ENI CBC Communication Guide 2014 - 2020
How to make communication simple and effective
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0. INTRODUCTION AND CONTEXT

“The two words ‘information’ and ‘communication’ are often used interchangeably, but they signify quite different things. Information is giving out; communication is getting through”
Sydney J. Harris

“The ability to simplify means to eliminate the unnecessary so that the necessary may speak”
Hans Hoffmann

“Email, instant messaging, and cell phones give us fabulous communication ability, but because we live and work in our own little worlds, that communication is totally disorganised.”
Marilyn vos Savant

Dear ENI CBC Programmes!

The above quotes perhaps help to characterise the communication and challenges therein for your programmes.

As a CBC community in the new programme period, let us give ourselves the best start possible in communicating to both Member State and Partner Country citizens the impact of ENI CBC on their lives. In other words, highlighting the results and benefits of cooperation across the external borders of the EU.

Communication is considered an important tool in programme implementation to:

> Inform about the existence of programmes
> Ensure communication among programme bodies (internal communication)
> Provide the necessary information to applicants and project beneficiaries
> Inform about programme achievements
> Enhance the transparency of EU funding

In a world of ever-increasing and advanced communication methods and technologies, passing the messages of our programmes and projects is not only essential but should also stand out from all the “noise” of information that we receive daily. This is one of the biggest challenges of communicating not only nowadays but also within this specific environment. Yet passing these messages is vital to the generation of further ideas, the creation of synergies, demonstrating the good value of projects and generally enhancing the EU and its many results.

This guide is the result of a process and aims to summarise in one document the conclusions of the communication study on ENPI CBC programmes, various trainings and events, research and guidance from other sources (communication and visibility manual for EU external actions, ENPI Info Centre etc.) The overall goal of the document is to ensure all the elements of the previous list through the provision of guidance for the elaboration of your programme communication strategies and plans.

This information is extensive and so we have tried to reduce it to the essential using tried and tested tools that work with some more recent additions also. The guide covers both the programme and project communication level. We hope you find it useful and look forward to following your communication activities in the coming months and years!
I. COMMUNICATING AT PROGRAMME LEVEL
COMMUNICATING AT PROGRAMME LEVEL

Communication at programme level is based on the requirements laid out in the implementing rules and is carried out through the implementation of communication strategies and plans. The types of communication covered are both internal and external.

a. What does the regulation say?

The ENI CBC 2014-2020 implementing rules provide the minimum requirements for communication and visibility. These can be summarised as follows:

> The Managing Authority and beneficiaries both bear responsibility for ensuring that appropriate information is communicated to the public.

> Both the Managing Authority and beneficiaries must ensure adequate visibility of the EU contribution to programmes and projects so that public awareness of the EU action is strengthened and a consistent image of EU support is created in all participating countries.

> The Managing Authority must ensure that its visibility strategy and visibility measures undertaken by the beneficiaries comply with the Commission’s guidance.

> A communication strategy for the whole duration of the programming period and an indicative information and communication plan for the first year, including visibility measures, must be included in the JOP.

> Each programme must draw up an annual information and communication plan to be carried out by the Managing Authority. The plan must be approved by the JMC before being submitted to the Commission not later than 15 February of each year.

> The annual report of the programme must detail the communication activities carried out in the previous year. This report must be approved by the JMC before being submitted to the Commission by 15 February.

> Communication activities can be financed by the technical assistance budget.

> Programmes must publish a list of approved projects in spreadsheet data format on their websites. This list must be updated at least every 6 months and should include the following as a minimum:

<table>
<thead>
<tr>
<th>BENEFICIARY NAME (Legal entities only)</th>
<th>PROJECT NAME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROJECT SUMMARY</td>
<td>PROJECT IMPLEMENTATION PERIOD</td>
</tr>
<tr>
<td>TOTAL ELIGIBLE EXPENDITURE</td>
<td>EU CO-FINANCING RATE</td>
</tr>
<tr>
<td>PROJECT POSTCODE</td>
<td>GEOGRAPHICAL COVERAGE</td>
</tr>
<tr>
<td>DATE OF LAST UPDATE OF THE LIST OF PROJECTS</td>
<td></td>
</tr>
</tbody>
</table>
Communication and Visibility Manual for EU External Actions

The official European Commission guidance for communication referred to in the Implementing Rules is the above-named manual. This guidance is aimed at all EU external actions in external countries and so, does not specifically cover the cross-border element.

The main contents of this guidance focuses on the written and visual identity of the EU: communication plans, visibility when cooperating with international organisations, communication tools and templates are provided for the EU logo and various tools.

While some of the contents of the manual will be referred to in this guide, this document is aimed at being more closely tailored to the ENI CBC reality rather than specifically at actions in external countries only.

**IMPORTANT!**
Requirements regarding visibility and communication defined in the Implementing Rules and in the Communication and Visibility Manual for EU External Actions need to be further transferred to the programme-level procedures and legal documents. They are to be taken into account when developing Grant Contracts, Guidelines for Applicants, Partnership Agreements and programme manuals.

### b. How to communicate at programme level:

**What is the difference between a communication strategy and a communication plan? How should these be prepared?**

Both a programme communication strategy and annual communication plans should aim to ensure information flow:

- Among the programme bodies within the programme to ensure coordination of their activities (internal communication)
- To the potential applicants to inform about the available funds and programme requirements
- To the beneficiaries to provide them with the necessary information for implementation of approved projects
- To the stakeholders and the wider public to disseminate the results achieved with the available financing and to ensure programme visibility

> To ensure wider communication of the ENI CBC instrument as a, for example, contribute to wider initiatives aiming at an increase of visibility of the programme area such as the Union for the Mediterranean in the south, the Eastern Partnership or the Northern Dimension.

A communication strategy should provide an overall view on communication aims and objectives and how the programme plans to achieve these, whereas annual communication plans should concentrate on specific activities for the particular year at hand.Outlined below are some key steps in developing both these types of documents and what to include in each.

Outlined on the next page are some key steps...
Key steps in developing a communication strategy

> Review programme objectives and priorities
> SWOT analysis of the programme regarding communication (please see Annex I)
> Map stakeholder audiences using the familiarity vs. favourability mix: a grid which helps to categorise programme audiences as those that are well-informed/un-informed and friendly/hostile towards the programme (please see Annex II)
> Define programme communication aims
> Define programme target groups: potential, actual or rejected applicants/beneficiaries, stakeholders (local, regional, national authorities and European institutions), mass media, network institutions and organisations\(^2\), wider public and other donors and initiatives\(^3\)
> For each communication aim, define key target groups and the key messages/information necessary for each of these
  Example: one communication aim could be raising awareness of programme funding opportunities among potential applicants. The target group(s) for this is(are) potential applicants to be identified under each programme priority. The key messages/information to be passed to this target group are the scope of the relevant programme in clear language and providing opportunities to get in contact with JTS staff
> Define tools and activities in line with each target group and any societal/religious norms in the programme area
> Define the programme's visual identity (logo, slogan etc)
> Set overall budget and assign overall resources
> Define procedures for review and evaluation of communication and visibility activities. This is an annual requirement but outside of that, a more strategic evaluation is advised to be carried out 2-3 times during the programming period. This could be one that focuses more on qualitative aspects and carried out by an external expert/company.

What should be included in the annual communication plan?

> Communication goals and objectives for the year ahead: these should be in line with the current stage of programme implementation, such as attracting potential beneficiaries, supporting current beneficiaries, making achievements visible plus any external factors to be taken into account. For example, political factors, national, regional or EU-level initiatives: European Year of... etc
> Define key stakeholder focus for the year ahead: 2-3 target groups and the associated tools to be concentrated on\(^4\). These key target groups for the year at hand can then be broken down into more specific groups especially concerning the wider public\(^5\)
> Annual communication budget: “external” costs (venues and catering for events, materials, visibility items, external expertise etc) including any changes/flexibility needed. Staff costs may come under the technical assistance budget
> Time plan for the communication activities and responsible bodies for implementation of these activities
> Procedure/tools for annual review of communication activities (event statistics, surveys, website statistics, social media statistics etc)
> Evaluation of the communication activities of the previous year.

