EUROPEANA SOUNDS

Project Number: 620591

MS32 Social media communities in place

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Abstract

Designed to enrich Europeana, an online resource used by online communities, the Europeana Sounds project naturally focuses its audience outreach on online communities, and on social media in particular. Following the Europeana Sounds social media strategy, several accounts were created across Twitter, PaperLi, Facebook, SoundCloud, and Slideshare. These accounts are managed and monitored daily by the dissemination team (in BnF). Europeana Sounds enjoys a large audience on social media thanks to the 24 consortium members, which in total have more than 0.5 million followers on Twitter alone. Now that the social media communities are in place, this document considers the next steps.

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

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I. COPYRIGHT NOTICE

II. REVISIONS

Version	Status	Author	Partner	Date	Changes
0.1	ToC	Axelle Bergeret-Cassagne	BnF	20/06/2014	
1.0	Draft	Axelle Bergeret-Cassagne	BnF	04/07/2014	
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3.0	Final	Axelle Bergeret-Cassagne	BnF	25/07/2014	Further update following review

III. DELIVERY SLIP

	Name	Partner/WP	Date
Document Author	Axelle Bergeret-Cassagne axelle.bergeret-cassagne@bnf.fr	BnF / WP6	25/07/2014
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Approved by	**Coordinator & PMB**		25/07/2014

IV. DISTRIBUTION

No.	Date	Comment	Partner / WP
1	29/07/2014	Submitted to the European Commission	BL / WP7
2	29/07/2014	Posted on the Europeana Pro website	BL / WP7
3	29/07/2014	Distributed to project consortium	BL / WP7

V.   APPLICATION AREA

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

VI.   DOCUMENT AMENDMENT PROCEDURE

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

VII.   TERMINOLOGY

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

Further terms are defined below as required:

TERM	DEFINITION
AB	Advisory Board
APEX	Archives Portal Europe network of excellence
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
PM	Project Manager
PMB	Project Management Board
PSO	Project Support Officer
TEL	The European Library
TD	Technical Director
UAP	User Advisory Panel
WP	Work Package

VIII.   PROJECT SUMMARY

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

- Double the number of audio items accessible through Europeana to over 1 million and improve geographical and thematic coverage by aggregating items with widespread popular

appeal such as contemporary and classical music, traditional and folk music, the natural world, oral memory and languages and dialects.

- Add meaningful contextual knowledge and medium-specific metadata to 2 million items in Europeana's audio and audio-related collections, developing techniques for cross-media and cross-collection linking.
- Develop and validate audience specific sound channels and a distributed crowd-sourcing infrastructure for end-users that will improve Europeana's search facility, navigation and user experience. These can then be used for other communities and other media.
- Engage music publishers and rights holders in efforts to make more material accessible online through Europeana by resolving domain constraints and lack of access to commercially unviable (i.e. out-of-commerce) content.

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

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

IX.   STATEMENT OF ORIGINALITY

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

X. EXECUTIVE SUMMARY: SOCIAL MEDIA COMMUNITIES IN PLACE

This document provides an overview of the Europeana Sounds social media strategy, describing the different social media platforms used to promote Europeana Sounds, their specific characteristics and their reach. In addition, this document considers the social media reach of the Europeana Sounds network and outlines the next steps for the project's online activities.

TABLE OF CONTENTS

Europeana Sounds
EC-GA 620591

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6 / 23

1 INTRODUCTION: SOCIAL MEDIA STRATEGY

1.1 Objectives

The aim of our social media strategy is to ensure that the time invested in social media management enhances our overall strategy and helps the project to engage with its target audiences. This is also discussed in D6.1 *Online presence* [Ref 1] and MS31 *Website operational* [Ref 2]. We identified five objectives for our social media activities, aligned with the Europeana Sounds communication strategy (developed in D6.3 Initial communication plan, due M9). These are to:

