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D6.8 Dissemination Materials and Press Kit 3

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Abstract: This document reports on the development of the Europeana Sounds' communication toolbox and follows the publication of *D6.2 Dissemination materials and press kit 2*. It details the updates to the communication methods used to promote the project and the creation of new ones. The document also explains how the kit is disseminated.

Dissemination level	
Public	X
Confidential, only for the members of the Consortium and Commission Services	



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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This document contains original unpublished work except where clearly indicated otherwise.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' fifth domain aggregator, joining APEX (Archives), EUscreen (television), the Europeana film Gateway (film) and TEL (libraries). It will increase the opportunities for access to and creative re-use of Europeana's audio and audio-related content and will build a sustainable best practice network of stakeholders in the content value chain to aggregate, enrich and share a critical mass of audio that meets the needs of public audiences, the creative industries (notably publishers) and researchers. The consortium of 24 partners has been acting in order to:

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

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

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

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Executive summary

This document begins by describing the new multimedia tools created by WP6 between March and August 2016. It then characterises the updated communication kit, as well as the visual design outputs to promote events organised by the project. Finally, D6.8 makes explicit the dissemination channels used for these various tools. This document also marks the completion of Milestone MS38 *Further dissemination materials and press kit*.

1 Introduction

This deliverable is the fourth document relating to promotional material created by and for the Europeana Sounds project. It completes deliverable D6.2 *Dissemination materials and press kit 1*¹, D6.4 *Communication plan and evaluation V1*² which includes a section on ‘updates on promotion material’, D6.7 *Dissemination materials and press kit 2*³ and D6.5 *Communication plan and evaluation V2*⁴ which includes sections about “communication highlights” and “updates on promotion materials”.

As a reminder, the following communication materials were described in D6.2, D6.4, D6.7 and D6.5:

- Europeana Sounds logo (portrait and landscape formats),
- Factsheets in English, French, Italian, German and Danish,
- Leaflets in English, French and German,
- General posters in English and French,
- Scientific poster in English (infographics),
- Press releases in English, French, Danish, Gaelic, German, Greek, Italian, Latvian and Portuguese,
- Slideshows in English, French, Dutch, Portuguese, Italian and German, and
- Seven postcards, customised with images from partners (NLL, BnF, ONB, ITMA, ICCU, FMS, CNRS).

The updates to the existing tools and the description of the new tools are developed within this deliverable.

1

http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D6.2-Dissemination-materials-and-press-kit-1%20v1.2.pdf

2

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

3

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

4

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

The objectives, target audiences and workflow for the creation and management of dissemination materials remain the same as described in D6.2 *Dissemination materials and press kit 1*.⁵

As a brief reminder, the objectives of the Europeana Sounds communication activities are: to highlight and promote access to, and creative reuse of, Europe's sound and music collections; to engage audiences with the aggregated materials and attract them to Europeana Sounds; and, finally, to build a community of interest and practice, such as fostering the creation of a sustainable Best Practice Network of stakeholders. The main audiences targeted through WP6 activities remain: potential data providers (audiovisual archivists and other professionals working in the GLAM sector), researchers (in musicology, linguistics, history, etc.), educators (secondary and tertiary school teachers and academics, and through them their students), professional and semi-professional creators (musicians, radio programmers, software developers, etc.) and finally the general public as potential end-users.

2 New multimedia tools: communication highlights

2.1 Sound machine exhibition (Task T6.4.1)

The Europeana Sounds virtual exhibition of sound and recording machines was released on 31 August 2015.⁶ It showcases and describes more than 40 instruments of the time used to record and play the project corpus. The oldest machine in the exhibition is from 1893 and the most recent was built in 1992.

As detailed in D6.5, between 31 August and 31 December 2015, the exhibition was accessed 3,746 times and the pages seen more than 29,000 times.⁷ From 1 January to 30 June 2016, 3,680 unique users visited the exhibition and they were responsible for nearly 50,000 page views.

2.2 Family tree of sounds (Task T6.4.2)

The aim of this communication tool is to enable users and stakeholders to understand our content, and to highlight it in an attractive and comprehensive way, by featuring the whole project corpus divided into categories. Two prototypes were designed by a graphic designer hired by the Bibliothèque nationale de France (BnF) to work on the Europeana Sounds project for two months. They were shared with the WP6 team in May 2016. The team then discussed the two prototypes and exchanged their opinions and various comments, for example on the layout and colours displayed. The tool was then finalised and hosted on the Europeana platform. It is available online via the Europeana Sounds website.⁸

Dissemination of this communication tool will start in September 2016, after the summer holidays, with a blog post on the project website and several messages on the project Twitter and Facebook pages,

⁵

http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D6.2-Dissemination-materials-and-press-kit-1%20v1.2.pdf

⁶ <http://exhibitions.europeana.eu/exhibits/show/recording-and-playing-machines>

⁷

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 <http://www.europeanasounds.eu/explore-the-sound-collections>

then disseminated by the project partners and supporters through their own communication channels. To fully explain the purpose and content of this tool WP6 decided to rename this feature: “Sound Collections”. This clearly links it with the newly developed Europeana Collections, in particular the Music Collections.⁹

The categories used for the Sound Collections correspond to the basic sound genres defined by Europeana Sounds’ WP1 “Aggregation”.

This communication tool is meant to be visually appealing and to encourage clicks: by moving the mouse across the various genres, each genre is circled by a specific colour and the genre’s subcategories appear. Each category and subcategory links to the relevant research page on the Europeana platform.

