CNECT/LUX/2021/OP/0070
Deployment of a common European data space for cultural heritage

DS. Communication and dissemination plan M11

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Revision History

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Please see glossary available on Europeana Pro for formal definitions of terms used frequently.

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Introductory context

As a flagship initiative to accelerate the digital transformation of Europe's cultural heritage sector, the common European data space for cultural heritage will foster the creation and reuse of content in the cultural and creative sectors - and in classrooms and universities. It will support advances in 3D and boost opportunities in tourism. It will allow the development of advanced technologies and artificial intelligence in our sector to get more culture to more people more usefully. And it will promote and communicate higher quality digital data.

Work to deploy the common European data space for cultural heritage is led by the Europeana Foundation with the support of the Europeana Network Association (ENA) and the Europeana Aggregators' Forum (EAF), in collaboration with a consortium of 18 partners from nine EU countries, placing the Europeana Initiative at the heart of the common European data space for cultural heritage, working to bring the possibilities it offers to life.

In the first year of deployment, the Initiative supported work to develop the data space infrastructure, integrate high-quality data, build capacity, foster reuse and provide digital services for the public. Communicating and promoting this work - and the value and opportunities it offers Europeana's audiences - is key to building engagement and trust in the work of the Initiative, digital cultural heritage and the data space as a whole.

With this in mind, this document presents the communication and dissemination plan to promote the common European data space for cultural heritage and the work which the Europeana Initiative undertakes to support the data space. It outlines the strategic, consistent and focused approach we will take to all of these activities; reports against the work outlined in *CNECT_LUX_2021_OP_0070_DS. Communication and dissemination plan_M2*; and outlines communications and dissemination work that will be undertaken in Year 2.

In Year 1, communications and dissemination work has focused on communicating a compelling narrative around the data space as well as the role the Europeana Initiative plays in it. We have published editorial to build understanding of the data space and demonstrate its value to our audiences; explored opportunities to brand the data space; and developed tools and initiatives to support colleagues, partners and audiences to 'tell the story' of the data space. Initiatives including Twin It![1] 3D for Europe's culture and the Digital Storytelling Festival[2] have emphasised the value of reuse and high-quality

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[1] https://pro.europeana.eu/page/twin-it-3d-for-europe-s-culture
[2] https://pro.europeana.eu/event/digital-storytelling-festival-2023

data to key audiences, demonstrating how the data space offers new opportunities for engagement and reuse. This year has also seen us gain deeper understanding of our audiences through targeted research, which, combined with an analytics-based approach to our channels, has allowed us to continue to iterate and deliver strategic approaches.

In Year 2, we will continue to work on the branding of the common European data space for cultural heritage, while ensuring consistency with the well-established Europeana Initiative brand. We will produce editorial which continues to build understanding of the data space and emphasises its benefits, including in delivering technological advances and higher quality data; the EuropeanaTech 2023 conference (Oct 2023) will be a key point for communicating these advances. We will experiment with new formats and innovate on existing initiatives to engage our audiences, and we will work to understand our audiences and deliver the content that they need, where they need it, at the right time. Communication and dissemination work will support the realisation of the organisational objectives set out in the *Europeana DS Tender* and the related *DS Implementation plan M1* and *M12*.

The approach set out in this plan continues to recognise and build upon the close and fruitful working relationship with the Europeana Network Association (ENA) and the Europeana Aggregators' Forum (EAF), whose active involvement is crucial for the deployment of the common European data space for cultural heritage. Through our communication efforts, we will emphasise the key role of ENA and EAF as co-creators and amplifiers of the data space. In this way, we will continue to build the profile of these bodies, supporting them to enhance their work, and increase awareness and engagement with the activities of the Europeana Initiative as a basis for building the common data space for cultural heritage.

The Europeana Foundation Marketing and Communications (MarComms) team leads the work detailed in this document. Unless specified elsewhere, the actions and activity described in this document will be carried out by this team.

Section 1: Approach

Audiences

Communications and dissemination efforts target Europe's citizens, cultural heritage institutions, professionals who work within and around them, their key audiences for content, and other stakeholders in the sector's digital transformation, both at European and national level.

Audiences are identified below, and will continue to be refined as the data space and our audience understanding develops. We note that these audiences are not mutually exclusive. For example, a professional working in a cultural heritage organisation with the influence to share data may also have the drive to ensure that data may be reused. They may also have the motivation to reuse high quality data, have an interest in one or more of our specialist communities and a general interest in cultural heritage. With this in mind, depending on the situation, we may communicate to the same person at different times as a representative of a cultural heritage institution, as a cultural heritage professional and as a culture lover.

- Professionals and non-formal professionals[3] working in cultural heritage institutions, with the influence/drive to share data with Europeana
- Professionals and non-formal professionals working in cultural heritage institutions, with the influence/drive to ensure their data can be reused
- Professionals and non-formal professionals with the motivation or interest to reuse high-quality cultural heritage data (from Europeana or another source), including those who work in:
    - Pan-European education organisations, networks and platforms
    - Research bodies
    - Cultural and Creative Industries (CCIs)
    - Pan-European tourism networks and platforms

    And

    - Professionals and non-formal professionals working in Ministries of Education and/or Culture
    - Teachers and educators (formal and non-formal education)
    - Researchers and academics, university students, university support staff
- Professionals, non-formal professionals and entrepreneurs with an interest in tech, research, education, impact, copyright, climate action and communications
- Europe's society[4] and audiences who are not specialists in cultural heritage:
    - Europe's citizens interested in exploring shared European cultural heritage and identities
    - Europe's citizens interested in developing digital, creative and storytelling skills while engaging with cultural heritage
    - Europe's citizens seeking to work in, with or around cultural heritage

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[3] In line with the European Commission's report 'Fostering cooperation in the European Union on skills, training and knowledge transfer in cultural heritage professions' (2019), non-formal professionals in the heritage sector might include volunteers, workers in the process of qualification or with non-formally obtained cultural heritage competences.

[4] The Europeana Initiative strives to extend the reach of cultural heritage content to European society but in practice the digital audience is global.

Stakeholders
- EU level: the European Commission, the CEDCHE Expert Group, the European Parliament, the European Council, Council of the EU (Cultural Affairs Committee) and Rotating Presidencies, Member States (MS) level: Ministries of Culture, Education, Research
- Common European data space for cultural heritage consortium partners
- Europeana Aggregators' Forum (EAF)
- Europeana Network Association (ENA)
- Data Spaces Support Centre (DDSC)
- Stakeholders involved in other data spaces, including tourism and media
- Other European cultural networks
- Other pan-European and EU-funded initiatives linked to cultural heritage

Objectives

To support the strategic objectives of the *DS Implementation plan,* our overarching communication and dissemination objectives are to:
- Raise awareness of and share examples of the value of the common European data space for cultural heritage.
- Raise awareness and share examples of the value of the Europeana Initiative, its constituent bodies (Europeana Foundation and consortium partners, Europeana Network Association and Europeana Aggregators' Forum) and their activities which are at the heart of the data space.

As part of our evidence-based approach, we track and evaluate the efficacy of all our work. We evaluate our performance, including on agreed KPIs, against the objectives above in section 2, reporting and planning.

Strategy and tactics

The communication and dissemination objectives detailed above will be achieved by employing an evidence-based, strategic, coherent and coordinated approach to planning and activities across areas, audiences and channels. This will be informed by clear and consistent organisational messaging and narratives, targeted to the relevant audiences. This is referred to as our 'holistic' approach to marketing and communications.

We will achieve our objectives (detailed above) and approach planning for all our activities (detailed below) through relevant strategies (noted where relevant below and available on request). We will consistently apply the following tactics across our work:

Position the Europeana Initiative vis-à-vis the data space
- Emphasise that, with the Europeana Initiative at its heart, the data space for cultural heritage builds on 15 years of experience.
- Emphasise that the data space builds on the Europeana Initiative's groundbreaking accomplishments - from open data and community building to data aggregation - and the Initiative welcomes this challenge to grow.
- Emphasise our role as stewards of the data space, responsible for its operational deployment, while upholding and nurturing shared goals, values and principles of the community we serve.
- Emphasise the collaborative strength of the Europeana Initiative - with its trusted and well-established ecosystem - to steward the data space.
- Reinforce and build connections between activities taking place across the data space, in particular, showcasing the importance of high-quality data, with a focus on 3D, and encouraging capacity building and reuse, cross-sector cooperation and innovation.

Develop strong storytelling around the data space
- Develop strong narratives, based on the Europeana Strategy 2020-2025[5], and in line with the objectives of the Digital Europe programme[6], to support audience understanding of the data space, focusing on both the continuity elements and the distinctive features of our transition from DSI to the data space.
- Experiment with editorial and social media through new forms, formats, content, and partnerships.
- Prioritise diverse and inclusive storytelling from a variety of perspectives to make the data space a place by all and for all.

Make professional connections
- Support colleagues across the data space in the development, refinement, promotion and dissemination of products, tools and services, thus providing consistent effective communications.
- Amplify the role of the Europeana Network Association and its specialist communities, and the Europeana Aggregators' Forum, as co-creators of and key contributors to the data space.

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[5] https://pro.europeana.eu/page/strategy-2020-2025-summary
[6] https://digital-strategy.ec.europa.eu/en/activities/digital-programme

- Build and reinforce connections with other actors of the data space ecosystem - from the Data Space Support Centre[7] to other data spaces including tourism and media.

Reach audiences
- Build our approach so that we further develop our understanding of audiences and what they need.
- Further develop our use of channels[8] so that audiences across Europe are made aware of, and use, the full range of the data space's services and products.
- Use the understanding and insight we gain to tailor approaches to different audiences and channels.
- Implement and iterate our embedded approach to promoting evergreen content so that audiences are aware of how the Europeana Initiative supports the digital transformation of the cultural heritage sector.[9]

Narratives and messaging

Communicating strong and clear narratives which focus on priority areas of work and target specific audiences are all important for telling the story of the data space so that our audiences understand - and engage with - its benefits. Relating those narratives to relevant EU policies and initiatives - including the wider data space ecosystem, the Digital Europe programme and Europe's Digital Decade - helps to reinforce the value and role of the data space and digital cultural heritage in the wider socio-political landscape.

In order to communicate the Europeana Initiative's role as the steward of the data space, and the infrastructure, benefits, outputs and function of the data space itself, we work to develop narratives which both promote and position the data space and align with well-established narratives and resources which highlight the Europeana Initiative's expertise, experience and capability to build the data space. This includes the development of dedicated communication material on the data space, and ongoing efforts to develop a branding for the data space (see below for more details).

All communications recognise the common European data space for cultural heritage as an initiative of the European Union, funded by the Digital Europe Programme.

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[7] https://dssc.eu/
[8] Channels employed in the approach and per audience are listed in Annex 1.
[9] We consider evergreen content to be outputs and outcomes that are still relevant and usable beyond their initial launch or announcement. See a guide from the Digital Marketing Institute: https://digitalmarketinginstitute.com/blog/the-beginners-guide-to-evergreen-content.

Branding the common European data space for cultural heritage

The common European data space for cultural heritage is a flagship initiative of the EU, and is part of an ecosystem of 14 data spaces. From a branding perspective, it needs to be seen to be part of this ecosystem, yet have its own identity that speaks to its own audiences. Exploring how this could be presented has been a key activity of the Europeana Foundation Marcomms team over the past year.