- Reinforce dissemination of Europeana Sounds information
- Increase awareness of the Europeana Sounds project
- Promote Europeana Sounds content and services (where available)
- Attract new audiences to Europeana and direct users from social networks to the Europeana Sounds and/or Europeana websites (especially when a new blog post is published)
- Foster and engage the Europeana Sounds community present in existing online software and internet groups

1.2 Target audiences

Europeana Sounds has developed its online presence on social media platforms in order to reach various online communities and to interact with potential users. The foremost target audiences identified are:

- Potential end-users (general public and experts)
- Online influencers (bloggers, social media moderators, etc.) in the digital cultural sector and music industry
- Creative industries (music distribution platforms, software developers, music publishers)
- Potential content providers

During the first phase of the project, Europeana Sounds' Twitter and Facebook platforms worked as thematic news channels to attract potential end-users that are not familiar with Europeana but are interested in the sounds domain.

This aligns with the strategy of targeting online influencers and creative industries related to sounds and music. They are mostly reached by following, retweeting and mentioning influential people on Twitter, and by navigating through blogs and websites on related themes.

The dissemination team considered on which social media platforms the project should establish an active presence. The platforms needed to be consistent with the Europeana Sounds social media objectives and the identified target audiences. They also needed to meet relevant criteria such as content layout, brand exposure, traffic and Search Engine Optimisation. These factors shaped the

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7 / 23

choice of platforms in which it was considered relevant to be present and active. The platforms chosen were: Twitter, PaperLi, Facebook, SoundCloud, and Slideshare.

1.3 Management

From a management point of view, three points are taken into account: first the content to be shared, second the interactions with users, and third the specific characteristics of each platform. These include elements such as optimisation of the messages' visibility, finding the right "tone of voice" (for example informal, friendly language for Facebook) and the type of audience typically found on each platform. In other words, the same content can be published on multiple platforms, but the way it is presented varies according to the particular social media channel chosen.

Our communications focus on offering value to social media subscribers with engaging and stimulating content. This includes varying the content widely so as not to exceed the attention span of the audience. We opt for a wide range of topics:

- News about the Europeana Sounds project

- News/information about the consortium partners

- Information about related initiatives

- Information related to the digital cultural sector in the broader sense,

- Reaction to news, anniversaries, or events

- Lighter news items and humorous news

Posts include a wide range of formats (appealing pictures, article, etc.) with an emphasis on images, which improve impact on Twitter and Facebook.

The type of content chosen varies according to the reaction of the audience. By its nature, social media platforms enable two-way communication, allowing the audience to interact with Europeana Sounds. The engagement of users allows for the building of relationships which encourage visits to website and other social media platforms, and the further development and growth of the community.

By being attentive to the behaviour of our audience and monitoring reactions to different types of content and approaches, we collect important information which leads us to adapt and enrich our approach to the Europeana Sounds audiences on social media. We can capitalise on positive reactions, and show our presence by consistently responding to questions and comments in as short a time as possible.

From an organisational point of view, the WP6 lead is also the Europeana Sounds community manager. This ensures consistency in the overall project communication strategy. Other WP6 partners gather interesting content and this is then shared through our social media platforms.

1.4 Monitoring

The community manager monitors the social media analytics, focusing on two key aspects:

- Quantitative: number of likes, followers, etc. and trends
- Qualitative: interactions with users, mentions of Europeana Sounds on other accounts, etc.

These monitoring activities allow the community manager to alter the form and substance of the content shared through the social media platform, as well how often posts are published and the time of day they are posted.

For example, we discovered from Facebook analytics that a critical mass of 'likes' is reached between 11am and 6pm CEST. Hence this timeframe is our favoured window in which to publish content.

In addition, analytics from the Europeana Sounds website allows us to monitor social media referral.

