, Public	Seminar announcement in French	https://passerelle.hypotheses.org/184
687	Unlocking the Sound Collections' conference	Europeana Network Update – October 2016	31/10/16	Newsletter subscribers	News item in English	http://us3.campaign-archive2.com/?u=ad318b7566f97ecc895e014e&id=561a1d591f&e=604d431160
688	Progetto:GLAM/ICCU /Editathon verdiano	Wikipedia	10/16	Online, Public	Wikipedia page in Italian	https://it.wikipedia.org/wiki/Progetto:GLAM/ICCU/Editathon_verdiano
689	Bar/Discussioni/Editathon su Giuseppe Verdi - 11 novembre 2016	Wikipedia	10/16	Online, Public	Wikipedia discussion in Italian	https://it.wikipedia.org/wiki/Wikipedia:Bar/Discussioni/Editathon_su_Giuseppe_Verdi_-_11_novembre_2016
690	Europeana Sounds Dierenrijk edit-a-thon	Wikimedia Commons	10/16	Online, Public	Wikimedia Commons page in English and Dutch	https://commons.wikimedia.org/wiki/Category:Europeana_Sounds_Dierenrijk_edit-a-thon
691	Projekto „Europeana Sounds“ tarptautinė baigiamoji konferencija „Unlocking Sound Collections“	Lietuvos muziejai	10/16	Online, Public	Article in Lithuanian	http://muziejai.lt/Tarnybos/Reng_infon_nn.lt.asp?kodas=15209
692	Europeana Sounds Crowdsourcing Space	Europeana labs	10/16	Online, Public	Blog post in English	http://labs.europeana.eu/apps/europeana-sounds-crowdsourcing-space

693	Apps showcase	Europeana labs	10/16	Online, Public	Webpage in English	http://labs.europeana.eu/structure/apps
694	European Cultural Heritage Lives through Voices of the Past	European Heritage Days	10/16	Online, Public	Article in English	http://www.europeanheritagedays.com/Press-corner/News/European-Cultural-Heritage-Lives-through-Voices-of-the-Past.html
695	Baltic Audiovisual Archival Council Conference and Europeana sounds conference	International Council on Archives	31/10/16	Online, Public	News item in English	http://www.ica.org/en/baltic-audiovisual-archival-council-conference-and-europeana-sounds-conference
696	Ruben-samlingen	Wikipedia	10/16	Online, Public	Wikipedia article in Danish	https://da.wikipedia.org/wiki/Ruben-samlingen
697	Europeana Sounds Newsletter 29	Europeana Sounds	2/11/16	640 Newsletter subscribers, Online, Public	Newsletter in English	http://www.europeanasounds.eu/?na=v&id=66&nk=665-8c4b0e3d01
698	Les archives sonores de la poésie : Production, conservation, utilisation	ERAC	11/16	Online, Public	Article in French	http://eriac.univ-rouen.fr/les-archives-sonores-de-la-poesie-production-conservation-utilisation/
699	The Europeana Sounds Music Information Retrieval Pilot	BibSonomy	01/11/16	Online, Public	Conference announcement in English	http://www.bibsonomy.org/bibtex/2bfd90769857949e725360ea8a9e242c5/dblp
700	The Europeana Sounds Music Information Retrieval Pilot	Slideshare	04/11/16	Online, Public	Slides in English	http://www.slideshare.net/Europeana_Sounds/the-europeana-sounds-music-

