



Songs for Rights

Communications & Dissemination Plan

Mid-Term Outreach Report 2026

Monitoring period: 1 January – 30 June 2026
Mission on Track – Mid-Term Analysis



**Funded by
the European Union**

Executive Summary

This mid-term report assesses the **communications, dissemination and outreach of Songs for Rights from 1 January to 30 June 2026**, as part of the project's **Mission on Track** monitoring and evaluation system.

The analysis covers central digital communications through **LinkedIn, Instagram, Facebook and YouTube**, direct participation in **events, trainings and webinars**, and the additional **multiplier outreach generated by Songs for Rights network members**.

Mid-Term Outreach at a Glance

Key Indicator	Result
Annual Operating Grant outreach target	100,000
Total cumulative outreach by 30 June	83,916
Annual KPI achieved	84.0%
Documented/reported outreach	77,416
Conservatively estimated outreach	6,500
Remaining outreach to annual target	16,064

The project has therefore already achieved **84% of its annual outreach target during the first six months of 2026**, substantially exceeding the proportional mid-year benchmark of 50%.

Importantly, this conclusion does not depend on estimated data. Excluding the conservative estimate for network organisations that did not provide figures, **77,416 outreach – equivalent to 77.4% of the annual target – is supported by platform analytics, participation records and outreach reported directly by network members**.

Where the Outreach Comes From

The total of 83,916 combines:

23,268 – central digital communications

104 – direct participants in events, trainings and webinars

54,044 – outreach reported by network members

6,500 – conservative estimate for 13 non-reporting network members

The results demonstrate a strong **network multiplier effect**, with network organisations extending project communication and dissemination into different local, national and organisational contexts.

Central digital communications also show complementary strengths across platforms. **Instagram provides the strongest broad audience reach and sharing; LinkedIn supports professional and policy-oriented visibility; YouTube extends the accessibility and lifetime of project outputs; and Facebook provides additional community outreach.**

Direct participation represents a smaller numerical share of total outreach but a substantially **deeper form of engagement**, involving learning, capacity building, dialogue and active participation. Activities recorded during the period included *Voices & Verses 2026*, Songs for Rights/Songs for Action trainings, the Songs for Change webinar series and the RORE Arts & Mental Health Training.

Overall Assessment

The mid-term evidence indicates that the Songs for Rights communication and dissemination strategy is **performing strongly and is well positioned to achieve the annual target of 100,000 persons reached**.

The results also show that the project's outreach should not be understood only as a single numerical total. Its strength lies in the combination of:

Broad digital visibility + Network multiplier outreach + Direct participation and engagement

For the second half of 2026, the priority is therefore to maintain the current communications trajectory while strengthening documentation of **audience engagement, relevant professional and policy audiences, and network-member outreach**.

This will enable the final Mission on Track assessment to demonstrate not only **how many people Songs for Rights reached**, but also **how they were reached and the quality and multiplier effect of that engagement**.

1. Scope and Methodology

Purpose

This report assesses the **communications, dissemination and outreach of Songs for Rights during the first half of 2026 (1 January–30 June)** as part of the project's **Mission on Track** monitoring and evaluation.

It contributes in particular to monitoring the Erasmus+ Operating Grant KPI of **100,000 persons reached during 2026**.

The analysis combines three complementary sources of outreach:

1. **Central digital communications** through LinkedIn, Instagram, Facebook and YouTube;
2. **Direct participation** in project events, trainings, webinars and other online/offline activities; and
3. **Multiplier outreach generated by Songs for Rights network members** through their own activities, audiences and communication channels.

This approach reflects the project's communication and dissemination model: outreach is generated not only through central social-media channels but also through direct project participation and the multiplier role of the European network.

Communications and dissemination activities

During the reporting period, Songs for Rights implemented a range of communication and dissemination actions supporting project visibility, participation and the dissemination of European Youth Goals, EU values and project outputs.

These included the **Songs for Rights Social Media Campaign, LinkedIn European Youth Goals Campaign, Songs for Rights Website, project events promotion, My European Youth Goals Campaign and coordinated communication across the network**.

