EUROPEANA SOUNDS

Project Number: 620591

D6.1 Online Presence

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Abstract

This document describes the different aspects of the Europeana Sounds online presence, its tools and the actions taken to manage and enhance it, and to reach Internet users.

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Co-funded by the European Union
Europeana Sounds is coordinated by the British Library

The project is co-funded by the European Union, through the ICT Policy Support Programme as part of the Competitiveness and Innovation Framework Programme (CIP).
http://ec.europa.eu/information_society/activities/ict_psp/
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II. REVISIONS

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III. DELIVERY SLIP

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<td>BnF / WP6</td>
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<td><a href="mailto:axelle.bergeret-cassagne@bnf.fr">axelle.bergeret-cassagne@bnf.fr</a></td>
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Approved by

| Coordinator & PMB           |                              | 30/05/2014  |
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V. APPLICATION AREA

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

VI. DOCUMENT AMENDMENT PROCEDURE

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

VII. TERMINOLOGY

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

Further terms are defined below as required:

<table>
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<th>TERM</th>
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<td>Project Support Officer</td>
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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 content-providers and mainstream distribution platforms (Historypin, Spotify, Soundcloud) to ensure the widest possible availability of their content.

For more information, visit [www.europeanasounds.eu](http://www.europeanasounds.eu)

IX. STATEMENT OF ORIGINALITY

This document contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.
X. EXECUTIVE SUMMARY: D6.1 ONLINE PRESENCE

This document presents Europeana Sounds online presence defined as deliverable 6.1 in the Description of Work: “The project website will by M4 have stabilised with general project information, public deliverables, dissemination material, related information of Consortium partners, blog, strong links to social media communities.”

The directions of the first steps of Europeana Sounds online presence are twofold:

- Presenting the project to an audience familiar with the Europeana ecosystem and
- Establishing Europeana Sounds into the landscape of sounds/music related structures focusing on audiences not aware of Europeana.

As the project goes on, the focus will be put on Europeana Sounds’ achievements and services.

For filling that purpose, WP6 work relies on a large team formed of one or two representatives from each consortium member, and on the WP6 leader based at the BnF and supported by some BnF colleagues.

The Coordinator implemented a Twitter account in January 2014, and the WP6 team created a Facebook account in March 2014, a PaperLi account in April 2014 and an operational website in May 2014. This document presents how these were created and, when applicable, the audiences already reached.
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1 EUROPEANA SOUNDS WEBSITE

1.1 Introduction to the website
Before conceiving the website, the WP6 leader held a discussion on the objectives of such a website and thus the target audiences.

1.1.1 Objectives
- One of the main objectives of Europeana Sounds is to attract new audiences to Europeana through recordings, i.e. the cultural heritage materials highlighted through the project. To achieve this, the project website becomes the main entry point to every Europeana Sounds related information and material, and offers a clear presentation of the project, its events and its services.
  The Europeana Pro Sounds website (http://pro.europeana.eu/web/europeana-sounds) is used to share official project documentation especially for professional users, Europeana network members and the European Commission.
- The Europeana Sounds website should showcases and makes explicit what audio heritage means. It has separate pages on specific genres of sounds (music, dialects, etc.) to help draw in users interested in particular subjects and direct them to the Europeana portal.
- The site should promote maximum public visibility in order to orientate and generate traffic to Europeana.
- Finally the Europeana Sounds website should offer a way to engage project stakeholders and users as well as a first step in networking.

1.1.2 Target Audiences
Following the DoW, the Europeana Sounds website targets the following audiences:

- General public
- Europeana users’ communities
- Creative industries (publishers, music distribution platform, software developers)
- Researchers
- GLAMS (galleries, libraries, archives, and museums) and other collection holders
- Rights holders
- Policy makers
1.2 Presentation of the website

1.2.1 Description

The Europeana Sounds website is a platform in English, accessible at the URL [www.europeanasounds.eu](http://www.europeanasounds.eu), intended to last until the end of the project. The website will evolve as the project does, according to its needs and in line with the communications plan (planned for M9). Every section of the website can easily be updated by the WP6 lead and other BNF staff.

