

# RenEU

**NEW RENAISSANCE  
IN EUROPE**

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## Communication Plan

**setepés**

August 2014

## How?

*What would Erasmus of Rotterdam say about the current time lived in Europe?*

*What would be Machiavelli's analysis of the political performance of European leaders?*

*And you, how would you explain to them, considering the Renaissance values, the moment we're currently living in Europe?*

How can the Renaissance and its values and achievements be useful for the reflection and the debate on nowadays Europe is the central question that the 'RenEU : New Renaissance in Europe' project aims to answer.

### REvisiting...

pathways, spaces and lives that marked the Renaissance period and contributed to its importance and dimension, throughout the project's cultural itineraries - concrete physical spaces of tours and visits. These cultural routes will be integrated in one single European itinerary. Thus, the 'RenEU: New Renaissance in Europe' aims to develop geographic, thematic and virtual synapses that have, simultaneously, in the intercultural dialogue the ties that connect them and also serve as their ways of dissemination.

### REstructuring ...

the debate on the Renaissance period, highlighting its European nature and reinterpreting their role and importance in the light of the moment lived in Europe right now. A moment such as the Renaissance period that is strongly marked by dichotomies such as: identity/diversity; innovation/stagnation, nationalism/cosmopolitanism, reason/imagination, center/periphery; harmony/conflict; migration/residence. These dichotomies that guide the project and its contents, serve as well, as seeds for a further reflection and debate.

### REinventing ...

our common historical consciousness as European citizens, aiming the strengthening of a common awareness of future. This is indeed the ultimate goal of this project, based on one of the periods of the European history that more contributed to the consolidation of values, characters and chapters in common among the European countries, although the more or less physical boundaries that divide them.

**For a New Renaissance in Europe...** just don't revise it, relive it!

# RenEU: New Renaissance in Europe Communication Plan

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## 1 . Project Overall Framework

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**The immense cultural heritage left to Europe by the Renaissance is famous across the world. But do we, as EU citizens, know enough about its European value both in historical terms and as a foundation of our present day union?**

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**RenEU: New Renaissance in Europe** starts from these reflections and intends to make most of the cultural heritage related to the Renaissance, strengthening the European dimension of this phenomenon, with a boost for a reinterpretation coming from the place standing at the heart of the Renaissance, Tuscany Region (project's co-ordinator) and involving other four countries (co-organisers): Patronato de la Alhambra y Generalife<sup>ES</sup>, Villa Decius Association<sup>PL</sup>, SETEPÉS<sup>PT</sup> and Musée National de la Renaissance<sup>FR</sup>. The project aims to achieve a double objective:

1. restructure the debate on the Renaissance period, highlighting its European nature by re-interpreting the role and importance played by other EU territories in the development of key concepts that characterise our culture;
2. encourage a EU wide reflection on the spreading of a New Renaissance age, a cultural process involving the whole continent.

Cultural cooperation within RenEU is vital to reach this double sided goal. Mobility of cultural operators builds up knowledge and awareness of the interlinked nature of the Renaissance, while the promotion and circulation of cultural and artistic works are facilitated by a web-tool with itineraries.

In order to ensure that the project has a concrete impact and is really capable of reaching a wide public, partners have already undertaken an intense work and exchange on clarification of some key aspects of the Renaissance that will be built on throughout the project. A common lexicon helps to identify the values that characterised that period and the features that have become our common traditions and that are still of interest and relevance to understand cultural development in contemporary Europe.

To this end, some key words have been identified in the preparation phase of the proposal in the form of dichotomies that have accompanied the history of our continent through the centuries. Some of these dichotomies, representing philosophical, religious and artistic elements of Renaissance Humanism culture are: Reason - Imagination, Identity - Diversity, Nation State - Cosmopolitanism, Harmony - Conflict, Innovation - Stagnation, Migrating - Residing, Centre - Periphery. RenEU activities start from this perspective to analyse the connections between Renaissance Humanism and present day Europe. By identifying such themes, which have been so far considered exclusive for specialists, an linking them to concrete physical spaces of tours and visits through the itineraries

proposed, RenEU will allow the wide public to enjoy, from a new perspective, the cultural routes integrated in one single European itinerary.

