

Å\RHUS  
—2017—

EUROPÆISK  
KULTURHOVEDSTAD



# MEDIA REPORT

2015 – 2017

# CONTENT

1. Introduction
2. Danish media
3. International media
4. Social media
5. Marketing
6. Communication awards



# 1. INTRODUCTION

1. Introduction
2. Danish media
3. International media
4. Social media
5. Marketing
6. Communication awards

# The whole world was watching

European Capital of Culture Aarhus 2017 has been a turning point for Aarhus and the Central Denmark Region. Millions of citizens, guests and tourists attended hundreds of amazing events. In April 2018, we set out a detailed account of the short term impact of the European Capital of Culture in the publication *Welcome Future* (available on the Aarhus 2017 website: [www.aarhus2017.dk/en/welcome-future](http://www.aarhus2017.dk/en/welcome-future))

Designing and delivering a programme of this scale and prominence was never going to be an overnight affair. We needed to keep the waiting world informed, to manage the build-up of expectations in the years and months leading up to 2017.

In the pages that follow we tell the story about the reach, scale and value of our communications work through data, graphics, and images to, and we invite you to take a closer look.





# The whole world was watching

## A strategy for inclusion

The Aarhus 2017 communication plans were targeted for all major stakeholder groups, including politicians, the business sector, project partners and content providers, the media, and citizens at large.

These plans all fed into the overarching Communication Strategy, developed in cooperation with our Communications Advisory Board ([www.aarhus2017.dk/en/about-us/advisory-boards/communications-advisory-board](http://www.aarhus2017.dk/en/about-us/advisory-boards/communications-advisory-board)). One of three Advisory Boards providing specialist support to the Aarhus 2017 Foundation Governing Board, the Communications Advisory Board drew on the expertise of individuals from the culture, business, academic, and consumer sectors.

The Strategy can be read online here: [www.aarhus2017.dk/media/1974/communications\\_strategy.pdf](http://www.aarhus2017.dk/media/1974/communications_strategy.pdf) It articulates our goals in terms of the image and identity of Aarhus 2017, and the direct link between them and the specific social, economic and cultural outcomes that the European Capital of Culture proposition enables.

The Strategy was implemented via a milestone plan focused on the opportunities for promoting content and projects, engaging national and international communities and making citizens proud of their region.

We launched the programme in four phases.



# The whole world was watching

The 4 phases:

## Phase 1: April 2015

The Journey to 2017 exhibition at the Ridehuset in Aarhus, presenting some 60 projects and cultural activities, was widely promoted with outdoor media across the city, a web and social media campaign featuring animated film, inserts in local newspapers, and direct mail to key stakeholders. This event served as a 'teaser' and first introduction to Aarhus 2017, and included significant local and regional media coverage and marketing.

## Phase 2: January 2016

With one year to go, on 21 January 2016, we filled the iconic Turbinehallen with excitement as we revealed more details about the highly-anticipated MEGA and Full Moon events, along with many newly confirmed smaller projects. This major event involved national and regional media engagement also provided the platform for a two-week marketing campaign.



# The whole world was watching

The 4 phases:

## Phase 3: October 2016

Exactly 100 days before the Official Opening, on 12 October 2016, we unveiled the range and depth of the programme, and demonstrated the growing impact of our volunteer-team, the ReThinkers. Some 600 cultural and political partners gathered in Aarhus Theatre for a presentation of programme highlights and to pick up the weighty official programme book. There was a significant international, national, regional and local media presence.

## Phase 4: January 2017

On 21 January 2017, the dream that was born a decade before became reality. The Official Opening, led by our Patron Queen Magrethe, brought 76,000 people onto the streets of Aarhus. With live TV coverage, this amazing spectacle set the social media platforms buzzing. You can see a short reminder of this once-in-a-lifetime event on our YouTube channel: [www.youtube.com/watch?v=nwjuzDL3RmY](http://www.youtube.com/watch?v=nwjuzDL3RmY). The opening was also the occasion for a national marketing campaign running throughout January, following up on the 100-days campaign in the last quarter of 2016.

By teasing and then showcasing the programme contents in this way, we were able to consolidate public support, generate higher levels of engagement from the business sector, cement national and international partnerships, and attract the attention of global media.





# The whole world was watching

## Data-driven results

During 2017 we achieved more than **25,000** pieces of coverage across local, regional and national channels in Denmark.

Global interest took off in 2015, and grew steadily through 2016 and into 2017 as readers, viewers and listeners in **70** countries were exposed to news stories and features about Aarhus. The top locations for coverage were the UK, USA and Germany, suggesting both the closeness of our European relationships and the reach of our global impact. We can say with pride that the whole world was watching. Visitors were attracted to Aarhus and Central Denmark, and we made many new friends, built valuable networks, and attracted partnerships from around the world.

However, we don't assume that all coverage is good coverage. We have analysed the tone of every media item, determined whether it was positive, neutral, or negative, and obtained a net tonality score (NTS) by subtracting the negative from the positive. The results reveal that national and international publics received an overwhelmingly positive view of Aarhus 2017. During the year itself, the NTS stood at **90%** and **92%** for Danish and international media, respectively.

Our success with traditional media relations was matched by our engagement through social media. On our own channels such as Facebook, Instagram and Twitter we reached almost **100.000** engaged followers.

On external SoMe channels, we registered an equally high interest. Nearly three-quarters of that engagement came through Instagram, with Facebook and Twitter combining to make up the total. As with our media coverage, the tone of comments and posted content was strongly positive, and the numbers are impressive by any standards; more than **98,000** social media followers, **5.2 million** online video views, and **1.2 million** website visits from more than **three-quarters of a million** unique users. Again, this approach was based on our Digital Strategy [www.aarhus2017.dk/media/12904/digital-strategy-european-capital-of-culture-aarhus-2017.pdf](http://www.aarhus2017.dk/media/12904/digital-strategy-european-capital-of-culture-aarhus-2017.pdf), which is firmly rooted in the core function of all social media – sharing interesting content – and provides guidance on approach, messaging, and channels.

# The whole world was watching

## Long-term rethinking

Facts and data are important, and measurement that provides evidence is persuasive - but it won't persuade everyone, every time.

In any case, this is not the core of the argument for why European Capital of Culture is such a powerful vehicle for the hosting cities, and for Europe as a whole. Nor does it explain why artists create great work, or why engaging with art and culture can make such a positive difference to the well-being of people, the development of cities, and the success of regions.

We communicated about Aarhus 2017 so that others knew what was happening, when it was happening, and where it was happening. We communicated about Aarhus 2017 so that anyone who wanted to participate could do so. And they did, in great numbers, in person or virtually, and many of them repeatedly.

Then, *they* communicated; with friends and families, neighbours and colleagues, visitors and citizens, old-fashioned pen pals and social media warriors. No matter how sophisticated our media monitoring and evaluation might be, we cannot put into numbers the impact of all those conversations, all those shared experiences, all those connections, let alone all the *rethinking* they prompted.

But that is what provides our platform for the future, as Aarhus and Central Denmark region build on what has been achieved for economic growth, social inclusion, and cultural capability. Our communication work for Aarhus 2017 created symbols and carved out spaces that will inspire the people of Aarhus and Central Denmark for many years to come, as they continue to use art and culture to rethink the challenges of tomorrow.

## 2. DANISH MEDIA

1. Introduction
2. Danish media
3. International media
4. Social media
5. Marketing
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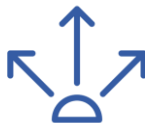


# Key figures 2015-2017



## Mentions

37,498



## Reach

(readers/listeners/viewers)

1,986,719,648



## Equivalent advertising value (DKK)

452,525,378

Sources: Infomedia and Aarhus 2017

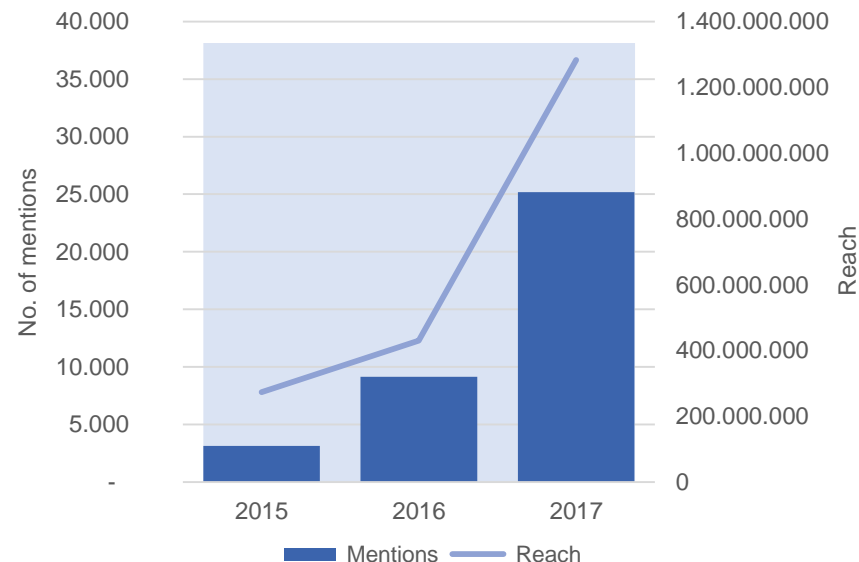
# Key figures 2015-2017



## Key figures per year

Period	Mentions	Reach	Equivalent advertising value (DKK)
2015	3,147	273,208,386	64,308,387
2016	9,156	430,194,012	99,799,791
2017	25,195	1,283,317,250	288,417,200
<b>Total</b>	<b>37,498</b>	<b>1,986,719,648</b>	<b>452,525,378</b>

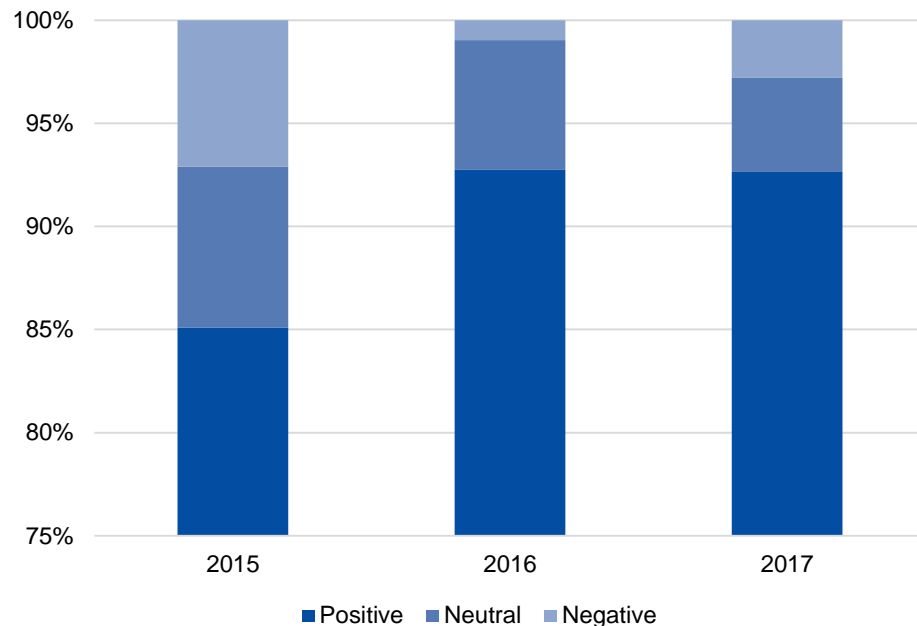
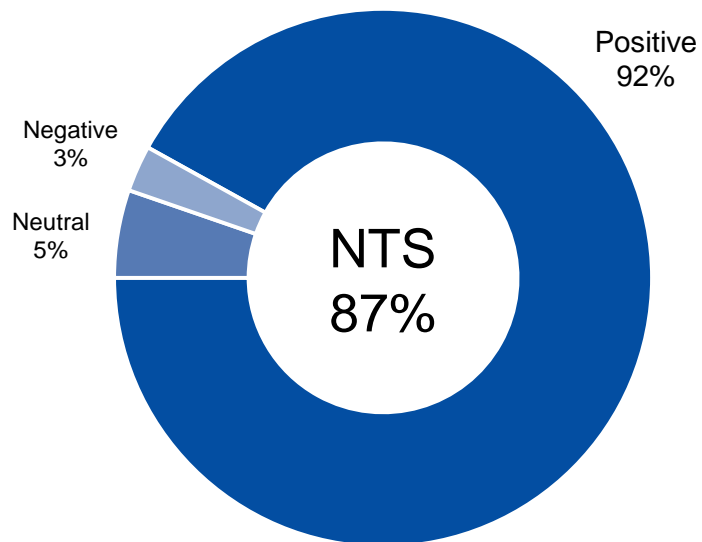
## Mentions and reach



Media coverage in Danish media: The Y-axis shows mentions and reach, while the X-axis shows the period.

Sources: Infomedia and Aarhus 2017

# Tonality analysis 2015-2017



The circle chart shows the distribution of positive, neutral and negative mentions in per cent for the entire period (2015-2017). Please note: Q1 in 2015 is not included.

The NTS is calculated by deducting the percentage of negative mentions from the percentage of positive mentions. The bar chart shows the distribution of positive and negative mentions per quarter in numbers.

Source: Meltwater

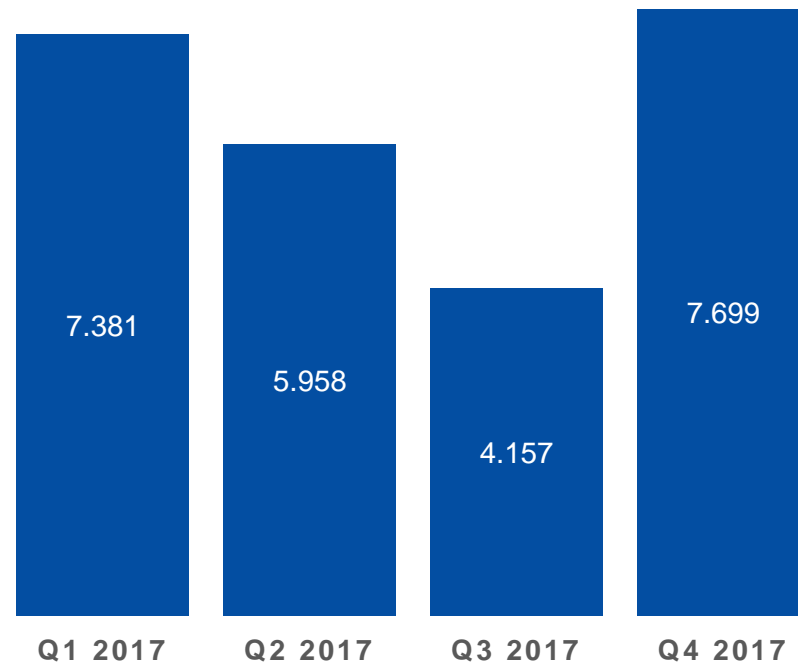


# Mentions 2017



## Mentions per quarter

Quarter	Mentions
Q1 2017	7,381
Q2 2017	5,958
Q3 2017	4,157
Q4 2017	7,699
<b>Total</b>	<b>25,195</b>



Sources: Infomedia and Aarhus 2017







# Examples of mentions



Fra venstre: Rebecca Matthews, direktør for Fonden Aarhus 2017, og Julina Engberg, programdirektør for Fonden Aarhus 2017.  
Foto: Morten Lyngby Rasmussen

## Erhvervslivet er spændt på 2017: »Det kommer til at give et boost«

»Med kulturhovedstadskardet  
helt tæt på start har erhvervslivet  
store forventninger.  
»  
»Cornwell Aarhus kan  
allerede mærke effekten nu.  
«  
HENRIK PHILIP HADSE  
henrik@henrikhadse.dk

»Det er jeres år Værsgo.« led  
det med udsiddende kaster  
fra Rebecca Matthews, direktør  
for Fonden Aarhus 2017,  
da hun præsenterede kultur-  
hovedstadens program.  
Hendes håben gik ud til  
alle borgere i Aarhus og om-  
egn, men for erhvervslivet i  
byen kan direktørens beklad  
også ende som ganske ret-  
visende.

