

## **MEDIA REPORT** 2015 – 2017

06 July 2018



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- 2. Danish media
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## 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: <u>www.aarhus2017.dk/en/welcome-future</u>)

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/communicationsadvisory-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:

<u>www.aarhus2017.dk/media/1974/communications\_strategy.pdf</u> 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:

<u>www.youtube.com/watch?v=nwjuzDL3RmY</u>. 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 <u>www.aarhus2017.dk/media/12904/digital-strategy-european-capital-of-culture-aarhus-2017.pdf</u>, 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 wellbeing 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.





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## Key figures 2015-2017



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
Total	37,498	1,986,719,648	452,525,378

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



of mentions

No.

### Mentions and reach

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.

## Mentions 2017



### Mentions per quarter

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





Sources: Infomedia and Aarhus 2017



## **Examples of mentions**

## 2017

### Den største udstilling her i landet nogensinde

Aros overgår sig selv med event, der er gentænkning af populær skulpturfestival.





## **Examples of mentions**

Rristeligt Dagblad Torsdag 13. oktober 2016 ulturredaktør: Michael Bach Henriksen/kulturillik.d



Modelfoto af Aarhus Domkirke, som den kommer til at se ud under begivenhede "Aarhus Stories". Her agerer den udendørs biograf for film, som blandt andet fører publikum tilbage til vikingetidens togter, industrialiseringens dampmaskiner og frihedsbudskabet i 1945 - Foto: Aarbus 2017

#### ser i Region Midtjylland, Kirkernes bidrag til 2017 der alle er en del af kulturanerne Den mest nro-

Flere kirker har na	ard (S), bød velkommen, men blev hurtigt afbrudt af drengen Magnus, der bad		
AF DORTE WASHUUS	med Christian Lemmerz' og	der nu befinder sig på Natio-	ham tale engelsk, så "alle
washuus@k.dk	den amerikanske kunstner	nalmuseet, arrangerer kirker-	børn i hele verden kan følge
	Jenny Holzers udstilling	ne udstillinger og foredrag.	med". Dermed fik Aarhus
Frädseri, stolthed, begær, do-	"Lysi". Udstillingsrækken er	Der sker under tilterne: Fred,	2017 elegant sat fokus på
venhed, misundelse, vrede	ment som en måde at binde	håb, tro, tålmodighed, kær-	børnene, som de ønsker skal
og grådighed. De syv døds-	regionen sammen på og pub-	lighed og beskedenhed.	have særlig bevågenhed i
syndervbliver taget under	likum opfordres til at rejse	Aarhus Domkirke spiller en	kulturhovedstadsåret. Det
kunstnerisk behandling i kul-	rundt og få det hele med.	rolle under Aarhus 2017, hvor	sker blandt andet med en
turhovedstadsåret i Region	Hvor museerne forholder sig	den er vært for Teater Svale-	stor international børne-
Midtjylland.	til dødssynderne, har kirker i	gangen, der opfører forestil-	bogsfestival a la Hay-on-Wye
Syv af regionens kommu-	Nordre Provsti i Arhus valgt	lingen "Befri Gudstjenesten"	i Wales.

ner har fået tildelt hver sin

dende steder viser udstillin-

ger, der passer dertil. I Ran-

ders sker det eksempelvis

synd, og museer de pågæl

Nordre Provsti i Aarhus valgt lingen "Befri Gudstjenesten" Programmet for næste år at fokusere på dyderne. Med der, og kirkeligt bliver det også, når Folkeuniversitetet indeholder flere end 400 beudgangspunkt i et gyldent middelalder alter med kvin-Aarhus i kulturhovedstadsgivenheder og fylder en medeskikkelser som de klassiåret med en foredrægsrække get tung bog på næsten 500

ske dyder fra Lisbjerg Kirke, gentænker Reformationen. 
sider. Internationale berømt-

## Hvert andet arrangement er gratis i kulturhovedstadsåret

Kultur 9

Internationale stjernekunstnere blander sig med dansk kunst og kultur, når Aarhus som Europæisk Kulturhovedstad skydes i gang den 21. januar 2017. Det omfattende program med flere end 400 arrangementer blev i går fremlagt under stor international bevågenhed