Social referral statistics for the first month of the website (June 2014):
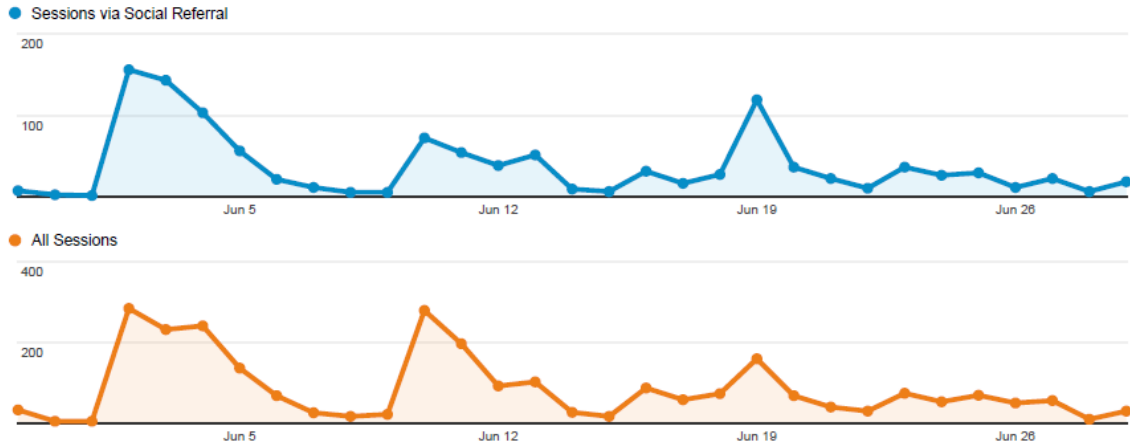
Social Network	Sessions	Pageviews	Avg. Session Duration	Pages / Session
1. Twitter	701 (61.01%)	1,697 (66.58%)	00:02:37	2.42
2. Facebook	345 (30.03%)	603 (23.66%)	00:01:16	1.75
3. WordPress	56 (4.87%)	116 (4.55%)	00:02:06	2.07
4. Scoop.it	24 (2.09%)	76 (2.98%)	00:01:56	3.17
5. paper.li	9 (0.78%)	33 (1.29%)	00:10:42	3.67
6. LinkedIn	7 (0.61%)	14 (0.55%)	00:01:17	2.00
7. Draugiem.lv	3 (0.26%)	6 (0.24%)	00:00:20	2.00
8. Google+	2 (0.17%)	2 (0.08%)	00:00:00	1.00
9. tinyURL	2 (0.17%)	2 (0.08%)	00:00:00	1.00

2   SOCIAL MEDIA PLATFORMS

Increasingly, online visibility for projects and organisations depends on their ability to be present where users are. For many users, Facebook and Twitter are the main portals for gaining entry to the huge mass of content offered by the web.

2.1   Twitter

The Europeana Sounds Twitter page, accessible at the address https://twitter.com/EU_Sounds, was launched on 29 January 2014.

This microblogging platform is a really active channel in the digital cultural sector. The main stakeholders of the project are present on Twitter (as outlined in section 3). For Europeana Sounds, Twitter is the social media platform through which our interaction with our audiences is the most developed.

Europeana Sounds Twitter feed:

Following the requirements of this platform, the Europeana Sounds Twitter page demands the writing of short and snappy text, and the use of specific hashtags when applicable, especially to highlight a specific event (e.g.: #LIBER2014).

The Europeana Sounds page is updated with at least two new tweets per working day (not including retweets). It is monitored daily, with careful attention paid to:

- "Mentions", i.e. a tweet produced by any Twitter user and containing the Europeana Sounds username (@eu_sounds)
- "Notifications", which show interactions, mentions, recent follows and retweets related to the Europeana Sounds account
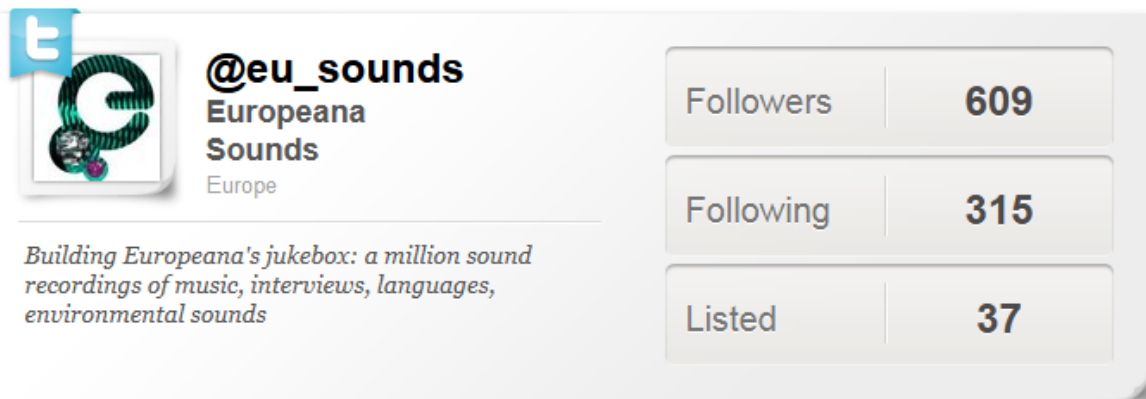
Both "mentions" and "notifications" provide a useful way to interact with the community.

From @eu_sounds, 423 tweets were sent between 29 January and 1 July 2014. As of 1st July 2014, @eu_sounds had 609 followers.

The TweetDeck dashboard is used for managing the account, while Hootsuite and the related URL shortener Ow.ly are used to monitor it.

Summary of Europeana Sounds Twitter profile:
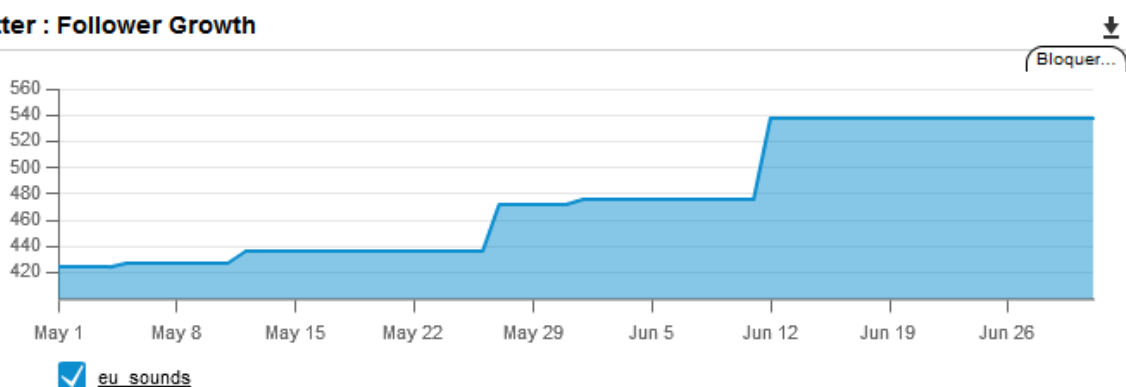
As a comparison, the table below shows statistics for the Twitter accounts for other projects represented at the Europeana New Projects meeting in March 2014:

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12 / 23

Table 1: Europeana new projects Twitter accounts

Project name	Project start / age	Number of followers (mid-July 2014)
Europeana Space[1]	February 2014 / 6 months old	no Twitter account
Ambrosia[2] (Europeana Food and Drink)	January 2014 / 7 months old	178
Europeana Cloud[3]	February 2013 / 18 months old	500
Europeana Creative[4]	February 2013 / 18 months old	1,079
Apps4Europe[5]	January 2013 / 19 months old	562

Europeana itself joined Twitter in October 2009 and currently has 16.4K followers. In the future, Europeana followers will be targeted and encouraged to also follow Europeana Sounds.

2.2 PaperLi

In April, Europeana Sounds created a PaperLi newspaper (https://paper.li/eu_sounds/1397587397). This tool displays all the information and tweets published by Europeana Sounds on its Twitter account in the form of an online newspaper.

Internet users can subscribe to this weekly newspaper and receive it via email. The Europeana Sounds PaperLi account is configured to issue the "newspaper" every Tuesday at 4pm (GMT +1:00). The 29 April edition of the newspaper was viewed by 39 people, the 27 May edition by 130 people, and the 24 June edition by 234 people.