						information-retrieval-pilot
701	Seminar: fab'mem 15 novembre : les archives sonores à l'heure des "digital humanities", avec Sabine Loupien	Respatrimoni	03/11/16	Online, Public	Seminar Announcement in French	https://respatrimoni.wordpress.com/2016/11/03/seminar-fabmem-15-novembre-les-archives-sonores-a-lheure-des-digital-humanities-avec-sabine-loupien/
702	Europeana Sounds launches Europeana Music: music heritage to enjoy and explore	Europeana Pro	04/11/16	Online, Public	Press Release in English	http://pro.europeana.eu/press/press-releases/europeana-sounds-launches-europeana-music-music-heritage-to-enjoy-and-explore
703	Antonio Draghi with Europeana Sounds	ONB	04/11/16	Online, Public	Article in English	https://www.onb.ac.at/forschung/forschungsblog/artikel/news/antonio-draghi-within-europeana-sounds/
704	Europeana Music launches with more than 250,000 unique cultural items for music professionals, academics and enthusiasts	EuropaWire	07/11/16	Online, Public	Press Release in English	http://news.europawire.eu/europeana-music-launches-with-more-than-250000-unique-cultural-items-for-music-professionals-academics-and-enthusiasts-43214567890/eu-press-release/2016/11/07/
705	Epinglez les collections sonores de la Phonotheque dans HistoryPin !	Les carnets de la phonotheque	08/11/16	Online, Public	Blogpost in French	https://phonotheque.hypotheses.org/20407

706	Europeana Sounds lancia Europea Music	Net7	11/16	Online, Public	Press Release in English	http://www.netseven.it/europeana-sounds-lancia-europeana-music/
707	En direct de Vllnius : la conférence Europeana Sounds	BnF	09/11/16	Internal, BnF employees	Article on Intranet, in French	http://www.european-sounds.eu/wp-content/uploads/2016/11/BreveBnF.jpg
708	Europeana Sounds launches Europea Music: music heritage to enjoy and explore	Documentary Heritage News	10/11/16	Online, Public	Link to Press Release	https://documentary-heritage-news.blogspot.fr/2016/11/vol-10-no-11.html
709	Edit-a-thon verdiano - GLAM ICCU Europeana WMI - November 2016	Wikimedia Commons	11/11/16	Online, Public	Wikimedia Commons page in English	https://commons.wikimedia.org/wiki/Category:Edit-a-thon_verdiano_-_GLAM_ICCU_Europeana_WMI_-_November_2016
710	Step Back in Time to Hear the Beautiful Sounds of a Baltic Lullaby	Vision	14/11/16	Online, Public	Blogpost in English	http://www.visiontimes.com/2016/11/14/step-back-in-time-to-hear-the-beautiful-sounds-of-a-baltic-lullaby.html
711	Muzikos įrašų kolekcija	Punskas	16/11/16	Online, Public	Article in Lithuanian	http://punskas.pl/muzikos-irasu-kolekcija/
712	Colloque international « Les archives sonores de la poésie. Production, conservation, utilisation. »	Sonore Visuel	21/11/16	Online, Public	Seminar announcement in French	http://www.sonore-visuel.fr/evenement/colloque-international-les-archives-sonores-de-la-poesie-production-conservation
713	Sound Studies Journal Special Issue:	Sonicfield.org	22/11/16	Online, Public	Study in English	http://sonicfield.org/2016/11/sound-

	Sonic Skills in Cultural Contexts					studies-journal-special-issue-sonic-skills-in-cultural-contexts/
714	Europeana Sounds - encore!	Vilnius Video Blog	22/11/16	Online, Public	Video in English	http://vilnius.tumblr.com/post/153518078125/europeana-sounds-encore-presentation-by
715	Ryto garsai	LRT.lt	29/11/16	Online, Public	Radio broadcast in Lithuanian	http://www.lrt.lt/mediateka/irasas/1013238659/ryto_garsai_2016_11_29_06_30#wowzautoplaystart=13014000&wowzautoplayduration=-3743000
716	Europeana.eu – ir tūkstančiai lietuviškų įrašų	LRT.lt	29/11/16	Online, Public	Interview in Lithuanian	http://www.lrt.lt/naujienos/kalba_vilnius/32/155855/europeana_eu_ir_tukstanciai_lietuvisku_irasu
717	Network update – December 2016	Europeana	12/16	Online, Public	Newsletter in English	http://us3.campaign-archive1.com/?u=ad318b7566f97ecc895e014e&id=51a5f59a59&e=604d431160
718	Mehr (oder minder) bibliothekarische Adventskalender 2016	Bibliothekarischesch.de	01/12/16	Online, Public	Blogpost in German	http://blog.bibliothekarischesch.de/blog/2016/12/01/mehr-oder-minder-bibliothekarischesch-adventskalender-2016/comment-page-1/
719	Europeana Sounds issues Copyright Policy Recommendations	IASA	03/12/16	Online, Public	Article in English	http://www.iasa-web.org/notice_board/europeana-sounds-issues-copyright-policy-