AF DORTE WASHUUS	heder vil sammen med en hel stribe repræsentanter for	Aarhus 2017		tre af filminstruktøren Su- sanne Biers film til opera.
washuusi@k.dk	dansk kunst og kultur skabe	Aarnus 2017		musical or danseteater.
Der var nykomponeret sym- fonisk musik, skønsang af	aktiviteter under overskrif- ten "Let's rethink" (lad os	EU har siden 2001 hvert år udpeget kulturhovedstæder i to af medlemslandene efter en ansdeningsrunde.		Uden mad og drikke duer kulturhovedstadsåret natur- ligvis ikke, så næste år har
den færøske sangerinde Ei- vør og akrobatisk dans tilsat rapmusik med DI Static, da	gentænke) og for publikum vil halvdelen af arrangemen- terne blive gratis at overvæ-	Aarhus blev i 2012 udnævnt s 2017 i skarpt opløb med konkurr		ligvis ikke, så næste är har Region Midtjylland også tit- len af Europæisk Gastrono-
Admin 2017 parsenterede is that hardwords and the second	<ul> <li>Formáliet er at fremhæve og styrke mangfoldigheden i europæis kluttur og oge føldesen af samhørghed på iværs af landorgensen i UL.</li> <li>Det samhede budget for Aarbus 2010 er på 431 millioner kroner.</li> <li>State hidrager med 129 millioner kroner, gørstans mad de ørlige til kommuner i regionen bidrager med 159 millioner kroner.</li> </ul>		miregion 2017. Der vil udfolde sig i et pro- gram, der fejrer god mad og alt det, de hærer til. Målet er blandt andet at være med til at forbedre, nyskabe og forfi- ne den mad, vi spiser, og skabe en slags fremtidens menu. I forbindelsen med præ- sentationen onsdag hyldede Rebecca Matthews de mange	
muner i Region Midtjylland, der alle er en del af kultur-	bliver en såkaldt artist in re- sidence. Hun skal blandt an-	KILDE: RITZAU		territing, der har været med da realisere porsammet, des aller en som en som en som en retter en som en som en retter en som en som en som en som en som en som en som en som en som en som en som en som en som en
horeestanders – og skal ale as handers – Sen en skal as – skal as forskelsen er av sære hander – Sen er senste er av senste er av sære hander – Senste er av sære det skal as hander er av sære hander – Senste er senste er av sære hander – Senste er sære er sære hander – Senste er sære er sære hander – Senste er sære er sære er sære er sære hander – Senste er sære e	koreograf Wayne McGregor kommer til regionen, bet skom ned begivenheden för a deltagar en fallen fore- alltag med professionelle at a deltagar en fallen fore- atilling med professionelle "Three of Codes", som han skaber i samarbejde med blis- son. <b>Tri resken af store</b> danske navne, der optracker under some med inorsangere, hyd op hys die ang mel industri-	havn i Banders i koncerten Watermusic". Og sangertöraten Alberto Og sangertöraten Alberto musikeren Jan Bardam vi kommuner i Begion Middly unge hurmene fra de 19 kommuner i Begion Middly vede ett nättigerer Jeiligher pielt för stilligner Veskke- lander". Vede ett nättigerer Jeiligher pielt för andre störes ærrange- merter undet skulturhoved- stadsäster, nemlig vikingefor- metter undet skulturhoved- stadsäster, nemlig vikingefor- aster på taget af Morsigaand Museum og forvandlingen af		

ber om demokrati og naturbeskyttelse.

KULTURBY 2017

### Kulturhovedstaden Aarhus kunne »ikke have ønsket sig en bedre åbning«

I weekenden åbnede Aarhus som europæisk kulturhovedstad. Især byens evne til at få tusindvis af frivillige på gaden vakte beundring.

八八RHUS-2017 EUROPÆISK



## **Examples of mentions**



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

Med kulturhovedstadsåret helt tæt på start har erhvervs- livet store forventninger.	utroligt vigtig del af er- hvervslivet, også for de virk- somheder jeg repræsenterer. Der er overhovedet ingen	Mens Claus Hommelhoff taler om et udbytte af kultur- hovedstadsåret, som endnu ikke kan måles, er effekten af	6
Comwell Aarhus kan	tvivl om, at det kommer til at	Aarhus 2017 anderledes	
allerede mærke effekten nu.	give os et boost, som man måske endnu ikke kan forstå.	håndgribelig hos Hotel Com- well i Aarhus, selvom der og-	
HENRIK PHILIP HARE	hvor stort bliver. Det kom-	så her er plads til tanker om	
henik phareljipsk	mer til at give erhvervslivet et	efterspillet.	
-Det er jeres år. Værsgo, - lød	løft,- siger han og uddyber:	Større efterspørgsel	
det med udfoldede hænder	Oplevelser med kolleger	«Vi forventer helt klart, at det	
fra Rebecca Matthews, direk-	-Lige så vel som det kan være	vil påvirke os positivt, og det	
tor for Fonden Aarhus 2017,	vigtigt at have en god hånd-	kan vi allerede mærke nu i	
da hun præsenterede kultur- hovedstadsårets program.	boldklub, fodboldklub eller baskethold i byen, er det også	form af større efterspørgsel. Og der er også en mere lang-	Aarhus
Hendes hilsen gik ud til	vigtigt med et godt kulturliv.	sigtet effekt af at være kultur-	kulturho
alle borgere i Aarhus og om-	Og en event som i 2017 kom-	hovedstad, men det er bare	
egn, men for erhvervslivet i bven kan direktørens besked	mer til at gøre folk stolte og kan gøre, at medarbejderne	svært at sige præcis, hvad det vil give. Det er i hvert fald ik-	kan sammenlig
også ende som ganske ret-	synes, det er fedt at bo og ar-	ke sådan, at vi allerede nu	Herning har hai
visende.	bejde i Aarhus. Det, jeg selv	kan se bookinger i 2018 på	kulturarrangem
Det er i hvert fald tilfældet,	ser frem til, er at have ople-	grund af Aarhus 2017,« siger	Horsens med k
hvis man spørger Claus Hommelhoff, stifter og seni-	velser med kolleger, konkur- renter og kunder, hvor man	hoteldirektør for Comwell Aarhus Flemming Poulsen.	er med til at mar hus som en c
orrådgiver i Formuepleje,	får snakket sammen i nogle	Han har dog stadig et posi-	handlekraftig b
som er stærkt involveret i by-	andre netværk end det dagli-	tivt syn på eftervirkningerne.	en afsmittende e
ens erhvervsliv.	ge. På den måde er de kultu-	+Der sker en kæmpe mar-	mennesker og v
«Kunsten og kulturen er en	relle netværk vigtige.=	kedsføring, som på en måde	som overvejer b