For example the descriptions under each sound category will need modifying once aggregation is underway, to ensure they emphasize the main genres and at the same time the diversity of the collections shared.

The Europeana Sounds website is intended as an event website, created to focus attention for a definite amount of time i.e. the lifespan of the project. Its positioning is blog-oriented, as opposed to an institutional website.

Moreover the Europeana Sounds website will not be a portal. The access to the content will be developed via the Channels (cf.: WP4) on the Europeana portal but not via the Europeana Sounds website. In February 2017 – the end of the Europeana Sounds project – the website will be archived. Some of its content might then migrate to Europeana.eu and/or Europeana Pro public pages according to needs and relevance at that time.

The principal language of the project and therefore the website is English. Most of the website will be translated into French and some news article will be translated into other EU languages, according to the writers’ availability to translate them.

The Europeana Sounds website is aligned visually with other Europeana related websites (cf.: Europeana Brand Guidelines October 2012 and Europeana new website style). The overall layout of the website and graphic design are meant to be clear, simple and functional.

Except where otherwise noted, content of this website is licensed under a Creative Commons Attribution 4.0 International license ([http://creativecommons.org/licenses/by/4.0/](http://creativecommons.org/licenses/by/4.0/)).
Screenshot of the home page:
1.2.2 Simplified site map

<table>
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<tr>
<td>Home</td>
<td>News</td>
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<td>Sound categories</td>
<td>Introduction</td>
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<td>World and traditional music</td>
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<td>Languages and dialects</td>
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<td>Soundscapes and natural sounds</td>
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<td>Classical music</td>
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<td>Press review</td>
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</tbody>
</table>

Table 1: Simplified site map

The public part of the website is organised around five main categories:

1. **News section / blog (on the homepage)**

One to two blog posts will be published each week. Blog guidelines\(^1\) and an editorial calendar were shared with consortium members who were asked to write at least one article every two or three months. Project partners (outside the consortium) and members of the user advisory panel will also be invited to write blog posts. The publication of blog posts will be supervised and coordinated by the WP6 leader.

2. Presentation of categories of sounds shared by Europeana Sounds
Example of a sound category page:

Europeana Sounds includes particularly rich collections of world and traditional music, for example iconic recordings of local folk music and Irish traditional music, and of images of musical instruments, scientific exploration and scholarly endeavours by Europeans over the past 150 years are also documented in Europeana Sounds. Recordings will be available from the Eulenburg universalie International's 1800s period and from ethnographic explorations during the 20th and 21st centuries. This vast pool of material reveals the high level of scientific research in traditional music in the first half of the 20th century.

It is interesting to note that from the beginning of the 20th century, major recording labels used recorded media to distribute this type of music, from authentic recordings to songs adapted to suit audiotape music. At that time, producers like Richard and Constance recorded many recording on the Risch for the Gramophone Company.

In the 1930s, companies like Pathé and Columbia released recordings which allowed the public to discover the extent of traditional repertoire. The movement grew in the 1950s with important publications from companies such as the Stiftung Musikgesellschaft. Interest in traditional music was boosted in the 1950s with the growth of the 10 record industry and in popularity in international trade.

Some examples of traditional music:

- **Breton Minstrel Singers**
- **Rag, Jig, Step (Delvi, Vivai, Rider)**
- **Bleiben Op Ein Midwinterhorn (Blowing on a mid-winter horn)**

**RELATED ARTICLES**

- **DISCOVER SABHAL FIOR OSTÁIG – TOBAR AN IULACHAIS/KEST O CHÍCHE**

**IRISH MUSIC MANUSCRIPTS WEB-PUBLISHED AFTER 100 YEARS**

On 17th January 2014, the culmination of the decade of digital edition, and one of the most important collections of Irish traditional music, the National Library of Ireland joined with the Irish music tradition archive (ITM) to web-publish Joyce music manuscripts in Australia as part of a decade dedicated to the online. The project also promotes Irish music culture, awareness, and HERITAGE. Public access to the database is a major milestone in the development of the National Library of Ireland's cultural heritage.
3. General project and consortium members information, public deliverables when available, and other project-related documents