From January to March 2023, the team explored potential scenarios to brand the common European data space for cultural heritage[10]. Through this exercise, we conceptualised three different branding options, duly considering the existing and potential audiences of both the Europeana Initiative and the data space, channels for promotion towards them, as well as visual and editorial elements[11]. We analysed the strengths, weaknesses, opportunities and threats for each one of these scenarios, and identified risks and proposed mitigation options.

As a result of our analysis and in agreement with the European Commission, the preferred branding scenario is to focus on the already established Europeana brand while developing a new data space brand that can accommodate other services, products and organisations. In Y2, we will continue to incorporate communication about the data space into our existing Europeana-branded channels while at the same time developing a context- and audience-based branding for the data space. This approach will allow us to:
- Position the Europeana Initiative as the leading organisation deploying the data space and to showcase the work of the last 15 years, capitalising on the established expertise and recognition we bring with us to the data space.
- Have flexibility to further develop each brand as needed.
- Allow services from other actors to be developed within the data space.
- Develop each brand according to the specific needs of audiences.

We will continue to liaise with the European Commission and Data Space Support Centre on branding, taking into account their own communication and dissemination plan and starter kit, to make sure our messaging aligns with the overall vision for the 14 interlinked data spaces.

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[10] To do this, we organised a series of three dedicated workshops on 21 February, 1 and 8 March, followed by a feedback session with Europeana Foundation Senior Management team on 4 April and with the European Commission on 20 April.
[11] Available on request

Communicating the introduction of the data space

In the first year of the data space, we have developed a range of communications resources to introduce the common European data space for cultural heritage to both colleagues and partners, and to our audiences.

A communications Q&A sheet for Europeana Foundation colleagues[12] presents an introduction to the data space and Europeana's role in it, and answers a series of questions to help all staff understand and talk about the data space consistently to partners and stakeholders. This document will evolve over time and guide staff in developing external texts and communications.

This resource was the basis for the text for both a webpage on the European Commission's site[13], and the summary information about the deployment of the data space for cultural heritage[14] on Europeana Pro.

To further build understanding of the data space, in Year 1 we also published an FAQ page about the data space which is shared with audiences through Europeana Pro.[15]

A new slidedeck focussing on the concept of the common European data space for cultural heritage has been integrated into the suite of Europeana Essentials slide decks[16] on Europeana Pro, to provide audiences with another resource for communication.
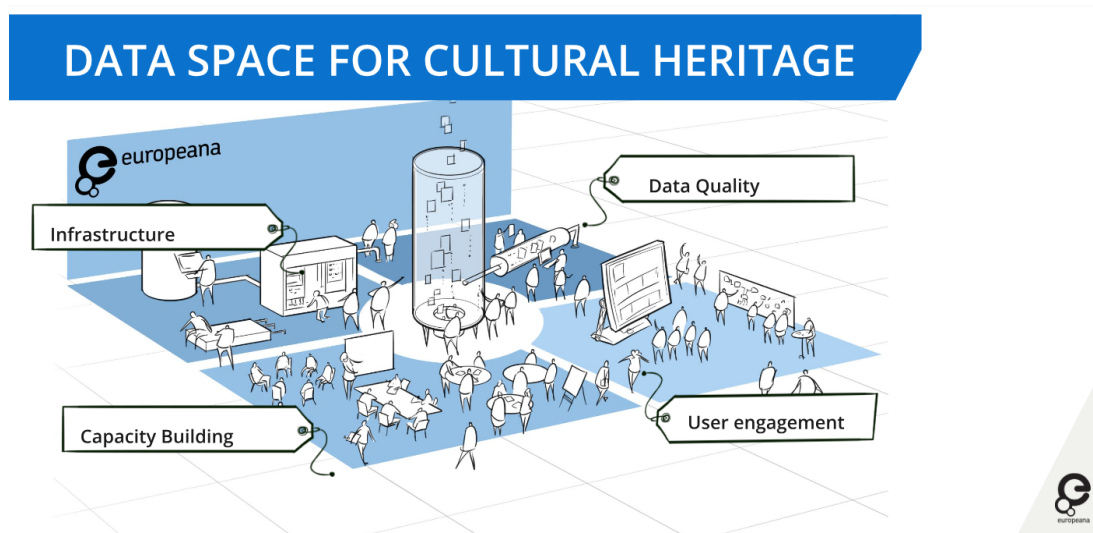
Fig: Page of Europeana Essentials slide deck illustrating the data space, Jul 2023

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[12] Available on request

[13]
https://digital-strategy.ec.europa.eu/en/news/deployment-common-european-data-space-cultural-heritage

[14] https://pro.europeana.eu/page/data-space-deployment

[15] https://pro.europeana.eu/page/the-common-european-data-space-for-cultural-heritage-faqs

[16] https://pro.europeana.eu/page/europeana-essentials-slidedeck

In addition to factual information to support audience understanding, a Europeana Pro News series, beginning in November 2022, has worked to build and improve our audiences' awareness and understanding of the common European data space for cultural heritage. Entries are published independently but are interlinked, allowing readers to easily access all data space related information as it becomes available. Altogether, the posts build a comprehensive narrative around the data space, the role of the Europeana Initiative and Europeana Foundation in it as well as its relation to EU policies such as the Digital Europe programme and Europe's digital Decade. Entries under the 'Data space Pro News series' are also being promoted as a single product on social media and other channels.[17]

To communicate the data space to key stakeholders (e.g. other heritage initiatives like the European Collaborative Cloud for Cultural Heritage, or key actors in the data space ecosystem such as the Data Space Support Centre), we regularly participate in relevant European events and meetings. Our participation is captured through editorial to help our audiences better understand our relation with other EU initiatives and actors.

In addition, the Europeana Foundation has worked with an external expert, Michael Peter Edson, who undertook a series of interviews, workshops and a document review process aimed to strengthen our current understanding of data spaces in general, and support the development of our narrative around the data space for cultural heritage. This work will support us as Marcomms colleagues to continue enriching our communication resources and our messaging around the data space as it evolves, and is reflected in the FAQs page on Europeana Pro. The work of consortium partners, as well as the Europeana Network Association and Europeana Aggregators' Forum, will also influence how we position and promote the data space in the future.

Europeana Strategy 2020-2025 and the data space

The Europeana Strategy 2020 - 2025 was published in 2020, and sets out the vision, mission and priorities of the Europeana Initiative until 2025[18]. While the strategy was written under Europeana DSI-4[19], the development of the common European data space for cultural heritage is integral to the realisation of the strategy. Our promotional work will continue to advocate for this messaging and also reflect any updates made to the strategy in the coming year.

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[17] News posts and other relevant content related to the data space can be explored here: https://pro.europeana.eu/tags/data-space
[18] https://pro.europeana.eu/page/strategy-2020-2025-summary
[19] https://pro.europeana.eu/project/europeana-dsi-4

Vision and mission

The vision and mission of the Europeana Initiative are as follows:

Europeana Initiative vision: *Europeana imagines a cultural heritage sector powered by digital and a Europe powered by culture, giving it a resilient, growing economy, increased employment, improved well-being and a sense of European identity.*

Europeana Initiative mission: *Europeana empowers the cultural heritage sector in its digital transformation. We develop expertise, tools and policies to embrace digital change and encourage partnerships that foster innovation. We make it easier for people to use cultural heritage for education, research, creation and recreation. Our work contributes to an open, knowledgeable and creative society.*

The vision and mission of the Initiative as stated above continue to remain relevant as we move into the second year of the data space, which offers an unprecedented opportunity for the Europeana Initiative to advance its vision of a sector powered by digital and mission to empower the cultural heritage sector in its digital transformation. The shared visions of the Europeana Initiative and European Commission give us solid ground to promote the data space as consistent with Europeana's strategy, and our communications will emphasise these close links and how they mutually reinforce each other.

Priorities

The three priorities of the Europeana Strategy 2020-2025 remain in line with the priorities for the development of the common European data space for cultural heritage and are reflected in the *DS Implementation plan* work packages.

Priority 1: Strengthen the infrastructure → This priority is translated into the Implementation Plan's WP 1 'Development and operation of the data space infrastructure and WP 4 - 'Digital services for the public'
Priority 2: Improve data quality → WP 2 'Integration of high-quality data'
Priority 3: Build capacity → WP 3 'Capacity building and fostering reuse'

This consistency enables us to keep our core messaging strong, emphasising a continuation of established expertise and focus, and to integrate this established messaging into a narrative for the data space, while at the same time incorporating messaging on the distinctive features of the data space.

For example, reuse of digital heritage content for education, research, creation and recreation is central to the Strategy but has an even greater emphasis in the data space - see the [Reporting and planning](#) section in relation to support for the IP's reuse tasks.

Increasing high-quality content, including in 3D, is also an important component of the Strategy but becomes ever more relevant in the data space. Incorporated into our communications around the TwinIt! campaign ([see below](#)), we will continue developing our communication and editorial work[20] to highlight the benefits of 3D for heritage professionals, from increasing access, supporting preservation and fostering reuse. In particular, we will promote 3D reuse cases and will showcase good practices among our network and partners.

Key messages

The Europeana Initiative's key messages, initially developed in 2019-2020, relate to the vision, mission and priorities of the Europeana Strategy 2020-2025[21]. Five well-established key messages, with sub-messages, express the essence, benefits and positioning of the Europeana Initiative in concrete terms, and can be used as a reference point by members of the Initiative when writing about, presenting or answering questions about Europeana.[22]

In the new context of the Europeana Initiative's role as the steward of the common European data space for cultural heritage, the key messages remain valid and relevant, and have been reflected in communications about the data space ([see section on 'Communicating the introduction of the data space'](#)).

Additionally, as the data space development unfolds, we have reviewed and refined sub-messages to position and promote the data space. In the coming period we will continue to explore how these can be incorporated into communications.

The five key messages are as follows:

We collaborate
- We bring together cultural heritage professionals from all domains and from all of Europe.

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[20] https://pro.europeana.eu/page/twin-it-3d-for-europe-s-culture
[21] https://pro.europeana.eu/page/strategy-2020-2025-summary
[22] The messages are available to both the editorial team and wider colleagues as a slidedeck, and have been incorporated into the Europeana Pro homepage. Training on understanding and using them has been made available via workshops open to all staff, with specific training tailored to editorial colleagues. The key messages have previously been applied across Europeana Pro and incorporated into its text and content (see the About Us section) and strategic communications.

- We take part in partnerships and funded projects that develop digital solutions for sharing and using cultural heritage.
- We develop new collaboration models and foster meaningful connections between professionals, organisations and across sectors, for example the data space for Tourism.

We advocate
- We provide the cultural heritage sector with a voice advocating for better digital practices.
- We work towards a value-based, people-centred and culture-driven European digital landscape that helps nurture more democratic and inclusive societies and a more sustainable future.
- We are committed to stewarding a vibrant digital space which is not only about technology but also about people and values.

We reach audiences
- We provide opportunities for cultural heritage institutions to connect with existing and new audiences online.
- We develop opportunities for audiences to use and work with culture digitally, and for their own stories to become part of Europe's history.
- We help institutions to use digital technology that ensures that online cultural heritage is accessible, traceable and trustworthy.
- We develop opportunities for institutions to connect their collections to other services, sites and applications.
- Through the data space, we work to increase access and participation in Europe's cultural heritage. We highlight pan-European themes and perspectives, inspiring use, reuse, and participation by wider and more diverse audiences.