Det er i hvert fald tilfældet,  
hvis man spørger Claus  
Hommelhoff, ejer og selskabs-  
ledende i Formaplex,  
som er stærkt involveret i by-  
ens erhvervsliv.

»Kulturen og kulturen er en

utvilsomt vigtig del af er-  
hvervslivet, også for de virk-  
somheder jeg repræsenterer.  
Der er overhovedet ingen  
tvivl om, at det kommer til at  
give os et boost, som man  
måske endnu ikke kan forestå,  
hvor stort bliver. Det kom-  
mer til at give erhvervslivet et  
luft-», siger Lars og udsåber.

Mens Claus Hommelhoff  
taler om et udløst af kultur-  
hovedstadskardet, som endnu  
ikke kan måles, er effekten af  
Aarhus 2017 allerede  
håbløstlig hos Hotel Corn-  
well i Aarhus, selvom der og-  
så her er plads til tanker om  
effektspillet.

»Større efterspørgsel  
«  
»Vi forventer helt klart, at det  
vil påvirke os positivt, og det  
kan vi allerede mærke nu i  
form af større efterspørgsel.  
Og der er også en mere lang-  
sigtet effekt af at være kultur-  
hovedstad, men det er bare  
vært at sige præcis, hvad det  
vil give. Det er i hvert fald ik-  
ke sådan, at vi allerede nu  
kan se bookinger i 2018 på  
grund af Aarhus 2017,« siger  
hotellederen for Cornwell  
Aarhus Henning Poulsen.  
»Han har dog stadig et posi-  
tivt syn på erhvervslivets  
»Der sker en kæmpe mar-  
ketbet, som på en måde

kan sammenlignes med, at  
Hemming har haft succes med  
kulturarangementer, efter  
Hermens mod koncerten. Det  
med til at markedsføre Aarhus  
som en dynamisk og  
handskefaldig by, og det har  
en sluttende effekt på både  
mennesket og virksomheder,  
som overlever byen.«

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# Examples of mentions

REGIONALT 21

21. OKTOBER 2016

PRÆKTA  
PROGRAMMØDEPUNKTER 2017

Vi har udvalgt en række af de væsentligste programaktiviteter til oktober 2017, som du kan se mere om på [www.aarhus2017.dk](#)

**Vikingskæp på taget af Moengård Museum**

I oktober 2017 er taget på Moengård Museum ombygget til at rumme en vikingskæp, der for første gang i Danmark bliver vist i en permanent udstilling. Den vikingskæp, der blev bygget i 1970'erne, er nu blevet restaureret og er nu klar til at blive vist i en permanent udstilling. Den vikingskæp, der blev bygget i 1970'erne, er nu blevet restaureret og er nu klar til at blive vist i en permanent udstilling.

**Ans The Garden - en 4 kilometer lang kunstzone**

I oktober 2017 er der en 4 kilometer lang kunstzone, der er opstillet i Ans The Garden. Den kunstzone, der er opstillet i Ans The Garden, er en 4 kilometer lang kunstzone, der er opstillet i Ans The Garden.

**International Festival for Bemærkelsesværdige**

I oktober 2017 er der en international festival for bemærkelsesværdige, der er opstillet i Aarhus. Den festival, der er opstillet i Aarhus, er en international festival for bemærkelsesværdige, der er opstillet i Aarhus.

**Cykelfestivalen CYCLO**

I oktober 2017 er der en cykelfestival, der er opstillet i Aarhus. Den cykelfestival, der er opstillet i Aarhus, er en cykelfestival, der er opstillet i Aarhus.

**2017 åbnede lidt op for programposen**

Europæisk Kulturhovedstad Aarhus2017 offentliggjorde torsdag en flig af det monstreprogram for 2017, når Aarhus springer ud som kulturhovedstad.

**KULTURBY**

**AF Thomas Rysgaard**  
thomas@kulturby.dk

**AARHUS:** Det bliver et år, hvor vi har åbnet op for en række aktiviteter, der giver os en smag af det, der er i Aarhus. Det bliver et år, hvor vi har åbnet op for en række aktiviteter, der giver os en smag af det, der er i Aarhus.

**Nye ideer til tv-serier fra Vestkysten**

**KULTURBY**

**AF Thomas Rysgaard**  
thomas@kulturby.dk

**AARHUS:** Begynder Nye Nye, der har været en succes i mange år, med at være en succes i many

NATIONALT

KØB ABONNEMENT LOG IND

Berlingske

Direktør: Uvurderligt at Aarhus bliver kulturhovedstad

Kulturkroner tiltrekker flere turister, skaber vækst og gør borgerne stolte, siger direktør for "Aarhus 2017".

ONSDAG D. 12. OKTOBER 2016 KL. 11:32

4 0 0 0



2  
Se alle 0

En halv milliard kroner til Aarhus som kulturhovedstad er godt givet ud, lyder det fra direktør for Aarhus 2017 Rebecca Matthews. Det vil øge tilstrømningen af turister, give mere vækst og få borgerne i den midtjyske region til at ranka ryggen og føle stolthed. Scanpix/Henning Bagger

# Examples of mentions

6 | JP Aarhus | Lørdag den 18. november 2017

MORGENAVISEN  
Jyllands-Posten

## En kunstner ved et vendepunkt i sit liv

Den verdenskendte kunstner Anohni er nået til et vendepunkt i sit liv, så det kommer til at tage sig anderledes ud. Men først skal hun spille med Aarhus Symfoniorkester i Aarhus.

TINA BRYLD  
tina.bryld@jp.dk

Anohni trækker benene helt op under sig i sofaen.

Som hun sidder der, helt afslappet i sin hotelsuite, kan man ikke se, at hun er i gang med at ændre sit liv. Men hun er nået til et vendepunkt i det, siger hun.

»Infrastrukturen i mit liv skal ændres. Jeg gør det på en meget intuitiv måde – jeg har ingen forventninger, ved ikke, hvad min fremtid indebærer, men jeg ved, at mit liv skal ændres radikalt.«

### En meget speciel koncert

Derfor kan der meget vel gå lang tid, før man igen kan opleve Anohni live efter lørdagens koncert i musikhuset, hvor hun er på scenen sammen med Aarhus Symfoniorkester og et kor.

»Jeg ved ikke, hvor mange shows, jeg kommer til at lave

fremover, så dette er virkelig specielt for mig,« siger hun.

Den 46-årige britiske kunstner, der tidligere hed Antony Hegarty og blev verdenskendt med bandet The Johnsons, har ellers allerede ændret noget, som for de fleste vil være ret radikalt: Hun vil tiltales som kvinde og har taget det spirituelle navn Anohni – det har hun heddet blandt venner og familie i flere år, men nu skal det bruges af alle.

### Den feminine side

»Jeg har ikke skiftet køn, jeg er den, jeg altid har været, men jeg har bevæget mig mod min feminine side inden i mig selv. Jeg er født som transperson, og for mig er det lige så naturligt som at have blå øjne,« siger hun.

»Jeg har aldrig før bedt folk om at tiltale mig som en kvinde, men jeg vil have anerkendt, at jeg nu er mere til den feminine side end til den maskuline. Det betyder enormt meget for mig at blive mødt med den værdighed og respekt.«

Det har krævet meget af hende at tage det skridt, men det er det rigtige for hende, siger hun.

I dag er Anohni ikke bare kunstner, men også feminist og miljøforkæmper – de to



ting er tæt forbundne, siger hun. Hun er også *artist-in-residence* i Aarhus, inviteret i anledning af kulturhovedstadsåret.

»Det er jeg beæret over, og jeg har dedikeret en stor del

af min tid til at være en del af 2017-året. Jeg har været med til mange projekter og møder, og jeg kommer helt klart til at vende tilbage her til,« siger hun, og har et par bemærkninger til byen.

ske særlig koncert, vi kommer til at lave.«

Anohni og Aarhus Symfoniorkester har indspillet flere numre, og meningen er, at det skal munde ud i en cd, men om det bliver den form,

Anohni optrådte i 2015 på Northside Festival sammen med Aarhus Symfoniorkester med sit gamle band, Antony and the Johnsons. ARKIVFOTO: POLFOTO

8

BILANSCERE  
3. DECEMBER TIRSDAGS KL. 19.00

»Jeg forestiller mig, at det er den historie, Røde Orm som en gammel mand har fortalt igen og igen, når han sidder med sine børnebørn ved fæg-bålen,« og hver gang bliver den lidt vildere og lidt sjovere,« siger instruktøren Frede Gulbrandsen, der selv har haft en fest med frikludsforeningen »Røde Orm« ved Moesgaard Museum i Aarhus.

Af Trine Munk-Petersen Foto: Mikkel Berg







# 3. INTERNATIONAL MEDIA

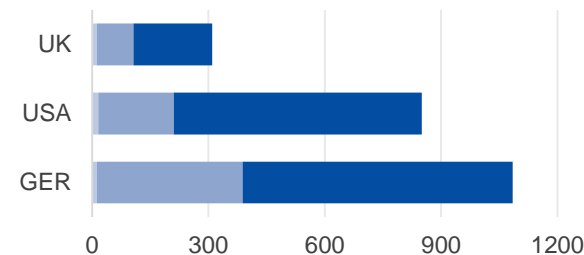
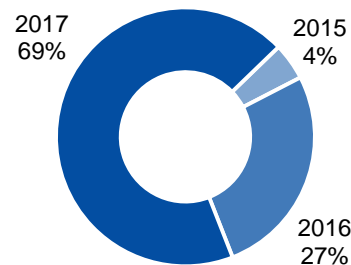
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1. Introduction
  2. Danish media
  3. International media
  4. Social media
  5. Marketing
  6. Communication awards



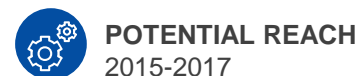
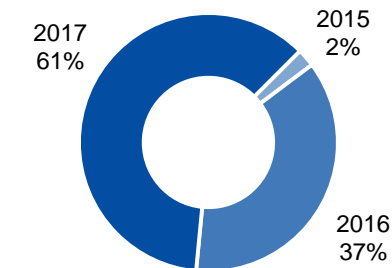
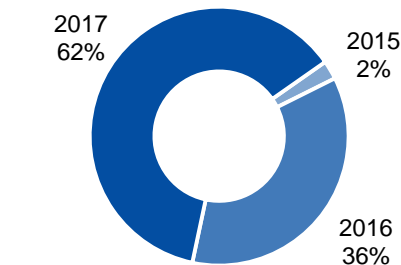
# International online media 2015-2017



**3,678**



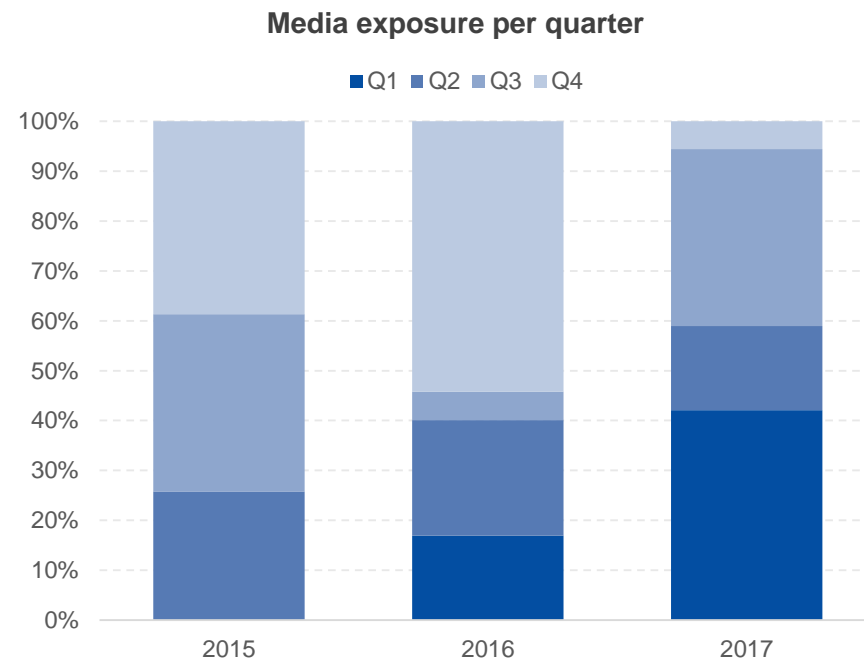
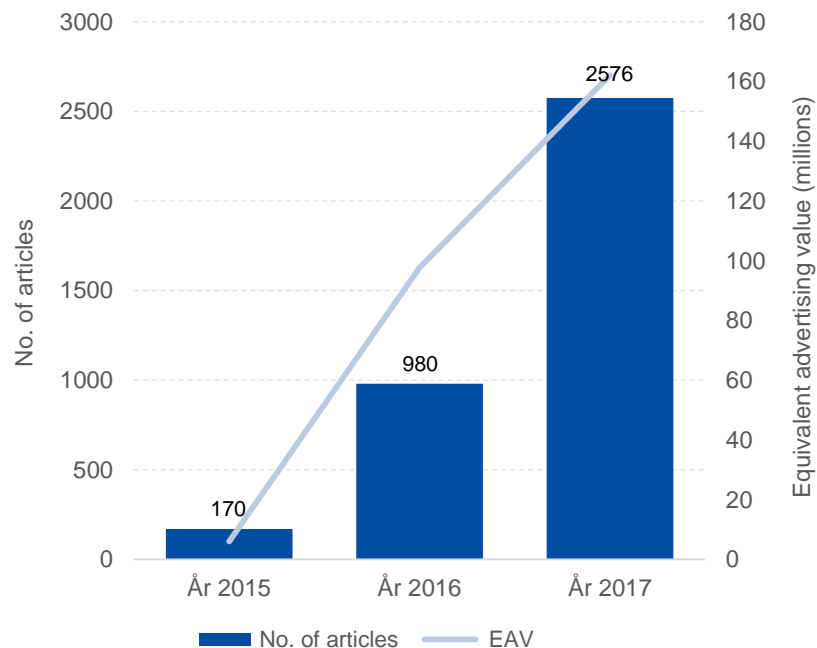
**266 million**



**4.1 billion**

\*On this page, 10 % have been added to the figures for mentions in international online media, as mentions in international printed media are estimated to constitute 10 % of the media exposure in international online media (2015-17). The Aarhus 2017 Foundation uses these figures (actual + 10 % estimate) when calculating the total (online + printed) international coverage. Furthermore, an estimate of 10 % is assumed to be cautious, and the real figures and values for coverage in international printed media are assumed to be considerably higher.