**In this context, RenEU will:**

- ◆ Create cultural itineraries, which bring the local and European nature of the Renaissance to life;
- ◆ Enable intercultural dialogue among European citizens by linking the role of Renaissance in building up a common cultural background in Europe;
- ◆ Raise awareness on our common European past by promoting a reflection and a debate on the EU dimension of the Renaissance as a phenomenon shaping our contemporary Europe.

## 2 . Communication Plan Framework

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**Starting up from this plan, each partner should develop its own communication and dissemination plan.**

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The development of a defined communication and dissemination strategy is the key element for a widespread of the project activities and main results.

Therefore, this plan aims to develop an one common strategy to disseminate the five itineraries and the European integrated itinerary, on the basis of common views and objectives, as well as target groups, communication tools and disseminations material. Serving as a guide for each partner decline its common strategy into ad hoc dissemination activities at local level, pertinent to their territories and audiences and involving their associated partners.

So, starting up from this plan, each partner should develop its own communication and dissemination plan.

Following the project’s mission to enable and lead, throughout its cultural itineraries, the European citizens to a reflection and a debate on the EU dimension of the Renaissance as a phenomenon shaping our contemporary Europe and also as a historical period which characteristics and legacy can helps us to develop a new cultural revolution that contributes to a strenghtening of the European project and our sense of belonging to it, formats as conferences, workshops or even music festivals and exhibitions will be the most appropriated to serve as communication activities, as well as “food for thought” moments.

These kind of formats are also quite important regarding its potential of media attention and coverage, production of interesting outputs and material, as well as strategies to attract the project’s target groups (specified below).

Hereupon, there follows the global communication objectives and the specification of the project’s target groups:

### 3. Global Communications Objectives

- I.) Raise awareness on our common European past (especially the Renaissance period) for the spreading of a New Renaissance age in Europe, a cultural process involving all EU citizens;
- II.) Enable and promote a reflection and a debate on the EU dimension of the Renaissance as a phenomenon shaping our contemporary Europe;
- III.) Promote the project contents and its itineraries, especially among the project's target groups.

## 4 . Target Groups

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**Citizens, with involvement of general public and associations through institutional websites and conferences to test the web applications related to the itineraries.**

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- ◆ **Foreign residents**, through contacts with International Associations and Universities (such as the American Universities present in Florence), as a gateway for spreading out the ideas of a common EU legacy;
- ◆ **Students**, through contacts with local schools and Universities;
- ◆ **Academics** of institutes involved in studies and research projects about Renaissance or Europe;
- ◆ **Cultural Institutions**, through the participation in conferences and workshops held under the partners' foreseen activities in order to raise awareness regarding cultural institutions' role in the strengthening and disseminating of the European values;
- ◆ **Members of the European Parliament (MEPs) and Representations of the European Commission in the partners' countries**, through the participation in conferences and workshops held under the partners' foreseen activities as important messengers of the European values and the dissemination of project's material in their platforms;
- ◆ **Tourists**, through tourist offices to test the web applications related to the itineraries (e.g. Tourism of Portugal, tourist networks of Florence).

## 5 . SWOT Analysis

### Strenghts

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Relevance and topicality of the project's contents and objectives;

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Originality of the project's approaches and purposes;

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Partners' background and experience;

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"Food for thought" quality of the project's material and contents;

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Tourist attraction, cultural value and historical significance of the itineraries and its spots and sites;

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European scope and range of the project;

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Itineraries' online platform.

### Opportunities

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Need for reflection and debate on EU issues, especially throughout different approaches and spaces;

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Tourist attraction potential of the itineraries in a period of expansion and affirmation of the tourism sector;

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European Comission's "New Narrative for Europe" Declaration that can perfectly serve as catalyst or scope for RenEU's contents and activities;

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Other itineraries and touristic activities in the spots, cities and sites, as well as websites and social media exclusively dedicated to Europe, that can serve as platforms to promote RenEU's itineraries and activities.

### Weaknesses

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Variety and amplitude of the project's target audience;

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Different agendas, resources and other organizational features of the project's partners;

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Complexity of the project's contents;

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Different messages to be communicated (people can't understand the main idea of the project).

