



## Europeana Foundation Governing Board Meeting

23 June 2016  
16h30 – 18h00 CEST  
Teleconference

### Engagement, Press and Media Coverage - Europeana Art History Channel & Art 280 Event

*Action proposed: For information*

#### Recap of key elements of the Europeana 280 campaign

- Under **Europeana 280**, each of the **28 Ministries of Culture** has been invited to liaise with their national cultural institutions to select **10 pieces of art** held in their country that have contributed to, or created, a European art movement such as Gothic, Renaissance, Baroque, Impressionism, Art Nouveau, or Pop Art, with open licenses and quality of tier 2 and above.
- In 2016, a public-facing campaign, based on the nominated pieces of art, will encourage people across the EU to engage with their national art history in the context of its contribution to Europe's rich heritage through interactive online and social media campaigns. And a dedicated, professionally curated virtual exhibition will showcase the collection across Europe.
- These elements are being supported by dedicated communications activities.

#### Progress on content, engagement, press & social media coverage to date

The invitation to the Ministries was made via each country's Permanent Representation to the EU with the support of DG Connect at the end of May 2015. Since that time, a dedicated cross-function team in Europeana has been working to progress the key milestones and outputs described above.

#### Content

Until March 2016 the main focus of work since was necessarily liaison with Ministries and cultural institutions, providing advice and support on the selection process and the delivery of content.

29 culture Ministries - all 28 EU Member States plus Norway - agreed to participate and have contributed content to Europeana 280. In total, 159 cultural institutions have





contributed 385 artworks. All were encouraged to give as open licenses as possible so that their material could be included in the public engagement campaign and be of use in education, research and to the creative industries for the longer term. Quality was also a request. Images needed to fit into tier 2 and above of the Europeana Publishing Framework, so that they would also qualify for use in the Europeana Art History Collection. 156 of the submitted artworks have licences that mean they are available for reuse and 96 have licenses that restrict commercial or derivative use. 24 countries submitted content that can be reused in the wider elements of the campaign

Fig 1. shows the distribution of licensed content across the 29 countries. Denmark, Lithuania and the Netherlands have provided the highest proportion of openly licensed content.