IMPORTANT!
These plans need to be flexible enough (also in terms of staffing and financial resources) to accommodate new initiatives and activities initially not specified in the JOP or the strategy and foresee procedures for the change of these plans.

\(^2\) euroregions, other bodies implementing EU programmes, umbrella organisations, academia etc
\(^3\) Other donors, other initiatives, for example, the Union for the Mediterranean, the Eastern Partnership, the Northern Dimension, UNDP etc. Official information is required to be exchanged with the latter (for example, information on main programme meetings, calls etc) but further communication activities could also target this group.
\(^4\) This does not mean that other target groups are neglected!
\(^5\) For example, eg. children, students, families, professionals, the elderly etc.
I.COMMUNICATING AT PROGRAMME LEVEL

c. Internal communication and cooperation with other bodies

Under ENI CBC 2014-2020, efficient internal communication is essential due to the larger number of programme bodies involved in programme implementation in all programme countries. The main programme bodies involved in communication activities, and between which internal communication activities take place, remain the same (Managing Authority, Joint Technical Secretariat, Branch Offices and National Contact Points) with the Managing Authority deciding the split of communication roles and tasks, and the Joint Monitoring Committee approving communication plans and reports.

Should internal communication be part of the programme communication strategy?

It is strongly recommended for internal communication to be included as an integral part of the programme communication strategy. This would serve the purpose of better coordination and consistency of activities among the involved programme bodies.

Internal communication may already be described in the programme’s internal procedures but it is suggested to include the following points in the communication strategy:

> The frequency of meetings between the programme bodies responsible for information and visibility actions
> The form of these meetings (face-to-face, virtual, telephone etc.). Intranets, databases or other collaborative platforms should be used to maintain the flow of information and tasks
> Indicative resource allocations (human and financial) concerning each responsible body.

Should we include the EC Representations/EU Delegations?

While not strictly classified as internal communication, it is strongly advised to foresee the amount and type of cooperation with EC representations in Member States and especially EU delegations in CBC Partner Countries as this helps to raise the profile of the respective programme in the eligible area.

The following points should be incorporated into the programme communication plan:

> Type of tools and activities in which to involve/collaborate with the relevant EC representations/EU delegations. N.B. Key project events are important!
> Frequency and form of contact to be taken with the relevant EC representations/EU delegations.

Where appropriate and relevant, support for programme communication activities could also be requested from DG NEAR Headquarters, for example, at programme or major project launches, for European Cooperation Day activities etc.

What about cooperation with other programmes?

Cooperation with other programmes on communication activities is an efficient way to save time and resources as well as maximising the impact of the latter. This cooperation works with both other ENI CBC programmes and INTERREG programmes in your area. Other EU-funded programmes in your area are also a potential source of synergies. Increased cooperation with EU delegations can help to identify other EU-funded programmes and projects in the area(s) concerned.

Joint activities should be foreseen in the annual communication plans and virtual or physical meetings should be foreseen to:

> Decide on what and when
> Decide on the division of tasks and resources (especially budgetary and any procurement of services necessary)
> Decide on a timeline.
II. TOOLS

a. Which tools should be used for which target groups?

The table below summarises several common tools and their use and relevance according to target group. This is a reflection of both the communication study carried out on ENPI CBC programmes and changes/developments in technology and media. The choice and use of tools for each target group should remain flexible in order to allow for further advances in technology and the communication scene in general.

<table>
<thead>
<tr>
<th></th>
<th>Potential Applicants</th>
<th>Beneficiaries</th>
<th>Stakeholders</th>
<th>Media</th>
<th>Wider Public</th>
<th>Other donors / initiatives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Website</td>
<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
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</tr>
<tr>
<td>Newsletter</td>
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<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
<td>●</td>
</tr>
<tr>
<td>Info event</td>
<td>●●●</td>
<td>●●●</td>
<td>●</td>
<td>●●●</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Seminars/Trainings</td>
<td>●</td>
<td>●●●</td>
<td>●</td>
<td>●●●</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Press, ads</td>
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<td>●●●</td>
<td>●</td>
<td>●●●</td>
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<td>●</td>
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<tr>
<td>Conferences</td>
<td>●</td>
<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Partner search</td>
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<td>●●●</td>
<td>●</td>
<td>●●●</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Helpdesk/Direct contact</td>
<td>●</td>
<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Social media</td>
<td>●</td>
<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Audiovisual materials</td>
<td>●</td>
<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
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<tr>
<td>Communication campaigns</td>
<td>●</td>
<td>●●●</td>
<td>●</td>
<td>●●●</td>
<td>●●●</td>
<td>●●●</td>
</tr>
</tbody>
</table>

Clarifications on the terminology

The term “stakeholders” refers to local, national, regional and European institutions as well as network organisations and associations interested in your programme implementation.

The term “other donors/initiatives” refers, for example, to the ENPI Info Centre, Northern Dimension, the Eastern Partnership, the Union for the Mediterranean, INTERREG programmes, other EU-funded programmes, UNDP, etc.

“Info event” refers mainly to those events organised for potential applicants but also refers to programme information events that may attract media and other stakeholders.

“Helpdesk/Direct Contact” refers to both the contact in case of queries from potential applicants/beneficiaries and the media as well as direct contact/mailings addressed to stakeholders.
b. What are the most popular/efficient tools?

There are a multitude of communication tools available and while the choice is largely up to programme experience, consistency of use and willingness to try new initiatives, this guide recommends a selection of tools which work well (based on the ENPI CBC communication study) in the majority of programmes.

These tools can be divided into two major categories: public relations techniques and advertising techniques. The latter category mainly concerns programme advertisements on printed press and sometimes on television but since these are used less often we will concentrate on public relations techniques.

PUBLIC RELATIONS TOOLS

Website

The programme website is the main communication tool for all programmes as it is efficient (in terms of time and human resources), effective, easily updated with the latest information and accessible at once to those interested. Key points to keep in mind when developing a programme website:

- The website is a source of information not only for programme stakeholders (including potential applicants and actual beneficiaries) but also for the wider public. Websites should be regularly updated with news (both programme and project), information on projects and the benefits they bring. For the ENI CBC period, the 3 Finnish programmes have a joint programme website: http://www.enicbc.fi/cbc-programmes
- The programme website should be available in all programme languages (defined in the JOP)
- Ensure that the list of approved projects can be easily found
- Include a partner search tool function
- Update the FAQ section regularly and group them according to programme implementation stage
- Track what your audience is looking at by installing Google analytics: www.google.com/analytics
- Make it easy to use! Do not overload your website (especially the homepage) with information. Programme visual identity should be prominent and include images, videos, maps, clean graphics and a good use of colours
- Include a clear mission statement of your programme on the homepage
- Use the “3 click principle” – users should not have to click more than an average of 3 times in order to find the information that they are looking for
- Archive old information in a specific section
- Make a mobile website version available
- Use an “open source” website as this will allow for flexibility with service providers.

How do I ensure search engine optimisation (SEO) for my programme website? 6

- Build website content around programme keywords
- Use language your readers would use
- Place keywords high on the page
- Update content frequently
- Link your website to your social media accounts, use follow buttons.

6 Information adapted from Pinnacle PR
II. TOOLS
b. What are the most popular/efficient tools?

**Newsletter**

Electronic newsletters and newsflashes are considered an effective tool for communication with the programme stakeholders. As a general rule:

> Newsletters are produced two to four times a year and provide an update on programme progress, project examples and programme news
> The mailing list includes programme bodies, project beneficiaries and local, regional, national and European stakeholders
> The newsletter is published on the website
> Electronic mailshots, eg. newsflashes, bulletins etc. are produced more often and consist of 1-2 pages maximum. Brief, up-to-date information on upcoming programme events and latest project news are provided.