We build capacity
- We provide opportunities for institutions and individuals in the cultural heritage sector to develop their digital skills and practice.
- We support cultural heritage professionals and reuse communities in acquiring the skills to contribute to and benefit from the data space.

We build technology
- We develop and maintain technical solutions for showcasing, sharing and using digital cultural heritage.
- We build partnerships with technology organisations that foster and promote innovation in the cultural heritage sector.

- We provide an infrastructure that supports a trusted, secure and interoperable data space ecosystem.

In addition, work is being undertaken to develop key messages specifically around the data space. At the beginning of year 1, we identified the areas that these key messages would need to focus on. These areas reflect our core values of mutual, useful and reliable:
- Reliable:
  - The role of the Europeana Initiative as steward of the data space.
- Mutual:
  - The importance of collaboration, community and teamwork to build a truly common data space - one that reciprocally benefits everyone, from our sector to our societies.
  - The need to recognise cultural heritage's unique contribution to society and to promote a people-centric, value-driven approach to digital transformation, in order for the data space to reach its full potential.
- Useful:
  - The increased emphasis on the reuse of digital cultural heritage content and metadata.
  - The opportunities offered by an increase in the quantity and quality of 3D cultural heritage content, both for the public and those with expertise in this area.

We have now enriched these areas with sub-points the key messages will need to expand on. In year 2, we will validate and agree these key messages and ensure that they are reflected in the data space branding. Sub-points and areas to focus on include:
- **The role of the Europeana Initiative as steward of the data space.**
  - Emphasising our role as responsible and transparent deployers of the data space, while upholding and nurturing shared goals, values and principles of the community we serve.
  - Emphasising that the Europeana Initiative is NOT the owner or controller of the data space - but rather its steward and deployer.
- **The importance of collaboration, community and teamwork to build a truly common data space - one that reciprocally benefits everyone, from our sector to our societies.**
  - Emphasising the contribution of the well-established Europeana Initiative ecosystem to the data space, as well as our outreach to new partners in our sector and beyond, including other data spaces.
  - Outlining our vision and developing narratives on how the data space relates to the wider data space ecosystem, and to other European

initiatives dedicated to societal change via digital cultural heritage (e.g. the Collaborative Cloud for Cultural Heritage).

- **The need to recognise cultural heritage's unique contribution to society and to promote a people-centric, value-driven approach to digital transformation, in order for the data space to reach its full potential.**
    - Emphasising our commitment to stewarding a data space for good, one which is not only about technology but also about people and values like trust, fairness and inclusion.
    - Highlighting data space as a sovereign data ecosystem, one where data owners have control, rather than vested interests.
- **The increased emphasis on the reuse of digital cultural heritage content and metadata.**
    - Continuing our communications with established reuse audiences in education and research, while exploring potential reuse cases in media, tourism and creative sectors.
- **The opportunities offered by an increase in the quantity and quality of 3D cultural heritage content, both for the public and those with expertise in this area.**
    - Highlighting the potential of 3D technologies to widen access to culture, support digital preservation and foster the reuse of Europe's cultural assets.
    - Providing a coherent narrative to tie in together different activities around 3D that we are undertaking as part of the data space implementation - from capacity building to updating Europeana Frameworks to support 3D.

Tools and training to support narratives around the Europeana Initiative and the data space

To support colleagues and partners to deliver consistent messaging, we develop, maintain and promote strategic communication tools.

In their work relating to the data space, Foundation staff and Initiative partners continue to be supported in developing their ability to tell the Europeana story and reinforce the Europeana Strategy 2020-2025 through written guidance, events and editorial workshops. Resources and training activities help staff, network members and partners to contribute productively and efficiently to editorial on both Europeana Pro and the Europeana website, and to build their confidence and capacity in their digital editorial skills.

Glossary of terms

To guide colleagues and partners to communicate accurately about the common European data space for cultural heritage and Europeana's role in operating it, we have a publicly available Glossary of terms[23] which defines the different pillars of the Europeana Initiative and how to reference the common European data space for cultural heritage.

In editorial, we are specific about which constituent part of the Europeana Initiative that we reference, using the definitions as given in the glossary. We refer to the 'common European data space for cultural heritage' in full; once the full title has been used in a communication, we may refer to it as the 'data space' if the context makes it clear that it is this specific data space that is referenced. We also acknowledge EU support and the data space as a EU initiative when referring to it.

On social media, for considerations of space we refer to the Europeana Initiative as 'Europeana' (our research suggests that audiences on these channels do not distinguish between the different parts of the Initiative). We are consistently using the hashtags #DS4CH (for the common European data space for cultural heritage specifically) and #DataSpace (referring to the concept of data spaces in general) in relation to the data space, although outside of social media, we do not use DS4CH as an acronym.

Tone of voice

The Europeana Initiative's tone of voice is defined as 'welcoming, inspiring and intelligent' and applies to all communications, from strategic documentation to website editorial. Support for using our tone of voice is included in the editorial guidelines for both Europeana Pro and the Europeana website, and Europeana Foundation staff have access to a pre-recorded editorial course introducing the tone of voice, while in-person workshops are run periodically for new starters to the organisation.

Europeana Essentials

The Europeana Essentials slide decks put the key messages outlined above into action to tell the story of the Europeana Initiative. These regularly updated slide decks provide an overview of the work undertaken by the Europeana Initiative, and are intended to support anyone who is presenting work on or with Europeana, and help to give an overview of the areas the Initiative is engaged in and why. These slide decks are produced by editorial staff in collaboration with colleagues from across the organisation who contribute to their content and upkeep. They are used regularly within the Foundation as well as promoted online.[24]

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[23] https://pro.europeana.eu/page/glossary
[24] https://pro.europeana.eu/page/europeana-essentials-slidedeck

Data space narrative

Resources made available to support staff to communicate around the common European data space for cultural heritage are detailed in the section on ['Communicating the introduction of the data space](#).' In addition, two 'Europeana Explainers' are planned in Year 2. These will be for Europeana Foundation staff with one focussing on the data space, the second on communicating the data space.

Storytelling tips

The 'Seven tips for digital storytelling for the cultural heritage sector'[25] produced in 2021 continue to be used and promoted. The Europeana Communicators Community has supported the translation of the related page on Europeana Pro, and the tips it contains as both text and infographics, into Dutch, Polish, Italian, French, Spanish, German, Greek, Swedish, Portuguese and Ukrainian. The tips also form the basis for a suite of creative editorial workshops aimed at supporting editorial staff and partners working on specific tasks, as well as for creative workshops for a broader audience, for example at the yearly Digital Storytelling Festival, or at MozFest 2022.

Budget

The communications budget for year one in the common European data space for cultural heritage reflects and supports the overall objectives and KPIs as stated in this document. Costs will be subject to final approaches and activities. Costs forecast are, where relevant, based on previous expenditure for similar activity.

Activity	Amount (EUR) Per year
Seasons (4.2)	8,000
User engagement events (GIF IT UP, Digital Storytelling Festival) (4.2)	8,000
Email courses & newsletter development and dissemination (4.2)	6,000
Multilingual content promotion and dissemination (4.2)	10,000
Promotion of new features and functionalities (4.2)	2,000
New approaches, tests, experiments (4.2)	6,000
Branding and Design and documentation (3.3)	5,000
Europeana Pro market promotion & dissemination (3.2)	10,000
TOTAL	**55,000**

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[25] https://pro.europeana.eu/page/seven-tips-for-digital-storytelling

Section 2: Reporting and planning

In this section, under 'reporting', we highlight specific communication and dissemination tasks from the *DS Implementation plan M1* that we have undertaken between 1 September 2022 and 30 June 2023, along with selected activities across the different work packages we have contributed to and supported through communications and dissemination activities.

Under 'planning' we include activities we plan to undertake in year 2 while noting that *DS Implementation plan M12* is still under development (hence the information added is indicative). We will support all tasks and activities consistently adopting the approach we outlined above in 'Strategy and Tactics' and work closely with colleagues across the Foundation and wider Europeana Initiative.

Under each work package we list evaluation of activity undertaken in year 1, followed by known or expected plans for year 2.

Work package 1: Development and operation of the data space infrastructure

Reporting
In the previous reporting period, we supported colleagues to disseminate work undertaken during this work package to relevant audiences. In particular, Marcomms support was given to promoting the Metis Sandbox, with a dedicated Pro news series in January 2023 exploring how the Sandbox supports aggregators and cultural heritage institutions to contribute high quality data, and suits the needs of the data space. The individual posts and web page which displays them together received 572 unique page views in this reporting period.[26]

Activities were also undertaken to promote the EuropeanaTech community in this period - see section on <u>Supporting ENA communities for details</u>.

Planning
Marketing and communication activities will support this Work Package in Year 2 where there is a need to disseminate information and products to relevant audiences. For this we have a specific planning process and follow the approaches outlined in <u>strategy and tactics</u>.

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[26] <u>https://pro.europeana.eu/tags/metis-sandbox</u>

Work package 2: Integration of high-quality data

Reporting

In the previous reporting period, we supported colleagues to disseminate work undertaken during this work package to relevant audiences. This included the publication of the strategy and plan for the Data Governance Mechanism[27] and promotion of surveys to support a new enrichment policy.[28] Marcomms colleagues fed into editorial and planning for a new 'welcome pack' for CHIs, due in August 2023.

We also supported the focus on aggregation of 3D data under this work package, notably the importance of 3D in our transition to the data space and the need to increase high-quality, usable and accessible 3D content. In June 2023, the Europeana Foundation, in cooperation with the European Commission launched 'Twin it! 3D for Europe's culture' campaign. This campaign aims at collecting and showcasing emblematic samples of Europe's cultural heritage in 3D, contributing to a shared understanding of the benefits of 3D for our sector and spurring public engagement. The MarComms team is developing communication tools to support these efforts, including a campaign page on Europeana Pro[29] which showcases our work around 3D. From publication on 21 June - 30 June, the page has received 553 unique views on Europeana Pro. Depending on further feedback from the European Commission, we may also explore the possibility of a 'Twin it!' label to brand events and initiatives which contribute to the objectives of the campaign and foresee a focus on Europeana Pro news on 3D in the coming months to support the campaign.

Planning

Marketing and communication activities will support this Work Package where there is a need to disseminate information and products to relevant audiences. For this we have a specific planning process and follow all the approaches outlined in strategy and tactics.

Work package 3: Capacity building and fostering reuse

Reporting

In the previous reporting period, we led and fulfilled the commitments directly related to marketing and communications activities under this work package, and also supported colleagues to disseminate work undertaken during this work package to relevant audiences. Further details of work undertaken is provided below.

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[27] https://pro.europeana.eu/post/data-governance-for-the-common-european-data-space-for-cultural-heritage-strategy-and-plan

[28] https://pro.europeana.eu/post/enrichment-policy-stakeholder-survey-report; https://pro.europeana.eu/post/we-re-listening-share-your-thoughts-about-improving-cultural-heritage-data

[29] https://pro.europeana.eu/page/twin-it-3d-for-europe-s-culture

Planning

In Year 2, marketing and communication work under this work package will support activities aimed at professional audiences, and Marcomms colleagues will lead several deliverables under this work package. Our approach to fulfilling or communicating these activities will follow the strategies and tactics outlined in [strategy and tactics](). Details on specific plans are provided below.