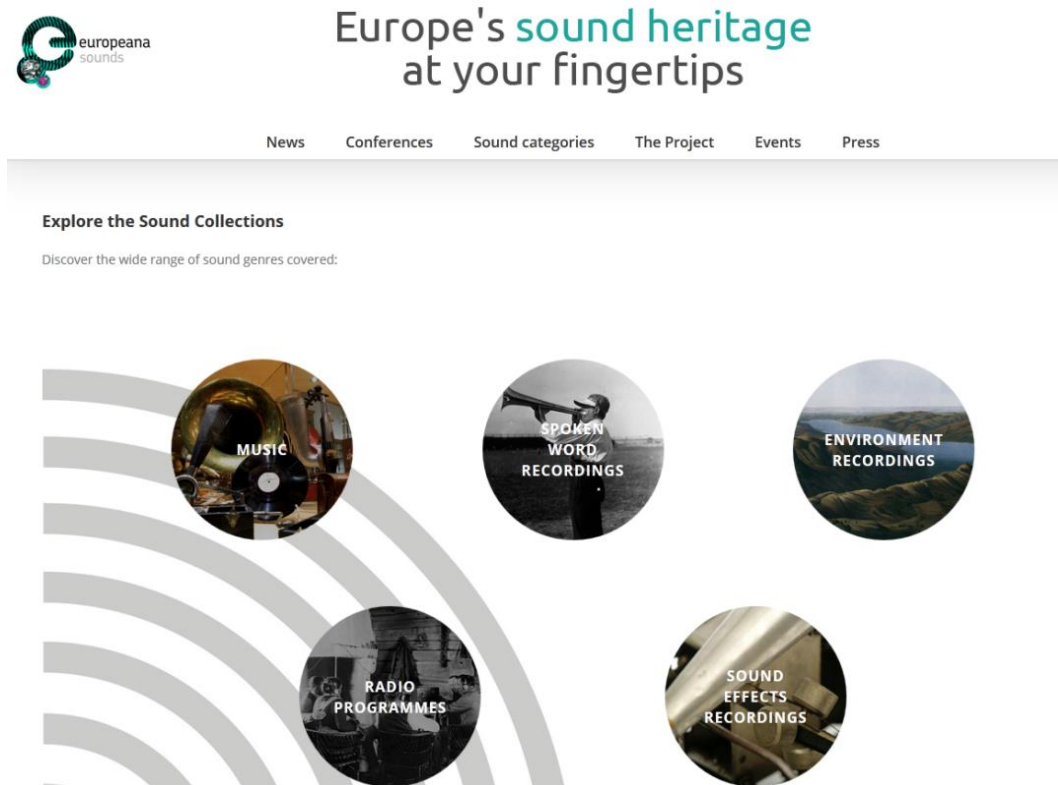


Figure 1: Screenshot of the Sound Collections

⁹ <http://www.europeana.eu/portal/fr/collections/music>

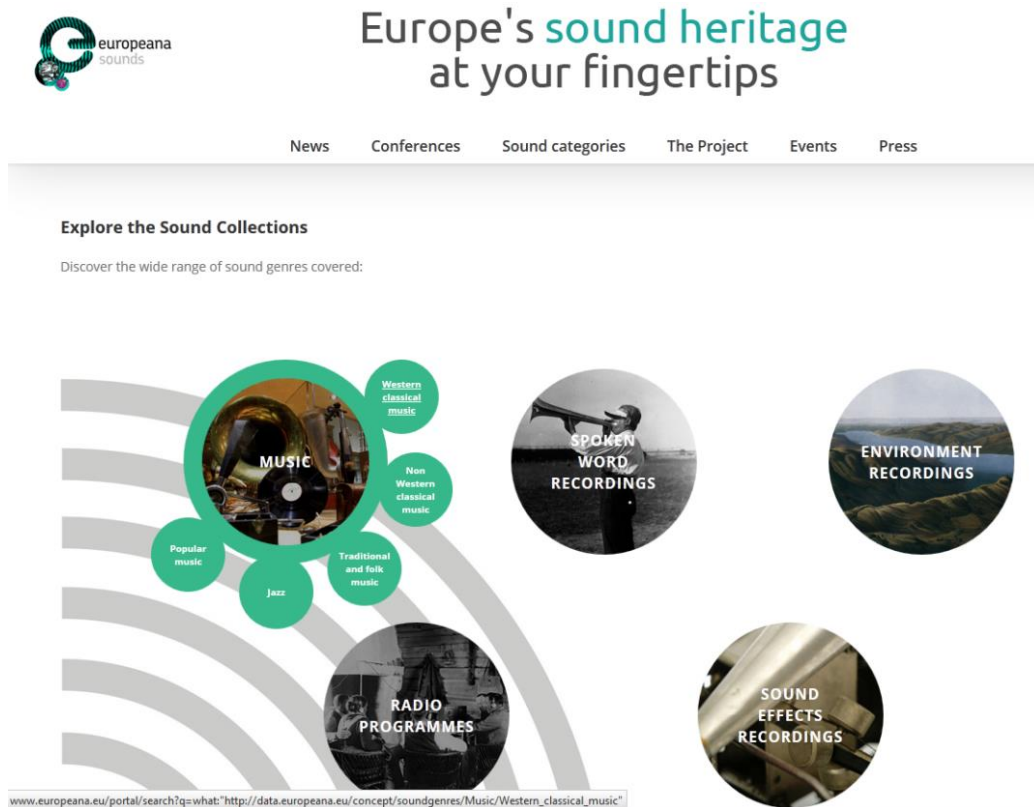


Figure 2: Screenshot of the Sound Collections hover-over, demonstrated with the music genre

2.3 Sound timeline (Task T6.4.3)

Europeana Sounds released a sound timeline on 18 June 2015 with items from the project corpus which highlight specific, significant events and key persons, illustrating the history of sound recording, as well as sounds in history.¹⁰

The software used to create this timeline (Timemapper) does not display traffic statistics, however, since April 2016 the sound timeline has also been published on the Europeana platform.

3 Updates to the project communication kit

3.1 Project website

The project website did not undergo any major graphic change after the launch of the redesigned Europeana Sounds website in early June 2015. However, it is maintained regularly through the implementation of Wordpress updates.

Six new pages were created for the second project conference: "Europeana Sounds Conference 2016",¹¹ "Programme",¹² "Speakers",¹³ "Venue",¹⁴ "Travel & accommodation",¹⁵ "Practical information".¹⁶

¹⁰ <http://timemapper.okfnlabs.org/anon/yumuul-travelling-through-times-with-sounds>

As explained in D6.5, a specific page was also created on the project website entitled “Our network” to enhance our various partnerships and network, in particular our new Associate Partners.¹⁷

Between February and July 2016, fifty blog posts were published on the Europeana Sounds blog, for example “*Travelling through Mongolia with two gramophones*” by Sabine Schostag, “*Wikipedia sings in Greek!*” by Marianna Anastasiou or “*How vinyl records are made?*” by Ida Kandler.¹⁸

3.2 Banner for associate partners

To target and attract potential new content providers, WP6 – after consulting with WP7 – decided to create a specific banner to be displayed on the project Twitter and Facebook pages:



Figure 3: Banner for Twitter and Facebook aiming at recruiting associate partners

This banner was displayed on the project’s Twitter profile from 30 May till 6 July 2016.

3.3 New customised postcards

Since the writing of D6.7 *Dissemination materials and press kit 2*, one project partner designed a new postcard using the project template: the Irish Traditional Music Archive (ITMA). As with the six other customised postcards, ITMA postcards were printed and handed out at numerous events throughout Europe.

¹¹ <http://www.europeanasounds.eu/europeana-sounds-conference-2016>

¹² <http://www.europeanasounds.eu/europeana-sounds-2016-conference-programme>

¹³ <http://www.europeanasounds.eu/europeana-sounds-2016-speakers>

¹⁴ <http://www.europeanasounds.eu/conference-venue>

¹⁵ <http://www.europeanasounds.eu/travel-accommodation>

¹⁶ <http://www.europeanasounds.eu/practical-information>

¹⁷

http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/europeanasounds-d6.5-communication-plan-and-evaluation-v2-v1.0.pdf, page 44 of 82

<http://www.europeanasounds.eu/our-network>

¹⁸ See Appendix B: Blog Posts, in this document.