### Threats

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Asymmetry of public interest in EU issues, associated with a certain and widespread disaffection regarding these kind of themes;

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Other touristic interaries longer implemented in the same cities or sites; that can overshadow RenEU's ones;

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Lack of media attention and coverage regarding EU projects and topics;

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Itineraries' level of intellectual effort in terms of content.

## 6 . Communication and Dissemination Strategy

**Context** The asymmetry of public interest in issues regarding the EU, associated with a certain and widespread disaffection regarding these kind of themes is one of the biggest risk factors that this project faces.

However, the project believes that it comes at a time when more than ever we, as European citizens, need to reflect and debate on topics related to Europe.

Being certain that there is a great media attention and coverage when the themes are related to Europe, is also certain that there is a great apathy when these issues are related to European concrete projects. This situation is strengthened by the evident lack of media space for EU topics or projects. A problem with serious consequences in “making room” for the public debate regarding these kind of topics.

So, this project will of course take into account the importance of the media, as one of the main and effective ways to communicate and disseminate, especially in a local level, but will mainly base its communication strategy in the information and communication technology - as a way of reach a target audience more quickly, more cheaply and more effectively - ; and in the realization of activities with a more academic dimension, as conferences or workshops - as a way to reach our main target audience, improve the chances of media attention and to contribute for the improvement

**Strategy** This communication and dissemination plan intends to be a management tool for all the partners and its implementation must allow to:

**Plan** In a continuous and systematic way, previously setting the multiple ways of action in order to accomplish the global objectives.

**Organize** Analyze, classify and structure the resources available in order to effectively achieve the goals previously set.

**Manage** Efficiently the resources available to achieve the expected results with the minimum of costs.

**Monitorize and Evaluate** Ensuring a systematic and critical monitoring and review of the deviations that may occur between the predicted and realized and an evaluation that provides the necessary corrective measures.

The plan must also respond to specific needs in terms of notoriety, dissemination, broad accessibility, namely taking into account the diversity of the target audiences that the project intends to reach as well as the more appropriate ways



and tools to communicate with them. It is intended that the so-called new media play a truly pivotal role in the project communication. The use of the new information and communication technology should allow a true approximation between the citizen and the project, promoting in that sense a proactive and easy way of communication and dissemination, simultaneously informative and documental. With this objective will be designed a website for the project, which will include a multimedia platform where it will be possible to glimpse the cultural routes on the map and to access to important info about the spots and sites that integrate the itineraries. The site will also function as a source of specialized and privileged information for the target audience of the project.

The communication plan should also promote consistency between strategic planning and its implementation, which may be considered in the short, medium and long term, throughout the actions and initiatives to be undertaken.

Taking into account the multiple tools and channels, in terms of communication given the variety of the partners' capabilities and their itineraries, we also highlight the following as key areas of intervention:

### **I. Creation of a project graphical look:**

- ◆ A project logo and graphical identity was designed to ensure an easy visibility of the project (see 8. - page 12).

### **II. Communication on media, specially in a local or specialized level:**

- ◆ Written press and television will play a key role in disseminating the final outcomes and moments (e.g. conferences). They will be engaged at local/regional/EU levels, also through Brussels European offices. For that, it will be produced models of press kits and press releases. Each partner will be responsible for the production of these material, with the exception of the project's press kit produced by SETEPÉS. Partners must send to SETEPÉS the specific content needed, as info regarding the partner or the itinerary.

### **III. Direct promotion and intervention to specific target audiences:**

- ◆ Five local launch conferences: organised by each partner to launch itinerary in each partners' territory and gain feedback on project activities, involving speakers and participants interested to the theme;

- ◆ Networks: project activities and final results will be spread out through the informal network already established during project proposal and that involves numerous cultural entities across the EU interested in the project theme (e.g. A Soul for Europe, European Network Cultural Management and Cultural Policy Education - ENCATC; Network of European Region for a Sustainable and Competitive Tourism - NECSTouR, etc;

- ◆ Dossier exclusively dedicated to MEPs and Representations of the European Commission in the partners' countries: in the form of a passport, it will be sent a dossier with information regarding the project and its contents and itineraries and an invitation to visit the cultural routes developed under the project;

- ◆ Final event organised in Florence: as an open lesson to debate about the Renaissance, the itineraries developed and to restructure the debate around contemporary characteristics of Europe and definition of ideas for a new Renaissance in the form of a new cultural phenomenon (including visit round the Renaissance route).