Other types of publications, used by some programmes in the 2007-2013 period, are effective communication tools at different points during the programming period, for example, brochures per call, thematic publications per priority, per type of project, per eligible region etc.

**Programme Events**

These constitute one of the major communication tools of all programmes and can take the form of the following: staff trainings for programme staff, annual programme conferences, information events for potential applicants and the wider public sometimes combined with partner searches, seminars on the requirements of a specific call, trainings on project implementation issues. The frequency and type of event will depend on the programme implementation stage, for example at the beginning, more events will be needed to inform potential applicants about possibilities offered by the programme, but at a later stage, more targeted events for beneficiaries will be required. For more strategic programme events, high-level support has been gained in the 2007-2013 period, for example, the European Commissioner, members of European Parliament attending programme conferences. This is a trend that should be continued when possible to increase visibility of programmes on the European and international scale.

As a result of the communication study on ENPI CBC programmes, it is suggested that programmes organise more targeted events for potential applicants, target territories (or applicant groups) and Partner Countries that are not currently sufficiently represented. Specific communication events are carried out by all programmes in both Member States and Partner Countries.

The graphic below sums up what is usually done and suggestions for further actions:

<table>
<thead>
<tr>
<th>Current activities</th>
<th>Proposed additional activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt; Programme events, trainings, meetings</td>
<td>&gt; Stronger contacts with the media</td>
</tr>
<tr>
<td>&gt; Publications</td>
<td>&gt; More exchange between project beneficiaries</td>
</tr>
<tr>
<td>&gt; Public events (e.g., European Cooperation Day)</td>
<td>&gt; More showcasing of results achieved by projects (e.g., more and larger programme conferences in addition to the annual events)</td>
</tr>
<tr>
<td>&gt; Partnership events</td>
<td>&gt; More attention to partner search activities, fostering cooperation and networking</td>
</tr>
</tbody>
</table>

An event checklist has been elaborated by the ENPI Info Centre which covers the main aspects of organising several types of events. Please refer to Annex III.
II. TOOLS

c.New(er) Trends

As previous experience has shown, it is very difficult and even impossible to predict what trends in communication and associated tools will develop over the duration of the programming period. This is dependent to a large extent on changes in the technology and media scene not to mention any political situations which may arise. Over the past few years in the EU environment, we have seen the use of more and more communication campaigns, the rise of storytelling and short and effective promotional videos.

COMMUNICATION CAMPAIGNS

Organising a communication campaign requires a significant amount of planning, resources (human and financial), good timing and creativity. However, these are considered to be one of the most important tools in terms of reaching the wider public. Therefore, it makes more sense to participate in a campaign already taking place and where the message of your programme can be heard. While not strictly a communication campaign, the EU Day (9 May) could be used to promote the programme within your region. In addition, each year the EU focuses on a specific theme, for example, European Year of Citizenship, which could be used to exploit a certain theme or priority within your programme. 2015 is the European Year for Development.

European Cooperation Day

Since 2012, the European Cooperation Day communication campaign has been organised annually on 21 September throughout the EU and in neighbouring countries. The campaign is aimed specifically at showcasing what cooperation across borders can achieve in the local populations concerned. Programmes and projects organise local events that are as engaging, lively and participative as possible, in order to attract the attention of local citizens and the media. European Cooperation Day is coordinated by the INTERACT programme and the INTERACT ENPI project in cooperation with the European Commission.

IMPORTANT!
From July 2015, please contact the following email address: interact@ecday.eu for any queries on the European Cooperation Day campaign and visit the website – www.ecday.eu

The following European Cooperation Day event guidance has been developed in order to assist programmes and projects organising local events for the campaign.

How should I organise a local event?

ENPI CBC and INTERREG/ETC programmes are very dynamic when it comes to the organisation of a local event. Every year, in the framework of the European Cooperation Day, cross border cooperation programmes strive to reach their citizens in order to celebrate this campaign. Their devotion is high and the results are impressive.
However, some lessons learnt over the years can help improve future events:

**Planning: start early!** This means as soon as the local event of the current year is done and dusted, planning for the next year's event should be starting. Draft any concepts/ideas for events (always including a “Plan B”) and the preparatory steps to be taken. Design a roadmap with the topics to be covered and set a deadline for each of them.

*For example:*
- > October/November – December of the previous year: brainstorming of ideas and a decision on the event idea (with approval of JMC if necessary)
- > February/March: concept note on the event/initiative. Who does what? And when?
- > April/May: planning and production of any promotional materials required using the templates provided by INTERACT. First press release (a general one announcing the event)
- > June/July: logistical details (venue, briefing and preparation of actors involved...)
- > August: social media campaign
- > End of August: press release explaining the local event in more detail
- > Etc.

**Focus on the overarching objective:** to highlight the results and benefits of cooperation across the external borders of the EU. The local event should mainly target the wider public or a specific sub-sector of the wider public (students, children, environmentalists etc.) and non-EU specialists. Focus on organising an event within your human/financial resources.

*How?*
- > Human and social stories are interesting. Everyday stories reflecting concrete examples of how cooperation has improved citizens' lives are popular. An ENPI/ENI CBC project focusing on health (childcare, healthy eating), prevention of human trafficking, building and improving of local networks etc can be interesting for specific segments of the wider public
- > Events focused on different cultures attract people's attention. They could relate to gastronomy, film, music, regional dances etc. For example: a food market, cooking demonstration, a concert with local singers/bands, local dancers etc
- > Environment and sports are generally successful themes. Hiking, biking, trekking, recycling etc. All these elements are likely to attract interest!
- > Get people's competitive edge showing: organise a photo contest, a poster contest, a cooperation success story competition. These types of initiatives are usually warmly welcomed by social media users and register high participation
- > Try to have a relevant actor (a Commissioner, local politician, public authority or even a local celebrity) participate in your event. This will help in attracting media attention and your event will be more likely to be published in newspapers and on digital websites, amongst other channels.

**Use social media:** as programme resources are generally limited, relying on social media is crucial. Don't underestimate the potential of Facebook or Twitter. They can widely publicise and disseminate your event. Don't forget that active contribution to social media is key to the success of communication activities and sufficient human resource to ensure this should be foreseen.

**Photographs and images:** collect nice pictures of the event and disseminate them. Remember that “a picture is worth a thousand words.” The EC Day mobile app and the photo gallery on the EC Day website (both developed by INTERACT) are at your disposal to promote your activities.

**N.B!** Any copyright or image protection issues should be dealt with accordingly, for example, preparing a waiver for individuals who will appear prominently in photographs.

**Website:** Post and upload all the information onto the website of your programme. INTERACT will also include your event on the EC Day website (www.ecday.eu) and Facebook to give it more publicity. Don't forget to inform the EU delegations and DG NEAR Headquarters so that they can relay this information and get involved from early on.

**Evaluation:** don't miss the opportunity to ask for feedback from event participants. This will be an indication of the success of your event and what could be improved the following year. Everyone likes to have their opinion valued! Use the event evaluation to gather new ideas for the future by asking participants what type of events they would be interested in.

**Joint Activities**

European Cooperation Day and other communication campaigns are a good opportunity to organise joint events/communication activities with other programmes (other ENPI CBC/ENI CBC, IPA and INTERREG). Here again, cooperation with the EU representations/delegations can be foreseen in organising communication activities, for example, as part of the European Cooperation Day 2014 campaign, the INTERACT ENPI project organised film screenings in Tunisia in cooperation with the Tunisian EU delegation. These activities save on time, resources (human and financial) and increase the impact, attention and creativity of an event or activity.
STORYTELLING: HOW TO CONVEY INFORMATION THROUGH STORIES

Storytelling is a technique of conveying information through stories which people have used since prehistoric times. It has been making a comeback on the communication scene in recent years but it is far from a new concept! Stories not only make our content more interesting to our audience, they make it much more likely that they will remember it.