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[1] http://www.europeana-space.eu/

[2] http://ambrosia-europe.eu/

[3] http://pro.europeana.eu/web/europeana-cloud

[4] http://pro.europeana.eu/web/europeana-creative

[5] http://www.appsforeurope.eu/

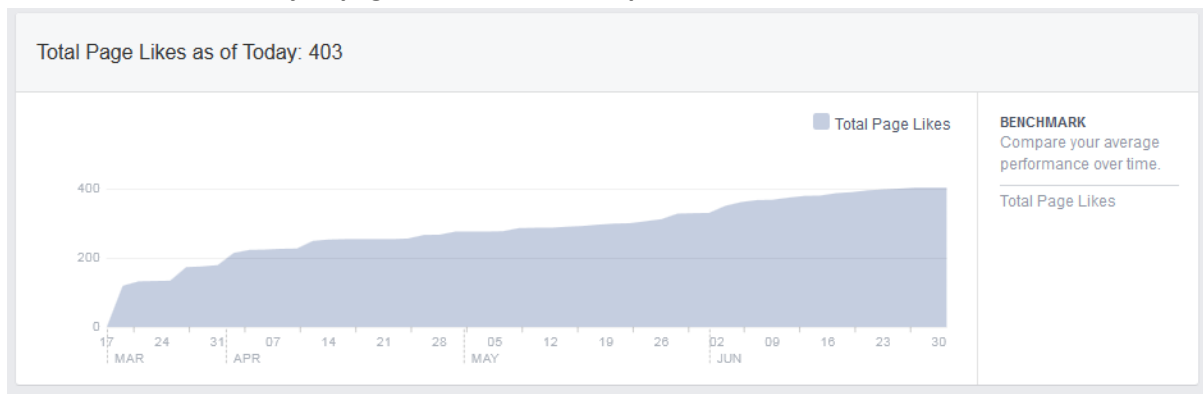**Europeana Sounds PaperLi from June:**

2.3 Facebook

Europeana Sounds joined Facebook on 13 March 2014. The page reached 100 likes on 18 March, 200 likes on 2 April, 300 likes on 22 May, and 400 likes on 25 June. As of 1 July, there are 403 subscribers to the Europeana Sounds Facebook page.
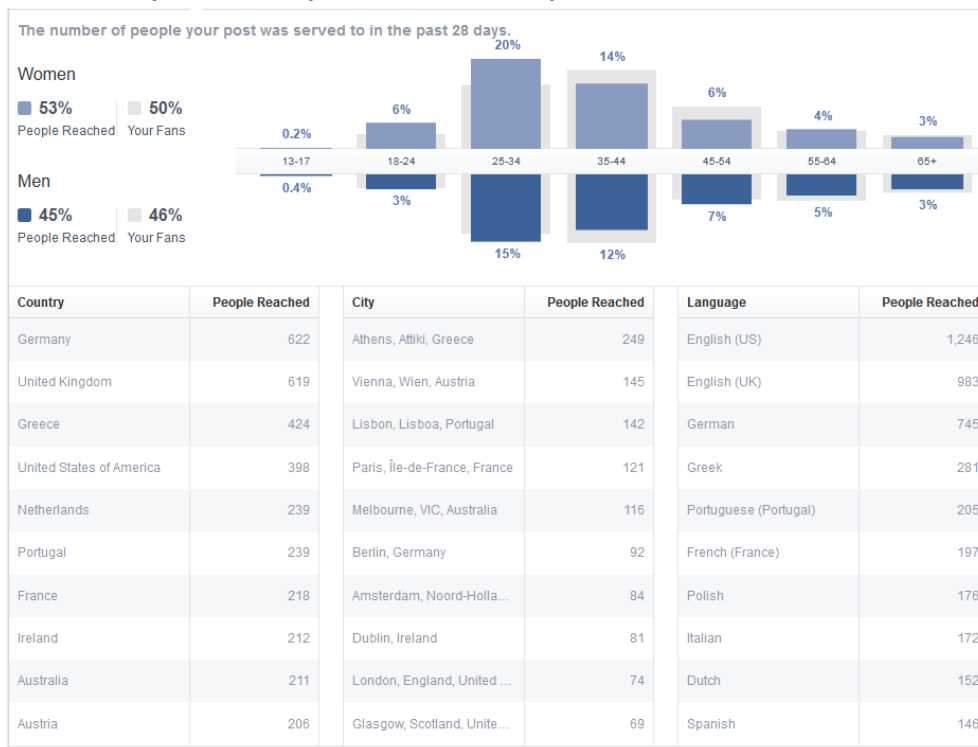
To improve page rank in Facebook, according to the specificities of this platform, priority is given to posts which include images and questions.