Task 3.1. Enhance cooperation throughout the data space

Reporting

Under this task, we supported work to enhance cooperation throughout the data space by reflecting, amplifying and promoting the activities of the ENA, EAF and their governance bodies, as well as promoting and disseminating information around presidency events.

Promotional activity of the Europeana Network Association in the period 1 September 2022 - 30 June 2023 included 129 social media posts, 11 newsletters and 15 Pro News posts (ENA members also contributed to many written by the collective Europeana Initiative). Marcomms colleague maintained and updated content related to the network on Europeana Pro, including seven community work plans and Task Forces and Working Groups from communities, and promoted the ENA General Assembly which was organised in November 2022.

Promotional activity of the Europeana Aggregators' in the period 1 September 2022 - 30 June 2023 included 23 social media posts and 2 Pro News posts (EAF members also contributed to many written by the collective Europeana Initiative). Marcomms worked with the EAF SG to update the EAF page on Europeana Pro[30] with information about the Steering Group and activities, including the annual report for 2022[31] and to position and promote EAF outreach events.

Finally, we promoted the Europeana events organised under the Swedish and Czech presidencies of the Council of the EU, and reflected these activities in the updated Member States page on Europeana Pro[32], to inform Member States about Europeana's activities. For the Swedish presidency, we reached out to registrants, and especially ENA members, prior to the event, in order to mobilise them to live tweet their thoughts of the conference, which we retweeted, amplifying their message. We believe that this has contributed to an increase in performance on Twitter, as shown in the table below, and

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[30] https://pro.europeana.eu/page/aggregators
[31] https://pro.europeana.eu/post/europeana-aggregators-forum-activity-report-2022
[32] https://pro.europeana.eu/page/member-states

compared to the Czech presidency, for which we did not follow this approach. We believe the hybrid element of the conference helped, as tweeting about events with an in-person element tends to perform better, since there is an element of immediacy that happens in on-site events, which can be conveyed online. Additionally, we started testing other functionalities offered in our social media channels, like LinkedIn events and Facebook events. Again, as reflected in the table below, this has helped increase our outreach, engagement, and registrations.

Event	# of tweets (from our account)	Impressions	Engagements	Engagement rate	Registrations	Attendees
Swedish Presidency - (Apr 2023)	16	35,947	771	2.14%	**600**	**382**
Czech Presidency - (Nov 2022)	6	5,102	117	2.29%	**199**	**169**

Planning

Through analysis of our promotional activity alongside other evaluation such as the Pro user survey we have evidence to suggest that our audiences often don't distinguish between the various bodies of the Europeana Initiative, and that efficacy of promotional activity is much more dependent on the type of activity being promoted, the relevance of the topic and the benefit to audiences. Therefore, in Year 2, in line with our overarching objective, we will focus on the benefits that Europeana Initiative and data space activities offer to our audiences. Our Marcomms work will continue to raise awareness and share examples of the value of the Europeana Initiative, its constituent bodies (Europeana Foundation and consortium partners, Europeana Network Association and Europeana Aggregators' Forum) and their activities which are at the heart of the data space. Finally, we will promote activities around the Spanish and Belgian Presidencies of the European Council, and support communications to Member States.

Task 3.2. Identify needs of user groups

Reporting

Under this task, we undertook research to gain a greater understanding of our professional audiences and their needs, and to feed into product/service development. All learnings and evaluation are intended to be used and implemented alongside data from our other sources, and to complement research conducted elsewhere.

We conducted our annual Europeana Pro user survey[33] between January and March 2023. Learnings have been shared with teams across the organisation and included:

- Professional development is still a priority for our audiences. We recommend a more joined-up and concerted effort to build, update and maintain professional development resources from across the EI.
- More specific research is needed to better understand the content/topic areas and delivery modes that our users want most from our professional development offer, to inform the products we develop in this area.
- We saw an increase in users from the heritage sector and also saw an increase in people representing an organisation with digital content and who want to do more with it. This could be a useful insight when thinking about training and other content on Pro, and we should consider developing more content and clearer user journeys for this audience and this use case.
- Connecting/networking with others is low on the list of Pro users' priorities (and reduced significantly in 2023), and this reflects learnings from previous ENA membership surveys in which people say they want to engage more, but that networking type connections aren't the priority.
- Evidence from the open comments suggests that the navigation on Pro could be improved and we'll take steps to better understand this and improve in year 2.
- Responses from those surveyed suggest that users of both Europeana Pro and Europeana.eu have a similar profile.
- There is still evidence that multilinguality is important to our users, and whilst there are not sufficient resources to make the whole site multilingual, this should be explored as we develop new products.

We also undertook qualitative and quantitative research among Europeana Network Association and European Aggregators' Forum members to better understand what active members of ENA may want to be offered or need support in to increase participation, what requirements we should consider for any future collaborative tool and how to market the ENA and EAF to people working in, with or around cultural heritage[34]. First, we conducted 12 one on one in-depth qualitative interviews, and followed this up with questions as part of the Europeana Network Association impact and satisfaction survey. This work provided a number of findings including:

- Individuals' needs for collaboration specifically and for the network more generally are very specific to their role, interests and expertise
- Participants use many different tools and channels, and suggest that they

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[33] Analysis available on request
[34] Report available on request

experience information overload in their already information-saturated world
- Time is often a barrier to participating and collaborating more
- Currently, anyone can access almost everything we offer, and that makes it harder to see value in being a network member
- There is no one solution that will fit all, but many requirements people describe having are actually things we already offer

This work is currently being validated with members of the ENA Management Board and EAF Steering group and recommendations will be used to inform work within year 2. Headline recommendations include:

- Improve our existing offer before committing to new tools and functionality
- Ensure we have ways to collect people's interests and expertise at topic level so that we can offer them opportunities to find each other, and to ensure we can market to people at topic level (i.e., if they are interested in AI, we can email them about any AI activities happening in the initiative)
- Explore how to increase engagement in and with task forces and working groups to foster collaboration. Participants must see the value in their participation and that outcomes are disseminated to relevant audiences to create impact.
- Package our existing offer into a public collaboration space, and test and evaluate this before exploring any possibilities to create a private members collaboration space
- Explore providing clearer benefits for members (i.e. you need to be a network member to access/use those opportunities)
- Explore offering more/different opportunities for members to give/share their expertise and experiences
- The Europeana Initiative could explore offering some opportunities for ENA members to contribute to the vision of the data space, for example in a task force or working group
- Focus activities on topics that are of most interest to our audiences and of most relevance to their jobs. This work suggests these are AI, digital curation, storytelling, digital preservation, education, copyright and research

Planning
In the coming year, we will continue our yearly survey of audiences on Europeana Pro and will continue to conduct research activities to help us meaningfully understand our audiences and feed this into product and service development, and implementation plan activities where necessary.

Task 3.3. Build awareness and engagement

Reporting

Under this task, in early 2023 we delivered dissemination strategies for three key channels aimed at professional audiences - Europeana Pro, Twitter and LinkedIn. Through the implementation of these strategies, we communicated and disseminated activities to professionals and partners with high quality and engaging content.

Europeana Pro - activities undertaken

Much of the content produced and promoted for professional audiences was published on Europeana Pro. We both created and enriched editorial on Pro to raise awareness of the common European data space for cultural heritage and all that the Europeana Initiative offers. In Year 1, we introduced a new section to the top level information architecture called 'Discover the data' which points to and showcases the Europeana website and the reuse opportunities it offers.[35] This helped to support user journeys and awareness raising between the two websites.

The content management system for Europeana Pro was upgraded to help improve the security, responsiveness and performance of Europeana Pro. We also improved and maintained accessibility across the website.

Our work on Europeana Pro supports all of the work packages and we have added specific significant work on Pro under relevant work packages.

Europeana Pro - traffic to the website

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[35] https://pro.europeana.eu/discover-the-data/about-europeana-eu
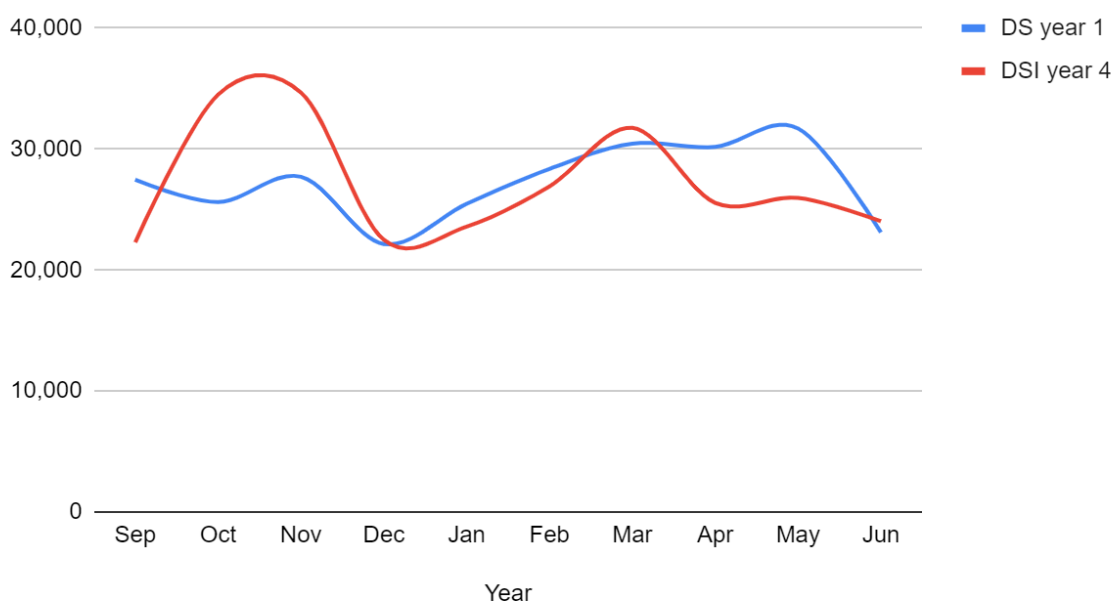
Year	Total	Avg. per month
Sep 2022 - Jun 2023	272,284	**27,228**
Sep 2021 - Jun 2022	271,846	**27,185**
Sep 2020 - Jun 2021	296,307	**29,631**
Sep 2019 - Jun 2020	241,041	**24,104**
Sep 2018 - Jun 2019	223,249	**22,325**

Traffic to Europeana Pro in the period 1 September 2022 - 30 June 2023 has increased slightly year on year compared to the same period last year, and reflects growth trends over the past five years. As previously reported, the trend was weakened after 2020/2021 largely due to changes in analytics software and the effect of including cookie opt-out. The slight increase in the past 10 months might be due to an issue with Matomo in June 2023 when visits were not recorded properly (we believe June 2023 is under-reporting by around 2,000 visits) and a decrease in visits related to the Europeana conference (we believe this may be a combined result of the conference no longer being completely online, the conference date moving to September and changes in analytics and programme software).

We don't expect traffic to grow significantly in the future unless more resource is allocated towards Europeana Pro and our promotion of it, and we may see a decrease in traffic as the Europeana Knowledge Base for Aggregators, future Learning Management System and potential Community Collaboration Tool are all introduced, promoted and used by our audiences.