Europeana Sounds: Europe's sound heritage at your fingertips!
Europeana Sounds will enable the discovery of over one million culturally-significant sound recordings – music, radio programmes, environments, sound effects and spoken word recordings. A rich array of audio-related objects ranging from sheet music to photographs will also be shared. With open access to the recordings, it's the ideal opportunity to explore and interact with your acoustic heritage.



europneasounds.eu – www.itma.ie
options: John Coltrane playing Auld, photograph by Eamonn O'Doherty // Fidelia labature from the Pedro's D'Almeida Manuscript // Wax cylinder box set rim, photograph by Henri Odamus.



ITMA



Image 4: ITMA postcard

Also the ICCU (Istituto Centrale per il Catalogo Unico delle biblioteche italiane) wanted a new postcard aligned with the images chosen to promote their (re)discovery event organised in Rome on 24 October 2016. This postcard was designed by the BnF in June 2016:



Il patrimonio sonoro europeo a portata di mano!
Scopri un mondo di suoni! Oltre un milione di registrazioni sonore: brani musicali, programmi radiofonici, narrazioni orali, registrazioni di suoni ambientali ed effetti sonori, saranno per la prima volta online su europneasounds.eu grazie al progetto Europeana Sounds. Completata la collezione digitale in quanto a fotografie di argomenti musicali. Grazie alla consultazione libera di tutte queste risorse, avrai la straordinaria opportunità di scoprire e interagire con il patrimonio sonoro di tutta l'Europa.

Europeana Sounds: Europe's sound heritage at your fingertips!
Europeana Sounds will enable the discovery of over one million culturally-significant sound recordings – music, radio programmes, environments, sound effects and spoken word recordings. A rich array of audio-related objects ranging from sheet music to photographs will also be shared. With open access to the recordings, it's the ideal opportunity to explore and interact with your acoustic heritage.



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Finanziato dall'Unione Europea (prodotto per il BnF, l'ICCU e l'Audiovisual Heritage Centre) per il BnF, l'ICCU e l'Audiovisual Heritage Centre. Pubblicità fondata sul Consorzio per la promozione della cultura di Roma e la promozione del patrimonio culturale italiano. Pubblicità fondata sul Consorzio per il BnF, l'ICCU e l'Audiovisual Heritage Centre.



ISTITUTO CENTRALE PER IL CATALOGO UNICO DELLE BIBLIOTECHE ITALIANE



Image 5: New project postcard in Italian

3.4 Other tools customised by partners

The project partners have been encouraged by the WP6 lead to adapt the project communication tools for their specific use and to customise them with their logo. This was done, for example, by Comhaltas Ceoltoiri Eireann:



Figure 6: Project flyer in English with the Comhaltas logo

In other cases, partners used the project logo on their institutional communication tools, for example on this postcard about local sound recordings by the National Library of Latvia (NLL):



Figure 7: Latvian/English postcard about local sound recordings with the Europeana Sounds logo

4 Tools for event promotion

In the third and final year of the project, the project's dissemination efforts are clearly focussed towards reaching out to its target audiences, in particular through the organisation of and the participation in various events.

4.1 Visual design for the project edit-a-thons

Two partners organised a public edit-a-thon in March 2016. They both used the project's graphic templates to create their own promotional tool.

The National Library of Latvia designed a flyer in Latvian using the project flyer template on the front side and the programme of the event on the reverse side. Approximately 200 flyers were distributed, mainly before the event.



**Vikipēdijas darbnīca
Latvijas Nacionālajā
bibliotēkā**
Palīdziet pievienot Vikipēdijai vēsturiskās skaņas!

12. marts, 2016

VIKIPĒDIJAS EDIT-A-TONS LATVIJAS NACIONĀLAJĀ BIBLIOTĒKĀ
Palīdziet pievienot Vikipēdijai vēsturiskās skaņas!

Cik daudz jūs zināt par 20.gadsimta Latvijas mūzikiem? Vai gribat dalīties savās zināšanās, un uzzināt vēl vairāk? 12. martā jums ir šāda iespēja, jo Latvijas Nacionālā bibliotēka (LNB) kopā ar Vikipēdiju un projektu *Europeana Sounds* rīko edit-a-tonu!

Sestdien, 12. martā, no 10:15 līdz 16:45, ielūdzam jūs piedalīties edit-a-tonā Latvijas Nacionālajā bibliotēkā. Darbnicu rīko LNB un projekts *Europeana Sounds*.

Katrs ir laipni aicināts - neatkarīgi no tā, vai esat eksperts mūzikas jomā, vai Vikipēdijas biedrs, vai arī aizrautīgs Latvijas mūzikas vēstures interesents vai pētnieks. Šī būs lieliska iespēja izveidot jaunas lappuses Latvijas Vikipēdijā par nozīmīgām personībām Latvijas mūzikas vēsturē, un bagātināt tās ar skaņu ierakstiem. Nebēdājiet, ja iepriekš neesat veidojis rakstus Vikipēdijā - sniegsim apmācību, kā izveidot rakstus un pievienot tiem skaņu ierakstus. Varēsiet izmantot arī dažādas mūzikas uzziņu grāmatas no LNB krājuma, lai Vikipēdijā ievadītā informācija ir precīza un uzticama.

Tiem, kuri vēlēšies, būs iespēja doties ekskursijā un redzēt vietas, ko parasti apmeklētāji neredz - audiovizuālo un mūzikas krātuvi - kurās droši tiek glabāti mūsu krājuma dārgumi. Darbības laikā nodrošināsim bezmaksas pusdienas un kafijas pauzes.

Šajā vienas dienas darbnīcā jūs...

- iemācīsieties, kā veidot rakstus Vikipēdijā,
- dosiet nozīmīgu ieguldījumu Latvijas Vikipēdijas saturā bagātināšanā,
- uzzināsiet par projektu *Europeana Sounds*.

Edit-a-tons programma:

10:15 - 10:45	ieršanās, kafija, datoru uzstādīšana, pārbaude
10:45 - 11:00	prezentācijas par projektu <i>Europeana Sounds</i> un Latvijas vēsturisko skaņu ierakstu kolekciju
11:00 - 11:45	prezentācija, apmācība par Vikipēdiju
11:45 - 12:00	kafijas pauze
12:00 - 13:30	rakstu veidošana un papildināšana Vikipēdijā pusdienas
13:30 - 14:15	rakstu veidošana un papildināšana Vikipēdijā
14:15 - 15:45	rakstu veidošana un papildināšana Vikipēdijā
15:45 - 16:00	kafijas pauze
16:00 - 16:15	nobeigums, atskats uz paveikto, secinājumi
16:15 - 16:45	īpaša ekskursija

Pasākuma reģistrācija ir bezmaksas. Maksimālais edit-a-tons dalībnieku skaits ir 30, tādēļ lūdzam neatliect reģistrāciju uz pēdējo brīdi! Vienīgais, kas vēl nepieciešams, ir ierasties ar savu ielūdzātoto, austiņām, un izveidot lietotājvārdu Vikipēdijā. Ja līdz šim vēl neesat reģistrējies Vikipēdijā, ieteicams to izdarīt pirms pasākuma.