n et udbytte af kultur- tadsåret, som endnu n måles, er effekten af 2017 anderledes thelig hos Hotel Com- arhus, selvom der og- er plads til tanker om illet.	T
efterspærgsel venter helt klart, at det rike os positivt, og det allerede mærke nu i f større efterspørgsel, er også en mere lang- fiekt af at være kultur- tad, men det er bare	Aarhus kulturhovedst
t sige præcis, hvad det . Det er i hvert fald ik- an, at vi allerede nu bookinger i 2018 på af Aarhus 2017,« siger inktar for Compared	kan sammenlignes me Herning har haft succes kulturarrangementer, Horsens med koncerter or med til at markehfan

adstad ass med, at i succes med ancer, eller mocerter. Det kedsføre Aar-dynamisk og y, og det har effekt på både effekt på både





KØB ABONNEMENT 🛛 LOG IND

## **Examples of mentions**

#### **REGIONALT 21**

2017 åbnede lidt op for programposen

Europæisk Kulturhovedstad Aarhus2017 offentliggion de torsdag en flig af det monstrøse program for 2017, når Aarhus springer ud som kulturhovedstad.

men til et storstilet mede i moni. mini ur si montani rimoni i interno mere end en time ham--Meget at glæde sig ti

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

KULTURBY



ar store forventninger ns, bliverlederaf de tre work-Achieven and a second s

#### **Gentænk Gnags, TV-2 eller Dickow**



Отакта PROGRAMHØJDEPUNKTER I 2017 W har udvalgt en stribe af de væsentligste

Vikingesaga på taget a

#### Aros The Ga

en 4 kilometer lang kunstzon 12017 lar International Festival for Barnelitterat

#### Orkelfestivalen CYKLO

#### nderiordisk Aarhus-udst I Den Gamle By:

På skæmen i '18 eller '19

#### anne Ries film exetantic

fortsætter: «Na skal jeg selvfølgelig passe på, hvad jeg siger, mer jeg tror faktisk godt, at vi kar Born skal løse verdens prot

man bliver til Opera

Som an del al Alerbari 2017 or exanterior Da Life-Boats

Aarhus Symfoniorkeste - Origins2017

#### Berlingske

#### NATIONALT $\equiv$ Direktør: Uvurderligt at Aarhus bliver kulturhovedstad

Kulturkroner tiltrækker flere turister, skaber vækst og gør borgerne stolte, siger direktør for "Aarhus

2017".

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





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 ranke ryggen og føle stolthed. Scanpix/Henning Bagger





BERLINGSEE 3. SEKTION TIRSDAG 23. MAJ 2017

## **Examples of mentions**

6 JP Aarhus Lørdag den 18. november 2017

Jyllands-Posten

8

## 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 i det, siger hun.

skal ændres. Jeg gør det på en blå øjne,« siger hun. meget intuitiv måde - jeg har ingen forventninger, ved skal ændres radikalt.«

En meget speciel koncert

lang tid, før man igen kan op- og respekt.« leve Anohni live efter lørdahvor hun er på scenen sammen med Aarhus Symfoniorkester og et kor.

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, man ikke se, at hun er i gang men jeg har bevæget mig med at ændre sit liv. Men mod min feminine side inhun er nået til et vendepunkt den i mig selv. Jeg er født som transperson, og for mig er det »Infrastrukturen i mit liv lige så naturligt som at have »Jeg har aldrig før bedt folk om at tiltale mig som en ikke, hvad min fremtid inde- kvinde, men jeg vil have anbærer, men jeg ved, at mit liv erkendt, at jeg nu er mere til den feminine side end til den

maskuline. Det betyder enormt meget for mig at bli-Derfor kan der meget vel gå ve mødt med den værdighed siger hun

I dag er Anohni ikke bare hovedstadsåret.



det er det rigtige for hende, sidence i Aarhus, inviteret i til mange projekter og

shows, jeg kommer til at lave og miljøforkæmper - de to jeg har dedikeret en stor del bemærkninger til byen.