Use storytelling to give your programme and projects a human face. If you are trying to get attention from the media, storytelling techniques are essential. While you need to have facts and figures too, a compelling story is a must.

Many of the storytelling techniques shared here were developed by MSLGroup, a global communications network specialising in PR who guided us in a workshop in April 2015. More information is available on our website: http://enpi.interact-eu.net

Planning your story

> Why does your story need to be told? What is your purpose?
   Which of the following outcomes would you like to achieve with your communication?
   Who I am: Awareness - announce, state, introduce.
   Why I'm here: Relevance - explain, comprehend, relate.
   I have a dream: Vision - inspire, excite, galvanise.
   I'll show you how: Education - demonstrate, teach, describe.
   I do therefore I am: Principles in action - participate, join, compete.
   I know what you're thinking: Dealing with the elephant in the room - provoke, challenge, surprise.

> You want the local community to know that your programme exists!
   Why I'm here: Relevance - explain, comprehend, relate.

> You want people to understand what cross-border cooperation is about:
   how it works, what benefits it has already brought to the area, etc.
   I have a dream: Vision - inspire, excite, galvanise.

> You want to inspire people to start a project.
   I'll show you how: Education - demonstrate, teach, describe.

> You want to show people how to apply for funding.
   I do therefore I am: Principles in action - participate, join, compete.

> You are holding an event or contest and you want people to take part.
   I know what you’re thinking: Dealing with the elephant in the room - provoke, challenge, surprise.

> You come from an area that is very Eurosceptic and you want to assure them that their taxes are bringing their region positive results.
   Who is the audience for your story? What do they care about? What's their/the problem?
   How much do they know? Where do they get information?

> What do they need (from you) to act?
   Remember: Write for them, not for you (or your colleagues).

> Where will the story land?
   Newspapers, websites, social media platforms, press releases to the media.

> What is the story context?
   What is going on outside of our direct work environment? What is happening in the news?
   Could these things affect the way our audience hears your message?

> Why is now a good time to tell your story?
   Is there an event or situation which makes the story more relevant today than it would be next week or next month?
Writing your story

Starting to write your story is often the most difficult part. This ‘narrative template’ can be used to get you past that blank sheet of paper.

> We believe in a world where...
(This is the focus of the story expressed as a belief about the world, for example, we believe in a world where regions work together to solve problems.)

> We know in that world that....
(This is what you know about the world that brings tension, for example, we know that cooperation isn’t always easy. There are complex rules to follow, cultural barriers to overcome, and compromises to make.)

> So we make sure...
(This is what you do to resolve the tension, for example, so we make sure to help cross-border projects to develop their activities, navigate the project process and work better together with their partners.)

> Which is why we...
(This is what you do in terms of product, services and overall behaviour, for example, which is why we support cooperation at the external borders of the EU and believe that ENI CBC projects bring the EU closer to its neighbours to solve common problems.)

The text below might not be what you use, but it can be a very useful starting point for developing your story. You can choose to highlight a character (someone who benefited from a project) and add facts and figures that support your story. Just make sure you don’t overload your audience with information.

Sample story
(based on a programme attracting potential applicants):

Opportunities in tough times?

Our aim is to improve the well-being of all our citizens. We achieve this by joining forces across the external borders of the EU. Together we are stronger. We call this European Neighbourhood Instrument Cross Border Cooperation (ENI CBC). Building on our success so far, we are strengthening our commitment, by making more money available. If you deal with any of the following, you may receive funding: entrepreneurship, environmental protection, prevention of human trafficking, research, culture, sports, education, etc. These are only some examples. Get in touch! (Website link)
CLEAR AND EFFECTIVE WRITING

Write using clear, plain language. Use the tips below to help you write in a way that is easy for your audience to understand and remember. The clear writing tips shared here are based on a presentation by the Plain English Campaign. You can find more information and resources on their website: [www.plainenglish.co.uk](http://www.plainenglish.co.uk)

**Sentence length:** use an average sentence length of 15 – 20 words (never go longer than 30). Mix sentence length – short sentences can be very effective. Say only one thing per sentence. When in doubt, use a full-stop.

**Vocabulary:** use everyday words that you would use at home – vocabulary that your grandparents, neighbours, and friends would understand. Avoid jargon and acronyms whenever possible! If you can’t, include a glossary at the beginning of your document.

**Tone:** use a conversational tone rather than an academic or overly formal one. This does not mean you should use slang or dialect – your writing should still be professional and correct – but your tone should engage your reader and not put them to sleep. Use first and second personal pronouns to refer to your organisation and reader (we, us, and you).

**Structure:** put the most important fact at the beginning of your text so that readers can find it easily – don’t bury it in the middle. Use bullet points rather than long paragraphs.

**Content:** think like a journalist. Make sure you answer the 5Ws: Who? What? When? Where? Why?

**Use active sentences, not passive ones.** For example, the European Commission published the document in January. (active) vs. The document was published in January by the European Commission. (passive).

See the following text box for an example of how using the above techniques can help to simplify a complex text.

**Before editing**

4. The Study Findings

4.1 A key finding of the study is that contrary to the perceived view of many that the high profile closures mark the end of large scale marine employment on the north bank, market demand analysis has demonstrated that there are substantial opportunities for attracting marine related employment. However, it is evident that the marine market is also changing, with one pattern of employment being replaced with another and the challenge for the public sector is therefore to manage the process of change, ensure that the continued supply of adequate sites is provided for and guide the growth of the new marine technologies.

4.2 The review of existing businesses located in the study area and nearby found that eleven world class companies within the subsea technology and renewable energy sectors are operating from this area. A number of these, including Wellstream and Duco in Newcastle, are looking to expand. ONE North East has also received a number of inward investment enquiries from companies, seeking sites and looking to make significant investments, who have expressed interest in the study area. The activities of the Port of Tyne are also increasingly requiring additional land and waterfront access. This includes the growth in cruise ships visiting the Tyne.

4.3 The study therefore confirms the continued strategic regional importance of the existing marine infrastructure located on the River Tyne North Bank, in particular sites with appropriate infrastructure including large sheds, hardstandings and quayside areas capable of accepting heavy loads and with deepwater access. It sees a real opportunity to promote a Marine Industries Cluster/Centre on the River Tyne North Bank to build on the European pre-eminence in subsea, fabrication, marine design and naval architecture. It is considered that this could become a leading European integrated marine industrial estate with deepwater facilities, multi-user load out and fabrication facilities and high-wide load access. The complex would aim eventually to establish Global credentials for subsea manufacturing, fabrication, conversion and assembly of offshore oil and gas modules and infrastructure.

4.4 It is concluded that the significant marine infrastructure along the River Tyne North Bank should be dedicated to these growth sectors and inappropriate riverfront uses encouraged to locate elsewhere.

4.5 The consultants propose a number of immediate next steps including commissioning detailed technical reports to identify the condition and extent of riverfront infrastructure (berths, water depth, hardstanding, cranes, dry docks etc), utility capacities, ground condition and contamination, site load capacities, movement strategy etc. They also propose the preparation of a global marketing strategy in consultation with key stakeholders. How these are progressed will be part of further discussions with North Tyneside and ONE.
### 4 The study findings

**Conclusion**
The Tyne north bank could become an international centre for marine industry, including subsea manufacturing, fabrication, marine design and naval architecture. This would mean building on the area’s existing industry and reputation, and concentrating on marine development rather than other sectors.

**Existing advantages**
The area already has:
- Eleven major subsea technology and renewable energy companies; and
- sites with large sheds, hardstandings and deepwater quays.

**New development**
- Existing companies, including Wellstream and Duco, want to expand.
- ONE North East has received outside development enquiries.
- The Port of Tyne needs more land and water access, partly to meet increasing demand from cruise shipping.