Dissemination also covered project outputs and activities including the **European Youth Goals Advocacy Guide, Songs for Change Toolkit and Webinar Series, Music & EU Values Podcast Series, Voices & Verses 2026, Youth Consultation findings and project resources made publicly accessible through the website and YouTube channel**.

Direct outreach was additionally generated through events and learning activities, including **Voices & Verses 2026, Songs for Rights/Songs for Action trainings, Songs for Change webinars and the RORE Arts & Mental Health Training**.

Digital channels analysed

Platform analytics were analysed for:

- the Project Coordinator's [LinkedIn profile](#), which during the reporting period was dedicated exclusively to Songs for Rights work and related communication and dissemination ([Songs for Rights LinkedIn](#));
- YEPP EUROPE LinkedIn; (<https://www.linkedin.com/company/yepp-europe/?viewAsMember=true>)
- Songs for Rights and YEPP EUROPE Instagram; <https://www.instagram.com/songsforrights/> https://www.instagram.com/yepp_europe/
- Songs for Rights and YEPP EUROPE Facebook; <https://www.facebook.com/YEPPEUROPE/> <https://www.facebook.com/Songsforrights/mentions/> and
- Songs for Rights and YEPP EUROPE YouTube <https://www.youtube.com/channel/UCQoQHSAZldAbcJfddHIMtw> <https://www.youtube.com/user/yeppirc>

Duplicate analytics exports were identified and counted only once.

How outreach is measured

For this report, **outreach means people or accounts exposed to, viewing, accessing or directly participating in Songs for Rights communications, dissemination or project activities.**

Because platforms measure communication differently, the analysis uses the **strongest available outreach indicator for each channel:**

- **Reach / Members Reached / Unique Impressions** are preferred where available;
- **Views** are considered outreach where a unique-reach figure is unavailable, particularly for YouTube;
- **Impressions** provide additional evidence of communications exposure but are not added to reach from the same channel; and
- **Engagement** — including likes/reactions, comments, shares, reposts and clicks — is analysed separately as evidence of deeper audience interaction.

Only **one principal outreach indicator per digital channel** is included in the headline total. This prevents, for example, adding Instagram views to Instagram reach and counting the same exposure twice.

Views and impressions remain important indicators because they demonstrate the wider **digital exposure** generated by the project, even when they cannot be interpreted as unique individuals.

Network outreach

Network members significantly extend Songs for Rights outreach through their own organisations, communities, activities and communication channels.

Through the Mission on Track survey, **13 network members reported a combined outreach of 54,044.**

For the **13 members that did not provide an outreach figure**, a deliberately conservative estimate of **500 persons per organisation** was applied, adding **6,500 estimated outreach.**

The report clearly distinguishes these figures:

Reported network outreach: 54,044

Estimated network outreach: 6,500

The estimate avoids assuming that active network organisations generated zero outreach, while remaining deliberately cautious.

Limitations

Complete deduplication between platforms and organisations is not technically possible. One person may encounter Songs for Rights through several channels or activities. The total should therefore be understood as **cumulative documented outreach rather than a verified count of completely unique individuals.**

Similarly, views and impressions may include repeated exposure. They are therefore labelled accordingly rather than automatically interpreted as separate persons.

Gender and fewer-opportunities characteristics cannot be reliably derived from social-media analytics and will consequently be monitored through participant and other appropriate project data rather than inferred from online audiences.

This transparent approach provides a simple and consistent basis for assessing communications performance and progress towards the project's outreach KPI

2. Overall Outreach and KPI Progress

By **30 June 2026**, Songs for Rights had generated an estimated cumulative outreach of:

83,916

This corresponds to:

84% of the annual target of 100,000 persons reached

The project has therefore already substantially exceeded the proportional **50% mid-year benchmark** and is well positioned to achieve the full annual outreach target during the second half of 2026.