Traffic acquisition

Pro acquisition - overview	Visits	% of visits	Actions	Actions per visit	Time on website
Search Engines	126,792	46.57%	249,567	2	1 min 29s
Direct Entry	89,520	32.88%	167,759	1.9	1 min 21s
Websites	32,571	11.96%	90,381	2.8	2 min 21s
Social Networks	21,327	7.83%	35,110	1.6	1 min 9s
Campaigns	2,074	0.76%	10,503	5.1	5 min 27s
Total	**272,284**		**553,320**	**2**	**1 min 33s**

Our traffic sources are consistent compared to previous years, although our search engine traffic is lower as a % than average compared to other websites, including the

Europeana website (broadly 60% across the web[36]). Whilst search results are not simple to improve, any improvement - however small, will have a larger impact than any other acquisition activity and as such we should look to see where we can make small improvements in year 2.

Direct traffic is hard to define and benchmark. At its simplest, it's traffic that Matomo could not track to a specific source. So it includes people who type the url in, and people who bookmark pages (both examples of likely recurring traffic and indications of our wider promotional activity that isn't directly trackable), but it also includes specific sources that Matomo could not track for various reasons. We should view this metric as one that is indicative of the efficacy of our promotional activity, but not one we can directly influence.

Website traffic records traffic that comes from other sites (otherwise known as 'backlinks'), and results show that nearly half of this traffic comes from the Europeana website. This has increased by over a third in the last year, which shows that efforts to better connect our two websites are working well. All other individual website traffic is very small in comparison, and there may be an opportunity to research and reach out to websites that may be interested in featuring our content, work, guest blogs or collaboration.

Social media sends a very healthy 7.83% of traffic to Europeana Pro, higher than benchmarks across other websites. However, it is lower than the same period last year and it is becoming more difficult to achieve organic reach and engagement on social media. We are also potentially entering a period in social media where focus moves from one or two big platforms where the majority of the social media using population sits, to a more fragmented picture. Whilst this may provide some opportunities, it's also likely to cause significant challenges, as we'll either need to spread ourselves thinner across multiple platforms, or make a decision to not participate in some.

Europeana Pro News editorial
We implemented the approach to Europeana Pro News set out in the Pro editorial strategy[37]. This has included a thematic approach to content, with 'themes' offering a one or two month focus on topics of relevance to the data space (with several posts published within a short period), and ongoing series, where pieces are published on less-frequent, but longer term basis (for example, six over a year). In Year 1, these shared knowledge about copyright and digital cultural heritage, promoted Europeana

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[36] https://growthbadger.com/traffic-study/
[37] Available on request.

2022, showcased initiatives which encouraged reuse, focused on topics of relevance to EuropeanaTech and built understanding of the data space.

Pro News series

Series topic	Number of posts	Total unique page views	Average page views
Europeana 2023	3	1,496	499
CDSM Directive	2	857	429
Data space	5	1,727	345
Copyright hours	3	639	320
Europeana 2022	4	819	205
Professionals in focus	8	1,476	185

Pro News themes

Series topic	Number of posts	Total unique page views	Average page views
Immersive technologies for education	3	470	157
Acoustics	2	313	157
Women's History Month	4	596	149
Low Code Fest	3	371	124
Digital Storytelling	4	467	117
Black History Month	2	229	115
Metis Sandbox	4	435	109

The figures show that the series proved more popular than themes in Year 1, and these should continue to an editorial focus in 2023. Themes performed more poorly, perhaps due to low numbers of posts in some themes, which did not encourage a sense of focus on the site. We see that posts related to copyright, our flagship conference and the data space prove popular, and editorial highlighting this work will be continued in Year 2.

Key activities we promoted in this period included events organised and run by the Europeana Initiative, for which we worked to target the right audiences, with the right messages, at the right time. Promotion of our annual conference, Europeana 2022 -

Making digital culture count - was a key activity. This was the first year that the conference was hybrid, so communications emphasised the benefits of the conference to both onsite and online attendees and encouraged them to benefit from the connections that they could make at the conference. We published 7 Pro News articles about the conference, averaging 965 unique page views (well above the average of 297), 119 social media posts that generated 154,203 impressions and over 5,000 engagements, and we continued to build and market to our conference email list, with 1,185 subscribers. In the last two years, we have been live tweeting during some high-profile events, like the annual conference and the bi-annual presidency events, in order to increase awareness and engagement. The engagement rate of our live tweets during Europeana 2022 was the highest we've seen during a live event (3.31%. For example, for Europeana2021, the engagement rate was 1.57%). Although we tweeted nearly 3x more content than in 2021, impressions increased by 6%, and engagements by 55%. It's a high increase and we think that the hybrid format and immediacy created by in-person participation really helped in this regard. Over 1,300 professionals, experts and students working in and around cultural heritage signed up to attend the conference. The event resulted in increased traffic to Europeana Pro, with 6,837 thousand visits to Pro the week of the conference, and our activity evaluated and learnings applied to promotion of EuropeanaTech 2023.

Planning

In Year 2, we will continue to deliver and implement strategic approaches to our promotional channels and share editorial to inspire our professional audiences. Events and EuropeanaTech 2023 will be a key offer promoted under this work package. We will also continue to ensure that users of Europeana Pro are satisfied by the experience and stimulated by content. This will include:
- Updating and improving the share your data section
- Giving training and professional development opportunities higher visibility
- Updating design to complement Europeana website design
- Clean up Pro, make it greener, easier to navigate and remove out of date and broken content (map the site, remove old, out of date pages)
- Continuing popular editorial series focusing on the data space, the Europeana conference and copyright
- Developing editorial around the Initiative's professional development offer

Task 3.4. Develop capacity building as a service

Reporting

Under this task, we offered editorial support for the development of training across the data space, and communicated and promoted our training offer to professionals where relevant to their work.

One example is the development of guidelines for internal use on how to create a user guide. This is useful for technical colleagues who are tasked with documenting how to use the products they are developing. The guide shows them how to focus on developing a guide for the user, rather than for the developer, and on how to present instructions in a consistent way.

Planning

Marketing and communication activities will support this Work Package to disseminate information and products to the relevant audiences for training and capacity building. This will include a new 'Learn with Us'[38] section on Europeana Pro, which will signpost to the new Learning Management System being developed to make training available. Work will be undertaken to ensure that user journeys between these platforms are clear and consistent. We will also promote Europeana's capacity building offer to relevant audiences, following the approaches outlined in [strategy and tactics](#).

Activity 3.5.2 - Support the transfer of knowledge between professionals

Supporting ENA communities

Tasks and metrics related to Europeana Network Association Communities are spread across work packages; however, they are gathered together below as our approach to supporting the communities through the communication and dissemination of their activities is structured and coherent across each of the communities, based on the tactics outlined in this strategy.

Reporting

The Europeana Communicators Community remains particularly relevant to MarComms activity, and activity from this community is reported on below. However, during Year 1 we have continued to promote ENA communities, outputs and events where relevant, including:

- The ongoing Copyright and Policy office Hours sessions, organised by the Copyright Community
- The Europeana-Ki Culture three-part Sustainability Workshop Series, organised by the Climate Action Community in collaboration with Ki Culture
- The first Impact Community Café, organised by the Impact Community
- The "acoustics in cultural heritage" webinar, organised by the Tech Community

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[38] https://pro.europeana.eu/page/learn-with-us

- The online event "AI tools in perspective: the potential for cultural heritage institutions, the responses of DH researchers", organised by the Research Community
- The Europeana Network Association General Assembly

These activities combined generated nearly 50,000 views and over 1,000 engagements via promotion on our social media platforms (Twitter and LinkedIn) and were promoted via targeted communications to our community mailing lists and ENA newsletter.

Communicators Community

In 2023, the Communicators Community aspires to foster a welcoming, inclusive community of engaged communicators, who recognise, share and promote the value of (digital) cultural heritage and of the common European data space for cultural heritage. The Community aims to embrace its multinational and multilingual community, and be transparent in activities. In year 1, the community has been supported to meet these aspirations as well as to both feed into and support communications campaigns across the Initiative. Highlights included:

- Community membership grew from 1,665 on 1 September 2022 - 1,846 on 30 June 2023.
- Members continued to receive a community newsletter, changing the frequency from monthly to bi-monthly, and the newsletter provider from Mailchimp to Zoho Campaigns. Newsletters were sent from Zoho Campaigns in November 2022, and January, March, May and July 2023. Subscriber rates grew from 1,293 in Nov 2022 to 1,782 in July 2023. The number of email opens improved from 368 in Nov 2022 to 671 in May 2023. Open rates range from 25.2% to 38.5% and click rates from 4% to 7.1%. The most-clicked stories related to storytelling events (webinar and Digital Storytelling Festival), Europeana's New Year's message, the opportunity to write for Europeana, the opportunity to apply for EIT funding and the launch of the data space.
- In this period, Marcomms led four public workshops, in conjunction with the Europeana Communicators Community.
    - All workshops are available to watch again on Europeana Pro.[39] The topics were: Presenting Europeana; How to build your storytelling skills and start writing for Europeana; Social media - tips, tricks and tales from Europeana's experts; and How to create more climate-friendly communications. This last workshop was also in collaboration with the ENA Climate Action community.

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[39] https://pro.europeana.eu/page/webinars#engaging-audiences

- - These workshops aimed to help the community collaborate and make new connections, and build communications skills in participants (and therefore amplifying telling the story of Europeana).
  - In total 251 people registered to attend these workshops, and 184 people attended. It is interesting to note that the ratio of those registering to those turning up is high for this series of events. This suggests that the topics are of interest and the audience is committed to taking part.
    - Standard post-event surveys showed a satisfaction rate of 86%,[40] and included feedback suggesting that attendees were motivated to use the information/experiences from the events in their own work
- Communicators Steering Group Members were mentors on the Digital Storytelling Festival's online creative residency programme.
- The Communicators Community supported the translation of Europeana's 'Seven tips for digital storytelling' into Dutch, Polish, Italian, French, Spanish, German, Greek, Swedish, Portuguese and Ukrainian.[41]

Planning

Activities planned by ENA communities will be supported and promoted by Marcomms colleagues in Year 2, and the communities themselves promoted in line with the wider objectives of this plan.

Task 3.6. Facilitate the reuse of high quality data

Reporting

Under this task, we promoted activities to educational and research audiences which facilitated and encouraged the reuse of high quality data.

We continued to develop our reuse page on Europeana Pro to showcase the innovative ways that educators, academics and researchers, culture lovers and creatives are using cultural heritage content to enrich educational resources, open up new areas of research, or create new art, games and entertainments[42]. Several new examples have been added to the page this year, allowing us to tell the story of reuse to Europeana's wider stakeholders. The page has been promoted on our Twitter and LinkedIn channels, on a steady basis.

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[40] Satisfaction rate is likely to be higher than this. For each survey, a small number of respondents clicked 'Completely dissatisfied' but then answered favourably on all other questions. This suggests that they inadvertently selected the wrong satisfaction level.
[41] https://pro.europeana.eu/page/seven-tips-for-digital-storytelling#translations
[42] https://pro.europeana.eu/page/europeana-reuse-be-inspired

The Digital Storytelling Festival's Online Creative Residency focused on supporting a small number of participants to reuse Europeana collections in new writing, social media posts and animations. The call for applicants to the residency was promoted on social media and resulted in 45 applications. Reporting on the outcomes of the residency is provided below in *Task 4.2. Engage audiences with digital cultural heritage.*

We supported promotion of the English version of the updated Digital Education with Cultural Heritage MOOC, Annual Open Education Week and All Digital Week campaign, via social media channels, newsletters and via the Europeana Education community and related channels. We also promoted involvement in, and the results of, 'Low-Code Fest', supporting cultural heritage professionals and educators to use Europeana's APIs. Work included a regularly updated and promoted page on Europeana Pro, a Europeana Pro news theme, and their consequent social media promotion.[43] More detailed reporting on these was included in the periodic report M09.