Facebook "Insights" give data allowing us to follow "likes", "reach", "visits", "posts" and "people" that like the account.

Summary of page 'likes' for the Europeana Sounds Facebook account:

Summary of reach of posts from the Europeana Sounds Facebook account:

Country	People Reached	City	People Reached	Language	People Reached
Germany	622	Athens, Attiki, Greece	249	English (US)	1,246
United Kingdom	619	Vienna, Wien, Austria	145	English (UK)	983
Greece	424	Lisbon, Lisboa, Portugal	142	German	745
United States of America	398	Paris, Île-de-France, France	121	Greek	281
Netherlands	239	Melbourne, VIC, Australia	116	Portuguese (Portugal)	205
Portugal	239	Berlin, Germany	92	French (France)	197
France	218	Amsterdam, Noord-Holla...	84	Polish	176
Ireland	212	Dublin, Ireland	81	Italian	172
Australia	211	London, England, United ...	74	Dutch	152
Austria	206	Glasgow, Scotland, Unite...	69	Spanish	146

Europeana Sounds Facebook profile:

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16 / 23

2.4 SoundCloud

Europeana Sounds uses Europeana's SoundCloud account (https://soundcloud.com/europeana) to upload recordings in order to use embedded SoundCloud tracks on the Europeana Sounds website. It was decided to use the Europeana account rather than opening a new one because in any case the content gathered via Europeana Sounds will be displayed on the Europeana platform.

Thus far, 23 recordings have been uploaded from the collections of the British Library, the National Library of Latvia, the Statsbiblioteket, Tobar an Dualchais, Music Library of Greece of the Friends of Music Society, and The Language Archive at MPI-PL. Other consortium members have shared recordings as well, through their own SoundCloud accounts (e.g. Netherlands Institute for Sound and Vision).

Statistics for the Europeana SoundCloud account:

2.5 Slideshare

Europeana Sounds opened a Slideshare account in February 2014 to disseminate presentations. Uploading presentations on Slideshare allows users to embed and share presentations through other social media channels.

There are currently three presentations available on the Europeana Sounds SlideShare account. They had been viewed 768 times, and downloaded twice, by 1 July 2014.

Many partners have their own Slideshare accounts on which they post their Europeana Sounds presentations. WP6 plans nevertheless to centralise all Europeana Sounds related presentations on the project's own account.

3 SOCIAL MEDIA OUTREACH

Europeana Sounds benefits from the accumulation of national and European communities from each of its partners. Amongst its consortium members, Europeana Sounds boasts a potential social media reach of hundreds of thousands through Twitter and Facebook alone.

The table below outlines the social media reach of our consortium members and shows the potential audiences that Europeana Sounds could reach with our social media activities.