						recommendations
720	Session 3.18 – Preserving cultural heritage with Europeana	White Market Podcast	04/12/16	Online, Public	Blogpost in English	http://www.whitemarketpodcast.co.uk/podcasts/2016/12/04/session-3-18-preserving-cultural-heritage-europeana/
721	Dossier de Presse des Décibels d’Or,	Conseil national du Bruit	05/12/16	Online, Public	Press kit in French	http://decibel-or.bruit.fr/2016/pdf/dp-db-or-2016.pdf
722	Dix-septième édition du concours des Décibels d’Or	Conseil national du Bruit	05/12/16	Online, Public	Article in French	http://decibel-or.bruit.fr/2016/index.htm
723	Le CNRS fait entendre la musique du monde !	Les carnets de la phonothèques	05/12/16	Online, Public	Blogpost in French	https://phonothèque.hypotheses.org/20659
724	Décibels d’Or : les lauréats sont...	Batiactu.fr	05/12/16	Online, Public	Article in French	http://www.batiactu.com/edito/decibels-or-laureats-sont-47227.php
725	Environnement sonore : le palmarès du Décibel d’Or	Le Moniteur	05/12/16	Online, Public	Article in French	http://www.lemoniteur.fr/article/environnement-sonore-le-palmares-du-decibel-d-or-33799709
726	Les archives sonores Cressound sont sur Europeana	Laboratoire Cresson	06/12/16	Online, Public	Blogpost in French	https://lcv.hypotheses.org/11548
727	Récit d’un projet collectif à la journée d’études de l’INSHS : Europeana Sounds	Les carnets de la phonothèques	06/12/16	Online, Public	Blogpost in French	https://phonothèque.hypotheses.org/20694
728	Concours des Décibels d’Or : le palmarès 2016	CIDB	06/12/16	Online, Public	Article in French	http://www.bruit.fr/concours-des-decibels-d-or-le-palmares-2016.html

729	Europeana Sounds won a “Décibel d’Or - Special Prize”	Muruca	07/12/16	Online, Public	Blogpost in English	http://www.muruca.org/europeana-sounds-won-decibel-dor-special-prize/
730	Dernier rendez-vous d’Europeana Sounds à Leipzig, 6&7 décembre 2016	Les carnets de la phonothèques	08/12/16	Online, Public	Blogpost in French	https://phonotheque.hypotheses.org/20751
731	En direct de Leipzig : réunion finale du Projet Europeana Sounds	BnF	09/11/16	Internal, BnF employees	Article on Intranet, in French	http://www.europeansounds.eu/wp-content/uploads/2014/04/Capture-Br%C3%A8ve-Bibliothèques-Leipzig.jpg
732	Participez au mois du Crowdsourcing d’Europeana Sounds	Les carnets de la phonothèques	09/12/16	Online, Public	Blogpost in French	http://phonotheque.hypotheses.org/category/reseaux/europeana-sounds
733	Uncovering Ethnomusicology on Europeana Music Collections	Digital meets Culture	19/12/16	Online, Public	Blogpost in English	http://www.digitalmetculture.net/article/uncovering-ethnomusicology-on-europeana-music-collections/
734	Music at the Library	BL	28/12/16	Online, Public	Blogpost in English	https://www.bl.uk/events/europeana-sounds-music-at-the-library
735	Europeana Music: μια νέα διαδικτυακή πηγή γεμάτη μουσική	EKT	29/12/16	Online, Public	Article in Greek	http://www.ekt.gr/el/news/20447
736	Une nouvelle année en mosaïque... Meilleurs voeux sonores 2017 !	Les carnets de la phonothèques	01/01/17	Online, Public	Blogpost in French	https://phonotheque.hypotheses.org/20791