# Media exposure 2015-2017



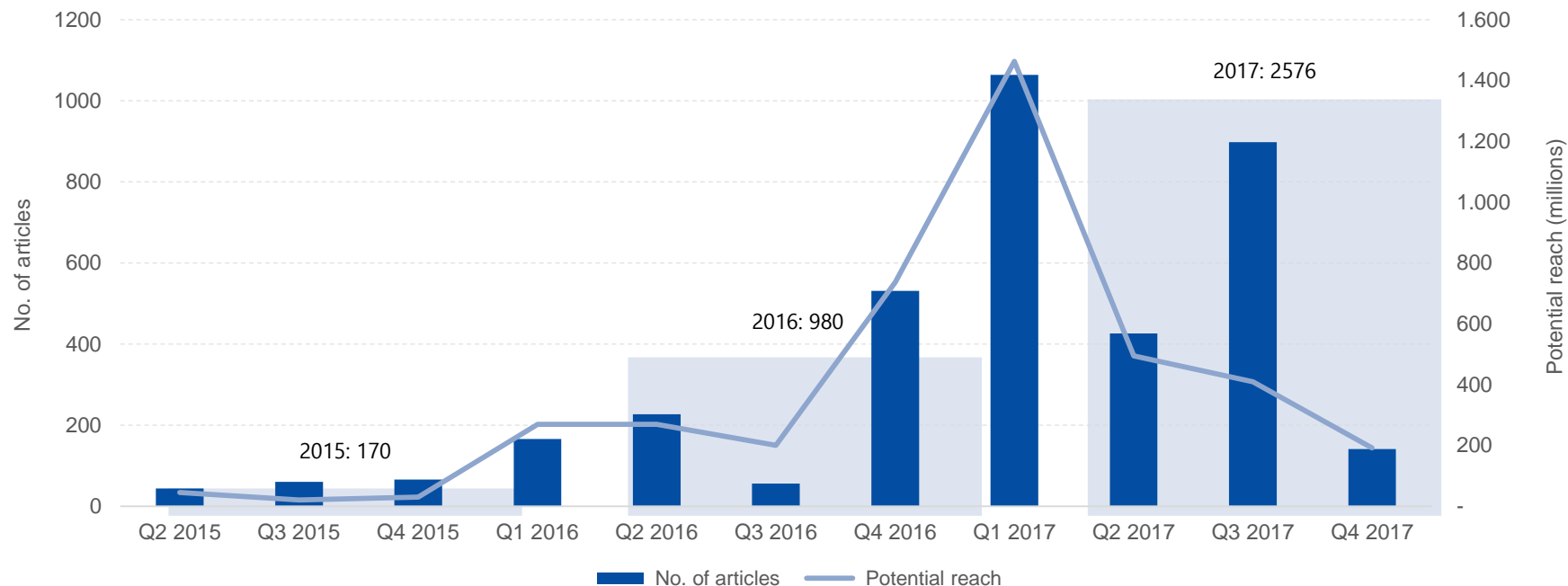
Summary of media exposure from 2015 to 2017. The bar chart to the left shows the no. of articles as related to the advertising value equivalent. The bar chart to the right shows the exposure in per cent per quarter.

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Source: Meltwater

# Coverage volume and reach 2015-2017

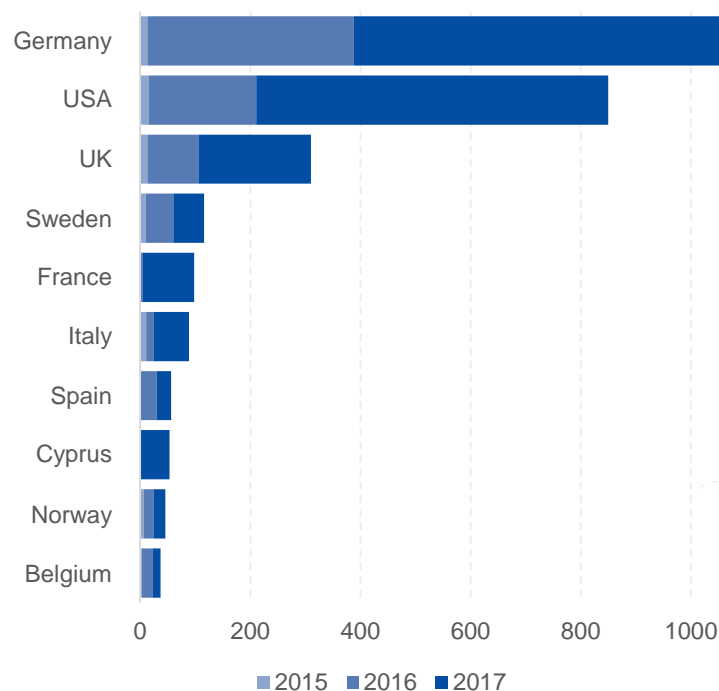


Media coverage in international online media. The Y-axis shows the no. of articles and reach, while the X-axis shows the date.

\*On this page, 10 % have been added to the figures for mentions in international online media, as mentions in international printed media are estimated to constitute 10 % of the media exposure in international online media (2015-17). The Aarhus 2017 Foundation uses these figures (actual + 10 % estimate) when calculating the total (online + printed) international coverage. Furthermore, an estimate of 10 % is assumed to be cautious, and the real figures and values for coverage in international printed media are assumed to be considerably higher.

Source: Meltwater

# Geographical spread 2015-2017



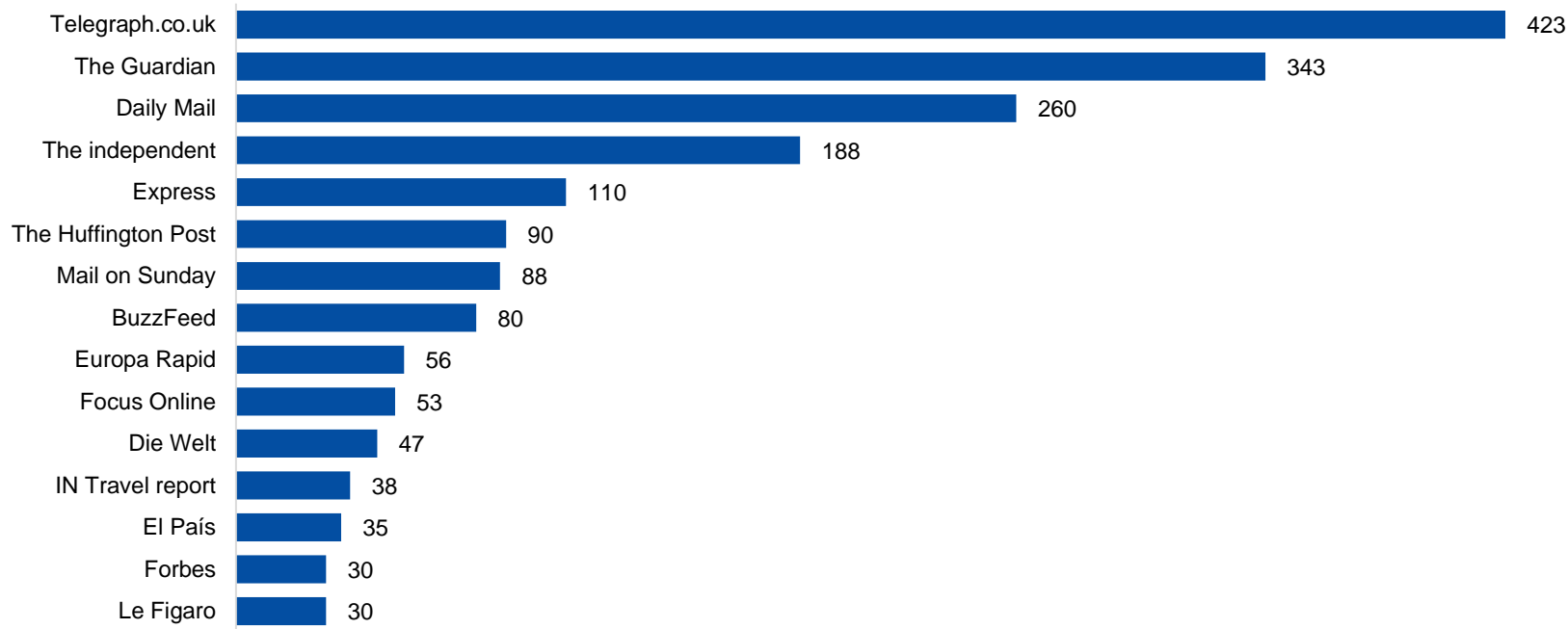
Europe  
**60%**



Geographical spread of coverage in international online media. The graph to the left shows the distribution of the no. of mentions for the top 10 countries that have contributed most to the media exposure in terms of volume.

Source: Meltwater

# Top media: Reach 2015-2017

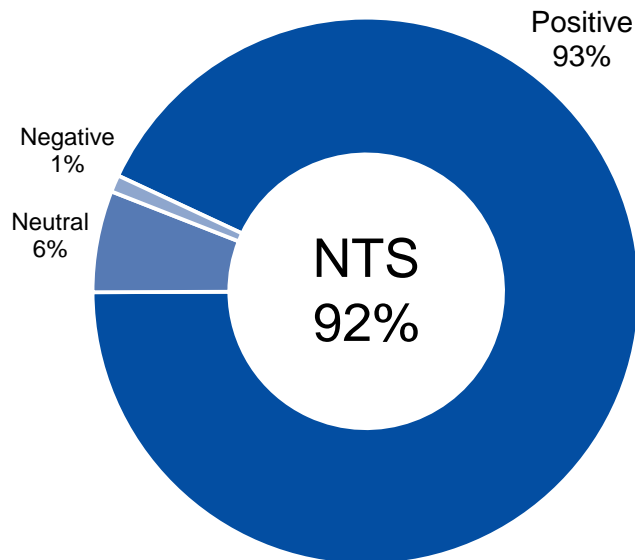


The international online media that have contributed most to the media exposure of 'Aarhus 2017' in terms of reach / no. of potential readers. The figures show the total no. of potential readers for the relevant medium's mention of 'Aarhus 2017' from 2015 to 2017.

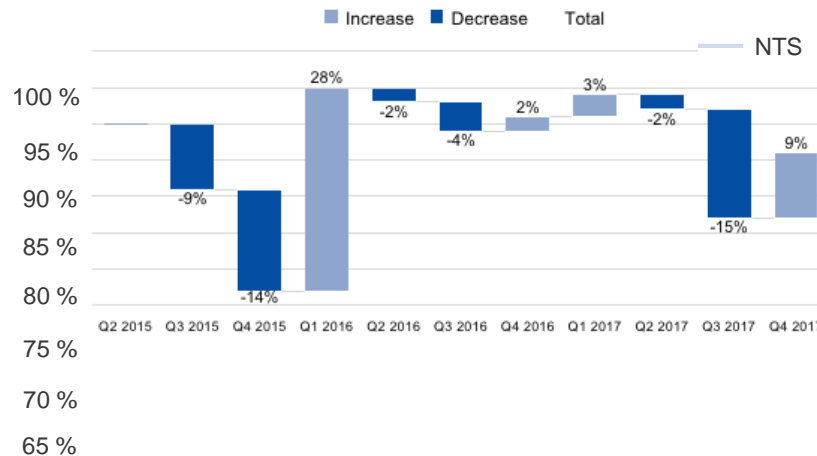
Source: Meltwater



# Tonality analysis 2015-2017



NTS development in percent

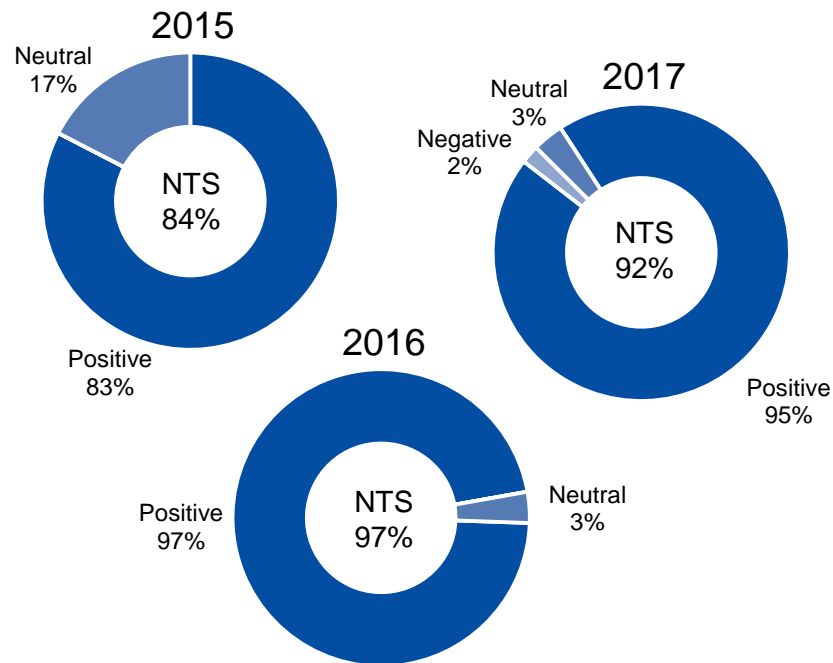


The graph above shows the change in the Aarhus 2017 Foundation's NTS in per cent per quarter and the specific score. The X-axis shows the quarter, while the Y-axis shows the actual NTS. The graph shows, for instance, that the Aarhus 2017 Foundation's NTS increased by 28 percentage points from 72 % in Q4 2015 to 100 % in Q1 2016.