Planning
In year 2, we will continue to promote activities to educational and research audiences, and any new audiences which facilitate and encourage the reuse of high quality data, as identified and outlined in *DS Implementation plan M12*.

Work package 4: Digital services for the public

Reporting
In the previous reporting period, we led and fulfilled the commitments directly related to marketing and communications activities under this work package, and also supported colleagues to disseminate work undertaken during this work package to relevant audiences. Further details of work undertaken is provided below.

Planning
In Year 2, marketing and communication work under this work package will support activities aimed at relevant audiences, and Marcomms colleagues will lead several deliverables under this work package. Our approach to fulfilling or communicating these activities will follow the strategies and tactics outlined in strategy and tactics. Details on specific plans are provided below.

Task 4.1. Deliver high-performing Europeana website
Reporting

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[43] https://pro.europeana.eu/page/low-code-fest

The increase of the amount of high-potential editorial content available in multiple languages is an opportunity to grow the number of visitors exploring the Europeana website in languages other than English. Since September 2022 we have been testing various approaches (promotion of specific pieces, landing pages, types of content) in order to develop the best possible way of encouraging multilingual visitors to engage with content on the Europeana website.

The promotion of the functionalities, user accounts and galleries have been featured in the monthly newsletter and promoted as part of engagement events (GIF IT UP, Digital Storytelling Festival, webinars and workshops) and through activities on social media. You can read more about our multilingual testing on Facebook in Annex 1: Communication and dissemination channels below, and related information is also reported in the *CNECT/LUX/2021/OP/0070 DS. Users and usage report.*

Planning
In year 2, we will continue to promote activities related to the Europeana website as identified and outlined in *DS Implementation plan M12*.

Task 4.2. Engage audiences with digital cultural heritage

Reporting
We promoted high quality open access content and the development of digital skills through key events, detailed below.

Digital Storytelling Festival
This year saw the third edition of the Digital Storytelling Festival[44], an international event encouraging cultural heritage professionals, educators, creatives, and students from Europe and beyond to boost their storytelling skills and tell stories exploring culture. The event aims to inspire participants to create connections between art, culture and history and the contemporary world.

This year's event attracted over 800 registrations from 51 countries (top countries being Greece and Romania). 75% of registrants were not ENA members, demonstrating that digital storytelling is a topic that can attract new audiences to Europeana. Of those who registered, 'teacher' came out as the top keyword in their job titles, and 'university' in their place of work, suggesting strongly that digital storytelling is of great value to the education sector.

The event ran over two days, with nine sessions and 16 external speakers, along with a

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[44] https://pro.europeana.eu/event/digital-storytelling-festival-2023

team from Europeana Foundation. Keynote speaker Waqas Ahmed introduced The World Festival of Cultural Diversity, with topics covered throughout the event reflecting this festival's priorities, including multi-sensory storytelling, Black history, LGBTQ+ archives, storytelling for mental health and well-being and artificial intelligence in storytelling.

440 unique participants joined in total, 200 of whom responded to the post-event survey, giving a combined event satisfaction rate of 79.65%.

Residency programme
This year, Europeana worked with a small group of participants in our first [Digital Storytelling Festival Online Creative Residency](). The programme brought together eight students and new professionals who wanted to gain storytelling skills in a professional setting together with four experts in a range of formats - writing/creative writing, animation and social media.

Together, the group produced content exploring LGBTQ+ and celebrating queer stories, narratives and cultural heritage from all around Europe to be shared by Europeana as part of our contribution to Pride month in June 2023.[45] For participants, this wasn't just an opportunity to have their work published, it was a chance to explore queer culture, and for some, to feel accepted within that culture. One participant told us that, 'Being part of the queer narrative through a creative process made me feel part of queer culture, and doing so made me feel more comfortable with my queer identity and my sexuality. In the end, feeling you have a queer heritage is very important.'

Europeana Conference - Storytelling Day
The three-day Europeana 2022 conference included a day dedicated to storytelling, organised by members of the Marcomms cross-team. This was the first time that storytelling has been a headline topic at the annual conference, reflecting the importance of the topic for our audiences. This emphasis on storytelling continued throughout the three days through the contribution of a conference poet, Mr Gee, who interpreted each day in verse, offering a new and exciting way to bring our topics and audiences together.

Thursday 29 September saw a focus on stories, culture and society. Award-winning author Olia Hercules gave an inspiring keynote exploring how social media, storytelling and food can bring people together and create positive change. Europeana

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[45] See
https://pro.europeana.eu/post/animations-social-media-stories-and-new-writing-created-with-digital-storytelling-festival-online-creative-residency

Foundation's Beth Daley and Aleksandra Strzelichowska led the audience in an interactive storytelling activity. Then, a panel made up of Mr Gee (Data poet), Hans Looijen (Museum van de Geest - Museum of the Mind), Lisa Peter (Royal Horticultural Society) and Guy Tilkin (Federation of European Storytelling), discussed how storytelling and cultural heritage can engage audiences on topics from gardening to education and mental health, and the challenges and opportunities they see around using story to engagement people with important topics in the digital world.

This was followed by an afternoon of interactive activities and talks that all helped to shine a light further on engagement, reuse and storytelling in the cultural heritage sector.

Skill-building for creating editorial
Partners and EF colleagues were supported to develop stories with cultural heritage during bespoke storytelling workshops in the following scenarios:
- Three internal workshops with the Europeana Foundation's Audience Engagement team on Women's History Month exhibition, A Female Lens[46].
- Two partner workshops with the partners working on the Crafted project, on their final project exhibition, Humans of crafts[47].
- One external workshop for the Jewish History Tours/Cultural Routes of Europe event[48].
- One public workshop as part of the Youth Zone at MozFest 2023[49].

All the workshops were based on Europeana's Seven digital storytelling tips for the cultural heritage sector[50].

GIF IT UP
We had two new content partners joining GIF IT UP 2022 - Canada's Bibliothèque et Archives nationales du Québec (BAnQ) and Uruguay's Centro de Fotografía de Montevideo. To help French-speaking GIF-makers find their way through the website, with the help of BAnQ, we launched the French version of the GIF IT UP website.

The contest has received 149 entries, reusing the material from 37 different cultural heritage institutions located in 20 countries across the world.

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[46] https://www.europeana.eu/en/exhibitions/a-female-lens
[47] https://www.europeana.eu/en/exhibitions/humans-of-crafts
[48]
https://pro.europeana.eu/event/preserving-heritage-inspiring-tourism-building-on-the-europeana-cultural-routes-collaboration
[49] https://schedule.mozillafestival.org/plaza
[50] https://pro.europeana.eu/page/seven-tips-for-digital-storytelling

This 2022 edition's special categories were Crafts - to support and promote the CRAFTED project and the reuse of cultural collections related to crafts and Nature - to bring the participants' attention and reflect on connections between cultural heritage and the environment.

We promoted and ran two online GIF-making workshops exploring simple GIF-making techniques - one for culture enthusiasts and one for educators, in partnership with EPALE (Electronic Platform for Adult Learning in Europe). 118 people in total attended these two workshops.

Editorial content will be promoted on a regular basis through social media, email, events and partnerships, including the multilingual promotional activities.

Planning
Another edition of GIF IT UP will be organised in October 2023. The 2023 edition will have a special prize category around the topic of diversity and inclusion, encouraging participants to make use of diverse collections and represent various communities when creating their GIFs. We will also translate the contest's website in more languages to give even more people a chance to participate.

The Digital Storytelling Festival will return in May 2024, including another iteration of the residency. Learnings from previous years will be used to improve on the experience for participants and the creative outcomes.

Further work will be done to explore how to support both internal colleagues and external partners to improve editorial contributions, focussing on developing an audience-led, story-led approach.

Work package 5: Programme management

Reporting
Under this work package, we communicated and disseminated project and programme related activities to relevant audiences. Work taken to promote and communicate around the common European data space for cultural heritage is detailed [earlier in this report](). In addition, in Year 1 we supported communications and dissemination around the Generic Services projects finishing, and data space supporting projects started. Full details are given in individual project reports.

Planning

We will continue to communicate and disseminate project and programme related activities as needed to relevant audiences. We will, where relevant to our audiences, communicate information around projects Europeana Foundation is involved in and that contribute to the data space, and disseminate the outcomes of these projects. Specific activities will be reported within project reports.

Annex 1: Communication and dissemination channels

Europeana Foundation oversees a number of communication and dissemination channels which follow evidence-based approaches established under Europeana DSI-4. We use these existing channels and successful approaches to promote and raise awareness of the common European data space for cultural heritage, and the work which the Europeana Initiative undertakes as the steward of the data space. We also explore new channels as and when opportunities arise and based on wider global contexts.

Social Media

The social media landscape is changing rapidly. Our evidence, both from internal and external benchmarking suggests that it is becoming increasingly difficult to gain organic impressions (and therefore engagement)[51], that privacy laws and heightened awareness of privacy rights will continue to make targeting more difficult and that we may be seeing the end of an era of social media participation resulting in a decentralisation of channels and audiences dispersed across them[52]. As a result, we've focused on increasing engagement, and agile and iterative testing of different approaches and channels in order to apply learnings to our activity.

Below we provide some overall data from our social media activity and outline approaches to channels and our learning on each.

Combined social media impressions and engagement

Year	Impressions	Engagement
Sep 2022 - Jun 2023	346,811,064	2,243,198
Sep 2021 - Jun 2022	393,055,255	1,923,927

Compared to the same period last year, between 1 September 2022 and 30 June 2023 we saw a decrease in social media impressions however we saw an increase in the

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[51] https://www.trafficsoda.com/declining-organic-reach/
[52] https://www.theverge.com/2023/7/3/23782607/social-web-public-apps-end-reddit-twitter-mastodon

number of engagements. For the reasons stated above, the decrease in impressions is not unexpected, and we can be happy that our evidence-based and iterative approach increased the number of engagements despite the drop in impressions. We do still expect to end close to the target of 425 million impressions as we have multilingual and EuropeanaTech promotion ongoing in July and August, however we expect the downward trend in impressions to likely continue in future years and expect this will also begin to affect engagement at some point in the future.

Traffic to our websites

Traffic from social	Sep 2022 - Jun 2023	Sep 2021 - Jun 2022
Combined traffic to Europeana.eu and Europeana Pro	258,385	220,688

Along with increase in engagement, in year 1 we saw an overall increase in traffic to our websites from social media. Traffic included in this number includes both traffic driven from our activity and also from activity shared by our followers and others interested in our activities. Social media does only drive a small percentage (between 5-8%) of total traffic to our websites, which is in-line with industry standards[53], and as such any year on year increases we do make will have a relatively small effect on overall traffic metrics. However social media also plays an important role in raising awareness, contributing to 'direct traffic' and potentially also in supporting SEO efforts. So in year 2 we will look to continue testing new approaches and diversifying our channel mix to further increase awareness, engagement and traffic.