#### **IV. Creation of information and educational materials:**

- ◆ New chapter for the A Soul for Europe's "Cities & Regions Manual": the initiative A Soul for Europe has produced, with the support of the European Parliament, Ruhr European Capital of Culture 2010 and the Gulbenkian Foundation in Portugal, a manual dealing with the cities and regions responsibility for culture. In the framework of project activities, will be write up a new chapter to be added to the manual, concerning the New Renaissance in Europe, as well as integrating best practices examples from the countries involved. The manual will be then be updated and its EU-wide dissemination will include contents of RenEU in a permanent way, making the project sustainable on a long-term basis.

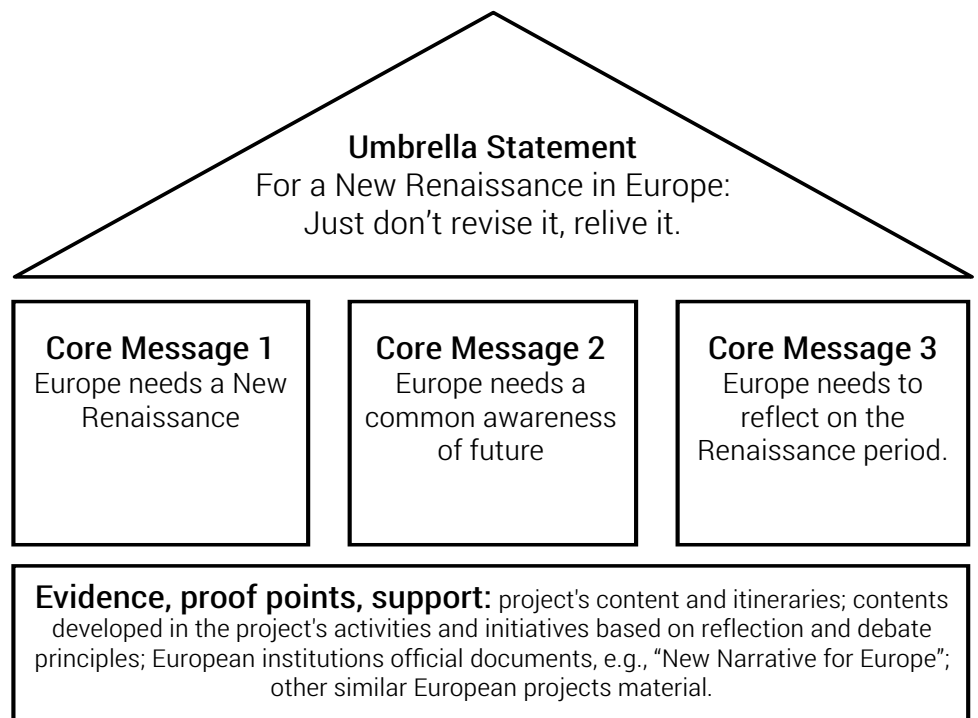
- ◆ Project's info model material for press or other ways of dissemination: in order to guarantee an easier understanding of the project mission, partners and contents, will be produced an e-book to be distributed as privileged information material to the public in general;

- ◆ Website and web tool: considered as an important mean to promote RenEU activities and final results. All the relevant documents (i.e. report on activities, information and results) will be uploaded on the website, together with a multimedia application with maps and info about the itineraries developed.
- ◆ Content for the partners’ social media platforms and official websites - written and images;
- ◆ Digital postcards: with photos and phrases related to the project’s partners and sites, aiming to raise awareness for the need for a New Renaissance in Europe, based on the project’s core message and keywords.