**Next steps**
The consultants propose that we:
- Commission technical reports on the area such as:
  - Riverfront infrastructure.
  - Utilities.
  - Ground condition and contamination.
  - Load capacities.
  - Access; and
- Produce a global marketing plan, with North Tyneside and ONE North East
VIDEOS

Following on from the storytelling logic, videos can give a visual, human, lasting effect to a viewer on what your programme and projects are achieving. These can be used to promote the programme and projects on the website, in events, for communication campaigns and programmes could even include screenshots and links to relevant videos in newsletters.

HERE ARE SOME PREPARATORY TIPS ON HOW TO MAKE A GOOD VIDEO:

> Keep the script short – between 3 and 4 minutes, rarely over 5 minutes if the video is aimed at grabbing attention especially for those not familiar with your programme

> Put your message in the first 30 seconds – reduce the message of your whole video to one sentence and include this in the first 30 seconds of the script. The type of message will depend on your target audience for the video

> Speak directly to your audience – the easiest way to do this is to use personal pronouns like “you” and “your.” Show your audience things that they care about. Don’t tell your audience what they already know and focus instead on what you want them to know about you/your programme/project. Tell them the action that you want them to take, eg. “Make your project ideas come to life!” Don’t talk down to your audience or over their heads

> Find the right tone according to your target audience – why are you making the video? What do you want the viewer to do at the end of it? This will determine the tone to take, for example, classroom style, light-hearted, bold, colourful

> Tell a story – see the above section!

> Be careful with humour

> Pace the dialogue – between 125 to 150 words a minute. Viewers need time to absorb what is being said.

Examples of programme videos for inspiration:
https://www.youtube.com/watch?v=YnCG8u3QCbk
https://www.youtube.com/watch?v=sFHDkX1z8FA

PHOTOGRAPHS

Photographs are a relatively simple and effective way in which to produce attractive, visual images of your programme and projects for promotional materials, publications, the website and all types of media. These can be taken internally or by a professional photographer. In all cases, it is strongly recommended to avoid the typical conference photos of a plenary room full of participants and instead, focus on individuals in action either inside or outside with an interesting background. A guide to taking photos and how to brief a photographer can be found in Annex IV.

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9Source: www.videobrewery.com
9This guide to taking photos is taken from the ENPI Info Centre communication toolkit
ENI CBC COMMUNICATION GUIDE 2014 – 2020

III. MEDIA
a. Traditional media

Almost all programmes are cooperating with the media and this is mainly with television and newspapers. The most popular is the regional media, followed by local media and national media. For the most part, programmes claim that the interest of the media in their information is low and when the media is interested this centres on information about concrete outputs and results which contribute to the development of regions and the impact of projects on peoples’ lives.

Therefore, it is strongly recommended to include a media strategy as part of any programme communication strategy. Some basic guidelines for building a media strategy are outlined below.

**Engage the media**

- Map your media: identify key media targets for your programme (mainly regional and local media)
- Send the media your press releases
- Cater to journalists’ needs: help them out even when it does not help you; connect them with contacts, ideas, links and resources; be aware of deadlines
- Sustain the relationship: stay in touch; ask what they are interested in; invite them to your programme/project events; arrange one on one briefings; arrange special press trips; be open and honest
- Cultivate your contact list: keep a media contact list and update regularly; journalists move around – network and socialise; find out who is new.

**Pitching**

- Pitch the right journalists at the right time (i.e. a big story is a small story on a busy news day and a small story is a big story if it’s the only story)
- Think like a journalist: choose a strong news angle and apply the “so what?” test
- Tell them what the story means to their audience
- Get straight to the point
- Offer resources: (photos, interview opportunities).

**Tips for keeping your writing short and simple**

- Eliminate repetition and redundancy
- Never use two words when one will do
- Delete any word that is not essential
- Edit ruthlessly “if in doubt cut it out”
- Break up long, complex sentences
- Use the simplest possible grammar: subject-verb-object; strip out commas and sub-clauses
- Power up your verbs: add in dynamic action verbs; cut out flowery adjectives
- Use the active voice: not “it was launched by us” but “we launched it”
- Cut out auxiliary verbs: not “we will be launching” but “we will launch”
- Use everyday words: don’t be too clever, readers should not need a dictionary
- Vary your vocabulary: avoid repetition – use synonyms.

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\(^{10}\)Adapted from Pinnacle PR training materials
Press Releases & Writing for the Media

Generally, press releases are used to inform the wider public about programme news and to advertise events. When writing for the media generally, the key concepts to remember are clarity and conciseness. Timing is another essential element when issuing press releases (please see bullet 1 under Pitching above). You must interest readers immediately or they will lose interest. The pyramid below is commonly used in journalism. N.B. Any editing is usually done from the bottom upwards.

III.MEDIA

a. Traditional media

III.MEDIA

b. Social media

Social media has exploded over the past several years and is impossible to avoid as part of any communication strategy today. The main reason why social media has emerged as an efficient communication tool lies in its interactivity. Users are able to generate content as they have become active online members. Now users not only read information but create their own by expressing their views and sharing information with a potentially large audience.

Social media allows your programme to have a low-cost communication tool, interact in real time with your target groups and in doing so, give and receive real-time information. This can increase the amount of traffic to your website and some messages or videos may even go viral. The saying goes that, “if you’re not on social media then you’re no-one.” It can equally be argued that you are scarcely more than “no-one” if you are signed up for social media yet are not an active user. In order for your programme to be an active user then a social media strategy has to be built.

The backbone of any social media strategy should be the following:

- A decision on which channels to use and ensure that these remain the principal ones
- The main target groups for each channel
- How often each channel should be updated
- What type of information to share on each channel
- Resources: (staff working days/hours needed).

N.B.! For communication campaigns a separate, smaller social media strategy will be required in order to generate concentrated interest over a defined period.

Which social media channels should my programme/project use?

The vast majority of European cross border programmes are now using social media. The most popular channels are Facebook, Twitter, Yammer, LinkedIn, YouTube, Vimeo, Flickr and Instagram. As mentioned above, a decision on using only a few of these should be made by your programme and adhered to. Resist the temptation to use many channels, choose a few and do them well. Each of the social media channels mentioned before are discussed in more detail on the next page.
Facebook
Now the largest online community, comprising over 1.39 billion active monthly users (890 million active daily users in December 2014).

**PROS**
- Largest community of users.
- Good visibility of posts, pictures and videos.

**CONS**
- Still not regarded as the go-to tool for professional purposes.

**TIPS ON HOW TO BUILD COMMUNITY**
- Invite all programme stakeholders and friends to like your page or send friend requests if you have a Facebook profile rather than page.
- Ask all your programme stakeholders and friends to then do the same.
- Make your page publicly searchable.
- Be relatable: Facebook is an informal space so adopt the right tone and use simple language, keep it short!
- Feature programme/project staff to personalise your page/profile.
- Tag people to encourage interactivity and to spread visibility.
- Be visual: post photos, videos and programme/project news frequently.

**FURTHER INFORMATION**
http://mashable.com/2012/05/16/facebook-for-beginners/

Twitter
A real-time social media networking site, Twitter allows information to be shared in 140 character “tweets.” Photos and videos can also be shared. As of December 2014, Twitter has more than 500 million users. The main characteristics of Twitter consist of “following” people (similar to friending or liking people on Facebook), mentioning fellow Twitter users using the @ symbol (similar to tagging people on Facebook) and using the # symbol to share and search information on certain topics.

**PROS**
- Very active community
- Used by many professionals
- Ideal to inform and get informed quickly
- Building a community of followers is relatively fast.

**CONS**
- Very limited writing space, you have to be very concise.
  - However, this is actually a good exercise in reducing your messages to the essential!
- Information is in real-time so maximum exposure time is short.