anledning af kultur- møder, og jeg kommer helt niorkester har indspillet flere klart til at vende tilbage her- numre, og meningen er, at »Jeg ved ikke, hvor mange kunstner, men også feminist »Det er jeg beæret over, og til,« siger hun, og har et par det skal munde ud i en cd,

Anohni og Aarhus Symfomen 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



Af Trine Munk-Petersen Foto: Mikkel Berg





VIDEO

## **Examples of mentions**

## Det er både forvirrende og vanvittig godt

nster, mens Ernst Ludwig Kirchos

rskriften 'The Past', indgår

ARoS byder ind med en slår bieretinder op i brutale farver on gigantsatsning i tre dele, store penselstrag, Emil Nolde lader både en syg sol spejk der ender med at sprede sig i havoverfladen og fremmaler er 'Rumengarten' (1922), der kunne væn sig gennem det meste af Aarhus, og som giver smuk mening Debatten om spraymaling på naturen holder ikke.



ARoS: Triennial 'The Garden - End of Times, Beginning of Times'; The Part sådan set kunne være en afsluttet og fi

 construction of the second secon \*\*\*\*\*

refaced averaging of the second averaging determined for transformation and transformatio



endegrønt. Man føres således gennem fire århundreders kunst med naturen son fællesnævner på ARo5, hvilket i sig sel fortælling. Men den tredelte udstilling breder sj

untergregeneration for each of the second se

Grosses grenne kontrastlarve genfin-MATURMALERI, Katharina Grosses den hor tranker Oprisen Galland, der int videsnarkt viere mitvikelig föd alkönner vergen med vardet. Revolg deparationet, inner in spigter i Disud-skultarkt der ober aller der videst fem officient in der oprisenting i der ober eine spieter aller der oprisenting i der ober eine spieter aller der ober eine spieter i grønt, nist die chakerweiste magneta. ande i Asien og Afrika. Det er ikke bare eksotisk og smukt,

nen orså et billede på at utilsistet ind

ndring kan føre noget godt med sig. Galllards værk vises som en del af 'The 🛛 men man lader, som anilatos varis, vises som en det af "iner inna inder, som om det inke er sætt sent" i en rå betonbygning, hvor led-ger hænger i loops i lobtet, og rusten der ig som store revner. Snart viser det sig dog, at idvlien mil-

hartbengingen, bilder von Lovor dyt bland aussinnen hartbender i i virkliger herholder aussinger konnen aussinger i bereiter i som en som en som en som en som hartbender i som en som en som en som en som en som en som hartbender i som en som hart som en som en

SOUNDVENUE

#### MUSIK FILM/TV MODE

### Anohni flytter til Aarhus i 2017 med kreative tiltag og eksklusiv koncert

Af Maibritt Enevoldsen, 13.10.16 kl. 09:28



Media Report



## **Examples of mentions**



Vikingesklören i kulturby optoget havde hver dens temis. Det største ge forveste skill var tilgøret kulturens hjørnestøn og lastet med symboler for de dyrebænste dænke værdler. Frihed, vel
og falleskab. I stævnen, som en syngende pilonefgar, sted den fanseka sægerinde liver og sang «Dørnte mig en drøn», rom sumsen at stæssom