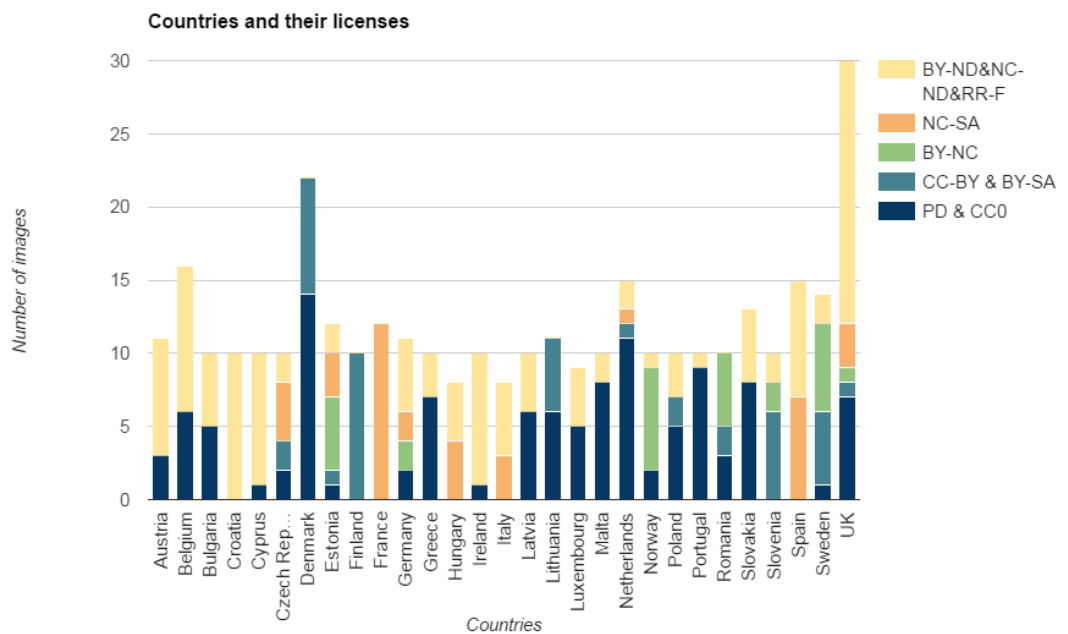


Fig.1: Europeana280 content licences by country



## Public engagement

This picture of the quality and openness of content available informed the development and implementation of public engagement activity. A range of engagement activities to engage the public with Europeana 280 content was developed and is being implemented to make use of the different levels of licensed content. This includes:

*Faces of Europe* - a virtual exhibition including content from all countries. To date three chapters of the exhibition have been published with **almost 8000 visitors**. New chapters of the exhibition will continue to be published in 2016.

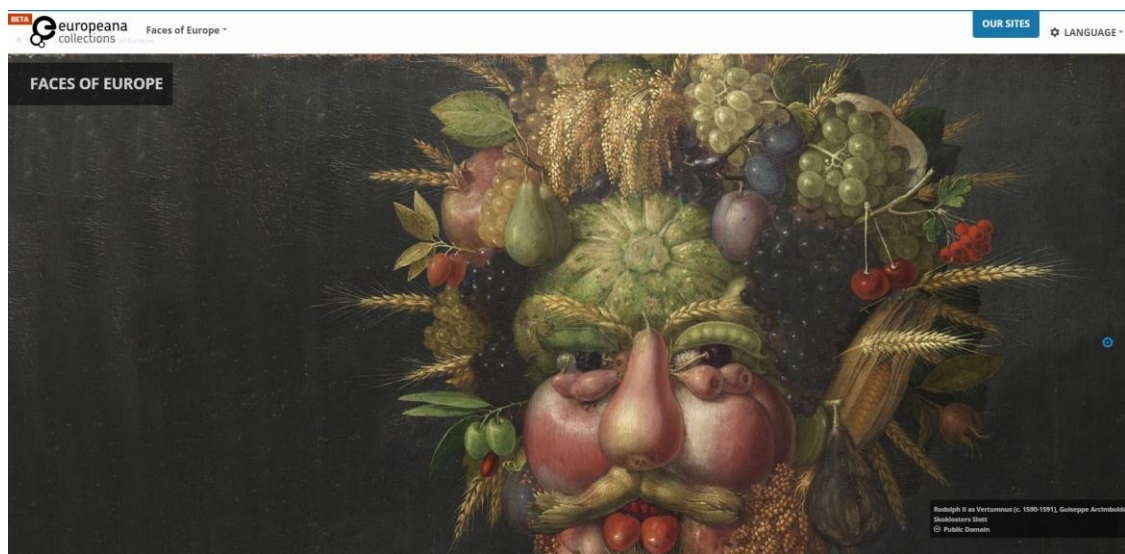


Fig 2: *Faces of Europe* exhibition homepage

*#BigArtRide* - an innovative cultural media event using virtual reality to engage people with Europe's art heritage. Touring nine cities across Europe - Amsterdam, Paris, Brussels, Rome, London, Berlin, Prague, Wroclaw, and Bratislava –it brings together two participants in different cities (one in the Netherlands, one elsewhere), invites them to get on their (stationary) bikes, put on virtual reality 'Oculus Rift' headsets, and navigate through a virtual city experiencing centuries of Europe's art along the way. *#BigArtRide* is organised jointly by Europeana, the Dutch design studio DROPSTUFF.nl, the Netherlands Institute for Sound and Vision and Embassies of the Kingdom of The Netherlands across Europe.