Where the outreach comes from

Source	Outreach	Share
Central digital communications	23,268	27.7%
Events, trainings & webinars	104	0.2%
Network members – reported	54,044	64.3%
Network members – conservative estimate	6,500	7.7%
TOTAL OUTREACH	83,916	100%

KPI progress

Annual KPI target	100,000
Outreach achieved by 30 June	83,916
KPI achieved	84%
Remaining to annual target	16,044

An important strength of this result is that it **does not depend on the estimated network outreach**.

Excluding the 6,500 conservatively estimated for non-reporting network members, the project has already documented or received direct reports of **77,416 outreach**, equivalent to **77.4% of the annual KPI**.

The estimated component therefore increases the result from 77.5% to 84%, but does not change the overall conclusion that the project is performing strongly against its mid-term outreach target.

Central communications

Central digital communications generated **23,268 outreach** across LinkedIn, Instagram, Facebook and YouTube.

Channel	Outreach
Coordinator LinkedIn	1,935
Songs for Rights LinkedIn	761
YEPP EUROPE LinkedIn	1,705
Songs for Rights Instagram	11,239
YEPP EUROPE Instagram	1,303
Songs for Rights Facebook	834

YEPP EUROPE Facebook	472
Songs for Rights YouTube	4,435
YEPP EUROPE YouTube	584
Total	23,268

These figures show that **Instagram currently provides the largest central audience reach**, while LinkedIn, Facebook and YouTube complement this with professional/policy communication, community communication and longer-term access to audiovisual project content.

The figures above deliberately use only the principal outreach indicator for each channel. Additional impressions, views and engagements are analysed in Chapter 3 and demonstrate a considerably wider volume of digital exposure than the headline reach figure alone.

Network multiplier effect

The network represents the largest outreach stream, generating **60,544 reported and estimated outreach**, or approximately **72% of the current total**.

This demonstrates an important feature of the Songs for Rights dissemination model: communication is not concentrated exclusively at coordinator level. Network organisations act as **multipliers**, extending project messages, European Youth Goals, activities and results into different organisations, communities and national/local contexts.

Direct participation

A further **104 people** were directly reached through monitored events, trainings and webinars during the period:

- Voices & Verses 2026 – **25**
- Songs for Rights / Songs for Action trainings – **19**
- Songs for Change webinars – **20**
- RORE Arts & Mental Health Training – **20**
- FoodForGoodClub Training - **20**

These figures are confirmed in the project's activity monitoring records.

Although numerically smaller than digital and network outreach, these participants represent a **deeper form of engagement**, involving learning, dialogue, capacity building and direct participation rather than communications exposure alone.

Mid-term assessment

The mid-term results show **strong progress towards the annual outreach commitment**.

With **84% of the annual KPI already achieved by 30 June** — and **77.4% supported without relying on estimated network data** — the project is substantially ahead of the proportional mid-year benchmark.

The results also demonstrate a complementary outreach model combining:

European digital visibility + network multiplier outreach + direct participation.

The next chapter examines the performance of these outreach channels in more detail and identifies where communications have been particularly effective.

3. Where Our Outreach Comes From – Performance and Key Findings

The mid-term results show that Songs for Rights outreach is generated through three complementary mechanisms: **central digital communications, the European network multiplier effect, and direct participation in project activities.**

3.1 Digital communications

Central digital communications generated **23,268 outreach** across LinkedIn, Instagram, Facebook and YouTube.

Instagram – the strongest channel for broad reach

Instagram was the strongest central social-media channel during the reporting period.

The **Songs for Rights Instagram account reached 11,239 accounts and generated 22,875 views**, while YEPP EUROPE reached a further **1,303 accounts and generated 3,510 views**.

Importantly, audiences did not only view the content. Songs for Rights Instagram generated **639 likes, 135 shares, 72 comments and 53 saves**. YEPP EUROPE generated a further **95 likes, 31 shares, 1 comment and 11 saves**.

The relatively high number of **shares** is particularly relevant for dissemination: it indicates that audiences were actively helping to redistribute project content beyond the project's immediate communication channels.