Table 2: Consortium Members' social media reach (as of 1 July 2014):

Participant name	Twitter (followers)	Facebook (likes)	Other platforms
The British Library	582,000 @britishlibrary 11,000 @soundarchive	166,346	YouTube: 932 subscribers / 361,433 views LinkedIn: 6,016 members Google+: 60,518 followers
Netherlands Institute for Sound and Vision	10,300	15,495	YouTube: 6,171 subscribers / 8,043,069 views Google+: 170 followers
Kennisland	2,542	654	Google+: 10 followers
Europeana	16,400	67,009	Pinterest: 4,310 subscribers LinkedIn group: 1,897 members Google+: 1,595 followers

National Technical University of Athens	-	-	Google+: 4 followers
Bibliothèque Nationale de France	6,825 @ActuBnF 20,500 @GallicaBnF	36,761 for BnF 64,915 for Gallica	Youtube: 348 subscribers / 35,528 views Dailymotion: 146 subscribers / 89, 963 views Pinterest: 2,186 subscribers
AIT Austrian Institute of Technology	-	-	LinkedIn: 903 followers ResearchGate: 313 members YouTube: 92 subscribers / 24,330 views
NET7 SRL	196	-	-
We Are What We Do	9,918	2,976	Google+: 7 followers
Centre National de la Recherche Scientifique (CREM)	27,900	23,503	Google+: 728 followers
UAB DIZI	-	-	-
Deutsche Nationalbibliothek	641	2,781	YouTube: 35 subscribers / 8,108 views
Music Library of Greece of the Friends of Music Society	246	2,190	-
Istituto Centrale per il Catalogo Unico delle	187	1,406	Google+: 12

biblioteche italiane			followers
Irish Traditional Music Archive	3,665	5,589	YouTube: 632 subscribers / 319,878 views
The Language Archive at MPI-PL (NL)	75	3,760	Google+: 10 followers
National Library of Latvia	5,800	3,128	-
Österreichische Mediathek (OeM)	14	Technisches Museum: 2,835 Österreichische Mediathek: 598	Google+: 76 followers
Rundfunk Berlin-Brandenburg	3,018	15,886	-
Sabhal Mòr Ostaig	1,399	5,525	-
Statsbiblioteket	312	1,028	Google+: 20 followers
Österreichische Nationalbibliothek	-	7,268	-
Faculdade de Ciencias Sociais e Humanas da Universidade Nova de Lisboa	665	11,567	-
Comhaltas Ceoltoiri Eireann	2,804	691	YouTube: 5,347 subscribers / 5,383 views
TOTAL (although these audiences may overlap)	**711,221**	**441,911**	

4   SUMMARY AND NEXT STEPS

Europeana Sounds pages were created on strategic social media platforms for audience and presentation purposes (Facebook, Twitter, PaperLi, Slideshare).

In addition, some aspects of project communication rely on existing Europeana social media. We have used the Europeana SoundCloud to host recordings and we link to the Europeana LinkedIn group from the europeanaSounds.eu homepage. The project is not currently present on LinkedIn; however the Europeana group has already been identified as the preferred channel for disseminating future concrete outcomes in this area.

Currently, there is no plan to increase the number of social media platforms for the project, but rather to maintain the frequency we update existing platforms. We will also continue to monitor the statistics of each platform in order to ensure maximum audience reach. For example, we will study the value of setting up a Europeana Sounds group on SoundCloud that would allow us to pool together sounds from different providers, rather than uploading all the material to the Europeana account.

The project's presence across these social media platforms is a work in progress and it is often said by community managers that social media accounts mature after their first year. D6.5 *Communication Plan & Evaluation V2* will therefore be an excellent opportunity to further assess the impact and range of the project's social media communities.

During the first phase of the project, the Europeana Sounds Twitter and Facebook accounts have functioned as thematic news channels in order to attract end-users that are not yet familiar with Europeana but are already interested in the sounds domain. As the project progresses, the information disseminated will begin to focus more and more on the content shared via Europeana Sounds and on the new tools created.

The social media communities established around Europeana Sounds will progressively develop and prove to be effective and essential tools in dissemination activities.

5 REFERENCES

Ref 1	EuropeanaSounds-D6.1-Online-presence-v1.2 http://pro.europeana.eu/documents/2011409/d09322aa-66a7-4310-b703-ec9235b86f4a
Ref 2	EuropeanaSounds-MS31-Website operational-v1.2 http://pro.europeana.eu/documents/2011409/62987030-3241-43f5-95c0-04eeed431fa