Un lūdzam, neaizmirstiet pašu galveno - reģistrēties šeit: bit.ly/TKrDqeo

L N B
LATVIJAS
NACIONĀLĀ
BIBLIOTĒKA

Europeana
sounds

WIKIMEDIA

Figure 8: Flyer in Latvian for the NLL edit-a-thon

The Music Library of Greece of the Friends of Music Society (FMS) intended at first to print a flyer for dissemination purposes but finally decided not to print it, because the participant limit was reached long before the event. In the end, the front page of the flyer was used as a poster during the event, as well as on the Europeana Sounds Facebook and Twitter pages:



Figure 9: Poster in Greek for the FMS edit-a-thon

4.2 Visual design for the project (re)discovery events

Five Europeana Sounds partners organised or will organise (re)discovery events during the last year of the project. Each organising partner has decided on the communication tool(s) most appropriate to promote its event to its national audience. Tools for online and offline dissemination have already been designed for the first three events scheduled: posters, flyers, etc.

4.2.1 (Re)discovery event organised by the ONB

The first (re)discovery event was organised in Vienna by the Österreichische Nationalbibliothek (ONB) on 2 June 2016. To promote this event, the ONB used the Europeana Sounds template to transform it into an event invitation:



Figure 10: Promotional flyer in German for the Austrian (re)discovery event

In addition, the ONB edited a four-page programme for this event:

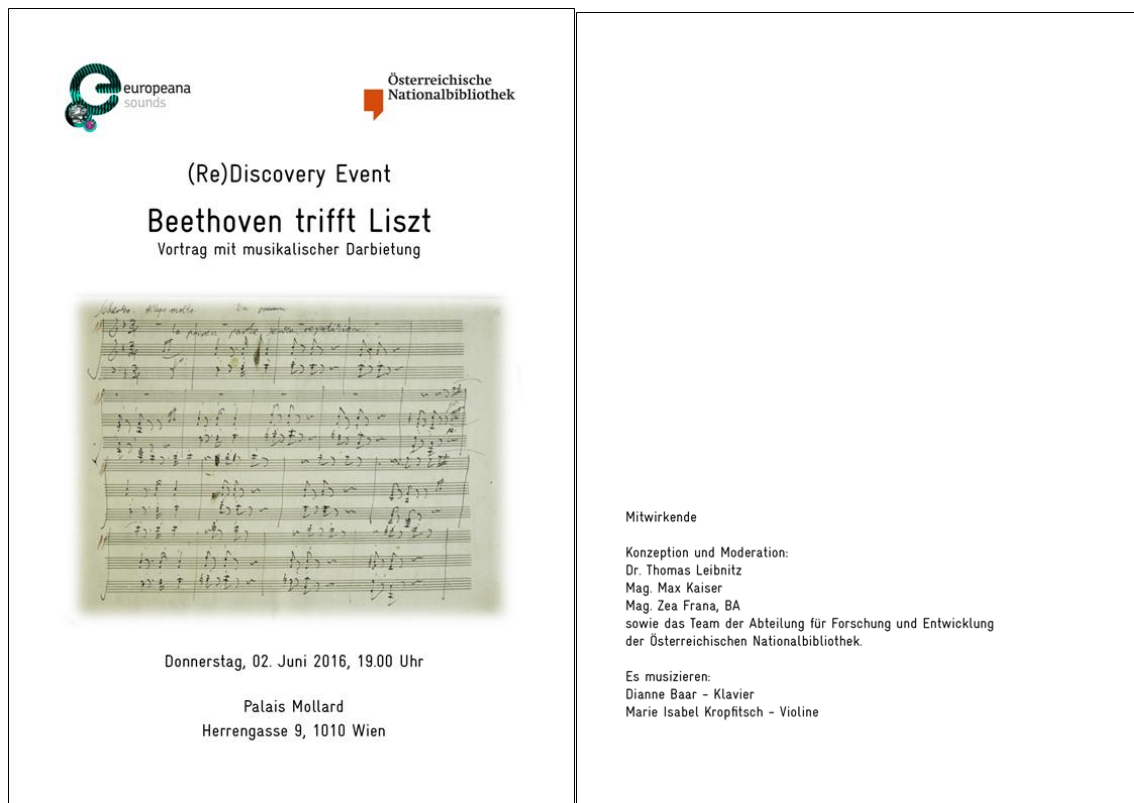


Figure 11: Front and back covers of the Austrian (re)discovery event's programme

<p>Programm</p> <p>Begrüßung und Einführung</p> <p>Europeana</p> <p>Europeana Sounds</p> <p>Die Musiksammlung der Österreichischen Nationalbibliothek</p> <p>Präsentation und musikalische Darbietung</p> <p>Ludwig van Beethoven Frühlingssonate op. 24 für Violine und Klavier Allegro - Adagio molto espressivo - Scherzo. Allegro Molto - Rondo. Allegro ma non troppo</p> <p>Franz Liszt Klavierarrangement des 2. Satzes von Ludwig van Beethovens Symphonie Nr. 6 op. 68 „Pastorale“</p> <p>Schluss- und Dankesworte</p> <p>Erfrischungen und gemütlicher Ausklang</p>	 <p>Dianne Heeryun Baar wurde in Südkorea geboren. Ihr herausragendes musikalisches Talent wurde bereits im Alter von drei Jahren erkannt und mittels regelmäßigen Klavierunterrichts gefördert. Ein großer Wendepunkt in Dianne Baars Leben war die Übersiedlung nach Wien, wo sie ihr Studium an der Universität für Musik und darstellende Kunst mit einstimmiger Auszeichnung abschloss. Zu ihren Lehrern zählen Imola Joó, Peter Eßer und Christopher Hinterhuber. Dianne Baar konzertierte bei renommierten Festivals und in bedeutenden Konzerthäusern: Wiener Festwochen, Carinthischer Sommer, Deutsches Mozartfest, Trondheim Chamber Music Festival, Wiener Konzerthaus, Musikverein Wien, Grazer Congress u.a. Als Pianistin des Lichtental Trios und des Baar & Eßer Duos sorgte sie als feinfühliges Kammermusikerin vielfach für Begeisterung und war als Botschafterin für New Austrian Sound of Music tätig.</p>  <p>Marie Isabel Kropfisch wurde 1997 in Wien, Österreich geboren. Beginn des Violinunterrichtes mit 4 Jahren. 2003 wird Marie Isabel in die Hochbegabtenklasse ihrer Lehrerin Prof. Marina Sorokova auf der Wiener Musikuniversität aufgenommen, seit Herbst 2011 ist ihr Lehrer Prof. Christian Altenburger. Meisterkurse bei Julia Fischer, Tschugajewa, Midori, Anton Sorokov, Khadem-Missagh, u.a. Trotz ihrer Jugend bestritt sie bereits eine ganze Anzahl von namhaften Konzerten, zum Beispiel in der Wiener Mozartgesellschaft, Dubrovnik Sommerfestival, Kaunas Philharmonic Society, Korcula summer Festival, und Laibacher Philharmonie im Rahmen der Konzertserie junger Künstler, im Donaufestival Krems, in Venedig im „Teatro La Fenice“, im Konzertus Stavanger, Norwegen, im Mozarteum Salzburg, Brucknerhaus Linz und bei der Loisiarte beim Festival in Langenlois.</p> <p><small>Bildnachweis: Vorderseite: Beethoven, L. v. Beginn des Scherzos aus „Sonate für das Clavier und Violin op. 24“; Sign: Mus.Hs. 16447 Mus. Österreichische Nationalbibliothek. Public Domain.</small></p>
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Figure 12: Central pages of the Austrian (re)discovery event's programme