Key finding: Instagram currently provides the project's strongest combination of **large-scale reach and active audience interaction**.

LinkedIn – professional and policy-oriented visibility

LinkedIn plays a different but complementary role.

The Project Coordinator's LinkedIn profile — dedicated exclusively to Songs for Rights work during the reporting period — generated **8,471 impressions and reached 1,935 members**, with **364 engagements**.

The organisational pages added:

LinkedIn channel Outreach* Impressions Clicks Reactions Comments Reposts

Songs for Rights	761	2,480	317	89	8	9
YEPP EUROPE	1,705	6,567	652	121	1	6

*Using unique impressions as the principal outreach indicator for the organisational pages.

The results show that LinkedIn contributes not only visibility but substantial **click-through interaction**, with the two organisational pages generating **969 clicks** during the period.

The Coordinator's analytics also provide evidence of a relevant professional audience. Audience locations include **Berlin, Brussels and Madrid**, while content demographics include organisations such as the **European Commission and UNICEF**.

This is particularly relevant to the project's advocacy and policy objectives: LinkedIn provides a channel for reaching professional, institutional and policy-related audiences rather than simply maximising overall audience volume.

Key finding: LinkedIn is particularly valuable for **professional visibility, advocacy and stakeholder engagement**, complementing the broader public reach generated through Instagram.

YouTube – extending the lifetime of project outputs

YouTube generated:

- **4,435 views** through the Songs for Rights channel; and
- **584 views** through the YEPP EUROPE channel.

Together, the two channels generated **5,019 views** during the six-month period.

YouTube has an important dissemination function because webinars, debates, music and educational content remain accessible after the original activity has taken place. It therefore helps transform one-off project activities into **longer-lasting and reusable dissemination outputs**.

Key finding: YouTube extends the reach and useful lifetime of project knowledge, audiovisual materials and learning resources beyond direct participants.

Facebook – complementary community outreach

Facebook generated a smaller but additional audience:

- Songs for Rights: **834 reached / 1,109 views**
- YEPP EUROPE: **472 reached / 923 views**

Facebook therefore contributed **1,306 reached accounts and 2,032 views**.

Although its numerical contribution is smaller than Instagram, Facebook remains a complementary communication channel for community audiences and provides additional visibility across the project's digital ecosystem.

3.2 Network multiplier outreach

The European network is the project's largest outreach multiplier.

The 13 organisations that provided data through Mission on Track reported a combined **54,044 persons reached**.

Adding the deliberately conservative estimate of **500 persons for each of the 13 non-reporting organisations** results in total network outreach of:

60,544

This represents approximately **72% of the project's overall mid-term outreach**.

The result demonstrates the added value of operating as a European network: central communications are amplified through member organisations and reach additional local, national and organisational audiences.

The network should therefore continue to be treated as a core part of the Songs for Rights dissemination strategy rather than only as a group of project participants.

3.3 Events, trainings and direct engagement

A further **104 people** were directly reached through monitored project activities during the reporting period, including policy dialogue, international trainings, webinars and mental-health capacity building.

While this number is small compared with digital outreach, these participants experienced a **much deeper level of engagement**.

For example, the three Songs for Rights/Songs for Action-, RORE- and FoodForGoodClub trainings involved 20 participants through international face-to-face learning, while the Songs for Change webinar series reached 20 participants through structured online learning.

The project's outreach should therefore not be assessed only by audience volume. Its communication model combines:

Broad exposure → social media and digital content

Multiplier outreach → network organisations

Deeper engagement → trainings, webinars, debates and direct participation

3.4 Overall communication performance

The first six months show a diversified communication and dissemination model rather than dependence on a single channel.

Three strengths stand out:

1. Instagram drives broad public visibility.

Songs for Rights Instagram is currently the strongest central channel for reach and also generates substantial sharing and interaction.

2. LinkedIn supports policy and professional outreach.

Its value lies not only in numerical reach but in clicks, professional audiences and visibility among stakeholders relevant to European youth policy and advocacy.