**TIPS ON HOW TO BUILD COMMUNITY**
- Create a user-friendly Twitter ID, i.e. a short name which in most cases, will mean finding an appropriate shorter name for your programme. Include an attractive photo or visual. Your programme bio should be short and snappy (character space is also limited here so no long programme descriptions possible!)
- Search for programmes/projects/stakeholders/opinion leaders/politicians/individuals etc to follow
- Keep up with who @ replies to you
- Reach out and share information, programme/news and interesting links
- Read the bio of those who follow you: know your audience and send relevant/interesting links to identified followers. Engage!
- Promote others
- Remember that in order to maximise the potential effect of Twitter, your programme account must be public. Never post private or confidential information and remember to thank new followers!

**LEARN THE TWITTER LANGUAGE**
- DM= direct message
- @=use to reply and always include the relevant Twitter ID after the @ symbol
- RT= retweet
- Tweet= sending a message on Twitter

**FURTHER INFORMATION**
http://www.momthissishowtwitterworks.com/

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1. Source: http://newsroom.fb.com/company-info/
b. Social media

**Linkedin**

Linkedin is a social network for professionals designed for professional networking – finding a job and finding professional contacts and partners. Groups can be created on Linkedin and some programmes use these for online stakeholder platforms and for partnership building and project applications, eg. the ESPON Programme and Baltic Sea Region Programme.

**YouTube**

With 800 million unique visitors per month\(^3\), YouTube is the best known platform for publication of videos from programmes or projects and specific channels can be set up to share all of your programme videos on one list.

**Vimeo**

Vimeo is another platform for sharing videos. With around 70 million unique visitors per month\(^4\), this platform is not as widely used as YouTube. However, there are a few advantages to this platform such as less advertisements, a cleaner layout and less “nonsensical” videos are uploaded.

**Yammer**

Yammer is a social networking service that is used for private communication within organisations. The service is used by DG REGIO as one of its main communication tools. Individual groups for specific topics can be set up and opened to external members outside of the organisation.

**Photo-Sharing**

Outside of Facebook and Twitter, online services such as Flickr and Instagram can be used to share programme and project photos.

**Managing Multiple Social Media Accounts**

There are several tools available for managing your social media accounts (to save on time and resources) including scheduling posts and getting some analytics of your outreach. Two of the most popular and free (for a limited number of social media accounts) are Hootsuite and Buffer.

- **Hootsuite**: [https://hootsuite.com/](https://hootsuite.com/) This tool allows you manage communication across multiple social media networks from one web-based dashboard and you can track conversations and measure campaign results. It also offers a built-in analytics system and the capability to schedule posts on all social media channels.

- **Buffer**: [https://bufferapp.com/](https://bufferapp.com/) This tools allows you to share content and schedule posts via Twitter, Facebook, Linkedin and Google+. Content can be staggered throughout the day so that social media feeds have consistent updates. There are also analytics about the engagement and reach of your posts. Buffer is arguably easier to use than Hootsuite although the latter offers more detailed analytics.

\(^3\)Source: www.mashable.com

\(^4\)Source: www.mashable.com
In some instances, unexpected situations arise during the programming period. These can range from internal tensions, tensions with stakeholders or false, misleading or negative stories or information appearing in the media (including social media). Foreseeing the risk of these situations and putting the appropriate measures in place could prevent a negative situation or at least lessen the consequences.

The following steps could help in managing a crisis

1. Brainstorm on what kind of crisis could be likely during the programming period (projects mis-spending funds, negative or incorrect information reported in the media, political tensions etc).

2. Monitor and review: develop your own media vigilance, identify key media commentators, monitor external talk around relevant issues, track all channels including online (social media, websites etc).

3. Engage all stakeholders.

4. Agree within the programme on the message to be communicated and ensure coordination between the involved bodies on who communicates the message (MA, NA, JTS, BO). Define clear messages with proof (facts, statistics, research, anecdotes, images etc).

5. React: listen and learn, react in real time online, participate, be authentic and use a genuine voice.

Adapted from a Pinnacle PR training, April 2014
All project applications must include an information and communication plan and in particular, specify what measures will be taken to acknowledge the EU support to the project.

The legal obligation to carry out communication activities has to be strongly indicated in the project grant contracts, and the obligation to comply with the programme communication guidance should be included in the contract as well. When including the provisions on communication and visibility programmes could base these on the provisions of Article 6 of the General Conditions used for the 2007-2013 ENPI CBC programmes.

It is suggested that these provisions include the following:
> Obligation to ensure adequate visibility of the EU contribution to the project
> Obligation to follow the visibility requirements of the programme which comply with the Commission guidance (reference to the programme-level communication manual or visibility guide can be included, if such documents are available)
> Right of the Managing Authority and the European Commission to publish information about the project and the beneficiaries.

In addition to this, you can require projects to inform you about their major events.

These clauses of the grant contract need to be further transferred to the partnership agreement that will be concluded among the beneficiaries of the project obliging them all to comply with the visibility and communication requirements.

In addition to the communication and information plan in the project application form, the progress and final reports of the projects need to include a section on communication. It is also recommended that programmes include in the application form all necessary information on the project and its beneficiaries that will be requested in KEEP.

**What about more practical guidance?**

More detailed requirements for visibility and communication activities on the project level are defined in the European Aid Communication and Visibility Manual for External Actions. However, the manual does not provide sufficient information on different communication aspects which have to be taken into account by projects and is not specifically designed for the ENI CBC programmes.

**IMPORTANT!**

You should elaborate your own guidance to the projects on how to organise the project information and communication activities, setting the basic requirements for them and providing programme-specific templates. These guidelines must cover the visibility requirements for projects and tools for communication activities.

Programme approaches to the contents of these guidelines are different: either simply providing the projects with the minimum visibility requirements and the main tools for project communication activities or also looking into the broader aspects and philosophy of communication. This includes the objectives and structure of communication and the explanation of concepts, for example, branding. Some communication guides go beyond naming the tools, they give practical tips and advice on how to use these tools effectively, for example, the steps to organise a press-conference, setting up a help-desk.

A concise guide to project visibility has been prepared by the ENPI Info Centre and can be found in Annex V. The links on pages 5 and 6 of this annex have now changed to the following:

http://europa.eu/about-eu/basic-information/symbols/flag/index_en.htm

Trainings on communication are advised in order to give projects not only advice on how to plan and implement proper communication activities but also to give a better understanding of why communication is important and why they should allocate sufficient time and resources for this. These trainings can be done by programme staff or external experts. A prior indication of trainings that you will give is advised so that projects can allocate the necessary resources to attend these.
IV. GUIDELINES FOR PROJECTS

b. Info and communication plans for projects

It is a requirement for projects to submit a communication plan at application stage. **It is strongly recommended for programmes to request at this stage, a well developed plan with a prevision for flexibility upon grant contract signature.**

This can be either submitted as part of the application form or as a separate document developed from an outline of the communication activities already indicated in the application form. These plans allow for better planning and monitoring of project communication activities as well as also allowing programmes to involve projects in their own communication activities on a larger scale.

Although communication plans are seen as a good planning tool, there is a need for a certain degree of flexibility in the elaboration of plans and not imposing strict templates for this purpose. Communication activities have to be an integral part of the project and not viewed as separate additional activities. In addition, more emphasis should be placed on the dissemination of project outcomes and results and not only on fulfilling visibility requirements. Any project information and communication plan should include at least the elements outlined below. This guidance is intended as a reference not forgetting that, above all, project communication should be simple and easy.

**PROJECT MESSAGES**

Each project should have 2-3 key messages which are short (no more than 25 words), simple and give a clear idea of what it is about. They should be flexible enough to be used across all communication tools frequently and consistently. **Messages could answer some of the following questions about a project:**

**EXAMPLES**

Twenty two partners have entered Baltic Sea Cycling to come closer to each other and create new inspiring policies concerning cycling in the urban environment.

INTRASEA is an interregional project developing the inland waterways in the Baltic Sea region with partners from Sweden, Finland, Germany, Poland, Lithuania and Russia.

Promoting Bioenergy Development with Spatial Planning Solutions.