4.2.2 (Re)discovery event organised by the BnF

The (re)discovery event in France is organised by the Bibliothèque nationale de France (BnF). It will take place on Sunday 18 September 2016, during the European Heritage Days.



Figure 13: Image designed for the French (re)discovery event in Twitter/ Facebook post format



Figure 14: Promotional poster for the French (re)discovery event

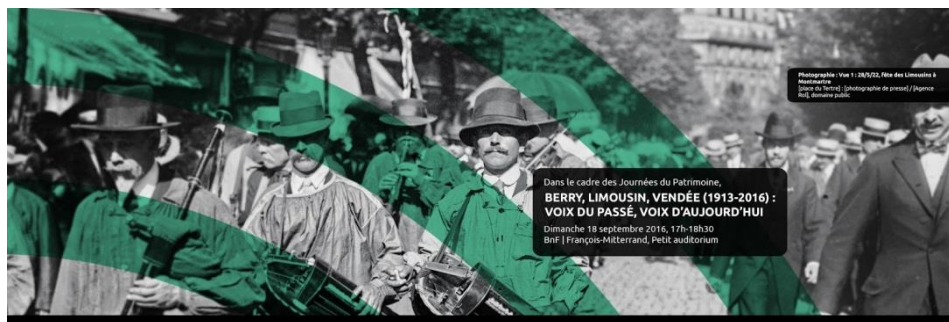


Figure 15: The corresponding Twitter banner for the French (re)discovery event

4.2.3 (Re)discovery event organised by the ICCU

The Istituto Centrale per il Catalogo Unico delle biblioteche italiane (ICCU) is organising its (re)discovery event for 24 October 2016. The promotional image below was designed by the BnF. It will be used for the related blog posts as well as messages on Twitter and Facebook.



Figure 16: Promotional image for the Italian (re)discovery event

4.3 Visual design for the Waves / Europeana Sounds Hackday

The Waves Music Hackday will take place in Vienna on 1 October 2016. Its spirit is to get the participants' heads together in teams to create new ideas and build on these. The Europeana Sounds project co-organises this second edition of the Waves Music Hackday. This hackday is part of a larger event, the Waves Music Festival which is happening in Vienna for the sixth time. For more information on this event, see D7.8 Interim progress report 3.

The promotional flyer - showing the Europeana Sounds logo both on front and reverse sides - was designed by the festival's organising committee which involves two Europeana Sounds partners, AIT Austrian Institute of Technology and Europeana.



Figure 17: Promotional flyer for the Waves Music Hackday

4.4 Visual design for the Europeana Sounds project second international conference

After having designed a specific image for the first public project conference in October 2015, WP6 created a new eye-catcher for the 2016 public event in Vilnius, Lithuania, on 4 November 2016. Three proposals were drafted by the BnF and voted upon by the project members. The winning poster uses an image from Latvia's National Library. It was developed with a range of formats for various purposes: printed poster, banner on social media, image attached to a tweet or Facebook post, etc.



Figure 18: Image for the project conference in Twitter/ Facebook post format



Figure 20: Promotional poster for the second project conference#



Figure 19: The corresponding Twitter banner for the second project conference

4.5 Project presentations

Through social media and blog posts, the Europeana Sounds partners have extensively shared various slideshows they have created to present the project at specific events and in various languages. This is done via SlideShare where the following slideshows are displayed:

- On the Europeana Sounds SlideShare account
 - *A virtual jukebox for Europe's sound heritage*, presented by Richard Ranft and Juozas Markauskas at the BAAC conference, November 2015
 - *Challenges on modelling annotations in the Europeana Sounds project*, presented by Hugo Manguinhas at iAnnotate16 on 19 May 2016.
 - *Europeana Sounds: improving access to Europe's digital audio archives*, presented by Bruno Sagna at the Workshop "Opening up the collection – reuse and publishing" of the LIBER Working Group "Digital Collections", 7 June 2016.
 - *Treasuring the sound heritage: the Europeana Sounds project*, presented by Marzia Piccininno and Elisa Sciotti at the IAML 2016 conference, 6 July 2016.

- On the project partner's individual SlideShare accounts
 - *La catastrophe d'Asie-Mineure : usages scientifiques et mémoriels d'un corpus d'archives sonores*, by Véronique Ginouvès, Hémène-Georgiana Loukou, Ariane Néroulidis at the Forum Méditerranée, 17 March 2016.
 - *The Europeana Music Collections*, presented by David Haskiya at EVA/MINERVA 2015 on 9 November 2015.
 - *Acceso e interoperabilidad en archivos europeos: Europeana Sounds y EUscreen*, presented by Erwin Verbruggen at the Conferencia magistral en el congreso internacional "Archivos digitales sustentables", 13 November 2015.
 - *Modelling and exchanging annotations*, by Hugo Manguinhas, Antoine Isaac, Valentine Charles, Sergiu Gordea, Maarten Brinkerink, Alessio Piccioli, Breandan Knowlton at SWIB15, 23 November 2015.
 - *Copyright challenges and policy choices in European heritage projects Tools, ethics and methods*, presented by Lisette Kalshoven at the MMSH conference, 14 January 2016.

4.6 Event videos

The high number of views and downloads of the videos recorded at the first project conference proved that videos of events are a great success on social media, as well as the wider internet, and reach a large audience. Consequently, WP6 decided to attempt the systematic video recording of its events. On the evening of 28 April 2016, the Beartla O Flatharta Céilí Band played a concert in Cultúrlann na hÉireann (Dublin, Ireland) for the Europeana Sounds team gathered for the 3rd data providers workshop. The nine videos of this concert that were posted on the Europeana Sounds Vimeo account have had 214 views between the beginning of May and the middle of July 2016.