To date *#BigArtRide* has travelled to 6 countries. As well as generating public engagement, the event has been well received by stakeholders including Dutch Minister for Culture Jet Bussemaker who launched the tour, EU Commissioner Ansip who blogged on his official web page to announce it, Prince Constantijn of the Netherlands who participated in it, and the European Parliament and Council who were introduced to the event at a special lunch in the European Parliament on 25<sup>th</sup> May.



See Fig 7 below. Coverage of #BigArtRide in press and social media has been wide and positive – see below and Figure 8.



Fig 3: #BigArtRide in action at Den Haag launch

Online and social media activity to showcase and direct users to Europeana 280 content and to help build a community around Europeana Art History Collections is an integral part of the Europeana 280 campaign. This has included owned channels and collaborations with external platforms and apps using Europeana 280 content including **Artstack** <https://theartstack.com> is an online platform for people to discover, collect and share art and **Daily Art which delivers a daily piece of art to your inbox.**

In addition CREATE – [colourapp.eu](http://colourapp.eu) a web app has also been developed for the campaign whereby the public can engage with openly licensed works and reimagine them by re-colouring them and then share their efforts on social media.

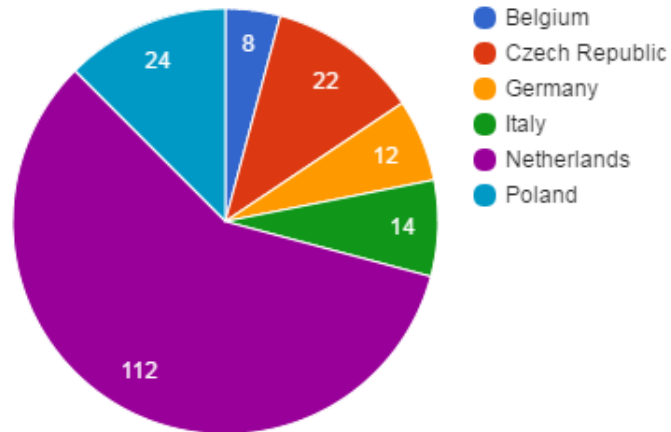
We will start the interactive art installation *JumpingJacks* using Europeana 280 content on 17 June at the Lithuanian Art Museum in the in Vilnius as part of Culture Night and continue this for the following 6 months as a means of reaching other countries and their media.

### **Media coverage**

#BigArtRide has been highlighted in the media in major cities in six countries to date – Brussels, Rome, Prague, Wroclaw, Berlin and various locations in the Netherlands. So far it has been featured in **175 online and print channels** and featured in **16 Radio and TV broadcasts** across the six countries. It should be noted that: #BigArtRide has a near permanent presence in the Netherlands throughout the tour while other countries host one-off events; that the tour is not yet complete; and figures are not at this stage final. The media coverage below reflects these points. See Fig 4.



### #BigArtRide overall number of media coverage per country



*Fig 4 #BigArtRide media coverage by country*

#### **Social media engagement**

Since the campaign launch on 21<sup>st</sup> April 2016 both the Europeana280 campaign and #BigArtRide tour have generated significant and positive social media engagement.

Europeana280 has generated 1675 individual tweets directly reaching 1.7 million people who have on average seen 5 different items on Europeana280. See Fig 5. At one event on the tour - the Utrecht/EP Open Day - social media activity was high enough for #BigArtRide to trend on Twitter.