*Elements adapted from the BSR 2007-2013 communication guidelines for projects from the section “project messages” to “evaluation”*
COMMUNICATION AIMS
Why are you communicating? The project communication aims are not the same as the overall project aims. Communication is a tool which can help you achieve a project’s aims.

TARGET AUDIENCE
This can be one or several groups of a certain age, profession, gender, marital status etc. Examples can be children (within a defined age limit), doctors, females, single people etc.

TOOLS
Please see the section below.

RESPONSIBILITY
Indicate who is responsible for the implementation of the communication activities and the communication plan. A clear division of responsibilities between the project beneficiaries is essential.

TIMEFRAME
Indicatively, the starting, mid and end phase of a project are important for reporting on communication activities so these should be planned accordingly and reviewed if necessary at intermediary periods.

BUDGET
There is no agreed threshold for communication activities in projects. Each project should spend an absolute minimum of €1 000 on these but in the vast majority of cases, this allocation is much higher. Percentages of the overall budget for communication should be used carefully as each project varies in size, subject, scope, partners and impact. The amount allocated should be well balanced and at least be enough to have an impact in line with the objectives of the communication plan. Budget lines are recommended to be flexible within projects in accordance with the degree of flexibility allowed by the programme.

EVALUATION
This is a useful way of determining if the communication objectives within the plan are being met and how successful project communication is. For this, indicators should be set up with a timeframe over which to measure these. Both quantitative and qualitative indicators should be used. Examples of quantitative indicators are number of website visits, views/“likes”/“mentions”/“retweets” on social media, number of articles, people attending project events, etc. Examples of qualitative indicators are questionnaires, surveys, tone and position of articles, most visited pages etc. If budget allows, some evaluation tasks could also be outsourced to experts.
c. Tools

In most cases, projects use many of the same communication tools as the programmes. Tools should be aligned with target groups (the table on page 11 could be used to define what tools should be used for each project target group by adapting the titles and some tools).

Several tools in the section on programme tools can also be adapted for use by projects especially the following:

- **Website**
  The advice on pages 9-10 is adaptable for projects. Some examples of good project websites are the following: [http://www.enpi.interact-eu.net/enpi_cbc_projects/enpi_cbc_projects/507/14655](http://www.enpi.interact-eu.net/enpi_cbc_projects/enpi_cbc_projects/507/14655)

- **Organisation of project events in a larger context**
  This ranges from project participation in the annual events of your programme to organisation of European Cooperation Day events. For example, the MEDDIET (Mediterranean Diet) ENPI CBC MED funded project organised an event which focused on explaining the benefits of a healthy, balanced diet to school children on one hand, and a cooking demonstration and tasting with chefs from four countries on the other hand.

- **Joint communication activities with other projects**
  Tip: use KEEP to find other projects in the area. This could also be beneficial for capitalisation purposes.

- **Storytelling guidance**
  For online writing and/or publications.

- **Making videos**
  Please see the INTERACT ENPI project’s videos on the project website: [http://www.enpi.interact-eu.net/](http://www.enpi.interact-eu.net/)

- **Photographs**
  Please see ENPI Info Centre guidance in Annex V.

- **Media relations guidance**

- **Use of main social media channels**
  Facebook and Twitter.
ANNEX I - SWOT ANALYSIS
SWOT analysis

**Strengths**
- What have we got that we can use?

**Weaknesses**
- What could damage our reputation?

**Opportunities**
- What could we capitalise upon?

**Threats**
- What might go wrong?
Familiarity - Favourability Matrix

Familiarity

Favourability

Identified priority stakeholders:

www.isoc.com
A closer look at **events**

**Plan in advance**
Think carefully about the event before you start, and put an action plan together.
Here are some considerations before you decide if it’s worth holding it:
- For whom are you organising the event?
- What do you aim to achieve?
- What type of event would be more effective? (For example: conference, project presentation, concert, discussion, reception, visit to a site etc).
- What type of event would be viable and effective?
- Would it be best to hold the event in the capital or a region?
- What numbers could you expect to participate?
- How long will it take you to organise it?
- Do you need an organizing committee?
- Would you need more people than you have available?
- Would you need professional support (a PR agency)?
- Would there be a section dedicated to the media and what does this entail?
- Will you have speakers, who would they be and are they ‘engaging’ enough?
- Would you have give-aways or props?
- Will you be handing out studies, fact-sheets, presentations, etc?

**The date**
The date on which an event is held is crucial to its success. You must try to:
- Connect it to some important date.
- Ensure you avoid clashes with big events near you.
- Decide the best time of day when you could have more people present.
- Ensure it is a convenient day for the people you want present.
- Try to see if it’s a good date for media coverage to be achieved.

**The venue**
Choose the venue carefully, making sure that:
- it is big enough to fit the people, put up props, etc.
- there are chairs and tables or whatever else you may need.
- there is easy access.
- it is within your budget.
- they offer other services you may need e.g. catering, internet connection, screening.

**Promoting your event**
- Who would be interested in participating in your event.
- How you can reach people (the tools) and the parameters of each tool like effectiveness and costs (value for money).

**Work out a budget**
- Consider what your costs may be and make a budget plan.
- Always add a little extra just in case…

**Follow up**
- Stay in touch with participants.
- Get feedback.
- Build on your success.
- Send follow-up information material.
- Build up a database of participants.

**TIP** Depending on the image you want to portray, you can choose alternative venues e.g. indoor, outdoor, in a theatre, in a park, at an old building.

**TIP** Avoid having many speakers and long and heavy speeches, they bore people…

**TIP** Speak to a few journalists to find out what’s on their agenda.

**TIP** Ensure there is enough time to organize the event.
A closer look at photos

Photos should contain an obvious link to the project. The subject/s should either illustrate the spirit of the project or be of an important person involved in or visiting the project.

Prefer a picture in which there is action to one that is static (a picture of a person pulling in a net is preferable to one of a person fishing). When photographing people at work make sure they are concentrating on their work rather than looking up and smiling at the camera.

Pictures should, whenever possible, have people in them. Some of the photos should contain a recognisable project and Commission logo somewhere in the background. Often the hint of a name or logo – just a few letters may be sufficient to suggest a full name (a logo on a cap or T-shirt).

The background should always be interesting, pertinent and appealing. It should not contain unnecessary detail or irrelevant surroundings that detract interest from the subject. (The backdrop of a meeting held in a hotel lobby will be similar whether it takes place in East Europe, Asia, Africa or the Middle East – select photos with a more culturally specific backdrop).

Make sure you have both vertical and horizontal pictures in stock, that they are not blurred, static or too dark. They should be sharp, active, colourful and correctly contrasted (allow black and white photocopying).

Photo information essentials

The following details must accompany all submitted pictures:

- A caption explaining what the picture is meant to illustrate.
- The name of the person/organisation that owns the copyright.
- A written authorisation to reproduce the picture without payment of royalties.
- The name of the project/programme to which the picture relates, and the country in which it was taken.
- An indication of the date it was taken (as precisely as possible).

Necessary picture resolutions

(The standard resolution for publication illustrations is different from the one used for web pictures. Pictures provided should be: 15x15 cm pictures – the norm – resolution of 300 dpi or 75x75 cm pictures – resolution of 72 dpi; or 5x5 cm pictures – resolution of 1200 dpi.)

- 75x75 cm pictures with resolution of 72 dpi
- 15x15 cm with resolution of 300 dpi
- 5x5 cm with resolution of 1200 dpi
How to brief a photographer

Here is a list of standard elements to be taken into account whenever a photographer is assigned to take pictures of your programme/institution.

**EU visibility**
- Flag.
- Logos.
- Plaques (on construction works or equipment).
- Signs (on the road).
- Materials produced (books, certificates, diplomas, posters etc).
- Give-aways produced (T-shirts, caps etc).

**People**
- The Head of the Institution.
- The programme manager.
- Representatives from the implementing partners.
- Representatives from national/local authorities.
- Previous beneficiaries.
- Final beneficiaries.