More recently, four videos of the (re)discovery event organised in Austria were published on the project Vimeo account, in June 2016.

On 6 July, the ICCU attended the IAML conference (International Association of Music Libraries, Archives and Documentation Centres) in Rome and presented the Europeana Sounds project. The conference was livestreamed on Youtube and the video was released also on this platform the same day.

4.7 Press releases

Next to graphic design and videos, the events organised by the project are also promoted through press releases issued by the hosting project partner. For example, on 15th February 2016, the FMS issued a press release in Greek to draw attention to its edit-a-thon. Similarly the NLL issued a press release in Latvian on 29 February 2016 to promote its own edit-a-thon.

5 Dissemination of the kit

As a reminder, the project kit includes:

- Europeana Sounds logo (portrait and landscape formats),
- Factsheets in English, French, Italian, German and Danish,
- Leaflets in English, French and German,
- General posters in English and French,
- Scientific poster in English (infographics),
- Press releases in English, French, Danish, Gaelic, German, Greek, Italian, Latvian and Portuguese,
- Slideshows in English, French, Dutch, Portuguese, Italian and German,
- Seven postcards, customised with images from partners (NLL, BnF, ONB, ITMA, ICCU, FMS, CNRS)
- Virtual exhibition on sound machines
- Sound timeline
- Sound Collections feature
- Project website
- Banners for website and social media
- Tools customised by partners
- Promotion tools for event (edit-a-thons, (re)discovery events and project conferences)

5.1 Online

All communication material is made public and easily available via the Europeana Sounds website so that the project partners, the general public, and journalists can access and use it. For example, the article below in a French magazine uses a picture from our communication kit to illustrate its article about Europeana Sounds:



Deux ans après son lancement, la bibliothèque sonore européenne propose une incomparable collection de musique, de sons de la nature et d'enregistrements historiques.

C'est une adresse incontournable pour les mélomanes et les curieux. On peut y trouver le premier enregistrement chanté de Mozart mais aussi le plus ancien enregistrement de la chanson « *Ce n'est qu'un au revoir* » en 1898, ou bien

Figure 21: Article from the French magazine Archimag

5.2 Offline

The project partners have a complete toolbox at their disposal when hosting and attending events such as conferences, workshops and meetings. The choice of the tools to be displayed and distributed largely depends on the type of event and the composition of the audience. Each project partner received a batch of leaflets, general posters and postcard in 2015. Additional material was sent to partners who requested it in spring 2016.

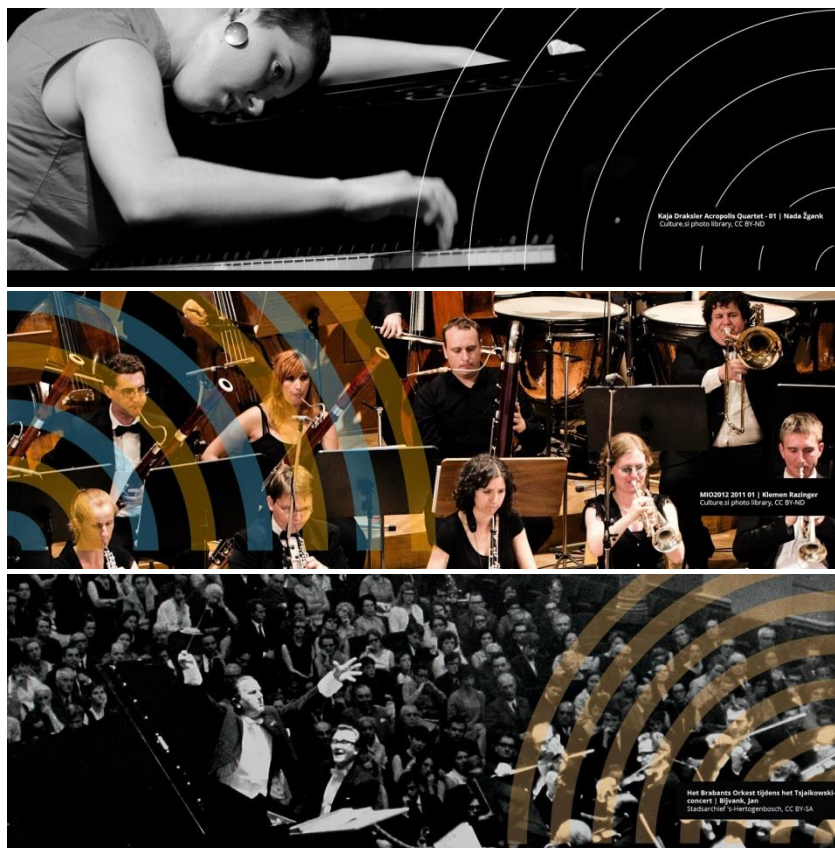


Figure 22: Materials displayed at the Austrian (re)discovery event, 2 June 2016, photo by Angelika Leitner, CC BY-NC-SA

6 Next steps

6.1 Social media banners

Six banners have been designed for Twitter and Facebook, using images from Europeana. They will replace the banner that now highlights the project conference, after the event is over.



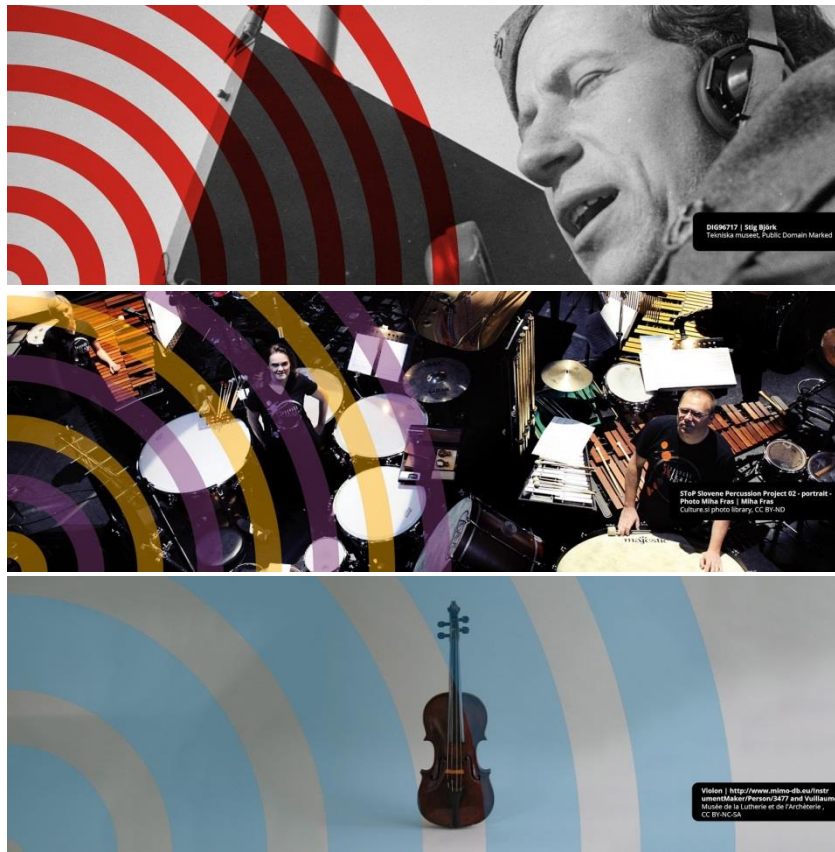


Figure 23: Banners designed for the project Twitter and Facebook pages

7 6.2 Animated GIF

Animated GIFs trigger many interactions and reach on social media. Thus WP6 decided to create animated GIFs for Europeana Sounds; following a thorough iconographic research on the Europeana portal, nine images related to winter and Christmas were chosen. Those images were designed as animated GIFs and will be published on the Europeana Sounds Twitter and Facebook page in December 2016.