Facebook

Year	Followers	Year on year +/-
Jun 2023	132,099	7.37%
Jun 2022	123,030	0.89%
Jun 2021	121,944	4.81%
Jun 2020	116,347	6.86%

Over the past couple of years there have been a number of factors that affect the performance of Facebook, including increased privacy measures and awareness resulting in a reduction of precise targeting functions and it becoming harder to track performance. Additionally, a number of topics relevant to the Europeana's Initiative's activities (activism, diversity and inclusion, social issues) and types of imagery (art containing nudity, historical images depicting conflicts, protests or related to ideologies)

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[53] https://growthbadger.com/traffic-study/

are censored on Facebook. Despite this Facebook is still a valuable marketing tool. We continue to grow our followers, it is our channel with the highest number of followers, and our activity on Facebook still drives the most traffic to our website. As such, we publish new posts on Facebook daily although to avoid saturation our posts are largely focused on Europeana.eu promotion, except where there is a very high profile call for professional audiences or with testing activity around events.

In the past year, we explored various ways that would encourage people to interact with Europeana content despite targeting and privacy limitations. We observed potential in two areas: multilingual promotion and the promotion of the events.

Firstly, we noticed that posting in various languages and promoting multilingual content in the native language partially makes up for the limited options to target by interest: the overall engagement with posts in a mother tongue is higher and the comments are more in-depth. In the coming years, we will coordinate the Facebook promotion with translation of the editorial pieces to make the most value of our multilingual offer.

Secondly, creating Facebook events for our flagship activities such as Europeana 2022, GIF IT UP and the Digital Storytelling Festival was an opportunity to reach a wide audience and get a high number of people to mark they're going to the event or are interested. As the interaction with the events is visible on friends' feeds and it's also possible to add events to various calendar apps, we see it as a good way to raise awareness and engagement. We also began using Facebook events to promote some of our other high-profile professional-facing events to our audiences (for example bi-annual Presidency events, project events) and we have seen our event registrations increase as a direct result of this activity. In year 2 we'll continue to test these approaches and scale up where relevant.

We will continue to be mindful of the platform's changes in our approach to Facebook, test approaches and apply learnings where we see successful activity.

Twitter

Year	Followers	Year on year +/-
Jun 2023	44,138	**3.71%**
Jun 2022	42,558	**3.47%**
Jun 2021	41,130	**5.73%**
Jun 2020	38,900	**8.31%**

As a direct result of Elon Musk's takeover and changes to Twitter, millions of users have stopped engaging with the platform or deleted their Twitter accounts altogether[54]. This is also having an impact on the performance of our content on Twitter, resulting in a steady decline of views of our posts and visits to our websites, even though our follower numbers have largely stayed stable. However, Twitter is still one of, if not the best channel for organic awareness raising and our follower number growth has stayed stable, so we continue to be active as we investigate alternatives. We tweet from our account at least once per day, usually multiple times per day. We use Twitter both to engage users with content, as well as keep in touch with partners and stakeholders and encourage audiences to participate in the events organised by the Europeana Initiative.

Our approaches on Twitter are largely driven by our Twitter strategy for Professionals.[55] Our 2023 strategy is complemented by our content taxonomy work, which helps us categorise content shared on Twitter to gain insights into interest and engagement from our audiences. Based on the key learnings from this piece of work, our future steps for Twitter are to:

- Continue to promote evergreen content from Europeana Pro
- Always use media (an image or a video) when tweeting, as it increases engagement
- Put more emphasis on promoting training developed within the data space
- Use Twitter to raise awareness of the data space
- Put more emphasis on promoting Tech, Education and Data Sharing related content, as these are the areas with the highest interest on the channel
- Test using more video content on the platform
- Continue using the following hashtags

#EuropeanaCommunities[56]	To bring the Europeana Network Association, its specialist communities and other Europeana-related networks together.
#EuropeanaTech2023[57]	For attendees of our annual conference and to raise awareness in the sector
#CopyrightHour[58]	Weekly campaign running once a week, sharing a Copyright-related resource from Europeana Pro

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[54] https://www.similarweb.com/blog/insights/social-media-news/twitter-shrinking/
[55] Available on request.
[56] https://twitter.com/search?q=%23EuropeanaCommunities&src=typeahead_click&f=live
[57] https://twitter.com/search?q=%23EuropeanaTech2023&src=typeahead_click (the hashtag is updated on a yearly basis. Previous iterations included: #Europeana2022, #Europeana2021, etc)
[58] https://twitter.com/search?q=%23CopyrightHour&src=typed_query&f=live

#ReuseDigitalHeritage[59]	Hashtag used to highlight any content that raises awareness of and promotes the reuse of digital heritage

We will continue to monitor performance, evaluate and iterate on a yearly basis, however we will fold this work into a broader 'approaches to social media' plan, rather than focusing specifically on a Twitter strategy.

LinkedIn

Year	Followers	Year on year +/-
Jun 2023	13,985	**33.22%**
Jun 2022	10,498	**30.05%**
Jun 2021	8,072	**42.26%**
Jun 2020	5,674	**44.80%**

Year after year, LinkedIn has been showing a consistent increase across all the metrics we track (followers, impressions, engagements, eng. rate, and visits to Pro). This, combined with Twitter dropping in popularity due to aforementioned reasons, has resulted in LinkedIn being the most successful platform for professionals. As outlined in our ongoing strategy for the Europeana LinkedIn account[60], we have been dedicating more time and effort to help it grow, and have been testing sharing different kinds of content, on top of our Pro news pieces. Our 2023 strategy is complemented by our content taxonomy work, which helps us categorise content shared on LinkedIn to gain insights into interest and engagement from our audiences. Based on the key learnings from this piece of work, our future steps for LinkedIn are to:

- Continue to promote evergreen content from Europeana Pro
- Share upcoming Europeana events on our feed and use the LinkedIn Event functionality to further the reach of our events (based on event registrations from the last six months, LinkedIn is the no. 1 social media platform driving registrations).
- Test using different formats of visual media (image, GIF, video)
- Put more emphasis on promoting training developed within the data space. We know from our taxonomy analysis that audiences are interested in the data space and new developments related to its deployment, as well as in training

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[59] https://twitter.com/search?q=%23ReuseDigitalHeritage&src=typed_query&f=live
[60] Available on request

In the coming year, we will continue to monitor performance, evaluating and iterating our approach as we go, however we will fold this work into a broader 'approaches to social media' plan, rather than focusing specifically on a LinkedIn strategy.

Instagram

Year	Followers	Year on year +/-
Jun 2023	9,985	**17.75%**
Jun 2022	8,480	**27.29%**
Jun 2021	6,662	**55.26%**

Over the last few years, Instagram has shifted from a photo sharing app to a platform serving content in various formats and offering interactive functionalities. At the moment, it's one of our fastest growing platforms and we have incorporated new functionalities into our workflows. For example, on Instagram Stories our activities included:
- Short quizzes on various topics
- Asking followers questions about their tastes and preferences related to art
- Insta Museum on the Museum Day with people sending an emoji through a direct message and receiving an artwork or a cultural heritage object in return
- Using the 'link sticker' to generate traffic to blogs, galleries and exhibitions
- Collaborations and 'take-overs' to introduce Europeana to new audiences as well as to serve as a platform for sharing the work and activities of various communities related to cultural heritage

Our learning from broadening the Instagram offer were:
- A possibility to share a bigger variety of cultural heritage content, including less visually appealing yet interesting material
- Through quizzes, we found out the areas where we can help people learn something new. This information will feed our editorial and social media activity
- Sharing posts and stories mentioning Europeana are a way to bring attention to people and organisations talking about Europeana or using Europeana's material
- Instagram take-overs bring value in a number of ways:
  - providing a platform to organisations, institutions and individuals representing marginalised communities
  - bringing exposure to new audiences interested in cultural heritage in relation to specific themes (Women's history, Black history, Queer histories)

       ○   Raising awareness of the connection between cultural heritage and the themes important for the society among our followers

We will continue to test new approaches where relevant, monitor performance, evaluate and iterate on a yearly basis.

Pinterest

Year	Followers	Year on year +/-
June 2023	31,021	**5.47%**
June 2022	29,411	**8.53%**
June 2021	27,100	**25.46%**
June 2020	21,600	**25.71%**

Boards on Pinterest showcase content related to themes like time periods, artists, art and design movements, types of objects, and animals. A user can access more than 10,000 pins. In terms of Europeana related content, Catwalk pictures (fashion-related content) remains the most popular type of content.

Since our current focus is encouraging Europeana visitors to start and use an account on the Europeana website, we are pivoting towards using Pinterest to share editorial content by pinning links to editorials and resources on the Europeana website rather than individual images. We will continue to monitor this, evaluate our activity at the end of 2023 and iterate based on those results.

Mastodon

In November 2022 there was a lot of publicity around Twitter users deciding to leave the platform or explore alternatives as a backup.

Mastodon was the most popular of these alternatives, peaking at 2.5 million active users in early December (i.e people who logged in at least once in the past month)[61]. We decided to test some activity on Mastodon in order to respond to this trend and explore an opportunity and way to reach people interested in digital culture, whilst also managing risk in terms of diversifying our social media presence and having a backup platform with similar functionality to Twitter in case needed in future.

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[61] https://www.theguardian.com/news/datablog/2023/jan/08/elon-musk-drove-more-than-a-million-people-to-mastodon-but-many-arent-sticking-around

In Mastodon you have the opportunity to join an already established instance/server or to start your own. The latter would offer a lot more opportunity, but come with much more risk and require a significant outlay in terms of resource to set-up, manage and moderate. We chose to join an established instance dedicated to GLAM[62] and tested posting successful content from our other social media activity to this instance.

Mastodon doesn't provide in-built analytics, nor a scheduling tool that would allow us to test content outside of office hours and in the weekends, like other social media channels but we monitored the efficacy of our activity, as well as monthly active users of Mastodon[63] and weekly logins to the glammr instance[64].

Between December 2022 and June 2023 Mastodon's monthly active users dropped from 2.5 million to 1.275 million, and weekly logins to the glammr instance dropped from 365 to 284. The glammr instance is small, so we weren't expecting to see significant results, but the audience was highly targeted and relevant. However our testing activity, including an introductory post and different types of successful content from other channels, saw average engagement of 3 per post, with only 56 people following Europeana. We also found that other users in the glammr instance were using it to broadcast announcements and also received little engagement.

The results from our testing activity has drawn us to conclude that the glammr instance is not worth continuing to dedicate resources to. We will continue to monitor Mastodon active users as if they continue to drop we would not see value in testing activity with a larger, more generalised instance. If they increase, we will explore other instances we could test activity on.

Medium

Following the successful use of a Medium publication to host the Digital Storytelling Festival in 2021 and 2022, our strategy for Medium was to continue to use its publication functionality for such dedicated activities. However, in 2023 we decided to bring editorial related to this event back onto Europeana Pro in order to keep our audiences within our own channels. We created a page dedicated to the Digital Storytelling Festival on Europeana Pro, and directed audiences there to register and find

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[62] https://glammr.us/about

[63] https://api.joinmastodon.org/statistics

[64]
https://mastodon.help/instances?lang=112&desc=glam&minu=10&maxu=30000&minau=10&minc=&exnox=1&exregc=1&exappr=0&exlcko=0&ord=rand&p=1

out more about the festival.[65] This proved a great success; from 1 September 2022 - 30 June 2023, the page received 2,536 unique page views, making it the eight most visited page on Pro in this period (that was not in top level information architecture).

Our Medium account is still available should it be necessary to publish content which, for length or other editorial considerations, cannot be published on Europeana Pro, for example, re-posting long-read articles created by Europeana staff members for publication in journals or books. This way, Medium provides a useful complement to Europeana Pro as an editorial outlet. We will continue to take these learnings into our approach to Medium under the data space.