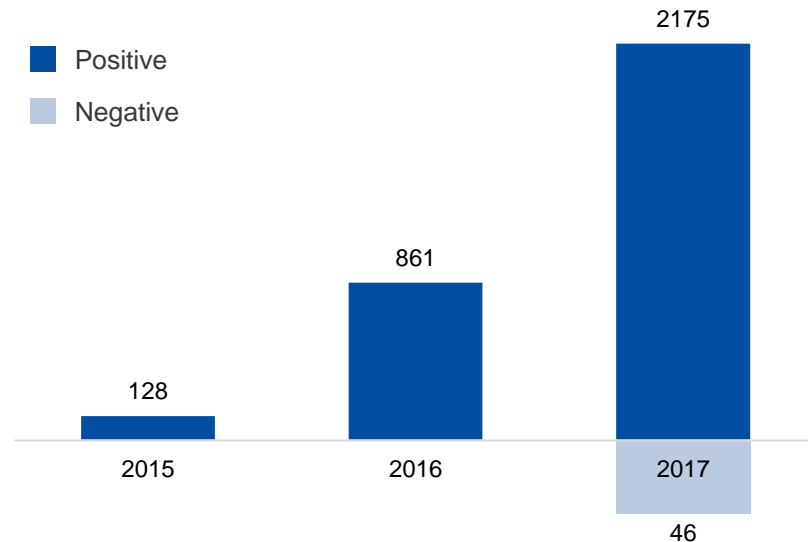
The circle chart shows the distribution of positive, neutral and negative mentions in per cent for the entire period (2015-2017). The NTS is calculated by deducting the percentage of negative articles from the percentage of positive articles. The bar chart shows the distribution of positive and negative mentions per quarter in numbers.

Source: Meltwater

# Tonality analysis 2015-2017



No. of positive/negative mentions



The circle charts show the distribution of positive, neutral and negative mentions in per cent for the entire year. The NTS is calculated by deducting the percentage of negative mentions from the percentage of positive mentions. The bar chart shows the distribution of positive and negative mentions per quarter in numbers.

Source: Meltwater

## Examples of mentions



# Examples of mentions





# Examples of mentions



**la Repubblica**



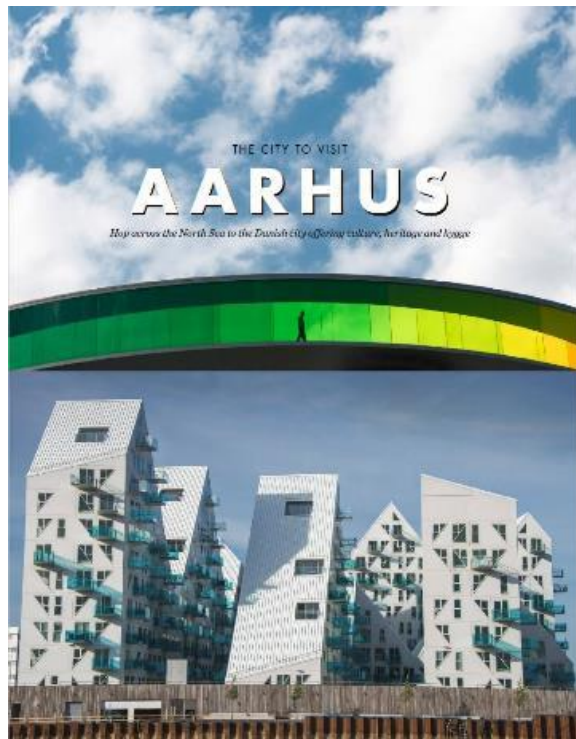


# Examples of mentions





# Examples of mentions



ELLE  
DECORATION

marie claire







이러한 연구는 또한 다양한 문화적 배경을 가진 사람들이 어떻게 다른 방식으로 문제를 해결하는지를 보여준다. 예를 들어, 동양 문화에서는 집단주의와 조화를 중시하는 경향이 강하며, 이는 의사결정 과정에서 타인의 의견을 존중하고 합의점을 찾는 데 영향을 미친다. 반면, 서양 문화에서는 개인주의와 독립성을 중시하며, 이는 더 직접적이고 논리적인 의사결정 방식을 촉진한다. 이러한 문화적 차이를 이해하는 것은 글로벌 비즈니스 환경에서 효과적인 의사소통과 협업을 위한 필수적인 요소이다.

The Hong Kong Measurement Institute has been awarded a contract by the major airport authority in Asia, the HKT Hong Kong Airport Authority, through email address: [info@hki.hk](mailto:info@hki.hk).





# Examples of mentions



Arhus Museum is a cultural institution in Aarhus, Denmark. It is a museum of modern and contemporary art, and it is one of the largest museums in Denmark. The museum is located in the city center, and it is a popular destination for tourists and locals alike. The museum is known for its collection of modern and contemporary art, and it is also known for its exhibitions and events. The museum is a great place to visit if you are interested in art and culture.

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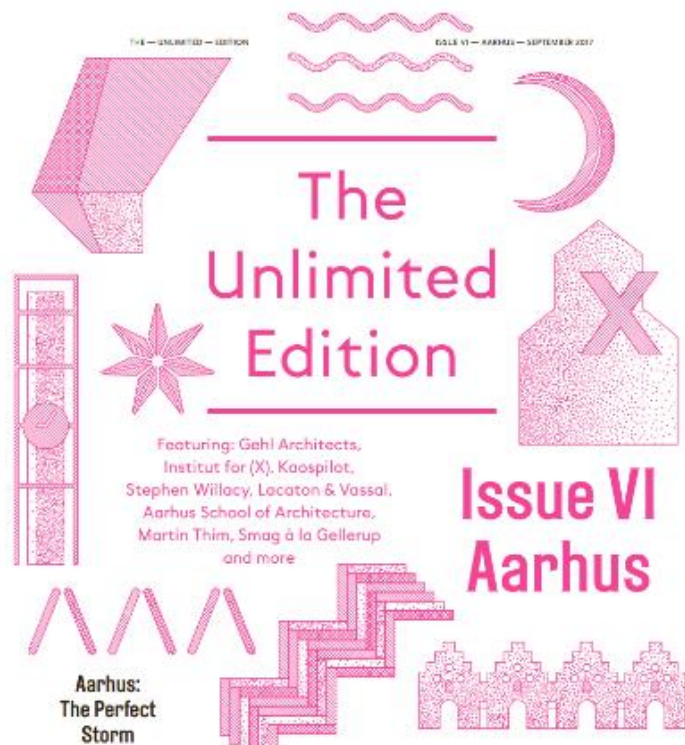


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## MorningCalm

# Examples of mentions



## Kulbroen: Bridging Aarhus's South Harbour



### WHAT IS IT?

What is today referred to as the 'Coal Bridge' (or Kulbroen in Danish) is situated within the South Harbour district of Aarhus, approximately 160 metres of bridge structure and the adjacent area. The area has for a long time been a prominent cultural environment; home to a mix of artists and creative businesses, both established and upcoming companies, as well as shelters for vulnerable people and the homeless. Furthermore, many heritage assets and cultural remnants still stand tall

in the district. The buildings give the district a distinct character, which has helped to attract projects that give the cultural remnants a new importance and create vibrant life in the area.

### WHAT THEN?

Historically, the Coal Bridge was used to transport coal to the city's gas plant during industrialisation. In 1855, Aarhus got its first gas plant in the South Harbour area, which delivered gas for lighting, heating and cooking through

165 metres of underground pipes. 44 years later, an electricity power plant was added, and from 1928 the excess heat from the production of electricity was used for district heating. Two years later a new gas plant, running on coke, was added. It was then that the Coal Bridge was erected. Whenever large amounts of coal arrived by ship in the harbour, the coal was unloaded along Sydhavnsvej. From here it was picked up by cranes and sent towards the coke gas plant, storing it by the Coal Bridge. The coal was crushed here before being transported to an oven for burning. The burning created gas, which was distributed to the citizens of Aarhus. In 1969, the coke gas plant was replaced by a split gas plant which extracted gas from oil. However, just ten years later gas production was shut down completely. The cranes and mountains of coal were gradually removed from the South Harbour district until 1997, and only two remnants from the once enormous plant can be found there today: Turbinehallen and the Coal Bridge.

### WHAT NOW?

The Friends of the Coal Bridge, founded in 2014, have been working on the unfulfilled potential of the South Harbour for several years. The group, consisting of key stakeholders and volunteers, are based within the Coal Bridge Lab – a newly constructed house located just below the Coal Bridge. Here the Friends of the Coal Bridge facilitate talks, discussions and meetings

about the development of the Coal Bridge and the South Harbour area. A key aim of the group is creating 'the business district of tomorrow' and exploring other opportunities that the district offers.

The group has hosted a range of events in the area including food markets, the Coal Bridge Festival, Folkemødet: the people's political festival, along with other events, talks and exhibitions. Coal Bridge Lab is a partnership between Aarhus Municipality – Bolig og Projektudvikling, Underværker/Realdania, the Danish Art Foundation and Friends of the Coal Bridge.

### WHAT NEXT?

Aarhus Municipality have developed a vision plan for the South Harbour district and started its work by launching an architectural design competition for the Coal Bridge. The incoming proposals must show how the Coal Bridge can strengthen the cohesion of the South Harbour, connecting its future buildings as well as 'making businesses, everyday life and a social diversity mutually enriching'.

The Friends of the Coal Bridge have set out their vision for the renewal of the Coal Bridge which focuses upon creating a welcoming monument into Aarhus filled with social activities and green spaces, along with celebrating the district's history by preserving heritage assets and avoiding demolition where possible.

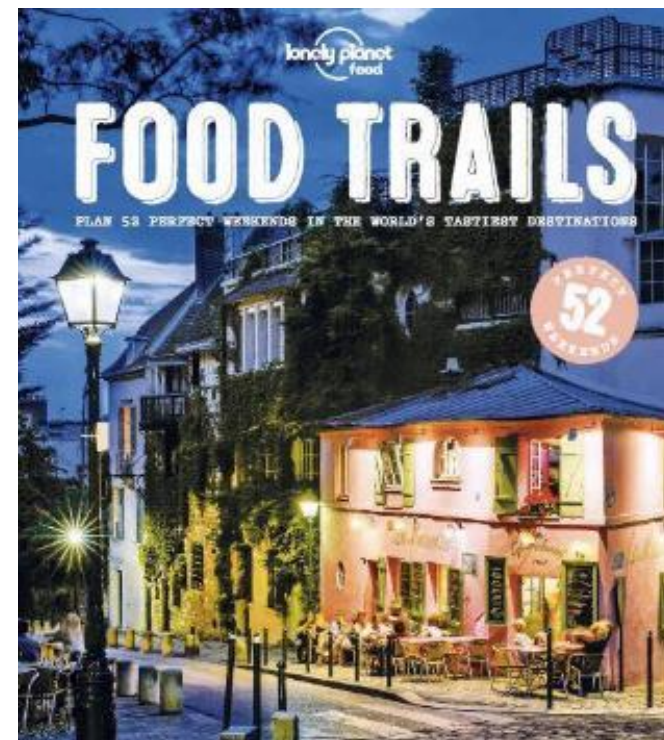
With thanks to Friends of Kulbroen.



# Examples of mentions



# Examples of mentions



# Examples of mentions

## The Daily Telegraph





# Examples of mentions

## WELT AM SONNTAG



Lufthansa



Monday, July 4, 2016 **METRO** 31

Travel | Culture | Adventure

# Escape

**TOME TEAM**  
Metron Book Club  
welcomes three new  
provocative reads

Page 40 »

High ceilings, 10,000 square feet of floor space, a rooftop garden and a 100-foot-long wall of windows. It's the new home of the Metro Life Center, a new community center in the heart of downtown Minneapolis.

**WANNA COME ROUND AARHUS?**

Denmark's second city hits new heights of Scandi-cool, says Jonathan Thompson

**W**ASHINGTON—If there's one thing you can be sure of when you visit Copenhagen, it's that the city is a place where you can find everything you need to make your trip a success. From the best of Danish design to the best of Danish food, the city is a place where you can find everything you need to make your trip a success.

**Spending California's 4th of July in a state of protest**

**They don't like the 4th of July. They don't like the 4th of July. They don't like the 4th of July.**

**THE LURE** by Stephen King, Page 26 »

**Spending California's 4th of July in a state of protest**

**They don't like the 4th of July. They don't like the 4th of July. They don't like the 4th of July.**

**THE LURE** by Stephen King, Page 26 »

[illegible]

Source: Meltwater







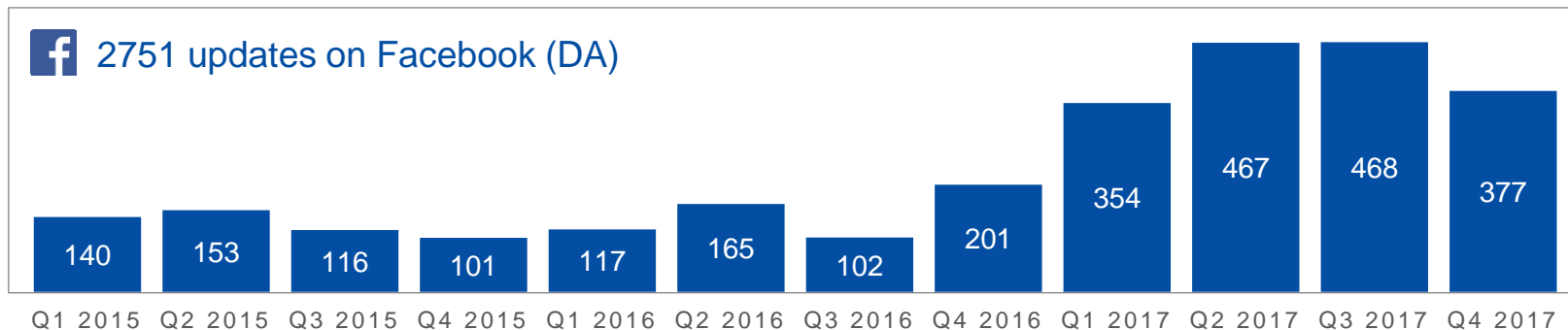
# 4. SOCIAL MEDIA

1. Introduction
2. Danish media
3. International media
4. Social media
5. Marketing
6. Communication awards

# Aarhus 2017 platforms 2015-2017

Development in no. of followers

Period	 Facebook (DA)	 Facebook (EN)	 Twitter	 Instagram
<b>2015 (end of year)</b>	21,363	2,870	1,708	3,043
<b>2016</b>	29,738	6,176	2,900	7,622
<b>2017</b>	61,809	12,073	5,647	17,200