737	Europeana Sounds wird abgeschlossen	zkbw	03/01/17	Online, Public	Blogpost in German	https://zkbw.blogspot.fr/2017/01/normal-0-21-false-false-false-de-x-none.html
738	Διαθέσιμα για δωρεάν κατέβασμα πάνω από 250.000 τραγούδια	Newsbeast.gr	03/01/017	Online, Public	Article in Greek	http://www.newsbeast.gr/technology/articulo/2523963/diathesima-gia-dorean-katevasma-pano-apo-250-000-tragoudia
739	Europeana Sounds: Η νέα και μεγαλύτερη online μουσική δεξαμενή	News.gr	04/01/17	Online, Public	Article in Greek	http://www.news.gr/tech/internet/article/294528/europeana-sounds-h-nea-kai-megalyterh-online-moys.html
740	Διαθέσιμα για δωρεάν κατέβασμα πάνω από 250.000 τραγούδια	TechIT	05/01/17	Online, Public	Article in Greek	http://techit.gr/2017/01/diathesima-gia-dorean-katevasma/
741	Νέα μουσική πλατφόρμα από την Ευρωπαϊκή Ένωση στη οποία μπορείς να βρεις πάνω από 250.000 τραγούδια	itspossible.gr	06/01/17	Online, Public	Article in Greek	http://bit.ly/2iU2wH0
742	Les archives de la parole	Libération	09/01/17	Online, Public	Article in French	http://caos.blogs.liberation.fr/2017/01/09/les-archives-de-la-parole/
743 ⁸⁴	<i>ITMA on the Radio</i>	<i>ITMA</i>	<i>09/01/17</i>	<i>Online, Public</i>	<i>Embedded radio player in English</i>	http://www.itma.ie/news/article/itma-on-the-radio
744	<i>Europeana Sounds' Final Plenary</i>	<i>Muraca</i>	<i>10/01/17</i>	<i>Online, Public</i>	<i>Blogpost in English</i>	http://www.muraca.org/europeana-sounds-

⁸⁴ The articles in Italic were not taken into consideration for the statistical analyses in this Deliverable.

	<i>meeting: a report</i>					<i>final-plenary-meeting-report/</i>
745	<i>New interactive player Europeana Radio launches as an outcome of Europeana Sounds project</i>	<i>Europeana Pro</i>	<i>11/01/17</i>	<i>Online, Public</i>	<i>Blogpost in English</i>	<i>http://pro.europeana.eu/blogpost/new-interactive-player-europeana-radio-launches-as-an-outcome-of-europeana-sounds-project</i>
746	<i>Cultural Heritage: Discover and Listen to Recordings from Europeana's Music Collections with "Europeana Radio"</i>	<i>Infodocket</i>	<i>11/01/17</i>	<i>Online, Public</i>	<i>Article in English</i>	<i>http://www.infodocket.com/2017/01/11/cultural-heritage-discover-and-listen-to-recordings-from-europeanas-music-collections-with-europeana-radio/</i>
747	<i>Europeana Radio</i>	<i>National Digital Library of Latvia</i>	<i>12/01/17</i>	<i>Online, Public</i>	<i>Embedded radio player in Latvian</i>	<i>http://audio.lndb.lv/lv/europeana_radio/</i>
748	<i>欧州12か国のサウンド・アーカイブから集めた音源が"Europeana Radio"で利用可能に</i>	<i>Current Awareness Portal</i>	<i>12/01/17</i>	<i>Online, Public</i>	<i>Article in Japanese</i>	<i>http://current.ndl.go.jp/node/33237?utm_source=dlvr.it&utm_medium=twitter</i>
750	<i>Europeana Sounds adds Istanbul Soundscape</i>	<i>ResearchBuzz</i>	<i>12/01/17</i>	<i>Online, Public</i>	<i>Blogpost in English</i>	<i>https://rbfirehose.com/2017/01/12/europeana-sounds-adds-istanbul-soundscape/</i>
751	<i>Geräusche aus Istanbul</i>	<i>Digithek</i>	<i>12/01/17</i>	<i>Online, Public</i>	<i>Blogpost in German</i>	<i>http://blog.digithek.ch/geraeusche-aus-istanbul/</i>
752	<i>IEU Digital Telegram</i>	<i>IEU.MONITORING</i>	<i>12/01/17</i>	<i>Online, Public</i>	<i>Mention in English</i>	<i>https://ieu-monitoring.blogspot.fr/2017/01/ieu-digital-telegram-12-jan-</i>