## En hjertegribende åbning

Abningen af Europæisk Kulturhovedstad Aarhus 2017 var lige så magisk som lovet	i forbindele med Barrepark Kalan- howdend Arbanka 2017. For då nämster söles har drem sign Margerbe under påelende fra mernerkennemgån stat det 500 mer te lange optige jang vid at harve et älle, lynnede sejkish sejsenkkort med hinken. Nordlys blagner Synt at optiget, der some sig rundt an nidlasgabarben gred med harven.	og andre 1200 invitered gester. Sam- thelejopathese spession, er spessio- tander fra de 18 konnuner i region der bisturg. Hagen af prosselvåknen kom inden for mærne, for en ort bärnde i han gest af en politikejent hande ensort til indödet af tasket, komensstativer og andra tadys. En inn senser begynde de første de de samge gameter at akkomme fil de de samge gameter at akkomme fil	Rammosers og døtter for anktistendin- er af a samme runn. Men de «rågtige- hendin, for «kosengel døneningen, ankons først, der at pressers – pånær rugde få udvalget- vær blevet bødt om at fratade eurstate. Derefter måtte vi no- jen med at se ettatsminister for atter Boek (A.), jostfassminister Mette Boek (A.), jostfassminister Mette Boek (A.), jostfassminister Mette Boek (A.), jostfassminister Skern Paje- orialdenskatt Magera Jersens og natar- gjørs dørsning Magerethe med førse,	terms for kulturbyter Jörbinder jerrer abelaung få at prefisierer over kulturens danktion og betydning i samfunde. Noftar er det, der binder on sam- nen som nomenskor, som fölk, som nation. Kultur er nød til at gjøre spo- gemeratisorer er sjøde lits at sjøle for- skab. Kultur binlager til at sjøle dos- ningers, som för tilbørerse til at byte ott i vidt jølet, dos mo skutedes ins tale
2	bevarger. Men endna mere bevargende	Masikhuset, og presselotografer og	da de indtog deres pladser i salen.	med et: «Kom så, Aarluus».
	er manikken, der strammer med os fra	journalister tog opstilling langs den	Kæk dronning	Mur af mennesker
AF RADIANNE K. TEREZOEN men Pheneroglebildelik AARHUS Therere lober ned ad kin- dertre på damme ved siden af mig- Det første ta diska 10 12 meter lange, lysende vikingeskibe med den færenke samperinde Florer som en svygnede ga-	sile sider Elvers intense, smaldes rest. De dybe mandsstemmer fra ei kor, der stär på reposer på flere etager uden på Ridhundirast. Alt innens et lynshow, udspäller nig ever det hele. Men det er kam begrundelsen på et spektokalsert åbningsskor. Og bå- tik bevorde det hele masse timer	afoparrole presenting for idea as gi glip at noget. Effer reture snogens, <b>Den nøde løber</b> Der vær na lenn reikelste kondinser, som beträfte den røde idear, for eksempel Even Harlen som jo nozede primense Alexandras ekseman(, Martin Jørger- or, De kom seriet tilt at døde to ræk-	Den meste time bod på underholdning og ikke mindet taler, som atticide åb- ninger is pær. Det forste indelag med den damsle tyrkiske samgerinde Lama og lundet Aylig: Aarhun Symforitor- loster og Aarhun Jazz Orchestra Islev ledsaget af billeder for de 19 regioner jå storskaren, ogber var for eksempel	Tilbage på plæren foran Musikhaset er det ellerkänden til at se bagenden at optoget. Nor oddordringen at lærene hen til det nærste sted på raten, hvor dær føregår naget, nem det väær sig hurstigt aldekes umrakigt at komme igeneen næren af menneder. En hurstig og kåge beskninge er at tage
lionsfigur i stavnen har netop passeret	tkligere.	ker skrät bagved dronningen. Så var	luftiotos af den gigantiske skulptur	turen uden om de gader, optoget skal
os. Skibet ledsages af et belgende hys-		der tidligere Aarlus-borgmester Tho-	Elia i Herning og af Silkeborgbådene	igennenn og forsøge at komme først
hav af 4000 mindre skibe, der bæres	Hundetjek	kild Simonsen med frue. Han skulle	og Himmelbjerget.	ned til harmen og Dokk1 - det nye
af stedad ligeså mange menneskar på	Inden kerdag klokken 14.30 skulle	bevarge nig forbi nit eget kontradej i	Statuministeren, kulturministeren,	hiskistek og kulturhus i Aarhas, for
vejer mellem Richtasparlen og Ma-	prozefolk fra det gazaka land og ud-	form af sit hoved udført i bronze og	direktøren for Aarhus 2017 Rebecca	i det mindete at kanne overvære fina-
sikhuset Aarhus, hvor en tusindtallig	land være checket ind i Masikhuset for	phorest på en sokket. Filminstruktør	Matthews, Aarhus' borgmester og	len på äbningsshovert fra toppen a
skare af tilskoser har taset ossillior	at få ker til at overvære den officielle	Nik Måtmass og rines var der også kje-	domning Marevette holdt alle en tale.	det 10 etaare hete Hotel Atlantic, som