# External Danish platforms 2016-2017

 **NO. OF MENTIONS**  
2016-2017

**53,325**

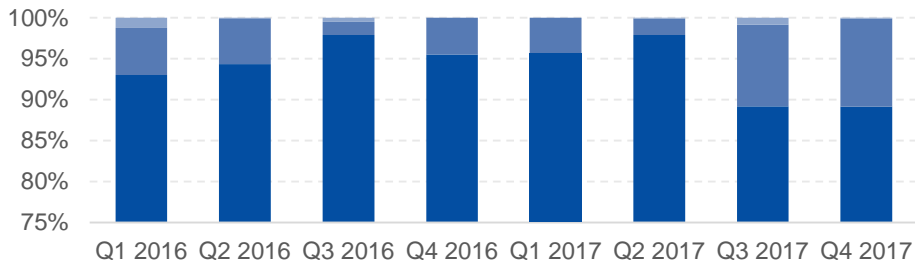
 **EQUIVALENT ADVERTISING VALUE**  
2016-2017 (DKK)

**44 mio.**

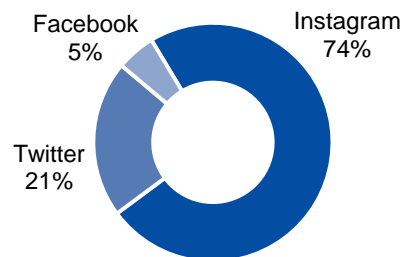
 **POTENTIAL REACH**  
2016-2017

**1.2 billion**

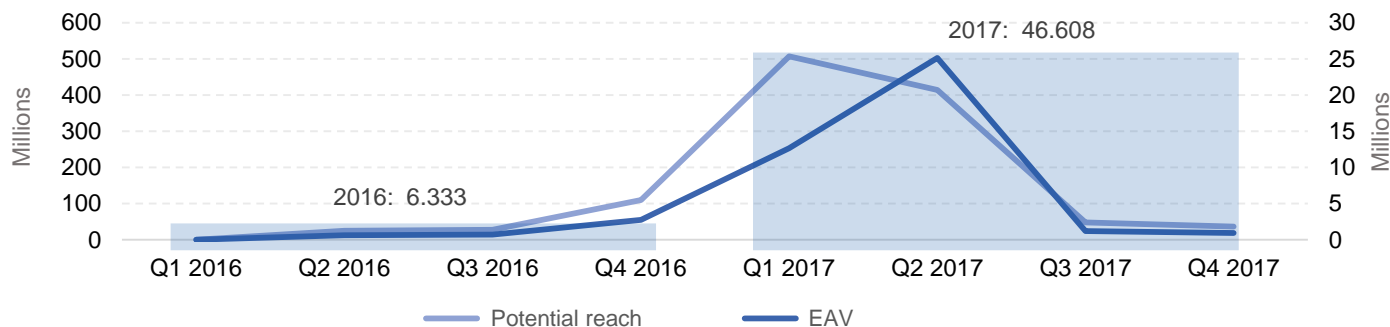
 **TONALITY ANALYSIS PER QUARTER** ■ Positive ■ Neutral ■ Negative



 **TOP 3 MEDIA CHANNELS**

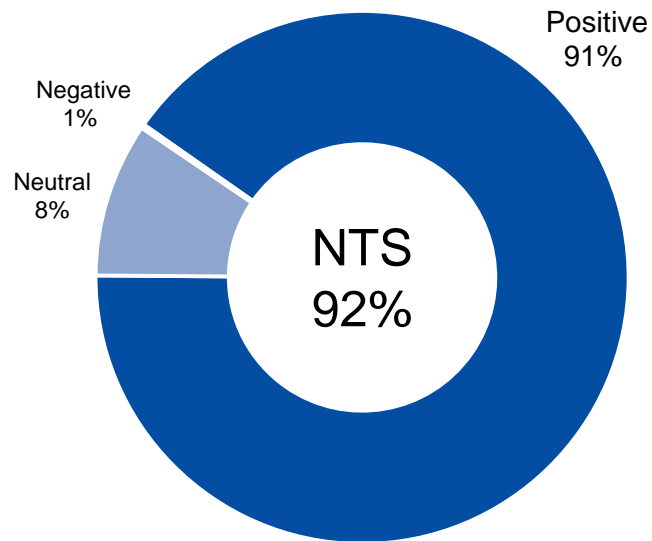


 **POTENTIAL REACH AND EQUIVALENT ADVERTISING VALUE**

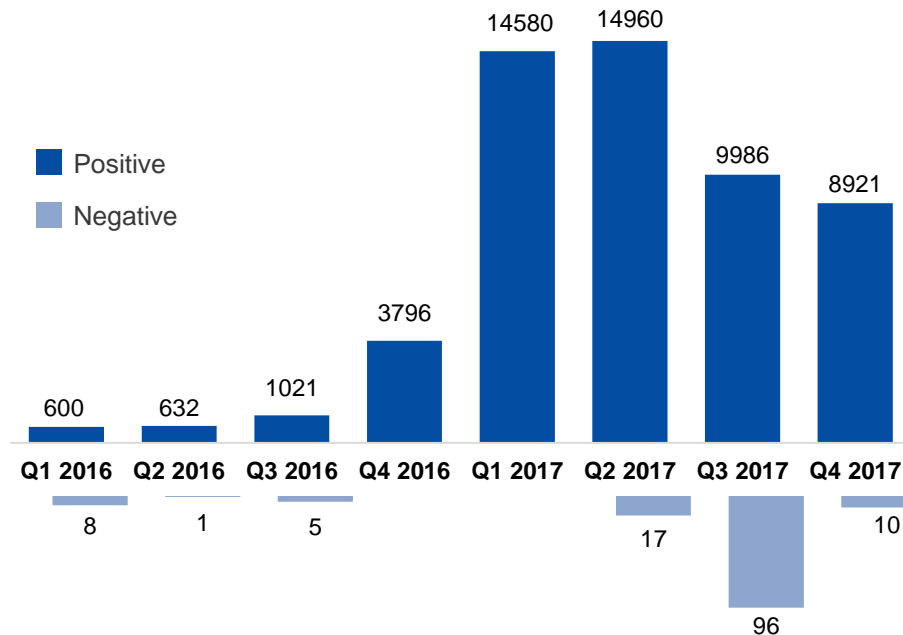


Source: Meltwater

# Tonality analysis 2016-2017



No. of positive/negative mentions per quarter



The circle chart shows the distribution of positive, neutral and negative mentions in per cent for the entire year. The NTS is calculated by deducting the percentage of negative mentions from the percentage of positive mentions. The bar chart shows the distribution of positive and negative mentions per quarter in numbers.

Source: Meltwater

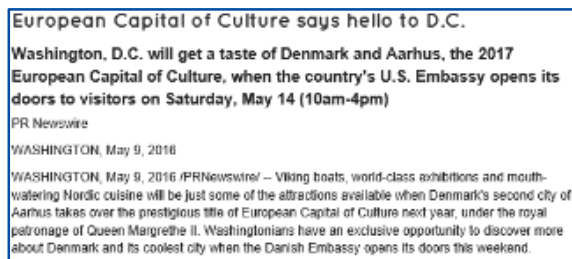
## Theme cloud 2016-2017



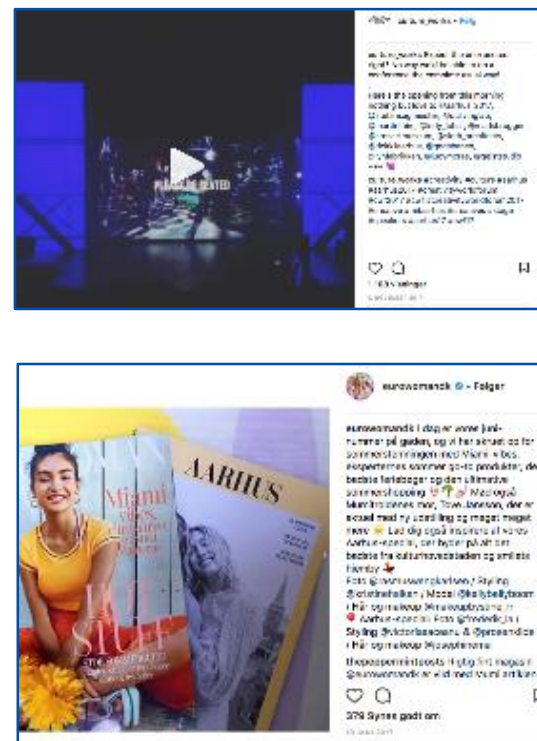
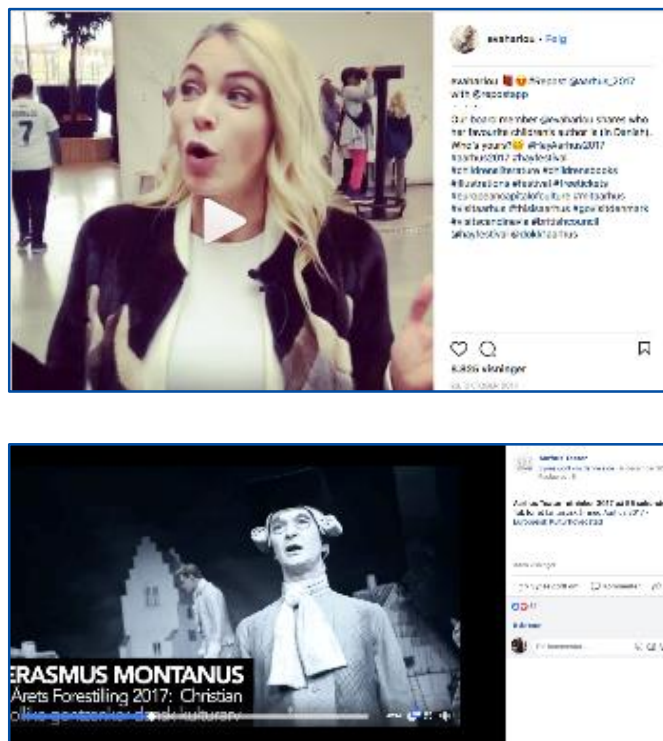
The theme cloud shows which words have appeared most frequently in relation to 'Aarhus 2017' on Danish social media. The bigger the word, the more hits have been found with the relevant word in connection with 'Aarhus 2017'.