						2017.html
753	Thursday Afternoon Buzz	ResearchBuzz	12/01/17	Online, Public	Mention in English	https://researchbuzz.me/2017/01/12/virginia-legislators-unc-handbooks-south-carolina-schools-more-thursday-afternoon-buzz-january-12-2017/?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+researchbuzz%2Fmain+%28ResearchBuzz%29
754	Tag genres de luisterpaal van Europas muziekarchieven	Beeld en Geluid	13/01/17	Online, Public	Embedded radio player in Dutch	https://www.beelden geluid.nl/blogs/research-and-development/201701/tag-genres-de-luisterpaal-van-europas-muziekarchieven
755	Europeana Radio: an outcome of Europeana Sounds project	Muruca	13/01/17	Online, Public	Blogpost in English	http://www.muruca.org/europeana-radio-outcome-europeana-sounds-project/
756	Archives numériques : Europeana lance une radio avec 200 000 musiques	IDBOOX	16/01/17	Online, Public	Article in French	http://www.idboox.com/culture/archives-numeriques-europeana-lance-une-radio-avec-200-000-musiques/
757	Listen and tag thousands of music tracks on Europeana's radio player	The British Library	16/01/17	Online, Public	Blogpost in English	http://blogs.bl.uk/sound-and-vision/2017/01/listen-tag-music-tracks-on-europeana-radio-player.html

758	Europeana Radio	Archivalia	17/01/17	Online, Public	Blogpost in German	http://archivalia.hypotheses.org/62481
759	Opening up the Public Domain with Europeana Sounds	Creative Commons	17/01/17	Online, Public	Article in English	https://creativecommons.org/2017/01/17/europeana-sounds/
760	Europeana Sounds launches music player	ResearchBuzz	18/01/17	Online, Public	Article in English	https://rbfirehose.com/2017/01/18/europeana-sounds-launches-music-player/
	Shuffle 200,000 Tracks from European Sound archives	Hyperallergic	18/01/17	Online, Public	Blogpost in English	http://hyperallergic.com/351666/europeana-radio-online/
761	Interaktīvā platforma "Europeana Radio" atver piekļuvi Eiropas skaņu dārgumiem	National Library of Latvia	19/01/17	Online, Public	Press Release in Latvian	http://www.lnb.lv/lv/interaktiva-platforma-europeana-radio-atver-piekluvi-eiropas-skanu-dargumiem
762	La plateforme interactive Europeana Radio donne accès aux trésors audio de l'Europe	CNRS	20/01/17	Online, Public	Press Release in French	http://www.cnrs.fr/inshs/recherche/europeana-sounds.htm
763	La plateforme interactive Europeana Radio donne accès aux trésors audio de l'Europe	Educavox	23/01/17	Online, Public	Article in French	http://www.educavox.fr/formation/les-ressources/la-plateforme-interactive-europeana-radio-donne-acces-aux-tresors-audio-de-l-europe
764	Europeana lance une radio en ligne	Bulletin des Bibliothèques de France	23/01/17	Online, Public	Article in French	http://bbf.enssib.fr/le-fil-du-bbf/europeana-lance-une-radio-en-ligne-20-01-2017