ullectorgiPrejacile + 766 8722-84-45	TEATER	Den »nok	" starste
	Røde Orm		
		europæis	ke teater-
	Teaterforestilling of Det Konge- lige Teator i samarbejde med Mitesspart Museum og Aarhun 2012	forestillin	g i 2017
	Philo: 32 milo. Izr. (18 milo, Innoter file Det Kgl. Teater, resten fra fande, der sponsorerer Aarten 2007).	100.000 billetter, 100	-Det er ikke billigt at lave
	2007). Testerforestillingen er biseret på Frans G. Bengtssom verdens- kendte ruman "Nøde Cron" fra 1941.	medvirkende og 32 mio. kz. "Røde Orm" er stort for både Aarhus 2017 og Det Kongelige	indondaris teater, men di stere sceneproduktioner som ti ogal laver, koster og al deromkering,- siger Meth Bitgand, som også under streger, at der er en betyde
	Der er 15 medvirkende skuespil- lem i forestillingen, hertifkandt Andreas Jebro, Lars Lohmann, Rissnus Boteft og Christine Gje- naff.	Teater. KRSTOFFER Ø. KRSTENSEN	lig indhægt at hente igen nem de 100.000 billetter der er sat til salg. Der er in den premieren solgt 71.000 billemar
	Der er 80 frivillige statister med i stykkat. Der vil ved hver fore- stillingsaften vere i alt onleing 200 medvillende foran og bag- ved scenen.	-Det bliver nok den stoeste teaterforestilling i Europa nøste år Kådan hod beskrivelsen af teaterforestillingen "Rede	Forestillingen, der hver aften har plads til 3.500 til skuere, er et af den europas skæ kulturhovedstads fin megævents, som ud ove "Rede (over) høretig af hel
	Forestillingen spiller hver aften fra den 24. maj til 1. juli undta- gen sandage og mandage.	Orm" i slutningen af okto- ber 2016, da teaterdirekter på Det Kongelige Teater, Morten Kirkskov, køltede	den" or kulturboveduta
178	Der er i alt sut 100.000 billetter til salg. Der er plads til 3.500 tilskære ved hver forestilling.	slører for reaturets slører satu- ning i 2017. Ottolag aften er det pre- miere på forestillingen.	dens addutting For Aarhus 2017 er de rogal tale om et belt særlig arrangement, der omda aften skydes i gang.
100	Der er dagen inden premieren seigt 71.000 billerter	10m fra den 24. maj til den 1. juli vil blive upliket 29 gange på plæren uden for Moregaant Museum et par kilometer ovd for Aarbus.	<ul> <li>-Etet er vigtigt, at kaltur programmet giver pablik kum und tottime oplevelsen imen også helt store ekstra ordinære oplevelser, som</li> </ul>
1	2017-TEMA	Med forpremieren tirs- dag alten ele "Bade Onn" op på 30 forertillinger på 40 dage 1 det, der bliver Det Korgelige Toatensferste sto- re udendarv teaterforestil-	kun foregår, fordt det er en ropætisk kulturhovedstad Her er "Rade Omi" et stor flagskib, som har kræve marige organisatortida munkler at få gjort klar ti
effect	PS.go.dk/aanhus2017 kan du med kalender, reportager, anmeldelser og kommentarer holde dig opdateret og f3	ing på lysk grund. At flytte en forestilling til lytland kan være en udfor- dring, at flytte en udfor-	premiere, - siger Trine Bang der er programkoordinato 1 Aarhun 2017.
~	overblik over Aerhus 2017.	forestilling til lyfland er holt bestent en udfordenig, og det har det også været, fortaller Mettr Bisgaard, der er Det Kongrige Franen producent på "Bade Orm", At fytte vons heater fra vores egne kkaler på Kon-	Fremtidigt samarbojde Mette Biogaard vurderet, a der til hver insentilling aften vil være omkring 20 mennesker beskæftiget Heriblandt omkring 10 medvirkende mod 80 statt ster og andre titvillige
5	museum,- siger Trine Bang, der er programkoondinator for Aartus 2017.	gens Nytory i Kabenharm til Moesgaard har betydet, at vi har måttetbygge et tra- ter fra bunden. Ud över den	mens omkring 30 persone vil stå for alle de teknisk udfordringer vol en uden dæs teuterforestilling. Der udover er mange sminkase
et «Rethink» effektere over 1 betydning i	Ronisk viking Vikingebiliedet fra fortællin- gerne er dog beflet tikke bevis-	store sorne og tributeads- nit, som skal holde til alt slagsvejt, har det også været nadvendigt med omklasd- ningshaciliteter, kontorhaci-	tilkoymet for at styre di medvickendes kostuiner op makuop. Til sammenligning kan
inder os sum- som folk, som	ligt forkert, hvorior billedet af stofte og stærke vikinger kan være svært at ændre på,	liteter og et catering-telt,- siger Mette Ringaard.	
til at give nov	forklarer Sara Heil Jenses.	Flagskib for Aarhus 2017	lokaler på Kongens Nytore Købeshavn omkring 30-40 mennesker, forklærer Mem
it og et fællen. I at skabe fæs-	<ul> <li>Befleksionen om vikinger er meget kompleks, for den</li> </ul>		Biggaard. -Vi or 43 mange menne
e sagde drun- re til at bryde	neer ved nationalitets- og identitetsfelebe. Vi vil gemir	haft et budget på 32 min. kr., hvoraf Det Kongelige Teater selv har betalt 25	sker, der skal samarbeide
uttede sin tale		Teater selv har betalt 26 min. kr., menn Aarhus 2017	og vi har samlet et helt ny
194.	gehelte, der tog ud og enolm- de og opfandt det ene og det	med statte fra blandt andet Salling Fordene har betalt	hold til denne opgave, og det er selvfælgelig en salfor
	andet. Der er ingen, der vil hare på, at de måske også var	de restorende 14 mio, kr.	dring, men det er glet rigts godt,- siger hun.
n Musikhuset ie bagenden af			
open at lownene	dere, « siger Sara Heil Jensen. Hun ser i dag tydelige sam-	Statement in the owner water	
så ruten, hvor	menhærge mellem den må- de, som begrebet "vikinge- tid" opstod på, og hvordan det bruges i dag. -degrebet "vikingetid" op-	2	
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ira toppen af	rende. Så var der heldigvin nogfe arkarologer, der kunne	A STATE A	CONSTRUCTION OF
Atlantic, som	fortaile om Vikingenden, og		17.5 Cold Street







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



## International online media 2015-2017



\*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. \*On this page, 10 % have been added to the figures for mentional 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

#### Media Report



## **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**



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.