Source: Meltwater

# Examples of posts – 2016



## Media Report



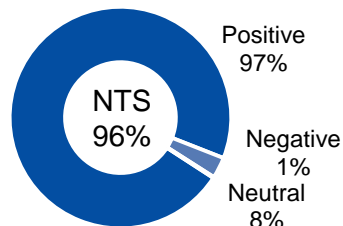


# International platforms 2016-2017

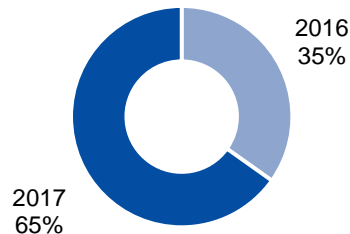
 **NO. OF MENTIONS**  
2016-2017

**34,942**

 **TONALITY ANALYSIS**



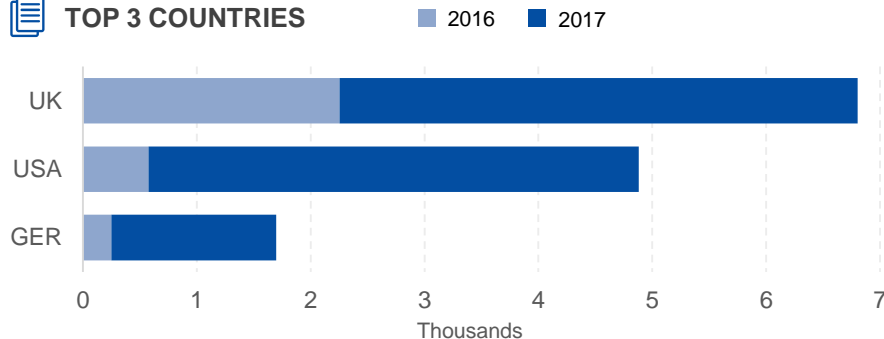
 **DISTRIBUTION OF COVERAGE**



 **EQUIVALENT  
ADVERTISING VALUE**  
2016-2017 (DKK)

**53 million**

 **TOP 3 COUNTRIES**

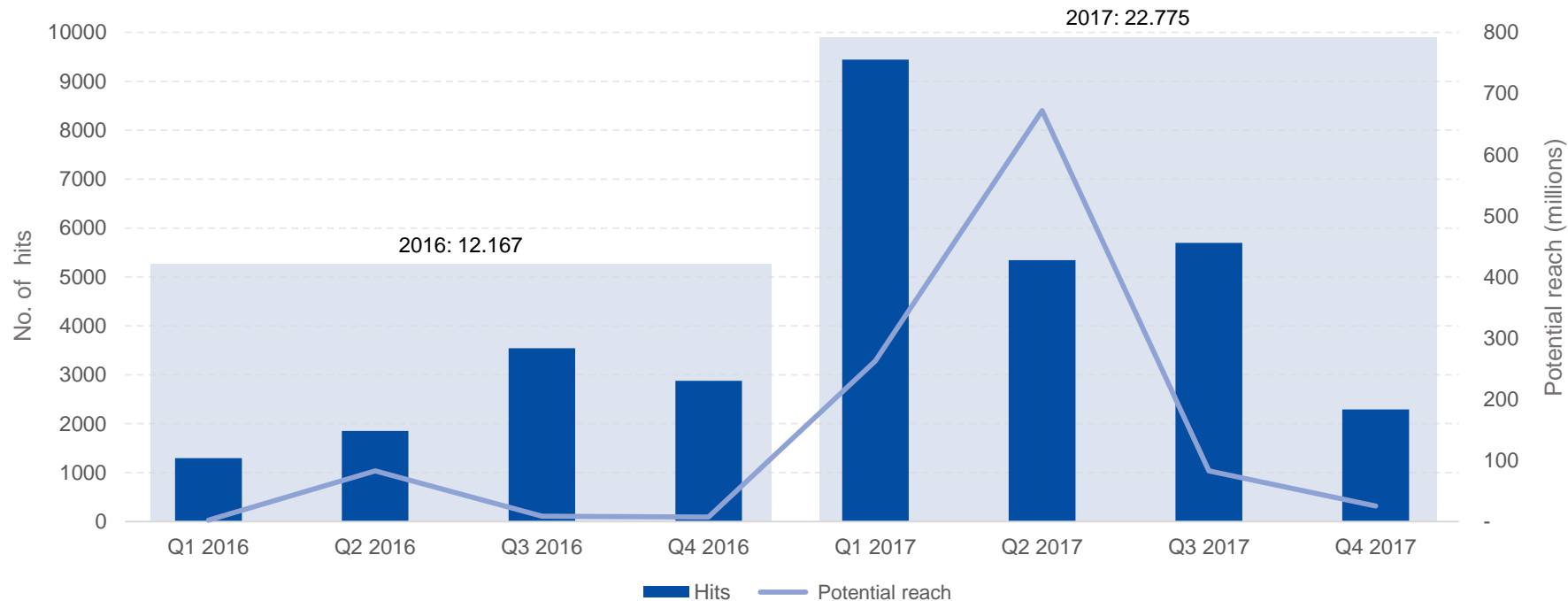


 **POTENTIAL REACH**  
2016-2017

**1.1 billion**

Source: Meltwater

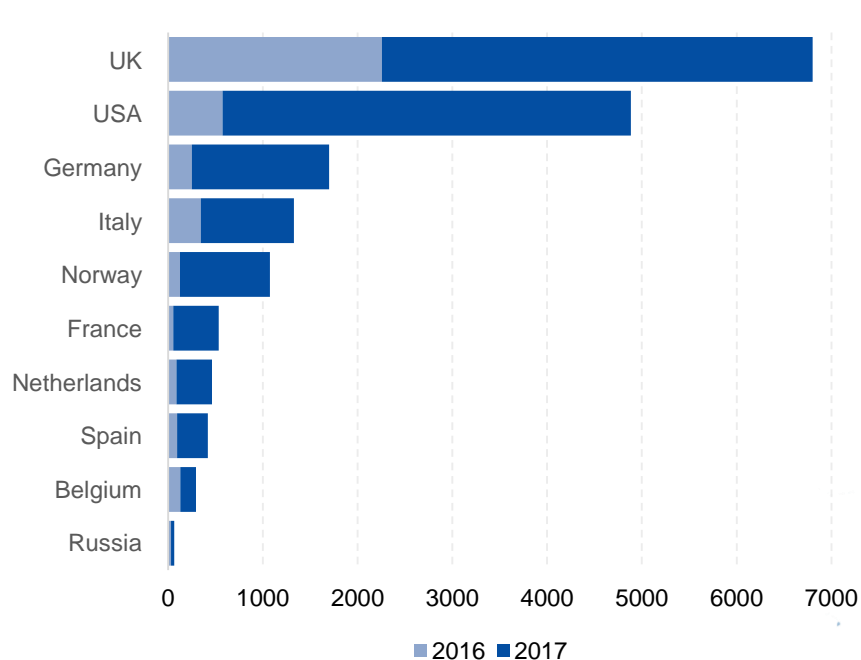
# Coverage volume and reach 2016-2017



This chart shows media coverage on social media internationally per quarter in 2016 and 2017. The Y-axis shows the no. of mentions and reach, while the X-axis shows the date.

Source: Meltwater

## Geographical spread 2016-2017



Europe  
**72%**

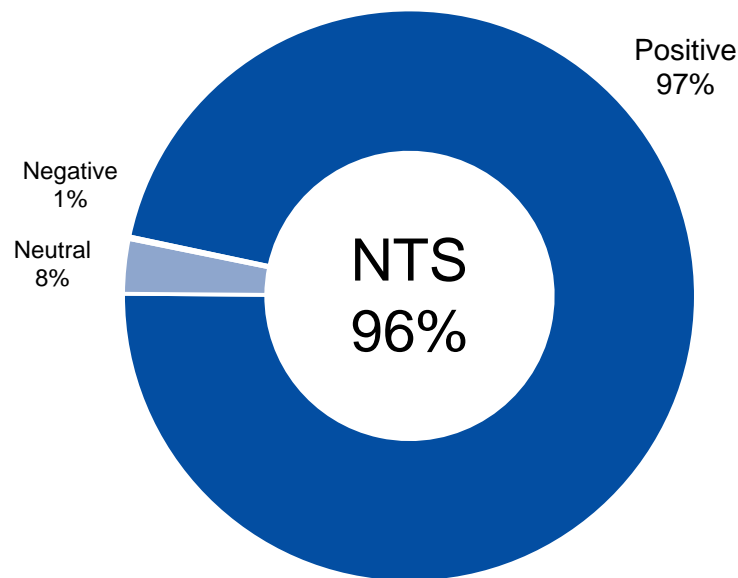


The chart above shows the geographical distribution of 'Aarhus 2017' coverage on international social media.

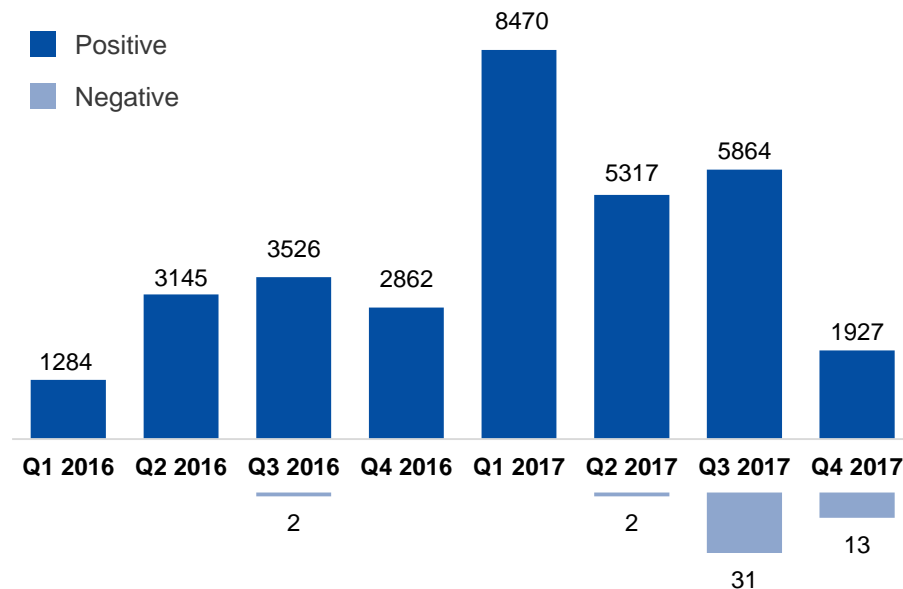
The graph to the left shows the distribution of the no. of articles for the top 10 countries that have contributed most to the media exposure in terms of volume.

Source: Meltwater

# Tonality analysis 2016-2017



No. of positive/negative mentions per quarter



The circle chart shows the distribution of positive, neutral and negative mentions in per cent for the entire year. The NTS is calculated by deducting the percentage of negative articles from the percentage of positive articles. The bar chart shows the distribution of positive and negative mentions per quarter in numbers.

Source: Meltwater



## Theme cloud 2016-2017



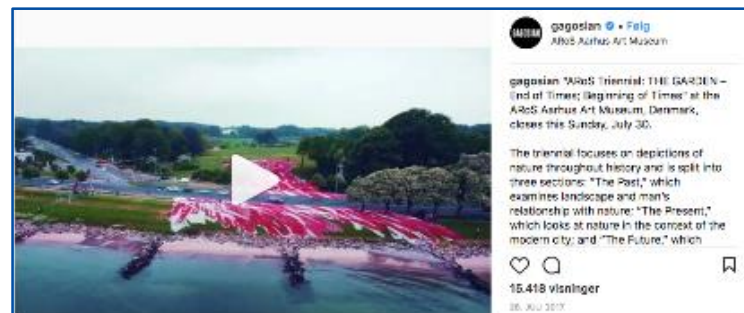
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Source: Meltwater

# Examples of posts – 2016



# Examples of posts – 2017



# 5. MARKETING

1. Introduction
2. Danish media
3. International media
4. Social media
5. Marketing
6. Communication awards



# Target groups



**MARK**

**14%**

18-34 years old  
Not married  
No children  
Lives in a block of flats  
Low/medium income

**Culture and interests**

Pop/rock concerts, stand-up comedy,  
cinema, sport, health, cooking and fashion



**LOUISE**

**29%**

25-54 years old  
Married  
Has at least 1 child  
Lives in a house  
Medium/high income

**Culture and interests**

Pop/rock concerts, kids' stuff, wellness,  
DIY, cooking and kitchen design



**IRENE**

**44%**

50+ years old  
Married/divorced/widow  
Has children, but they don't live at home  
Lives in a house/block of flats  
Medium income

**Culture and interests**

Museum, theatre, art exhibitions, cinema,  
classical concerts, opera, ballet, politics,  
the environment, health and cooking

Source: Index Denmark Q4+1 2016.

# Icons

The first slide for each campaign shows the total no. of exposures for the campaign along with the media groups that have been active in the course of the campaign.

The icons below show the different media groups.



TV



Outdoor



Search



Radio



Social



Activation



Cinema



Digital

ABBREVIATIONS: CTA = Call-to-action CTW = Click-to-website FB = Facebook PPC = Pay-per-click

# SOCIAL MEDIA CAMPAIGNS 2016

---

**Content Boost, Tree of Codes, Animation video & Twitter**

January 2016 – May 2016

# Campaigns: Social media – 2016

3,392,414

no. of views for the campaign\*



\*= The calculation is based on the views/impressions that we have been able to measure.

Source: Dentsu Aegis Network



# Campaign: Content Boost - 2016

## Campaign purpose

The purpose of the Content Boost campaign was to:

Boost a wide range of content over approx. 14 days, where we segmented relevant content against 4 primary target groups.

### Target group:

- 1) P20-65 who are interested in culture, art etc. Primary focus: Central Denmark Region.
- 2) People who have an affiliation with Aarhus (have visited, are born here etc.)
- 3) Primary fan base (current fan base)
- 4) Friends of fans of the Aarhus 2017 FB site

**Timing:** January (week 3) to February (week 5) 2016

The campaign material consisted of videos (in Danish and English), which were a decisive factor in relation to the platforms and formats where the campaign was run.

- **Facebook** has a large user interface that facilitates wide coverage and set-ups where we could continually optimise the advert and the targeting. We used, among other things, the Click-To-Website (CTW) format, which is a traffic format.
- **YouTube** was chosen for the animation videos, as users frequent this platform with the intention of immersing themselves in video content. This increased the probability that they would see and take notice of the video advert.

# Campaign: Tree of Codes - 2016

## Campaign purpose

The purpose of the Tree of Codes campaign was to:

Generate ticket sales for the ballet Tree of Codes. The campaign consisted of two parts and therefore two exposures to the target group.

### Target group:

P18+ with an interest in culture, ballet, dance – including modern dance – and fans of the Paris Opera Ballet, Olafur Eliasson and the Wayne McGregor Company. Geographically, the campaign was targeted at Aarhus, Copenhagen and the surrounding areas, and internationally at cities around DK – London, Stockholm, Hamburg and Berlin.

**Timing:** April (week 17) to May (week 18) 2016

The campaign material consisted of videos (in Danish and English), which were a decisive factor in relation to the platforms and formats where the campaign was run.

- **Facebook** has a large user interface with 3.8 million users, which facilitates wide coverage and efficient advertising set-ups. For this advert, a sequential set-up was used, where video and the carousel format were applied. The carousel format consists of several different images/graphics with texts to which you can add a call-to-action (CTA), such as 'Shop Now', 'Read More' etc.
- First, the target group was exposed to a video. If they showed an interest in the video, they would then be exposed to the carousel advert, which led them to the ticket sales site.

# Campaign: Animation video – 2016

## Campaign purpose

The purpose of the animation video campaign was to:

Spread knowledge of what kind of city Aarhus is and what you could do and experience in the city while Aarhus 2017 hosted the European Capital of Culture.

### Target group:

We primarily targeted people with an interest in culture, including an interest in theatre, museums, musicals, art etc., and people with an interest in animation by segmentation aimed at educational programmes within the animation industry.

**Timing:** April (weeks 14 to 16) 2016

The campaign material consisted of videos (in Danish and English), which were a decisive factor in relation to the platforms and formats where the campaign was run.

- **YouTube** is a strong platform for running video adverts, as the users are already prepared to immerse themselves in video content. This increased the probability of better performance.
- **Facebook.** We ran a boost on Facebook and a carousel advert, where we directed traffic to the YouTube video in order to gather all views in one place.

# Campaign: Twitter – 2016

## Campaign purpose

The purpose of the Twitter campaign was to:

1. Report and spread knowledge about the fact that Aarhus 2017 was ranked 2nd on Lonely Planet's list of the most attractive locations in Europe.
2. Attract more followers to the Aarhus 2017 Twitter account.

### Target group:

The target group was people with an interest in culture, events, music, gastronomy, travel etc. Ideally with a focus on journalists and opinion makers.

**Timing:** May (week 21) 2016

The campaign material consisted of a tweet that had to be boosted, which meant generating more followers of the Aarhus 2017 Twitter account.



# Evaluation of SoMe campaigns – 2016

## Evaluation

On the whole, the campaigns produced strong results through a good match between targeting, smart creatives and media/formats.

We had more than **343,983** engaging users, and generated **3,556** new fans in the course of the Facebook campaign.

We did really well on Twitter and secured exposure across the UK, Germany, Denmark, Sweden and Norway. We generated **222** followers of Aarhus 2017's Twitter account.

These campaign activities combined with Aarhus 2017's own efforts created a good foundation for the year ahead, and especially for the 2 upcoming big campaigns, 100 Days and the Opening campaign.

Media	Views*	Reach	CTR	Clicks	VTE	Views
Content boost	2,387,768	1,881,287	0.82 %	19,519	-	-
Video plays	235,583	117,792	-	-	10.6 %	19,192
Tree of Codes	503,087	286,960	0.71 %	3,577	-	-
Twitter	265,976	-	5.73 %	14,006	-	-
Total	3,392,414	2,286,039	1.09 %	37,102	10.6 %	19,192

\*= The calculation is based on the views/impressions that we have been able to measure.

Source: Dentsu Aegis Network

# Campaign: 100 days – 2016

38,581,692

no. of views for the campaign\*



\*= The calculation is based on the views/impressions that we have been able to measure.

Source: Dentsu Aegis Network

# Campaign: 100 days – 2016

## Campaign purpose

The purpose of the 100 Days campaign was to:

1. Render Aarhus – Capital of Culture 2017 as visible as possible in Denmark.
2. Explain to the target groups what it meant and entailed to be European Capital of Culture.

### Target group:

Mark, Louise (the former primarily digital) and Irene

**Timing:** October (week 41) to December (week 52) 2016

The campaign material was broadly defined and consisted of, among other things, videos, graphical material etc., which meant that the campaign was well presented on offline and digital media alike. The choice of media was based on insight about the target group, such as media consumption and behaviour.

- **Digital:** Display banners, Facebook/Instagram, YouTube, AMNET Video etc.
- **Offline:** TV, radio, outdoor activation.

# Campaign: 100 days – Digital

## Digital presence

Throughout the '100 Days' campaign, we had a strong digital presence. Several platforms and formats were in play, supporting the other media activities and thereby creating strong synergy.

We used display banners as the primary digital coverage medium, ensuring a wide reach with a total of **12,144,955** views. We were also present on Facebook where we generated a total of **5,436,960** views.