765	Europeana Radio – discover, listen and tag the music from Europeana Music Collections	LaLIST	24/01/17	Online, Public	Blogpost in English	http://lalist.inist.fr/?p=22126
766	Arşivlerde unutulmuş 200 bin tarihi şarkıyı artık herkes dinleyebilecek	T24	24/01/17	Online, Public	Article in Turkish	http://m.t24.com.tr/haber/arsivlerde-unutulmus-200-bin-tarihi-sarkiyi-artik-herkes-dinleyebilecek,384876
767	Avrupa müziği Europeana Radio’da	Alevinet	24/01/17	Online, Public	Article in Turkish	http://www.alevinet.com/avrupa-muzigi-europeana-radioda/
768	La plateforme interactive Europeana Radio donne accès aux trésors audio de l’Europe	Scoop.it	24/01/17	Online, Public	Blogpost in French	http://www.scoop.it/t/le-cresson-veille-et-recherche/p/4074410730/2017/01/24/la-plateforme-interactive-europeana-radio-donne-acces-aux-tresors-audio-de-l-europe?utm_medium=social&utm_source=twitter
769	Unutulmuş 200 Bin Tarihi Şarkı ‘Europeana Radio’ İle Dinleyiciyle Buluşuyor!	Sanat Karavani	25/01/17	Online, Public	Article in Turkish	http://sanatkaravani.com/unutulmus-200-bin-tarihi-sarki-europeana-radio-ile-dinleyiciyle-bulusuyor/

Appendix C: Participation in events

The events during which the project was presented and represented are listed in the following deliverables:

- events no. 1 to 18 from February to September 2014, in Annex 3 of D6.3 (page 43-44),
- events no. 19 to 34 until January 2015, in Appendix C of D6.4 (page 43-45),
- events no. 35 to 93 from February 2015 to January 2016 in Appendix C of D6.5 (page 75-82),
- events no.94 to 116, in section 11.2 of D7.8 Interim Progress Report 3, pages 51-55.

Below we list participation in events that took place in the second half of the third year of the project; i.e. between August 2016 and January 2017:

No	Event	Date(s)	Location	Organiser	Europeana Sounds involvement
117	IFLA World Library and Information Congress, satellite meeting “Data in libraries: the big picture”	10/08/16	Chicago, United States	IFLA/WLIC	Presentation of the paper “Data processing for digital libraries: the experience of the BnF with Europeana Sounds project” by Emmanuel Bermès (BnF).
118	Summer School of e-Education	23-26/08/16	Ax-les-Thermes, France	Ludovia	Presentation of the Europeana Music collections by Aleksandra Strzelichowska and Cecile Devarenne (EF).
119	Introductory course for classes in the field of machine learning	09/16	Vienna, Austria	Technische Universität Wien	Introduction of Europeana Sounds and presentation of the classification challenge (Waves Music Hackday) as possible topic for a MSC/Bsc thesis, by Alexander Schindler (AIT).
120	AIBM congress (International Association of Music Libraries, Archives and Documentation Centres, IAML)	8-9/09/16	Detmold Germany	AIBM Deutschland	Michael Fernau and Ulrich Taschow (DNB) promoted the Europeana Sounds project and its public conference in Vilnius during various conversations and a common speech.
121	Jornada académica sobre preservación de colecciones sonoras y	7-9/09/16	Mexico DF, Mexico	Instituto de Investigaciones	Presentation of the paper “Un dispositivo para el acceso en línea del patrimonio cultural del sonido

	audiovisuales de origen digital			Bibliotecológica y de la Información	conservado en un centro de archivos del sonido : el caso de la Fonoteca” with a focus on the Europeana Sounds project by Véronique Ginouvès (MMSH/CNRS).
122	15 th European Networked Knowledge Organization Systems (NKOS) Workshop, TPDL2016	9/09/16	Hannover, Germany	3S Research Center and the German National Library of Science and Technology	Presentation of the paper “Linking subject labels in Cultural Heritage Metadata to MIMO vocabulary using CultuurLink” by Hugo Manguinhas (EF).
123	Course: Catalogue Europeana harvested archives	15/09/16	Aix-en-Provence, France	Master 2 "Métiers des archives des bibliothèques" , Aix-Marseille University	Three-hour course by Ariane Néroulidis (CNRS/MMSH).
124	Concert “Berry, Limousin, Vendée (1913-2016) : Voix du passé, voix d’aujourd’hui”	18/09/16	Paris, France	Europeana Sounds / BnF	Presentation of the Europeana Sounds project and BnF sound collections by Pascal Cordereix (BnF).
125	IASA conference	25-28/09/16	Washington DC, United States	International Association of Sound and Audiovisual Archives (IASA)	Richard Ranft (BL) presented the Europeana Task Force (25 Sept). and the paper “Transforming access to European sound collections” with Zane Grosa (NLL) (27 Sept). Finally, Juozas Markauskas (DIZI) led the tutorial “Improve access to audio collections by preparing metadata for Europeana” (28 Sept).
126	Sciences et Voix: expressions, usages et prises en charge de l'instrument vocal humain - EESV2016 - Ecole d'été	26/09/16	Porquerolles, France	CNRS	Demo of the Europeana platform by Joséphine Simmonot.