## **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.



## **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.

2015

## **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

#### Media Report



## **Examples of mentions**



# MAGAZINE



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## **Examples of mentions**







## **Examples of mentions**





## **Examples of mentions**



## **Examples of mentions**





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## LE FIGARO



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## **Examples of mentions**



## E L L E decoration





## **Examples of mentions**

# MorningCalm

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# **Examples of mentions**

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### KULTURHOVEDSTAD

# **Examples of mentions**



#### Kulbroen: Bridģinģ Aarhus's South Harbour



#### WHAT IS IT?

What is today referred to as the "Coal Bridge" (or Kulbreen 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 185 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 Cool Bridge was erected. Whenever large amounts of cool arrived by ship in the harbour, the cool was unloaded along Sydhavrisgade. 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 aradually 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 valunteers, are based within the Coal Bridge Lab – a newly constructed house located just below the Coal Bridge free 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, Folkemedet: the people's political festival, along with other events, talks and exhibitions. Coal Bridge Lab is a partnership between Aarhus Muncipality – Bolig og Projektudvikling, Underværker/ Realdonia, 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**

# AUSTRALIA GUE





### The City of Smiles

Aarhus in Denmark plays host to Aarhus 2017, a festival of art, culture and society. Program director, Danish-Australian Juliana Engberg, and the festival's Australian CEO Rebecca Matthews discuss the event and their adopted home.

Vogue: Describe Aarhus 2017 and how important it will be for the international arts community.





# Examples of mentions The Daily Telegraph





# **Examples of mentions**

# WELT AM SONNTAG





Dänen geht's gut



TRAT ----- Balan Harnes

FOTOS ---- Gerate Hanas

Großes Dort, kleine Metropole das Meer ist ganz nah: Aarhus Europas Kulturhauptstadt 201 lockt mit Architektur, Museen und lächeinden Menschen Alluring Aarhus Big village, city: The 2017 European Cap of Culture has great archited museums and lots of friend smiling people

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### Das HOCH im Norden

Aarhus pereitet sich dorouf vor. 2017 Europes Kulturhouptstadt zu werden. Dönemorks zweitgrößte Stadt setzt dabeiouf prestigeträchtige Architektur. Geschichte zum Anfossen - und auf ein frisches Nachtleben im alten Hafenvierteil



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# **Examples of mentions**



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# **Theme cloud**

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

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

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



Media Report



# **External Danish platforms 2016-2017**





# **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

4. SOCIAL MEDIA – DENMARK



# 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'.

#### 4. SOCIAL MEDIA – DENMARK

A- P.44

# **Examples of posts – 2016**

### KULTURHOVEDSTAD

#### VisitDenmark ©

14 38

44

A beautiful view of SARcSKunst and #Aarhus, the European Capital of Outure 2017 So scerenlynggaard//IG #visitdenmark owly/ksAs2053MGt



European Capital of Culture says hello to D.C.

Washington, D.C. will get a taste of Denmark and Aarhus, the 2017 European Capital of Culture, when the country's U.S. Embassy opens its doors to visitors on Saturday, May 14 (10am-4pm)

PR Newswire

WASHINGTON, May 9, 2016

WASHINGTON, May 9, 2016 /PRNewswire/ -- Viking boats, world-class exhibitions and mouthwatering Nordic cuisine will be just some of the attractions available when Denmark's second city of Aarhus takes over the prestigious title of European Capital of Culture next year, under the royal patronage of Queen Margrethe II. Washingtonians have an exclusive opportunity to discover more about Denmark and its coolest city when the Darish Embassy opens its doors this weekend.

#### Denmark's happiest city Aarhus in top 10 European destinations of 2016

#### Published on a Forder, have 17, 2010



2. Follow

Touted as the happiest oily as earth, tashas is one great destination to applem. Adding the charry on the calor is the lating by Lenety Planet which places the Danah city in one of 10 burnessen destinations is which in 2006.

Elsevier, modern and hun, Aerhus also happens to be the Duropeen Castal of Culture 2007. A wish to Aerhus' art gallerine, croy Latin Quester or the OB Tawn will show you just why Aerhus' residents, and skitner, are an happy.



I denne uge er vores Instagram-profil @aarhus\_2017 udlånt til vores gode samarbejdspartnere i Favrskov Kommune, der sammen med de andre 18 kommuner i Region Midtjylland er del af Europæisk Kulturhovedstad 2017.