The target group was also exposed to online videos, where they immersed themselves in the Aarhus 2017 universe, generating **4,573,273** views combined across Facebook, YouTube and AMNET video.

The Buzzanova bloggers' objective for this campaign was to create quality content that would engage and inspire readers to visit Aarhus in connection with Aarhus 2017.

The following slides show examples of the digital adverts that we ran in the course of the '100 Days' campaign.

Media	Views	Clicks	CTR
Banners	12,144,955	23,515	0.19 %
Facebook CTW	3,593,987	29,192	0.81 %
Facebook Video	1,842,973	16,405	0.89 %
WebTV – YouTube	1,566,887	1,499	0.10 %
WebTV – Inside	1,163,413	4,755	0.41 %
Buzzanova	57,558	1,345	2.34 %
PPC	360,258	37,556	10.4 %
<b>Total</b>	<b>20,730,031</b>	<b>114,267</b>	<b>0.55 %</b>

Source: Dentsu Aegis Network



# Campaign: 100 days – Digital

## Politiken's culture section



# Campaign: 100 days – Digital

Tablet ownership



# Campaign: 100 days – Digital

## Buzzanova influencers

The bloggers' objective for this campaign was to create quality content that would engage and inspire readers to visit Aarhus in connection with Aarhus 2017.

There were just short of **60,000** readers overall, and on average, they spent about **3** minutes on each blog post they read. In other words, the readers spent a lot of time reading the bloggers' (and Aarhus 2017's) content, which is one of the unique aspects of bloggers as branding media.

In addition to readers spending a lot of time with the bloggers and Aarhus 2017, the click rate of **2,3 %** is excellent, as this was not the primary purpose of involving bloggers in the campaign. The bloggers created **1,345** clicks to Aarhus 2017's landing page.

The blog posts also received good response and interaction on social media where **1,672** users liked the posts on either Instagram or Facebook.

Subject	No.
No. of blog posts	10
Blog reads	57,558
Clicks to landing page	1,345
CTR	2.3 %
Time spent	2 min. and 52 sec.
Potential reach on Facebook	50,726
Potential reach on Instagram	59,464
Likes on social media	1,672

Source: Dentsu Aegis Network

## Buzzanova influencers



## Aarhus er gået Street Food amok



# Campaign: 100 days – Digital

## Pay-Per-Click (PPC)

Through PPC, we made sure to follow up on the interest generated with the target groups through their googling about other media activities.

In this relation, we worked at the lower end of the funnel, which meant that we were dealing with conversions and clicks to, for instance, ticket sales sites, event information etc.

Views: **360,258**

Clicks: **37,556**



Source: Dentsu Aegis Network



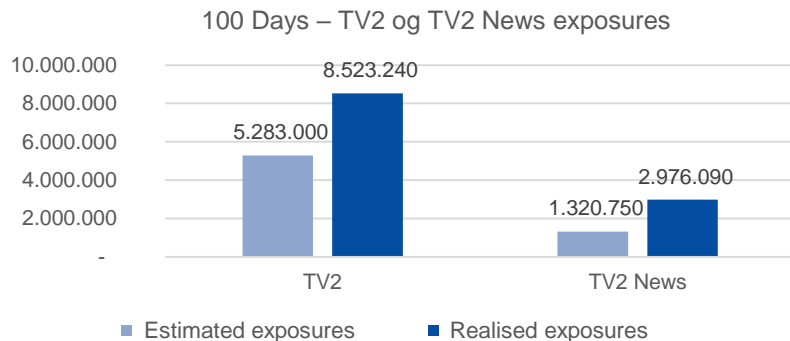
# Campaign: 100 Days – TV

## TV

Aarhus 2017 wanted to reach the people of Denmark with the theme: "What does culture mean to you?"

Aarhus was to appear as a dynamic city where you could experience everything under the sun – especially during the Capital of Culture year.

The TV spot was shown on TV2 and TV2 News. We achieved a total of **11,499,330** exposures, which is **42 %** more than the **6,603,750** that we had estimated.



Mathias  
Bundgaard



Target group  
Young people  
18+

Maj  
Ørskov



Target group  
Women  
(with children) 25-54

Jens  
Zacho Böye



Target group  
+50

Source: Dentsu Aegis Network

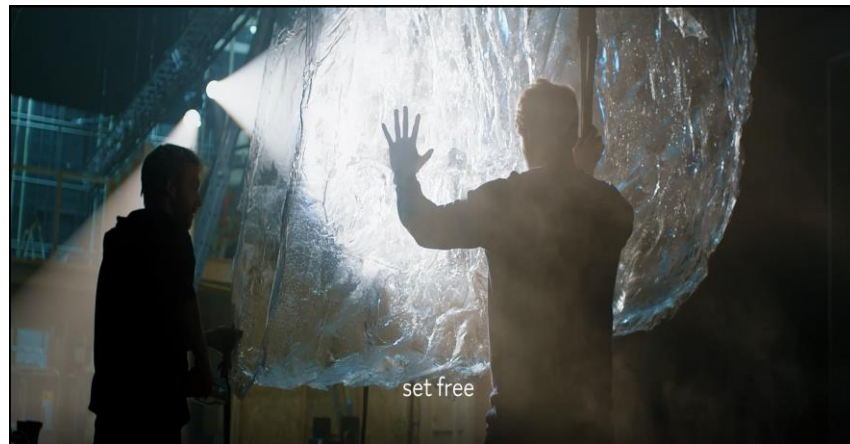
# Campaign: 100 days – Cinema spot

## Cinema

During the '100 Days' campaign, we were also present in cinemas.

When the target groups go to the cinema, they are prepared to immerse themselves in a film. This increases the probability that they will also immerse themselves in the commercials that are run before the film starts.

We targeted people aged 12+ across the country.



# Campaign: 100 days – Activation

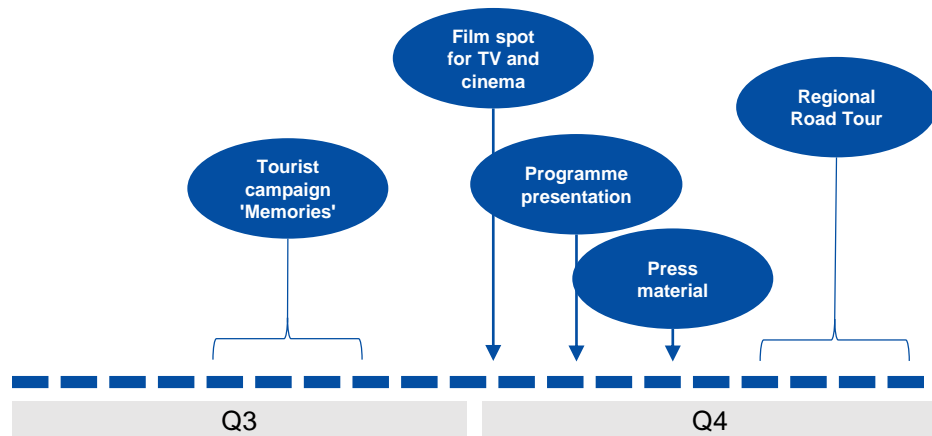
## Brand activation

Throughout 2016 and into 2017, we had our brand activation agency, MKTG, create, coordinate and execute activities aimed at driving the target group's awareness and involvement.

The brand activation added an interaction and empathy element to the media mix, giving the Aarhus 2017 brand universe an excellent foothold in the target group.

In the course of the 100 Days campaign, we conducted a Regional Activation Tour and an engaging programme presentation, and we edited a mood video about the regional tour.

The following slides show examples of the brand activation.



# Campaign: 100 days – Activation

## Regional activation tour

MKTG converted the floor of a box type van into a spectacular photo booth with appertaining lounge area where tourists could have their photo taken with an attraction of their choice in the background.

We created a cosy environment by the Aarhus 2017 bus by serving free coffee to visitors from the BKI bus.

The photos were saved digitally, which made it possible to activate the pictures via Aarhus 2017's own platform on a screen by the set-up and on the tourists' own social media.



# Campaign: 100 days – Activation

## How did the regional tour unfold?

- Wide exposure across the region and excellent exposure of the 2017 van during the period, gaining a coverage of almost **40,000 unique impressions**.
- By means of the 2017 van, we were in contact with more than **12,000 people**.
- During the tour, visitors were served some **10,000 free cups of coffee** from the bus.
- Almost **800 visitors** had a go at the virtual tour, using virtual reality glasses.
- More than **350 people** were given their very own Aarhus 2017 glasses to take home from the activation.



Source: Dentsu Aegis Network



# Campaign: 100 days – Activation

## A great experience for visitors

In order to secure a good flow of the event, MKTG provided activation crew who invited people inside, guided them and, not least, gave the tourists their pictures to take home with a 'see you in 2017'.

The crew was trained in advance and wore branded clothing.



# Campaign: 100 days – Activation

## Mood video

In order to document the activation and create content for Aarhus 2017's platforms, MKTG made a short mood video, which showed the many cheerful visitors and their interaction with the set-up.

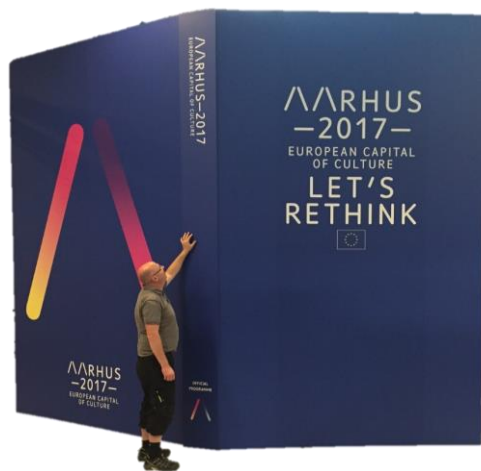


# Campaign: 100 days – Activation

## Programme presentation 1/2

Aarhus 2017 wanted to communicate, create awareness and create a good flow for the programme presentation at Aarhus Theatre on 12 October.

MKTG produced layout files for all elements as requested by Aarhus 2017.



Design and production of oversized programme book

Design and production of various municipal stands



# Campaign: 100 days – Activation

## Programme presentation 2/2

MKTG handled production, coordination, staging and delivery of various elements:

- 19 municipal stands
- 2 sponsor stands with lighting
- 1 giant book (4 x 5 m)
- Banners by the windows in the Aarhus Theatre, which is a listed building
- RETHINK logo on the turf in front of the entrance hall
- 6 tiered stands



# Campaign: 100 days – Outdoor

## Outdoor

Positioning the smart creatives' eye-catching features strategically outdoors, we exposed the target group to our message when they were on the move.

The outdoor advertising also contributed a physical element that really brought the Aarhus 2017 universe to life both offline and online.





# Campaign: 100 days – Print

## Print

Throughout the campaign, we ran prints in order to be present via an immersion medium, adding another element to the media choices. This secured a greater probability for exposure to more potential Aarhus visitors and the 3 target groups, thus supporting the other media choices.

We ran 3 half-pages in Berlingske, Politiken, Weekendavisen and Jyllands-Posten. We also ran 3 full-pages in Politiken.

**Jyllands-Posten**

**Berlingske**

**POLITIKEN**

**Weekendavisen** 

# Campaign: 100 days – Radio

## Radio

The campaign was also present on the radio, where we targeted exposure at the Louise target group, for instance when she was on the move, working or doing something at home and had the radio on. This ensured that Aarhus 2017 had more target group interfaces, increased the frequency and thus the probability of communicating the message efficiently to the target group.



Exposures: **6,312,331**

Source: Dentsu Aegis Network

# Campaign: Opening campaign – 2017

20,193,131

no. of views for the campaign\*



\*= The calculation is based on the views/impressions that we have been able to measure.

Source: Dentsu Aegis Network

# Campaign: Opening campaign – 2017

## Campaign purpose

The purpose of the Opening campaign was to:

1. Create widespread awareness about the opening ceremony in Denmark
2. Make a racket so that the target group would notice the presence of Aarhus 2017

### Target group:

Irene, Mark and Louise. The primary focus was on Mark and Louise. The campaign geo segmentation focused on Aarhus and the Central Denmark Region.

**Timing:** January (weeks 2 and 3) 2017

The campaign material was broadly defined and consisted of, among other things, videos, graphical material etc., which meant that the campaign was well presented on offline and digital media alike. This media combination created strong synergy, which was a good follow-up to the '100 Days' campaign, building on the momentum that the Aarhus 2017 brand had already created in the target group.

- **Digital:** Display banners, Facebook/Instagram, YouTube, AMNET Video etc.
- **Offline:** TV, outdoor, radium print og activation.

# Campaign: Opening campaign – Digital

## Digital presence

Throughout the 'Opening campaign', we used a strong combination of media and formats, creating efficient synergy among these and the other media activities.

We used display banners as the primary digital coverage medium, ensuring a wide reach with a total of **7,811,889** views. We were also present on Facebook and Instagram where we generated a total of **2,724,988** views.

We ran online videos, as the dynamic element works well with storytelling, especially with experiences. The videos generated **2,016,263** views.

Furthermore, we had a Pay-Per-Click (PPC) track running to pick up on the interest generated by the other media activities. The PPC track secured **192,036** views and **32,949** clicks, producing a CTR of **17.2 %**.

The following slides show examples of the digital adverts that we ran in the course of the 'Opening' campaign.

Media	Views	Clicks	CTR
Banners	7,811,889	6,723	0.09 %
Facebook CTW	2,314,431	59,247	2.56 %
Instagram CTW	67,932	149	0.22 %
Facebook Video	342,625	-	-
YouTube TrueView	717,992	594	0.08 %
PPC	192,036	32,949	17.2 %
Inside Video	955,646	4,704	0.49 %
<b>Total</b>	<b>12,210,515</b>	<b>71,417</b>	<b>0.58 %</b>

Source: Dentsu Aegis Network



# Campaign: Opening campaign – Digital

Display banners

Ownership – coverage and dominance



# Campaign: Opening campaign – Digital

Online video



# Campaign: Opening campaign – Digital

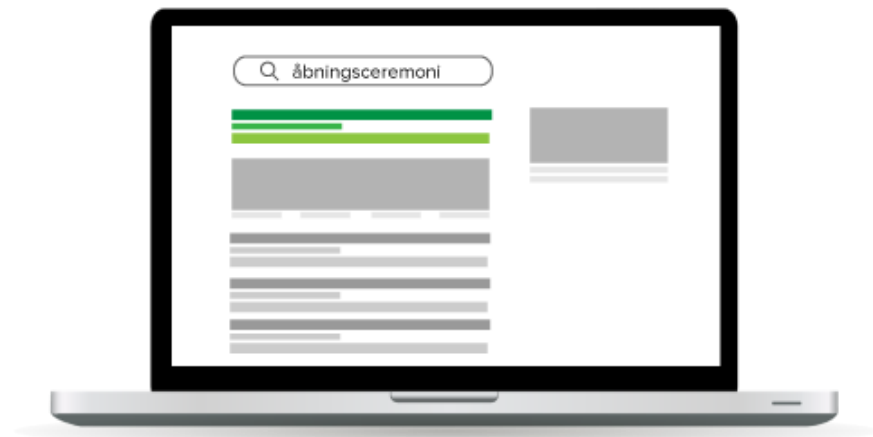
## Pay-Per-Click (PPC)

Through PPC, we made sure to follow up on the interest generated with the target group through their googling about other media activities.