3. The network substantially multiplies central communications.

Network members account for the majority of recorded outreach and demonstrate the European multiplier effect built into the Songs for Rights model.

YouTube and Facebook complement these strengths by providing longer-term access to project outputs and additional community visibility.

Overall, the evidence indicates that Songs for Rights is combining **reach, engagement and multiplier dissemination** effectively. The priority for the second half of 2026 should therefore be to maintain this multi-channel approach while strengthening the systematic collection of network outreach data and continuing to monitor which content generates the strongest audience interaction.

4. Conclusions and Priorities for July–December 2026

4.1 Overall conclusion

The mid-term analysis shows that the **Songs for Rights communication and dissemination strategy is performing strongly**.

By 30 June 2026, the project had generated an estimated cumulative outreach of **83,916**, corresponding to **84% of the annual Operating Grant target of 100,000 persons reached**.

Importantly, **77,416 outreach – 77.4% of the annual target – is supported by digital analytics, participation records and figures reported directly by network members**. The remaining 6,500 represents a clearly identified and deliberately conservative estimate for network members that did not provide outreach data.

The project has therefore already substantially exceeded the proportional mid-year benchmark and is **well positioned to achieve the annual outreach target** during the second half of 2026.

The results also show that outreach is not dependent on one communication channel. Songs for Rights combines **broad digital visibility, professional and policy-oriented communication, network multiplier dissemination, longer-term access to digital resources and direct participation in learning and dialogue activities**.

This reflects the intended communication and dissemination approach of the 2026 Work Plan and Mission on Track.

4.2 Key findings

Four findings emerge from the mid-term analysis:

Strong progress towards the outreach KPI.

With 84% of the annual target already achieved, quantitative outreach is progressing very well.

The network creates a substantial multiplier effect.

Network organisations represent the largest source of overall outreach, demonstrating the value of the European network in extending project messages into national and local contexts.

Different digital channels fulfil different functions.

Instagram provides the strongest broad public reach and sharing, LinkedIn contributes professional and policy-oriented visibility, YouTube extends the lifetime and accessibility of project outputs, and Facebook provides complementary community outreach.

Direct activities provide deeper engagement.

Trainings, webinars and policy dialogue involve smaller numbers than digital communications but provide substantially deeper opportunities for learning, participation, capacity building and exchange.

Together, these findings show that project performance should be understood not only in terms of **how many people are reached**, but also through the combination of **reach, engagement, participation and multiplier dissemination**.

4.3 Priorities for the second half of 2026

For July–December, the priority should be to **maintain rather than radically change the current communication approach**, while improving the evidence collected around it.

The project should:

- continue the strong Instagram communication while encouraging content that generates **shares and active interaction**;
- continue using LinkedIn strategically for **policymakers, youth-sector professionals, institutions and other relevant stakeholders**;
- continue publishing webinars, debates, educational materials and other reusable outputs through YouTube and the project website to extend their dissemination lifetime;
- encourage all network members to provide simple outreach figures, reducing the need for estimates in the final Mission on Track assessment; and
- increasingly document **quality of engagement and audience relevance**, alongside quantitative reach.

The last point is particularly important. The proposal evaluation recognised the strength of the communication and dissemination strategy while noting that visibility was primarily expressed through outreach numbers and that stronger evidence of visibility among specific policy audiences would be beneficial.

The second half of 2026 therefore provides an opportunity to complement the already strong quantitative performance with further evidence of **who is being reached, how audiences interact with project messages, and how communication contributes to participation, awareness and policy dialogue.**

4.4 Outlook

Only **16,044 additional outreach** is required to reach the annual target of 100,000.

Given the level of outreach already achieved and the continuation of project activities, communications and network dissemination during the second half of the year, the annual KPI appears achievable if the current implementation trajectory is maintained.

For the final Mission on Track assessment, the focus should therefore extend beyond simply reaching the numerical target. It should also examine the **quality, diversity and multiplier effect of outreach**, providing a fuller picture of how Songs for Rights communicates European Youth Goals and EU values and connects young people, youth organisations and relevant stakeholders across Europe.