![Image of Europeana Sounds website]

4. Events: calendar and details on events Europeana Sounds organises or participates in.
Example of an event page:

5. **Press and communication area: to share dissemination materials**
The right-hand column of the website displays on all pages:

- A link to Europeana and to Europeana Sounds social media platforms
- Navigation tools (recent blog posts, tag cloud, research box)
- A form for users to sign up to our mailing list.
2 EUROPEANA SOUNDS SOCIAL MEDIA PLATFORMS

Europeana Sounds has developed its online presence on social media platforms to promote its content and services, reach various online communities and interact with potential users.

For many users, Facebook and Twitter are the main entry doors opening onto the huge mass of content offered by the web. More and more, online visibility depends on the ability of being present where users are.

2.1 Twitter

The Europeana Sounds Twitter page, accessible at the address https://twitter.com/eu_sounds, was launched on 29 January.
The Europeana Sounds account is updated with at least two new tweets per working day (not including retweets). It is monitored daily with careful attention given to:

- “mentions”, i.e. a tweet produced by any Twitter user and containing the Europeana Sounds username (@eu_sounds)
- “notifications”, which shows interactions, mentions, recent follows and retweets of related to the Europeana Sounds account

Both “mentions” and “notifications” provide a useful way to interact with the community.

As of 27 May, @eu_sounds had 472 followers.
2.2 PaperLi

In April, Europeana Sounds created its PaperLi newspaper. ([https://paper.li/eu_sounds/1397587397#](https://paper.li/eu_sounds/1397587397#)). This tool displays all information published by Europeana Sounds (tweets from @eu_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. 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, and the 27 May edition by 130 people.

2.3 Facebook

Europeana Sounds joined Facebook on 13 March. The page reached 100 likes on 18 March, 200 likes on 2 April 2 and 300 likes on 22 May. As of 27 May, there are 316 subscribers to the Europeana Sounds Facebook page.
2.4 SoundCloud

Europeana Sounds used Europeana’s SoundCloud account (https://soundcloud.com/europeana) to upload recordings in order to use embedded SoundCloud tracks in the Europeana Sounds website. It was decided to use the Europeana account rather than opening a new one because the content gathered via Europeana Sounds will be displayed on the Europeana platform. In other words, Europeana Sounds is a part of Europeana with limited lifespan whereas the Europeana SoundCloud account will exist as long as Europeana does.

So far 18 recordings were uploaded from the British Library, the Language Archive at MPI-PL, the National Library of Latvia, the Statsbiblioteket, and Tobar an Dualchais. The other consortium members were asked to share recordings as well through their own SoundCloud accounts or through Europeana’s.

Example:

The consortium will investigate further opportunities for using SoundCloud over the next few months.
3 EUROPEANA SOUNDS ON EXTERNAL PLATFORMS AND WEBSITES

3.1 Europeana Sounds mentioned in articles

Many online publications popularised the project right after its official launch: so far 48 articles have been published online about Europeana Sounds and two podcasts from the French national radio France Culture.

May 2014:

- Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!, entertainment.in.gr, 26 May 2014
- Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!, Hleià News, 23 May 2014
- Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!, find GR, 23 May 2014
- Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!, Music Library’s of Greece website, May 2014
- Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!, CultureNow.gr, 23 May 2014
- Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!, Scripta Πτερόεντα (University of Cyprus Library), 19 May 2014
- ΣΧΕΤΙΚΑ ΜΕ ΤΗ ΜΟΥΣΙΚΗ – Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!, doul, May 2014
- Europeana Sounds: Η ηχητική κληρονομιά της Ευρώπης στα χέρια σας!, City Guide, 17 May 2014
- Europeana Sounds, Internet Culturale, 16 May 2014
- ITMA & New European Sound-Recordings Project, ITMA, 14 May 2014
- Digitālajai bibliotēkai pievienojas arī muzeju krājuma kopkatalogs, LA.lv, 13 May 2014

April 2014:

- Progetto Europeana Sounds, news, Istituto Centrale per il Catalogo Unico delle bibliotheche italiane e per le informazioni bibliografiche, 30 April 2014
- Europeana Sounds : une porte ouverte sur le patrimoine sonore européen, by Véronique Ginouvrès, Les carnets de la phonothèque, 26 April 2014
- LNB pievienojas starptautiskajam projektam „Europeana Sounds”, Easyget.lv, 25 April 2014
• **Europeana Sounds: a gateway to Europe’s sound and music heritage**, Latvijas Nacionālā bibliotēka, 24 April 2014
• **[영국] 영국국립도서관, 유로피아나 사운드 프로젝트 시작**, World Library, 21 April 2014
• **4 Major Efforts to Share European Cultural Heritage**, by Jon Voss, historypin blog, 19 April 2014
• **Europeana Sounds**, mediateletipos, by Julio Gómez, 17 April 2014
• **Europeana Sounds: A gateway to Europe’s sound and music heritage**, Library Intelligencer, 16 April 2014
• **Europeana Sound: 130 anni di storia on line in un nuovo jukebox**, parer, polo archivistico dell’Emilia-Romagna, 11 April 2014
• **Juke-Box für Europa: British Library macht den Kontinent hörbar**, hr2 Kulturfrühstück, 8 April 2014

**March 2014:**

• **Radio Days: The keys to constructing collective identities**, by Erwin Verbruggen, EUScreen XL official blog, 31 March 2014
• **Europeana Sounds: A gateway to Europe’s sound and music heritage**, LibraryLearningSpace, 27 March 2014
• **Turning the spotlight (and your MP3 player!) on to the European audio heritage**, by Axelle Bergeret-Cassagne, Europeana Blog, 26 March 2014
• **BAAC members at Europeana Sounds kick-off meeting**, by Zane Grosa, London, Baltic Audiovisual Archival Council’s website, 24 March 2014
• **Brève**, by Emmanuel Laurentin, La Fabrique de l’Histoire, France Culture, 20 March 2014 (listen between 7:20 and 7:48)
• **Sounds of lost Britain saved**, by Louise Callaghan, The Sunday Times, 16 March 2014
• **Europeana New Projects meeting: a growing Family...**, E-Space blog, 14 March 2014
• **Europeana Sounds’ Ouverture**, EuropeanaPro blog, 14 March 2014
• **Songs und Sounds - Audioarchive “all over the net”?**, Newsletter 12. März 2014. @kulturimweb.net. Der wöchentliche Newsletter zu Kunst und Kultur, herausgegeben von der Pausanio Akademie, 12 March 2014
• **Europeana Sounds van start**, den, Kenniscentrum Digitaal Erfgoed, 7 March 2014
• **Europeana Sounds wil de jukebox van Europa worden**, Informatie Professional, 5 March 2014
• **Van Bach tot Schots dialect: Europeana Sounds**, by Harry Biessum, Research and development blog, 5 March 2014
3.2 Europeana Sounds on our partners’ pages

The following partners of the Europeana Sounds consortium displayed some information about their participation to the Europeana Sounds project on their websites.

- Bibliothèque nationale de France
- Centre National de la Recherche Scientifique
- Europeana
- Istituto Centrale per il Catalogo Unico delle biblioteche italiane e per le informazioni bibliografiche
- Kennisland
- National Library of Latvia
- NET7 SRL
- Österreichische Mediathek

Consortium members are being encouraged to promote Europeana Sounds on their institutional website before the end of the current year.

3.3 Europeana Sounds press releases

A joint press release by the BL and the BnF was issued on 27 March, giving wide online exposure to the Europeana Sounds project. The press release was published on the BL website, as well as on the BnF site (in English and in French). As of 30 May the press release had also been translated into
Italian, Irish, Latvian, Danish, Greek, and German, and distributed to the relevant media in those languages.
4 REFERENCES

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<td>Europeana Brand Guidelines Oct 2012</td>
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<td>Ref 3</td>
<td>D6.2 Dissemination materials and press kit 1 (available M7)</td>
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<td>Ref 4</td>
<td>Europeana Sounds press release</td>
</tr>
</tbody>
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