Figure 24: Example of animated GIF designed for publication in December 2016

Other GIF images were created, related to summer and to music:



Figure 25: Example of animated GIF related to summer



Figure 26: Example of animated GIF related to music

This last GIF was published on Twitter to promote the crowdsourcing campaign related to music instruments that took place from 20 to 30 June 2016.

Finally, we already anticipate that the (re)discovery events to come in 2016 will produce further dissemination material and videos. For example, the (re)discovery event organised at the BnF on 18 September 2016 will be fully recorded and the video will be released on the project Vimeo account. It is also to be expected that most of the second project conference will be filmed and videos shared online.

8 References

Ref 1	D6.2 <i>Dissemination materials and press kit 1</i> (merged with MS33 <i>Initial media pack assembled</i>) http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D6.2-Dissemination-materials-and-press-kit-1%20v1.2.pdf
Ref 2	D6.4 <i>Communication plan and evaluation V1</i> http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D6.4-CommunicationPlanAndEvaluationV1-v1.3.pdf
Ref 3	D6.5 <i>Communication plan and evaluation V2</i> http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/europeanasounds-d6.5-communication-plan-and-evaluation-v2-v1.0.pdf
Ref 4	D6. 7 <i>Dissemination materials and press kit 2</i> 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

Appendix A: Figures index

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Figure 22: Materials displayed at the Austrian (re)discovery event, 2 June 2016, photos by Angelika Leitner, CC BY-NC-SA

Figure 23: Banners designed for the project Twitter and Facebook pages

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Figure 25: Example of animated GIF related to summer

Figure 26: Example of animated GIF related to music

Appendix B: Blog posts

The blog posts published during the two years of the project are listed in the following deliverables:

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

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

No.	Title	Authors	Published date	URL
199	Europeana Sounds is looking for Associate Partners	Axelle Bergeret-Cassagne	2/02/16	http://www.europeanasounds.eu/news/europeana-sounds-is-looking-for-associate-partners
200	Travelling through Mongolia with two gramophones	Sabine Schostag	4/02/16	http://www.europeanasounds.eu/news/travelling-through-mongolia-with-two-gramophones
201	Create something brilliant with Europeana Music Collections and win a share of €25,000	Milena Popova	8/02/16	http://www.europeanasounds.eu/news/create-something-brilliant-with-europeana-music-collections-and-win-a-share-of-e25000
202	A tower of strength in the Netherlands during WWII: Radio De Brandaris	Harry van Biessum	12/02/16	http://www.europeanasounds.eu/news/a-tower-of-strength-in-the-netherlands-during-wwii-radio-de-brandaris
203	Wikipedia sings in Greek!	Marianna Anastasiou	15/02/16	http://www.europeanasounds.eu/news/wikipedia-sings-in-greek
204	Behind the scenes: Europeana Sounds team gathers at the Teatro Nacional de São Carlos	Eva Hayles-Gledhill	17/02/16	http://www.europeanasounds.eu/news/behind-the-scenes-europeana-sounds-team-gathers-at-the-teatro-nacional-de-sao-carlos
205	A prelude to the first symphony	Zea Frana	22/02/16	http://www.europeanasounds.eu/news/a-prelude-to-the-first-symphony
206	Up Helly Aa: Fire in Winter	Elsie Maclean	24/02/16	http://www.europeanasounds.eu/news/up-helly-aa-fire-in-winter

207	How vinyl records are made?	Ida Kandler	26/02/16	http://www.europeanasounds.eu/news/how-vinyl-records-are-made-2
208	When carnival buries winter	Ariane Néroulidis, Aude Julien-Da Cruz Lima, Joséphine Simonnot, Véronique Ginouvès	29/02/16	http://www.europeanasounds.eu/news/when-carnival-buries-winter
209	Promoting sound heritage, an Italian story: Gavino Gabriel	Antonella Fischetti	2/03/16	http://www.europeanasounds.eu/news/promoting-the-sound-heritage-an-italian-story-gavino-gabriel
210	Around the world in one quarter of a million sounds!	Tom Miles	8/03/16	http://www.europeanasounds.eu/news/around-the-world-in-one-quarter-of-a-million-sounds
211	Europeana Sounds meets with the Baltic Audiovisual Archival Council	Axelle Bergeret-Cassagne, Zane Grosa, Richard Ranft, Juozas Markauskas	10/03/16	http://www.europeanasounds.eu/news/europeana-sounds-meets-with-the-baltic-audiovisual-archival-council
212	Wikipedia Edit-a-thon at the National Library of Latvia	Brigitte Jansen	14/03/16	http://www.europeanasounds.eu/news/wikipedia-edit-a-thon-at-the-national-library-of-latvia
213	Interviews with prominent players in the field of phonographic edition	Pierre Pichon, Chloé Cottour, Jean-Rodolphe Zanzotto	17/03/16	http://www.europeanasounds.eu/news/interviews-with-prominent-players-in-the-field-of-phonographic-edition-2
214	Localising historic sounds – A Sound Map of Vienna	Österreichische Mediathek	22/03/16	http://www.europeanasounds.eu/news/localising-historic-sounds-a-sound-map-of-vienna
215	How do you like your eggs done?	Tom Miles	29/03/16	http://www.europeanasounds.eu/news/how-do-you-like-your-eggs-done
216	We'd music sweet to shake our feet: festivals and fair-days in the Irish music tradition	Treasa Harkin	30/03/16	http://www.europeanasounds.eu/news/wed-music-sweet-to-shake-our-feet-festivals-and-fair-days-in-the-irish-music-tradition
217	"Wikipedia sings in Greek!" Edit-a-thon	Marianna Anastasiou	1/04/16	http://www.europeanasounds.eu/news/wikipedia-sings-in-greek-edit-a-thon-held-at-the-music-library-of-greece-of-the-friends-of-music-society