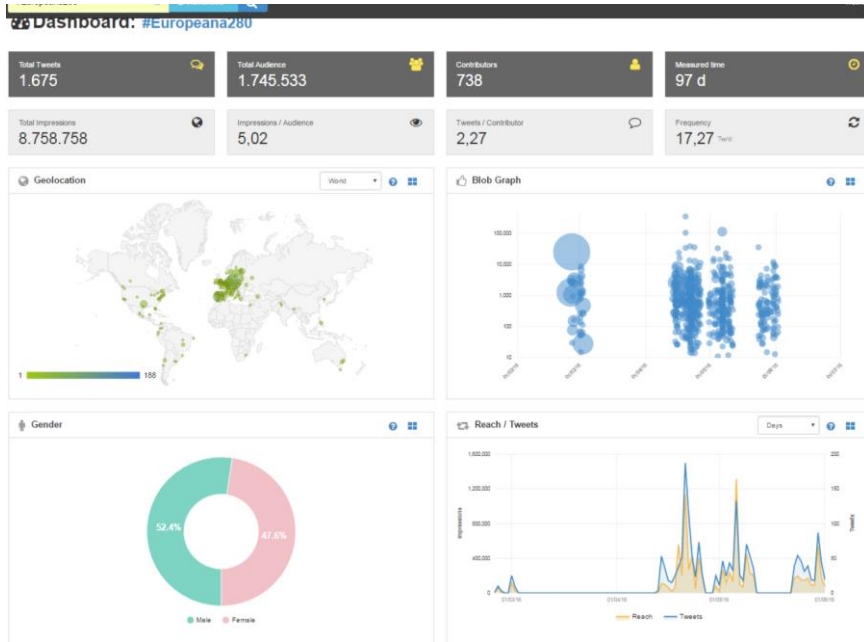


Fig 5: Europeana 280 Twitter dashboard activity

#BigArtRide has generated 1370 tweets directly reaching 1.8 million people who have on average seen 5 different items on #BigArtRide. See Fig 6.