## 7 . Core Message

The communication strategy must enable an easy recognition of the project and its objectives and characteristics by the citizens. In this sense, the project will based its communication strategy on the concepts of ‘core message’ and ‘keywords’. To better systemize and understand this concepts and its importance, we used the following scheme:

**Project’s dichotomies** (Reason - Imagination, Identity - Diversity, Nation State - Cosmopolitanism, Harmony - Conflict, Innovation - Stagnation, Migrating - Residing, Centre – Periphery) will also assume a quite important role serving as starting or linking points for the reflection and debate that the project wants to arise.



## 8 . Project Graphical Look & Slogan



Focusing on the themes and values of the Renaissance, specially the rationalism and the scientific dimension that marked this historic period, we've chosen the compass as the starting point and key component of the RenEU's logo. The compass not only symbolizes this important dimension of the Renaissance but can also serve as a symbol of new paths, orientation, discovering – principles that are intrinsically related with the RenEU project. The compass that will help Europe “find its way” to a new Renaissance, guiding it throughout the inevitable visit and reflection on the past and throughout the desirable and urgent aspiration and debate on the future.

However, although its current use, the compass essentially refers to a past time and nowadays we definitely have other objects or icons to help us “find our way”. So, we decided to combine the compass with another icon that will also serve as a key component of the logo - the pin, many times presented in GPS and web maps. We should stress out that the web will have an important role on the project, especially with the design of a digital and joint itinerary. Combining both symbols, we aim to represent the project's main idea – to develop a new Renaissance, a new common awareness of the future based on the reflection and debate on the Renaissance period, highlighting its European nature by re-interpreting the role and importance played by other EU territories in the development of key concepts that characterise

our culture – some of them as we already said represented by an easy understanding and quite effective icon as the compass (and of course the pin). The chosen colours were the yellow and blue – European Union flag colors – but with some variations. A more dark blue and quite pale yellow to refer to a past time as the Renaissance where these pastel tones were quite usual. These colors and tones should also mark all the project’s material, although partners can use and adapt it freely.

In order to facilitate an easy interpretation of the project logo and aim, we also develop a slogan that should be associated to the project’s logo and lettering whenever possible - “just don’t revise it, relive it” (preferably preceded by the expression “for a new Renaissance in Europe”). The logo should be incorporated or adapted in the project’s texts and dissemination material, serving as catalyst as well as summary or even both.

Creating an integrated graphical look and slogan that transmits the ideas of the project both in a concrete and an abstract way, based on the project’s core message, the RenEU intends to pass an instant idea that immediately intrigue the receiver - “why a new Renaissance?” and hopefully awake its awareness regarding the project and of course its ideas and purposes.

## 9 . Implementation

Actions	Partners*	Implementation Period
Design of the project's graphical look, slogan and core messages.	SETEPÉS	October 2013 - February 2014
Conception of the project's communication plan	SETEPÉS	March 2014 - August 2014
Design of the project's models for info and press material	SETEPÉS	September 2014 - April 2015
Design and conception of the project's website.	Tuscany Region. Musée Nationale de la Renaissance Villa Decius Association.	April 2014 - April 2015
Conception and realization of the local workshops and conferences.	All Partners	April 2014 - June 2015
Conception and realization of the final event in Florence.	Tuscany Region	Until June 2015
Evaluation and Monitoring	All Partners	September 2014 - July 2015

\*All the material should be approved by all partners  
(Preferably until 15 days after the reception of the material)

## 10 . Evaluation & Monitoring

Regarding direct communication, evaluation and control of the implementation of this plan, it will be made primarily through a monitoring action based essentially in periodic reports (six months) and reports on the initiatives and activities with a communication component by each partner. These reports should be sent to all partners until one month after the realization of the. Thereby, these reports intend to be a way to easily and continuously assess and evaluate the effectiveness, acceptance and clarity of the messages setted out in the initiatives and activities in question from an overall perspective of the project.

The partners are free to implement surveys or other methodologies they may consider appropriate to assess the feedback of the participants of their events/activities.

The media scanning as well as a continuously quantative and qualitative analysis of the media coverage will be also a tool to be used in order to also assess and evaluate the effectiveness, acceptance and clarity of their initiatives. Whenever possible these reports should start from and include in schematic form the indicators that serve as a reference to the subsequent evaluation in this matter.