	thématique CNRS				
127	KI2016. 39 th German Conference on Artificial Intelligence	27/09/16	Klagenfurt , Austria	University of Klagenfurt	The research "Crowdsourcing and Semantic Enrichments for European Cultural Heritage" was presented by Sergiu Gordea, Michela Vignoli and Roman Graf (AIT). http://bit.ly/2ewMFf1
128	Waves Music Hackday	31/09-1/10/16	Vienna, Austria	Co-organised by Europeana Sounds	Presentation of the Europeana Sounds project and collections by Joris Pekel (EF).
129	Edit-a-thon on African wildlife sounds	8/10/16	London, United Kingdom	Europeana Sounds / British Library	Presentation of the Europeana Sounds project by Richard Ranft and Laura Miles (BL).
130	Edit-a-thon on animal sounds and videos	8/10/16	Hilversum , Netherlands	Europeana Sounds / NISV	Presentation of the Europeana Sounds project by NISV staff.
131	Domenica di carta 2016	9/10/16	Rome, Italy	ICCU	ICCU staff Introduced the Europeana Sounds project and shared project updates to visitors of this open door day.
132	Days of associated poles and cooperation (Journées des Pôles associés et de la coopération, JPAC)	17/10/16	Paris, France	National Library of France (BnF)	Presentation of the project by Elisabeth Freyre and Marion Ansel (BnF) during a workshop about European projects.
133	Workshop of collaborative annotations for the MMSH sound archives	17/10/16	Aix-en-Provence, France	Europeana Sounds / MMSH/CNRS	Presentation of the project by the MMSH team.
134	Norwegian Sound Archives Conference	18/10/16	Oslo, Norway	National Library of Norway	Introduce of the Europeana Sounds project by Richard Ranft (BL).
135	2 nd international workshop - Digital Philology for the Preservation of	18/10/16	Piazzola sul Brenta, Italy		Dissemination materials distributed by Federica Riva (IAML-Italia).

	Multimedia Archives				
136	World Music Workshop	19/10/16	Santiago de Compostela (Spain)	European Broadcasting Union	General dissemination by Johannes Theurer.
137	Womex 16 The world music expo	20-23/10/16	Santiago de Compostela (Spain)	Womex	General dissemination by Johannes Theurer.
138	Convegno AIB CILW 2016	21/10/16	Rome, Italy	Associazione Italiana Biblioteche	Luca Martinelli during his presentation mentioned the organisation of ICCU's upcoming edit-a-thon regarding Giuseppe Verdi http://bit.ly/29jBaWA .
139	Paesaggi sonori per una collezione fonografica europea	24/10/16	Rome, Italy	Europeana Sounds / ICCU/IBSA	Presentation of the project by Elisa Sciotti (ICCU) and Piero Cavallari (ICBSA).
140	Workshop on semantic web	24/10/16	Nanterre, France	"Modeling, repositories and digital culture" project, Labex Past in the present	Presentation of the project and of EDMS by Pascal Cordereix (BnF).
141	Edit-a-thon on the Ruben collection	26/10/16	Aarhus, Denmark	Europeana Sounds / SB	Presentation of the project by the SB team.
142	6 th International Euro-Mediterranean Conference (EuroMed 2016)	31/10-5/11/16	Kareas, Cyprus	Europeana Space	Sergiu Gordea (AIT Austrian Institute of Technology) participates to the panel discussion "Reusing Digital Cultural Heritage: Boosting Education, Audience Engagement, Business Creation" and also present the Europeana Sounds' Music Information Retrieval Pilot.
143	Seminar "Phonography:	2/11/16	Paris, France	University Paris 4 -	Presentation of the project by Lionel Michaux (BnF) in his lecture