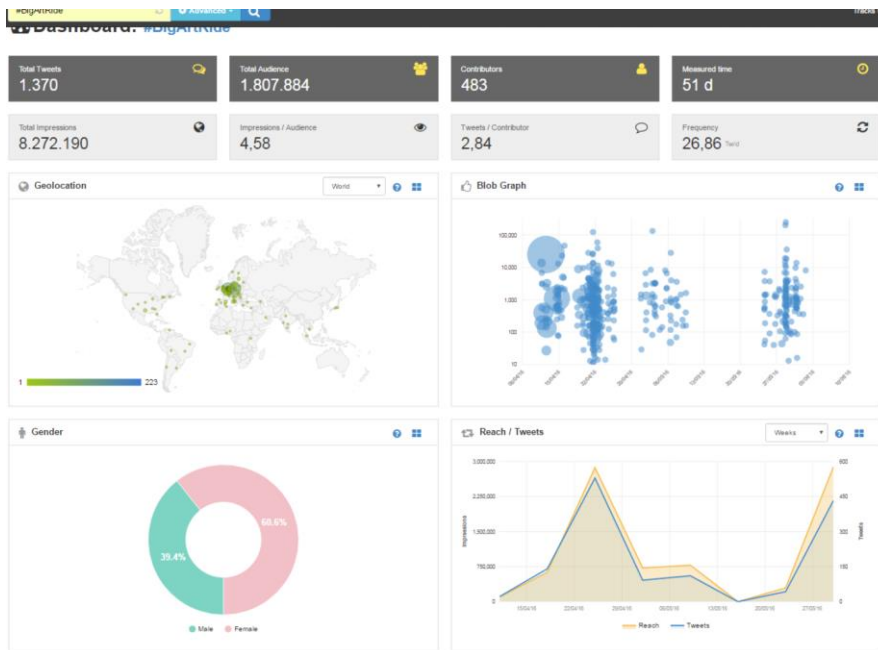


Fig 6: #BigArtRide Twitter dashboard activity

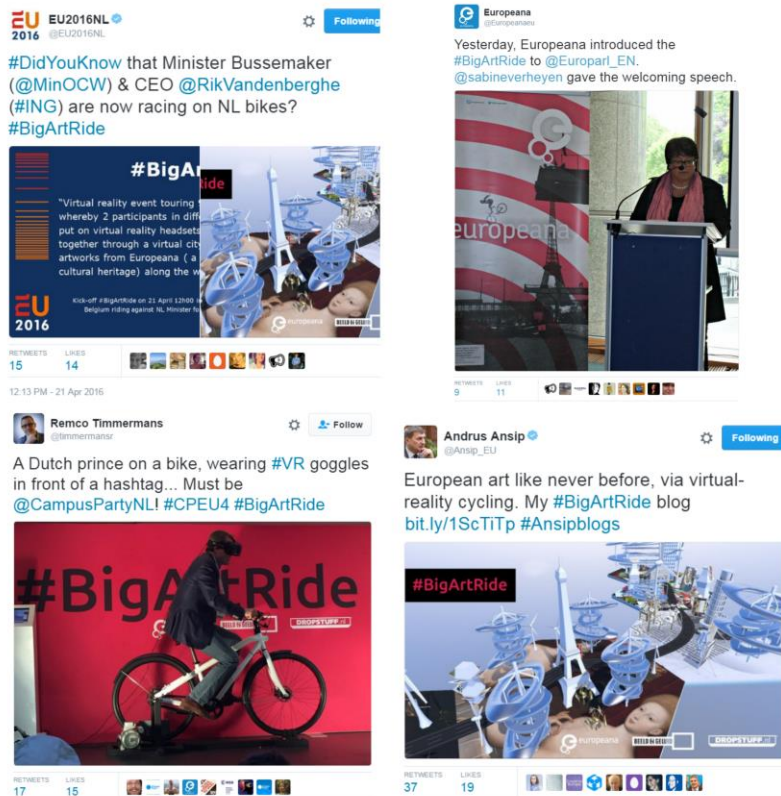


Fig 7: Examples of BigArtRide key stakeholder social media engagement

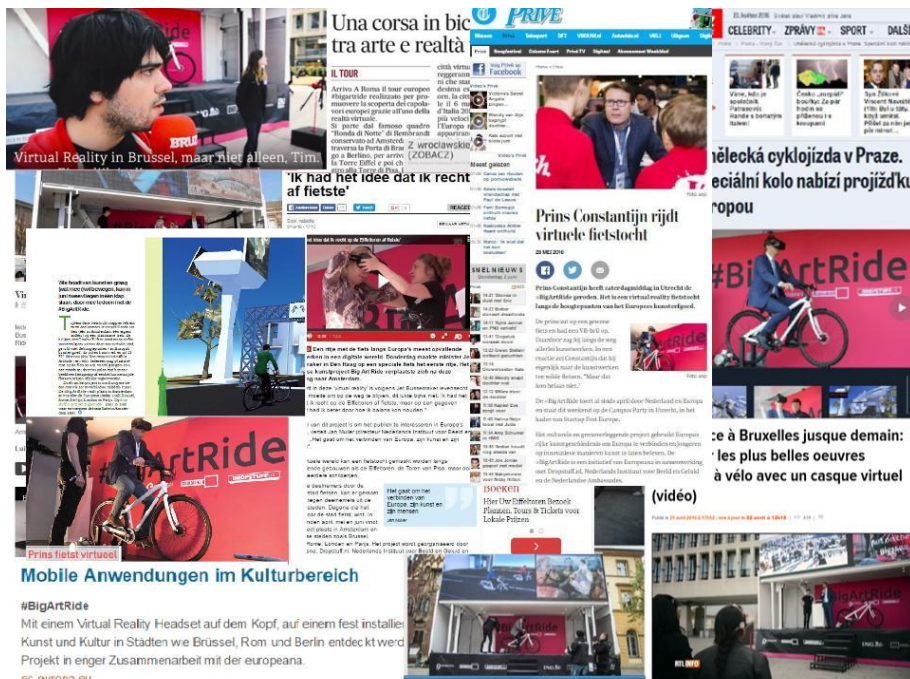


Fig 8: Examples of #BigArtRide media coverage



Ends,  
E. Kenny,  
03/06/2016

**Circulation:**

Europeana Foundation Governing Board Members & Observers

**Classification:**

Public