**Indoor elements**

**Meetings**
- Speaker with Power point presentation background.
- Interaction with/among listeners.
- People taking notes.

**Trainings**
- Trainer and trainees performing the object of the training (if applicable).

**Workplace**
- People using a PC.
- Showing things on a map.
- Going through files.
- Sawing.
- Painting.

**Equipment**
- Technological, medical, educational, but with people doing something with it.

**Accessories**
- Maps on a wall.
- Old pictures.
- Objects in a room directly or indirectly related to the programme.

**Project results**
- Awareness actions with beneficiaries (diploma ceremonies, youth exchanges, festivals, drawing contests, school or church information sessions, picking up rubbish, cultivating organic crops, cleaning up palm groves etc).
- Construction works (excavations, building, repairing etc).
- Financial support: always try and include people interacting with the site (power plants if about energy security, waste water treatment plants if about water governance, roads if about modernisation of transport, buildings if about infrastructural improvement etc).
- Trainings: trainer and trainees go out and perform on the job trainings (patrolling, teaching, disaster prevention etc).
- Equipment: always with people operating them (boogies, trolleys, containers, computers, pumping stations, trucks, microscopes etc).

**Outdoor elements**

*The premises:*
- The office.
- The vehicles.
- Tools at disposal to perform tasks.

*The surroundings (background of action)*
- Landscapes wherever actions are performed.
- Roads and vehicles if about land transport.
- Seaport and sea if about water transport.
- People using computers if about technology.
- Ruins if about archaeology.
- A shopping mall if about society in general.
Even a photo at a workshop can be lively
Photo by: EPA © EU/Neighbourhood Info Centre

Change your point of observation
Photo by: EPA © EU/Neighbourhood Info Centre

EU visibility in action
Photo by: EPA © EU/Neighbourhood Info Centre

Events are a good opportunity for project photos
Photo by: EPA © EU/Neighbourhood Info Centre

Show people at work
Photo by: EPA © EU/Neighbourhood Info Centre

Show technical achievements
Photo by: Bassam Al-Zoghby © EU/Neighbourhood Info Centre
Visibility

Where can I find the EU flag?


Be sure to include the description "This project/programme is funded by the European Union" where appropriate (see pg. 31 in EU Visibility Manual).

The European flag consists of 12 golden stars in a circle on a blue background. It has a specific colour code. None of its elements can be altered in any way. If the flag is placed on a coloured background it should be surrounded by a white frame.

My project is co-funded by the EU and other international organisations. Which logos should I use and in what order?

You can use all the logos and decide on the order based on the amount given by each organisation. The EU has signed a communication and visibility agreement with the UN and the World Bank, based on which the graphic identity of the EU must enjoy an equally prominent place and size as that of the contractor or implementing partner. What you do in case of cooperation with these international organisations is explained in detail in the EU Visibility Manual.

[http://ec.europa.eu/europeaid/work/visibility/]
We have many implementing partners: can we display all the logos along with the EU flag?

The EU flag must be prominently displayed alongside the logos of other implementing partners, in a way that it doesn’t compromise the visibility of the EU.

A clarification: An ‘implementing partner’ is a contractual party and only signatories to the contract are entitled to have their logos displayed as prominently as the EU flag, regardless of how many other organisations are involved in the project.

How should I put the EU flag?

The basic rule is that it should be in a prominent position and visible. People should be able to see it easily.

Templates of the flag, how to use it on all items and the colour can be found in the EU Visibility Manual (see pg. 31) and the links below: http://ec.europa.eu/europeaid/work/visibility/index_en.htm
There is a European Commission (EC) logo, should I use it?

The EC logo (see below) is only used by EU officials. Projects should not be using it. The only case in which you would use it is if you are a contractor producing on behalf of the Commission, thus your product becomes an official EC product. In such a case adhere to the graphic chart for this logo. The same rule applies to other EU institutions or funding instruments.

Should I refer to EC or EU, which is more correct?

You should always refer to the EU and not the EC. The EU represents all the European institutions. The EC refers only to the European Commission. Delegations in third countries are called EU Delegations.

Example: If you use the EU flag, underneath you would write "this project is funded by the EU".

What is visual identity?

Should I create a logo for my project?

A project does not need to have a logo. If however you decide to have one definitely do not incorporate the EU flag either in full or elements of it as that is forbidden. Share the logo with your task manager for approval at the design stage. What you can do instead of a logo, which is also encouraged by the EU, is to create a graphic, visual identity or theme across your communication output. Use the same fonts and the same size in a press release, choose colours that give the sense of what you are doing or where you are working and use them on everything, write your name in the same graphic characters etc.

Example: The EU Neighbourhood Info Centre always uses its name in the same way, that is with a bridge with the people on it. For the Southern Neighbourhood a brownish yellow colour is used and for the Eastern Neighbourhood a green (see www.enpi-info.eu)

Do I have to say that the EU funds my project? Where do I put it?

Yes, it is a contractual obligation to say "this project is funded by the EU". It is also a basic rule of transparency - you say who funds you and are open about it. This phrase usually goes under the EU flag. If it’s a publication and you’d like to say a few words more, for example that you are part of a bigger programme, you could also put it elsewhere (e.g. back cover or inside cover).
Should I have EU visibility elements in our photos?

This is not an obligation, however, it is a good visibility practice. EU presence does not always have to be in the forefront, even a person wearing a hat that has the EU flag on it will do. You can find a choice of free to use EU visibility photos on www.enpi-info.eu/list_galleries_main.php

What you do need to do is respect copyright, referring to the fact that the photo belongs to the EU (©EU).

What is the disclaimer and how do I use it?

The disclaimer is a fixed text that should be used on everything a project produces, from a publication to a website and audio-visual material. This text makes it clear that the EU does not have any responsibility for what a project is producing. The wording is the same for all, but you need to adapt for each product (this publication, this website, this video).

The wording is:

“This publication (website, video) has been produced with the assistance of the European Union. The contents of this publication are the sole responsibility of <name of the author/contractor/implementing partner/international organisation> and can in no way be taken to reflect the views of the European Union.”

Where do I put the disclaimer?

Print publication – it does not have to be on the front page. However, it should be displayed prominently on the inside cover or back cover as appropriate, according to the layout.

Website – the text can be displayed on one page (for example with the title “Legal” or “Disclaimer”), with the link to that page visible throughout the site. Or sometimes you find it at the bottom of the homepage, in a place that doesn’t change.

Audiovisual material – have the text either at the beginning or at the end of the transmission.

Are there any exceptions to the visibility rules?

In general all projects should abide by them, but there will always be situations when it is inappropriate to display EU symbols. Some of them are:

- When political or security situation obliges the EU to keep a low profile attitude.
- When the mention of the EU could be seen as a propaganda and thus damage the visibility objective (i.e. news programme).
- When there is a risk that the visibility could damage the image.

If you have any concerns or doubts discuss them with the EU Delegation.
Where can I find templates to guide me?

The Communication and Visibility manual for European Union external actions contains many templates that you can use, from press releases and newsletters, to commemorative flags and logos on cars. However, these are not strict rules, you are given the elements you need to include and some guidelines.

Example: The press release template is there to show you the main elements, if you prefer use it as it is, otherwise, create your own design which respects EU visibility requirements.

What is expected from budget support projects?

With budget support the situation is a bit different as the government implementing the project also has its visibility rules. However, it is expected that a few basic elements are respected by the partner government, as an obligation, but also as a matter of good cooperation.

In particular: the EU flag and a reference to funding.

When implementing a budget support programme it is important to ensure that sufficient visibility is given to the approach and work of the EU. This requires close cooperation with the recipient government and a joint communication strategy. It is essentially about communicating change.

Is there a text describing the EU that I can use?

Yes, the EU Manual contains a whole section on “Definitions and General statements” (Annex 4 – pg. 41). This section includes a definition on the EU and institutions like the European Parliament, the European Commission, the Council etc.