	recorded music as a subject of musicological studies”			Sorbonne	“History and current policy of sound archives office at the Audiovisual Department of the National Library of France”.
144	Baltic Audiovisual Archival Council (BAAC) Conference 2016	2-3/11/16	Vilnius, Lithuania	BAAC board	Introduction of the Europeana Sounds project by Richard Ranft (BL).
145	Europeana Sounds Conference 2016 “Unlocking Sound Collections”	4/11/16	Vilnius, Lithuania	Europeana Sounds	Numerous presentations on various aspects of the Europeana Sounds project.
146	Europeana Network Association Annual General Meeting	8-9/11/16	Riga, Latvia	Europeana	Europeana Sounds mentioned by Max Kaiser (ÖNB) and Dan Cohen (DPLA) in their introductory speeches.
147	Crowdsourcing workshops for students (Bachelor in musicology)	8-9/11/16	Nanterre, France	CREM/Nanterre University	Presentation of Europeana Sounds and WITH by the CREM-CNRS staff at three different workshops.
148	Séminaire : les archives sonores à l’heure des “digital humanities”	15/11/16	Paris, France	Conservatoire des Arts et Métiers (CNAM)	Mention of the project by Sabine Loupien http://bit.ly/2fKGclw .
149	British and Irish Sound Archives 2016 conference	18-19/11/16	Cultra, Ireland	BISA	Piaras Hoban (ITMA) distributed some ITMA/Europeana Sounds postcards at the conference.
150	Colloque : Patrimoines documentaires communs et analyse des cultures en mouvement : Poitou, Aquitaine, Amérique du Nord	16-19/11/16	Poitiers, France	Université de Poitiers	Mention of the project. http://bit.ly/2jWsux1
151	Les archives sonores de la poésie : Production,	24-25/11/16	Paris, France	Université Paris-Diderot, Université	Mention of the project. http://bit.ly/2fZKJ2w http://bit.ly/2fmvqiW

	conservation, utilisation			Paris-Sorbonne	
152	Fonds d'ethnoscénologie : archivage et numérisation	26/11/16	Paris, France	Université Paris 8	Mention of the project. http://www.labex-arts-h2h.fr/fonds-d-ethnoscenologie-archivage.html
153	Les archives sonores du CNRS s'écoulent en Europe : participation au programme européen Europeana Sounds	07/12/16	Paris, France	Institut des sciences humaines et sociales CNRS	Presentation of Europeana Sounds, and the CNRS' role in the project. http://bit.ly/2hz3wzO http://bit.ly/2gDZ54O
154	History of Sound	26-30/12/16	Hilversum , Netherlands	NISV	(re)discovery event bit.ly/2hvyGtt
155	High Council for the Evaluation of Research and Higher Education	19/01/17	Aix-en-Provence	CNRS-MMSH	Presentation of the Project.
156	Music at the Library	24/01/17	London, UK	BL	(re)discovery event http://www.europeanasounds.eu/event/europeana-sounds-music-at-the-library

Appendix D: WP6 key performance indicators

The table below showcases the KPIs regarding WP6. Regarding Year 3, the covered period here is 1 February 2016 to 15 January 2017. These KPIs will be updated in the Periodic Report Year 3.

No	Indicator name	Progress (cumulative)			Target Year 3
		Year 1	Year 2	Year 3 (up to 15/01/2017)	
13	Participants in the hackathon	NA	NA	100	40
14	Publications about the project (including external blogs)	285	684	1,073	800
15	Number of events where the project is presented	34	93	155	40

Appendix E: Terminology

A project glossary is provided at: <http://pro.europeana.eu/web/guest/glossary>.

Additional terms are defined below:

Term	Definition
AB	Advisory Board
APEX	Archives Portal Europe network of excellence
EC-GA	Grant Agreement (including Annex I, the Description of Work) signed with the European Commission
GA	General Assembly
PC	Project Coordinator
PI	Performance Indicator
PMB	Project Management Board
TEL	The European Library
UAP	User Advisory Panel
WP	Work Package