	held at the Music Library of Greece of the Friends of Music Society			
218	The Latvian “nightingale” Elfrīda Pakule	Lāsma Meldere-Šestakova and Zane Grosa	4/04/16	http://www.europeanasounds.eu/news/the-latvian-nightingale-elfrida-pakule
219	Women singing tradition in Lynežeris village, Lithuania	Varsa Liutkutė-Zakarienė	7/04/16	http://www.europeanasounds.eu/news/women-singing-tradition-in-lynezeris-village-lithuania
220	Mass production of opera	Zea Frana	14/04/16	http://www.europeanasounds.eu/news/mass-production-of-opera
221	A pub crawl for all your senses	Lise Schauer, Angelika Leitner	19/04/16	http://www.europeanasounds.eu/news/a-pub-crawl-for-all-your-senses
222	To be, or not to be, on Europeana Sounds?	Tom Miles	21/04/16	http://www.europeanasounds.eu/news/to-be-or-not-to-be-on-europeana-sounds
223	Singing for your supper: an introduction to Scottish work songs	Elsie Maclean	25/04/16	http://www.europeanasounds.eu/news/singing-for-your-supper-an-introduction-to-scottish-work-songs
224	An insight in the Europeana Sounds statistics	Joris Pikel	27/04/16	http://www.europeanasounds.eu/news/an-insight-in-the-europeana-sounds-statistics
225	Gustav Mahler and the Vienna Court Opera	Österreichische Mediathek	2/05/16	http://www.europeanasounds.eu/news/gustav-mahler-and-the-vienna-court-opera
226	Talking to the future: Anker Kirkeby and his archive of voices	Sabine Schostag	4/05/16	http://www.europeanasounds.eu/news/talking-to-the-future-anker-kirkeby-and-his-archive-of-voices
227	Europeana Sounds team in Dublin!	Laura Miles	10/05/16	http://www.europeanasounds.eu/news/europeana-sounds-team-in-dublin
228	Vinyl records, cassettes, CDs – How can I keep my favourite music recordings in good condition?	Ida Kandler	12/05/16	http://www.europeanasounds.eu/news/vinyl-records-cassettes-cds-how-can-i-keep-my-favourite-music-recordings-in-good-condition

229	Get on your bike!	Tom Miles	13/05/16	http://www.europeanasounds.eu/news/get-on-your-bike
230	Fighting for new music? Gustav Mahler and the Second Viennese School	Österreichische Mediathek	17/05/16	http://www.europeanasounds.eu/news/fighting-for-new-music-gustav-mahler-and-the-second-viennese-school
231	Beethoven meets Liszt at the Austrian National Library – Europeana Sounds (Re)Discovery Events	Zea Frana	18/05/16	http://www.europeanasounds.eu/news/beethoven-meets-liszt-at-the-austrian-national-library-europeana-sounds-rediscovery-events
232	Live music from the Internet Archive now on Europeana	Harry van Biessum	23/05/16	http://www.europeanasounds.eu/news/live-music-from-the-internet-archive-now-on-europeana
233	Meet with the research centre on sonic space and urban environment	Françoise Acquier, Julien McOisans	25/05/16	http://www.europeanasounds.eu/news/meet-with-the-research-centre-on-sonic-space-and-urban-environment
234	If Europeana Sounds be the food of love...	Tom Miles	30/05/16	http://www.europeanasounds.eu/news/if-europeana-sounds-be-the-food-of-love
235	Explore the world of sounds and help out audio archives!	Lise Schauer, Harry van Biessum, Axelle Bergeret-Cassagne	1/06/16	http://www.europeanasounds.eu/news/explore-the-world-of-sounds-and-help-out-audio-archives
236	Europeana Sounds at the iAnnotate conference	Giulio Andreini, Hugo Manguinhas, Axelle Bergeret-Cassagne	6/06/16	http://www.europeanasounds.eu/news/iannotate-conference
237	Ring the bells	Françoise Acquier, Hanaé Allali, Aude Da Cruz Lima, Véronique Ginouvès, JuL McOisan, Ariane Néroulidis,	8/06/16	http://www.europeanasounds.eu/news/ring-the-bells

		Aimée Randrianatoanina, Joséphine Simonnot		
238	The (Re)Discovery Event Series: Kick off in Vienna	Zea Frana	13/06/16	http://www.europeanasounds.eu/news/the-rediscovery-event-series-kick-off-in-vienna
239	Identify musical instruments in our recordings!	Harry van Biessum	20/06/16	http://www.europeanasounds.eu/news/identify-musical-instruments-in-our-recordings
240	Bendix, the hilarious	Ida Kandler	22/06/16	http://www.europeanasounds.eu/news/martin-bendix-the-hilarious
241	If you're still wondering whether or not to get involved in our crowdsourcing campaign, can I tell you a bit more about it?	Tom Miles	27/06/16	http://www.europeanasounds.eu/news/if-youre-still-wondering-whether-or-not-to-get-involved-in-our-crowdsourcing-campaign-can-i-tell-you-a-bit-more-about-it
242	Travelling through soundscapes with Phonambient	Gustavo Costa, Inês Queiroz	30/06/16	http://www.europeanasounds.eu/news/travelling-through-soundscapes-with-phonambient
243	Confessions of the last zournas-player in northern Greece	Marianna Anastasiou	4/07/16	http://www.europeanasounds.eu/news/confessions-of-the-last-zournas-player-in-northern-greece
244	Register for the conference "Europeana Sounds 2016: Unlocking Sound Collections"	Axelle Bergeret-Cassagne	6/07/16	http://www.europeanasounds.eu/news/register-for-the-conference-europeana-sounds-2016-unlocking-sound-collections
245	Improving access to Europe's digital audio archives: the BnF and Europeana Sounds	Bruno Sagna, Anila Angjeli	11/07/16	http://www.europeanasounds.eu/news/improving-access-to-europes-digital-audio-archives-the-bnf-and-europeana-sounds
246	Lest we Forget: a poet's reflections on the Battle of the Somme	Elsie Maclean	13/07/16	http://www.europeanasounds.eu/news/lest-we-forget-a-poets-reflections-on-the-battle-of-the-somme
247	Europeana Sounds	Marzia	18/07/16	http://www.europeanasounds.eu/news/europeana-sounds-project-iaml-rome-2016

	project @IAML Rome 2016	Piccininno, Elisa Sciotti		
248	Greek summer feasts (<i>panigyria</i>) and their role in the transition from traditional to new- folk music	Marianna Anastasiou	21/07/16	http://www.europeanasounds.eu/news/greek-summer-feasts-panigyria-and-their-role-to-the-transition-from-the-traditional-to-the-new-folk-music
249	The Song Legacy of Scottish-Irish Migration	Chris Wright	25/07/16	http://www.europeanasounds.eu/news/the-song-legacy-of-scottish-irish-migration

Appendix C: Terminology

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

Additional terms are defined below:

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