In this relation, we worked at the lower end of the funnel, which meant that we were dealing with conversions and clicks to, for instance, ticket sales sites, event information etc.

Views: **192,036**

Clicks: **32,949**



Source: Dentsu Aegis Network

# Campaign: Opening campaign – Outdoor

## Outdoor

Positioning the smart creatives' eye-catching features strategically outdoors, we exposed the target group to our message when they were on the move. In this way, we increased the probability that the target groups would be aware of the Opening ceremony in the days leading up to it.

The interplay between offline and online media also became fully effective when the target groups came into contact with the Aarhus 2017 brand universe via several interfaces. This made the interaction with the brand across the different contact points more relatable.





# Campaign: Opening campaign – Outdoor





# Campaign: Opening campaign – Print

## Full-pages in print

Throughout the campaign, we ran prints in order to be present via an immersion medium, adding another element to the campaign. This secured a greater probability for exposure to more potential Aarhus visitors and the 3 target groups, thus creating synergy between the media.

We ran:

- 4 full-pages in Politiken
- 1 full-page in Berlingske
- 1 full-page in Kristeligt Dagblad
- 1 full-page in Jyllands-Posten

**Jyllands-Posten**

**Berlingske**

**POLITIKEN**

**Weekendavisen** 

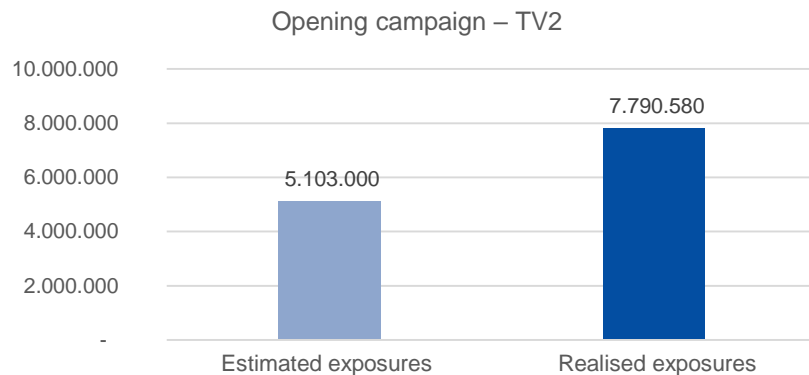
**Kristeligt Dagblad**

# Campaign: Opening campaign – TV

## TV

TV was a part of the media mix, as we wanted to use a traditional coverage medium in order to achieve a wider interface with the target groups. The campaign ran on TV2.

We estimated that we would achieve **5,103,000** exposures on TV in the course of the campaign. We realised **7,790,580** exposures, delivering **2,687,580** exposures, an incredible **34.5 %**, more than we had estimated.



Source: Dentsu Aegis Network

# Campaign: Opening campaign – Activation

## Activation

For the activation, the Dentsu agency MKTG produced a promotional video that highlighted the mood, giving glimpses of Aarhus 2017 as Capital of Culture.



# Campaign: Opening campaign – Cinema spot

## Cinema

During the 'Opening' campaign, we were also present in cinemas.

When the target groups go to the cinema, they are prepared to immerse themselves in a film. This increases the probability that they will also immerse themselves in the commercials that are run before the film starts.

We targeted the Central Denmark Region and the target group of people aged 12+.



# Campaign: 2097: Blast Theory – 2017

745,405

no. of views for the campaign\*



\*= The calculation is based on the views/impressions that we have been able to measure.

Source: Dentsu Aegis Network



# Campaign: 2097: Blast Theory – 2017

## Campaign purpose

The purpose of the 2097: Blast Theory campaign was to:

1. Create awareness of the event with limited information, as the concept was based on an element of secrecy
2. Drive traffic to the ticket site, ultimately to generate sales

### Target group:

P18-65+ in Aarhus with an interest in architecture and culture

**Timing:** October (week 42) to November (week 44) 2017

The campaign material consisted of videos (in Danish and English), which were a decisive factor in relation to the platforms and formats where the campaign was run.

- We chose **Facebook** and **Instagram**, as Facebook has an extensive user interface that facilitates wide coverage. Instagram is an inspiration medium, which makes the target group more receptive to the message.
- **YouTube:** Bumper Ads were chosen with the objective of reaching far and creating coverage in the target group.

# Campaign: 2097: Blast Theory – 2017

## Evaluation

The campaign tapped into the target group really well, using the right media, supporting the smart creatives who resonated with the target group.

We reached the target group well, generating awareness via the coverage format YouTube bumper ads.

Instagram Stories were another strong performer, generating wide coverage whilst at the same time driving **1,341** visitors to the ticket sales site.

The Facebook video tracks also achieved a high CTR in relation to the expectation of **0.58** %, of which a couple of the tracks reached **0.66** %.

Media	Views	Reach	CTR	Clicks
Facebook Video	204,345	109,187	0.58 %	1,191
Instagram Stories	214,463	66,376	0.63 %	1,341
YouTube Bumper Ads	326,597	218,827	0.15 %	50
<b>Total</b>	<b>745,405</b>	<b>394,390</b>	<b>0.35 %</b>	<b>2,582</b>

Source: Dentsu Aegis Network

# Campaign: Lucinda Childs – 2017

519,761

no. of views for the campaign\*



\*= The calculation is based on the views/impressions that we have been able to measure.

Source: Dentsu Aegis Network

# Campaign: Lucinda Childs – 2017

## Campaign purpose

The purpose of the Lucinda Childs campaign was to:

1. Drive traffic to the ticket sales website

### Target group:

W25-65+ in Aarhus with an interest in dance, theatre and music

**Timing:** November (weeks 45 and 46) 2017

The campaign material consisted of videos (in Danish and English), which were a decisive factor in relation to the platforms and formats where the campaign was run.

- **Facebook** and **Instagram** were chosen as a result of learnings from the Blast Theory campaign's good results. Facebook has an extensive user interface that facilitates wide coverage. Instagram is an inspiration medium, which makes the target group more receptive to the message.
- We optimised for traffic to the landing page where the users could buy tickets for the show.

# Campaign: Lucinda Childs – 2017

## Evaluation

The campaign tapped well into the target group, and we saw a strong performance on Instagram Stories in the form of wide coverage and a good CTR.

The campaign purpose for Lucinda Childs resembled that of Blast Theory, but for this campaign, we chose YouTube Bumper Ads and focused instead on driving more traffic via the video material.

We created more than **519,761** exposures and an overall impressive CTR of 1.25 %. A couple of the advertising tracks had a CTR of **3.25 %**, which is just brilliant. Again, we must stress the impact that the right smart creatives have on the results of an advert.

Media	Views	Reach	CTR	Clicks
Facebook Video	195,912	97,142	1.79 %	3,498
Instagram Stories	323,849	131,859	0.31 %	1,001
<b>Total</b>	<b>519,761</b>	<b>394,390</b>	<b>1.25 %</b>	<b>6,499</b>

Source: Dentsu Aegis Network



# Overall evaluation: 2016-2017

**231,867**

Clicks

**37,598,126**

Exposures

**0.77 %**

CTR

---

in the course of the entire period 2016-2017\*

\*= The calculations are based on available data.

Source: Dentsu Aegis Network

# Overall evaluation: 2016-2017

## Good result

Across media activities and a good mix of offline and online media, we have achieved strong synergy, generating **37,332,150** exposures, **217,861** clicks and a CTR of **0.77 %**.

In the course of the campaigns, we have, once again proved the great significance of the right smart creatives in a campaign's performance. Google has stated that a smart creative is responsible for **70 %** of an advert's performance – the Aarhus 2017 results support this.

The conclusion is that the Aarhus 2017 campaigns have performed very well indeed. This can be attributed to, among other things, compatible matches between smart creatives, formats/media, supported by excellent collaboration between the Aarhus 2017 team and the Dentsu Aegis Network.

Media	Views	Clicks	CTR
Banners	7,811,889	6,723	0.09 %
Facebook CTW	2,314,431	59,247	2.56 %
Instagram CTW	67,932	149	0.22 %
Facebook Video	342,625	-	-
YouTube TrueView	717,992	594	0.08 %
PPC	192,036	32,949	17.2 %
Inside Video	955,646	4,704	0.49 %
<b>Total</b>	<b>12,210,515</b>	<b>71,417</b>	<b>0.58 %</b>

\*= The calculations are based on available data.

Source: Dentsu Aegis Network

# 6. COMMUNICATION AWARDS

1. Introduction
2. Danish media
3. International media
4. Social media
5. Marketing
6. Communication awards

# THE GOLD QUILL AWARDS

The Gold Quill Awards programme was established over 40 years ago by the International Association of Business Communicators (IABC), and remains the world's largest and most prestigious strategic communication awards programme. Attracting around 1,000 entries every year from business, public sector, and non-profit organisations of all types and sizes worldwide.

Gold Quill is the only awards programme that honours the dedication, innovation and passion of communicators on a global scale. Winning a Gold Quill Award acknowledges state-of-the-art practice in realising the value of strategic communication, and is the highest achievement for professional communicators.

The efforts on communicating the European Capital of Culture Aarhus 2017 resulted in winning three Gold Quill Awards for strategic communication, media relations and events.



# IABC Gold Quill Award 2016

## *Journey to 2017*

### **Winner, Merit Award, Community Relations**

The *Journey to 2017* campaign in 2015 brought different stakeholder and community groups together to build engagement and participation in the European Capital of Culture proposition. The Aarhus 2017 team devised an event and supporting strategic communication that would provide a taster of the Aarhus 2017 programme, facilitate networking between business and community groups, and create a sense of momentum.

The campaign centred on a week-long festival set among an exhibition of projects commissioned by Aarhus 2017. The historic Ridehuset in Aarhus was selected as the venue because of its central location and accessibility, and the overall experience was designed to involve everyone, regardless of age, background, or interests. Key messages about the 2017 programme were incorporated in speeches and presentations by Aarhus 2017 Foundation CEO Rebecca Matthews and other staff, focusing on Let's Rethink as a mindset for change, innovation, and courage; promoting Aarhus 2017 as a 'cultural laboratory' for new ideas throughout the region; and emphasising that everyone is invited. The communication plan set out three specific, measurable objectives:

- Raise awareness of the Aarhus 2017 programme
- Engage a wide cross-section of citizens in the launch activity; and
- Establish local ownership and engagement, including by local media



# IABC Gold Quill Award 2016

### *Journey to 2017*

#### **Winner, Merit Award, Community Relations**

The event was announced and promoted through a range of media, intended to cover the breadth and diversity of the target groups:

- Outdoor media carrying European Capital of Culture messaging and branding, including 180 banners and posters at central spots such as main roads into the city, central traffic spots, bus stops, and pedestrian areas
- A 12-page insert in the regional weekly newspaper, sent to 155,000 households
- A social media campaign, including daily posts on Facebook in the run-up to the event
- An animated film posted on Facebook, Twitter, and YouTube, and used as the introductory spot for all events at the Ridehuset
- Direct mailing of invitations to the event to all schools in the region, politicians and authorities, and business community and associations
- Branded folders and merchandise including bags, pencils, and chocolates handed out at the event

The measurement revealed significant increases across the areas covered by the objectives – awareness and engagement greatly increased, and local citizens, businesses, and media raised their level of endorsement and participation.





# IABC Gold Quill Award 2017

## *A Year of Culture, A World of Change: Aarhus 2017 Programme Launch* **Winner, Merit Award, Community Relations and Special Events**

The official launch of the programme for Aarhus 2017 European Capital of Culture was held at Aarhus Theatre on 12 October 2016, exactly 100 days before the official opening on 21 January 2017. This formed the focal point for our awareness-raising efforts. The launch was a major cultural event in its own right, featuring performances by Aarhus Symphony Orchestra, Faroese singer-songwriter Eivør and local producer and dance scene star, DJ Static. The Theatre was dressed in the Foundation's brand colours and the official Programme Book was recreated in digital form on a specially-created screen as the main part of the stage design. As the public launch of the official Programme Book, this event served as the high point of the detailed preparations that accompany a cultural landmark of the scale of European Capital of Culture. The launch event therefore created the perfect opportunity to attract the attention of journalists and media channels and ensure that, through them, people in Denmark and around the world had the chance to be part of the experience.

Some 700 guests were invited to the launch event at the Aarhus Theatre. The guest list aimed to reinforce strong relationships with stakeholders such as business leaders, philanthropic partners and sponsors, political and civic leaders, and volunteer supporter groups. However, the main aim was to attract journalists from Denmark's national daily and local weekly press, who command readerships of 2m and 2.7m respectively, and through them the general Danish public. International journalists were also high on the list, not least because of the importance of attracting tourists to Aarhus and Central Denmark region.



# IABC Gold Quill Award 2017

## *A Year of Culture, A World of Change: Aarhus 2017 Programme Launch* **Winner, Merit Award, Community Relations and Special Events**

The overall strategic communication objectives were, again, specific and measurable:

- Engage national and local press through the attendance of at least 40 accredited journalists.
- Increase interest in other countries through the attendance of at least 20 international journalists
- Reach younger demographics through a 20% increase in social media followers

On the day 50 accredited journalists attended, including five of Denmark's nine dailies. The period 21 January to 31 October 2017 saw over 7,000 print and online mentions. The international media were there in equally impressive numbers, with 36 journalists from 12 countries attending. International coverage of Aarhus 2017 increased 150% year-on-year with features in high-profile titles in key tourist source countries, including Italy, Germany, the UK and France. Meanwhile, combined followers on social media platforms increased by 20% in the immediate aftermath of the launch, and the combination of proactive media relations, high-quality social media content, and effectively-targeted marketing together delivered results that set the tone for the continuing success of our strategic communications.

However impressive these results may be, they are not an end in themselves. They were driven by our commitment to the core values of Aarhus 2017 – democracy, diversity and sustainability. If, in the course of delivering such internationally-acclaimed strategic communication, we have been able to embed these ideas more deeply in Danish society and spread them more widely internationally, then we believe our purpose has been served.



Å\RHUS  
—2017—

EUROPÆISK  
KULTURHOVEDSTAD



THE END