Følg med på Instagram: https://www.instagram.com/aarhus\_2017/

I de kommende uger glæder vi os til at se en masse spændende og smukke billeder fra vores kolleger i Ringkobing-Skjem Kommune, Hedensted Kommune, Odder Kommune, Randers Kommune, Skive Kommune og Horsens Kommune (En del af flokken)



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#### Dome of Visions

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Vi er på plads i Berlin til @ITB\_Berlin. Spændende at markedsføre #Aarhus i samarbejde med @Aarhus2017, #ITBBerlin



#### Media Report

#### 4. SOCIAL MEDIA – DENMARK

# Examples of posts – 2017



ARoS Aarhus Art Museum har tilfajet 4 nye billeder. L Am 2017 ( 0)

Udstillingerne The Present og The Future äbner lerdag d. 3. juni, og sammen med The Past, der Äbnede i april, udger de ARoS Triennalen The Garden. Dermed er der også åbnet for en 5 km lang kunstzone med værker. rundt omkring i Aarhus by, på ARoS og langs kysten fra Tangkrogen til Ballehage. Triennalen er en af de fire mega-events i forbindelse med Aarhus 2017 - Europæisk Kulturhovedstad Læs mere på www.arostnennial.tk





RASMUS MONTANUS

Arets Forestilling 2017: Christian

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Media Report



# **International platforms 2016-2017**



Source: Meltwater

#### 4. SOCIAL MEDIA - INTERNATIONALLY



# **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



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

4. SOCIAL MEDIA - INTERNATIONALLY

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.



# **Tonality analysis 2016-2017**



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

4. SOCIAL MEDIA - INTERNATIONALLY



# Theme cloud 2016-2017

#### #organicfood culture#aros RHUS urban gastro #smaqaarhus #domeofvisions Bea #Aarhus2C travel official opening **city #rethink** capitale européenne destination

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

Source: Meltwater

#### 4. SOCIAL MEDIA - INTERNATIONALLY

# **Examples of posts – 2016**



#### 4. SOCIAL MEDIA – INTERNATIONALLY

# Examples of posts – 2017



#### gagosian Ø • Folg AROS ALINUS Art Museum

caposian WRoS Triennial: THE GARDEN -End of Times: Beginning of Times" at the ARoS Aarhus Art Museum, Denmark, closes this Sunday, July 30.

The triennial focuses on depictions of nature throughout history and is solit into three sections: "The Past," which examines landscape and man's relationship with nature: "The Present," which looks at nature in the context of the modern city; and "The Future," which

15.418 visninger



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APTION FOR THE APT

Arts - British Council 28. seril 2017 - @

"For me, choreography is a process of physical thinking" - Wayne McGregor

See his work, along with that of Jamie xx and Olafur Eliasson at its very best at Aarhus 2017 - Europaeisk Kulturhovedstad - with Tree of Codes.



Aarhus 2017: European Capital of Culture | British Council Throughout 2017, the Danish city of Aarhus and the 18 other municipalities in the Central Denmark Region will celebrate a year as European Capital of Culture. INSTRUMENTAL OF & Del n) Synes godt om C Kommenter 0 13 Relevante kommentarer \* 2 delinger 1 kommentar







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

### KULTURHOVEDSTAD

# **Target groups**



#### **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



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.

lcons



### 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.



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.



# **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 %
Total	20,730,031	114,267	0.55 %

Source: Dentsu Aegis Network

# Campaign: 100 days – Digital

#### Politiken's culture section

#### iuid al knive og kødnøgler forer til milliontab for TV2 ALAST 20 OKT #2. 18.14 Før Halfdan Pisket slog igennem med ?Dansker?-trilogien, var han ude med den Værker på Den Frie Udstilling erotisk søgende og sjæleligt søsyge?Låsesmedsfilerne?. Nu udkommer den i en portrætterer modtagere af stort legat revideret udgave. ..... \*\*\*\*\*\* MUSIK 20 OKT NL 1512 Denne 25-årige russer er en stærk FAGLITTERATUR 21 DKT 41, 08 28 A YEAR OF **//**RHUS CULTURE 2017 A WORLD OF CHANGE LET'S RETHINK ł. PROGRAMME AARHUS2017.DK FOR ABONNER THE COLOR a 1 Se alle rejsetibud Konflikt om storstilet Værker på Den Frie Udstilling Cph Highline bryllups-reality fører til portrætterer modtagere af milliontab for TV2 stort legat Lejemål fra 1.300 - 31.500 m<sup>2</sup> nå Havneholmer \*\*\*\*\*\* MUSIK 20.007. KL 18.12 Denne 25-årige russer er en stærk 1. 1 . . . . . . . . . . . . .




## 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





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## 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



## 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.







## 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.





### **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.





### **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.





### 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



### 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.







### 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.





ARHUS-201

//RHUS

### **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.





### **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.

NEVA

Exposures: 6,312,331



## **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 %
Total	12,210,515	71,417	0.58 %

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





## **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

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.



Opening campaign – TV2



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
Total	745,405	394,390	0.35 %	2,582



### 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
Total	519,761	394,390	1.25 %	6,499



### **Overall evaluation: 2016-2017**

## 231,867 37,598,126 0.77 % Clicks Exposures 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 %
Total	12,210,515	71,417	0.58 %

\*= The calculations are based on available data.





- 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.





gq.iabc.com #iabcgq



### 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.



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# THE END