Email marketing

In September 2022 we switched from Mailchimp to Zoho campaigns as our email marketing tool, and we migrated all data over, and created new lists, forms, email templates and new email designs for Zoho campaigns. We also updated all of our process notes and trained relevant colleagues on the new system. As a result we needed to pause some marketing emails and sent fewer emails between 1 September 2022 and 30 June 2023 compared to the corresponding period last year.

We currently manage our email marketing in three ways.

1. We send regular newsletters to groups who have signed up for those newsletters
2. We send one-off single Call To Action (CTA) emails to people who have registered interest in specific topics
3. We send automated emails to people who have signed up for an email course around content available via the data space and related to a specific theme. Currently, we offer courses on four topics:
    a. Women's History
    b. Black History
    c. Sporting Heritage
    d. GIF-making Academy

Marketing emails, 1 September - 30 June

	Sep 2022 - Jun 2023	Sep 2021 - Jun 2022
Sent	534,307	577,596
Open	160,112	165,447
Click	19,292	20,495

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[65] https://pro.europeana.eu/page/digital-storytelling-festival

Open rate	30%	28.6%
CTR	3.6%	3.5%

As a result of sending fewer emails and losing subscribers during the migration to Zoho campaigns, marketing emails were sent to fewer people between 1 September 2022 to 30 June 2023 compared to the previous 12 months, and this also affected the number of clicks to our websites. However in the same period we did increase our open rate, click through rate and click to open rate.

We continue to see that single CTA emails perform better than newsletters on open rate and click through rate so in year 2 we will explore ways to send more single CTA emails to relevant, targeted audiences. To do so, we need to ensure we have the right data in our CRM system in order to be able to effectively segment audiences and to match our products and activities to those segments. We will also expand our email course offer and continue using the evidence we have to aim to include the topics that we believe will be of most interest to our audiences in our newsletters.

Media coverage

Due to prioritisation of resources and expertise, we will proactively focus on channels other than news media.

Europeana-owned channels

Websites

Channel	Description	Audience(s)
Europeana website[66] with access to Collections pages[67] (based on entities) and editorial features	The web-based user interface offers the general public and professionals a single access point for finding, querying, visualising, and, when rights permit, downloading and reusing high-quality European cultural heritage material. Entity collections pages (persons and topics) provide users with quick access to topics of interest. High quality editorial features such as galleries, blogs and exhibitions	Europe's society, Education, Academia and research, Creative industries

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[66] https://www.europeana.eu/portal/en
[67] https://www.europeana.eu/en/collections

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	highlight captivating materials and stories.	
Europeana Pro[68]	Europeana Pro is Europeana's main channel for communicating to cultural heritage institutions and professionals inside and outside of the Europeana Network Association (ENA). It is a valued source of information, resources and news for the cultural heritage sector. It positions the Europeana Initiative as a valuable contributor to the digital transformation of the sector and the data space.	Cultural heritage institutions, Europeana Network Association, Europeana Aggregators' Forum, Cultural heritage professionals (both people who are ENA members and those who are not)

Editorial

Channel	Description	Audience(s)
Europeana (end-user) blog[69]	4-8 monthly posts exploring current and interesting topics (taking into account user feedback) while showcasing content available on the Europeana website.	Europe's society
Europeana Pro News[70]	With 1-4 posts a week, Europeana Pro News highlights news and insight from and for the Europeana ecosystem and data space.	Cultural heritage institutions, Education, Academia and research, Creative industries

Newsletters (subscription-based)[71]

Channel	Description	Audience(s)
Europeana eNews	Monthly newsletter containing content and event highlights of Europeana Collections. Available in two languages - English and French.	Europe's society
Europeana Network Association newsletter	Monthly - news, campaigns, and projects related to Europeana and the Europeana Network Association. Endorsed by the Members Council	Europeana Network Association

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[68] https://pro.europeana.eu/

[69] http://blog.europeana.eu/

[70] https://pro.europeana.eu/blog

[71] The Europeana 1914-1918 has now closed as the campaign is no longer active

	with each Councillor taking their turn as Editor-in-Chief.	
Member States newsletter	Quarterly round-up of policy, strategy and activity for Member States.	Member States, Ministries of Culture and Education, Policymakers and stakeholders, CEDCHE members
Europeana Communicators	Bi-monthly - Europeana's campaigns; tools and resources that are relevant to communications professionals; comms-related news and events from the cultural heritage sector.	Cultural heritage institutions, Communications professionals and influencers
Europeana Impact	Ad hoc - latest news and updates on the Impact Playbook and impact in the cultural heritage sector	Cultural heritage institutions Creative industries Policymakers and stakeholders Education

Email courses (subscription-based courses on specific topic related to cultural heritage)

Theme	Description	Audience(s)
Women in history	A course celebrating women artists, scientists, athletes and activists throughout history.	Broad audience interested in untold stories and underrepresented groups.
Sporting heritage	Stories of notable and less known athletes and sporting events.	People interested in sport and its links with cultural heritage
Black history	The lives and achievements of Black artists, scientists, athletes and activists in history.	Broad audience interested in untold stories and underrepresented groups.
GIF-making academy	A practical creative course explaining the GIF-making process, from content search to animation.	People interested in boosting their creative and digital skills, potential participants of the GIF IT UP contest.

Social Media

Channel	Description	Audience(s)

Facebook		
Europeana fan page[72]	- Posts featuring content available on Europeana Collections - Targeted paid campaigns on specific curated content - Recruiting participants for online events	Europe's society
Europeana Education Group[73]	- Posts with learning material using Europeana content or curated content from the portal E.Collections with strong educational value	Teachers and educators
Twitter		
Europeana (main account)[74]	- Daily tweets featuring content available on the Europeana website and Europeana Pro - Sharing the best content from other Europeana accounts and accounts of project partners	Europe's society Cultural heritage institutions
EuropeanaTech[75]	The Twitter account of EuropeanaTech and R&D community	Creative industries Cultural heritage institutions
Europeana Copyright[76]	Cultivating, curating and sharing knowledge around the topic of copyright in the cultural heritage sector	Cultural heritage institutions
Europeana Research[77]	Promoting Europeana Research's activities; sharing information and knowledge about the reuse of digital cultural heritage in academia and research; advocating for Open Science	Academics, Researchers, university students, teaching support staff; professionals interested in digital cultural heritage, academia and research; stakeholders

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[72] https://www.facebook.com/Europeana/
[73] https://www.facebook.com/groups/EuropeanaEducation
[74] https://twitter.com/Europeanaeu?ref=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor
[75] https://twitter.com/EuropeanaTech?ref=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor
[76] https://twitter.com/europeanaipr?lang=en
[77] https://twitter.com/EurResearch?ref=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor

Pinterest		
Europeana[78]	Thematic boards showcasing openly licensed images from a variety of institutions	Europe's society
YouTube		
Europeana[79]	Hosting Europeana's videos for sharing on social media and embedding on websites	Europe's society
Europeana Education playlists hosted in EUN youtube channel[80]	Four promotional videos and playlists with 23 multi language webinars on how to use Europeana in education (hosted in EUN youtube channel)[81]	Teachers and educators
Vimeo		
Europeana[82]	Hosting Europeana's videos for sharing on social media and embedding on websites	Europe's society
GIPHY		
Europeana[83]	GIFs created from content available on the Europeana website	Europe's society
GIF IT UP	GIFs from the GIF IT UP contest	Europe's society
LinkedIn		
Europeana (group)[84]	Platform for cultural heritage professionals to share information with each other	Cultural heritage professionals
Europeana (main profile)[85]	Daily posts sharing news items from Pro News, event and campaign information and job postings	Cultural heritage professionals
Europeana Impact[86]	Content for cultural heritage	Cultural heritage

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[78] https://nl.pinterest.com/europeana/
[79] https://nl.pinterest.com/europeana/
[80] https://www.youtube.com/playlist?list=PLtA54levDap23P9L-7D9kfYLOKhglmOUL
[81] https://www.youtube.com/playlist?list=PLtA54levDap23P9L-7D9kfYLOKhglmOUL
[82] https://vimeo.com/europeana
[83] https://giphy.com/europeana
[84] https://www.linkedin.com/groups/134927/
[85] https://www.linkedin.com/company/3201557
[86] https://www.linkedin.com/groups/13528017/

	professionals (and beyond) interested in Impact	professionals, researchers, education, creative industries
Europeana Education Group[87]	Content focusing on education policy related with digital learning and culture (new 2020 strategy)	Teachers and Educators
Europeana Communicators[88]	Content for communications professionals in cultural heritage	Cultural heritage professionals
Instagram		
Europeana[89] Instagram Grid	Visually appealing images with a story from the Europeana website	Europe's society
Europeana Instagram Stories	Engaging posts using interactive features (quiz, voting, sending a direct message, sharing mentions)	Europe's society
GIF IT UP	Animated GIFs from GIF IT UP contest, in a playful way inspiring and encouraging reuse of cultural heritage in	Europe's society, creatives
Flickr		
Europeana[90]	Images from key events Europeana attends	Member States, Ministries of Culture, Policymakers and stakeholders, CEDCHE members, Cultural heritage professionals

Partnerships

Channel	Description	Audience(s)
DailyArt[91]	An app and a magazine for art lovers, used for featuring Europeana content	European society

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[87] https://www.linkedin.com/groups/13518332/

[88] https://www.linkedin.com/groups/13611314/

[89] https://www.instagram.com/europeana_eu/

[90] https://www.flickr.com/photos/europeanaimages2/

[91] https://www.getdailyart.com/

GIF IT UP[92]	A yearly GIF-making contest encouraging creative reuse of openly licensed cultural heritage material	European and world citizens
#ColorOurCollections[93]	ColorOurCollections is a week-long colouring festival on social media organised by libraries, archives, and other cultural heritage institutions around the world	European and world citizens
The Heritage Lab	An Indian digital media platform connecting citizens to cultural heritage through stories, public engagement programs and campaigns.	European and world citizens, cultural professionals
#MuseumWeek[94]	A worldwide cultural event on social networks	European society
Teaching with Europeana blog[95]	An online space for learning scenarios developed with Europeana resources organised by curricula topic and age	Teachers and educators
Historiana[96]	Online open platform for history education where educators can find source collections made with Europeana content	Teachers, educators and students
Europeana spaces in European Ministries of Education (SP[97], PT[98], FR[99], IT[100], GR[101]) or public agencies in charge of innovative learning	Online spaces in public platforms addressed to national communities of educators and increase the awareness of Europeana	Teachers and educators in respective countries
Pan-European education campaigns: Open	Online campaigns to promote educational resources	Teachers and educators in Europe and beyond

[92] https://gifitup.net/

[93] https://twitter.com/hashtag/colourourcollections?lang=en

[94] http://museum-week.org/

[95] https://teachwitheuropeana.eun.org/

[96] https://historiana.eu/#/

[97] http://procomun.educalab.es/es/comunidades/europeana-patrimonio-digital-de-la-cultura-europea

[98] https://erte.dge.mec.pt/europeana-recursos

[99] https://www.edutheque.fr/utiliser/partenaire/europeana.html

[100] https://www.diculther.it/europeana-iccu/

[101] http://iep.edu.gr/el/deltia-typou-genika/europeana

Education week[102] and All Digital week[103]		
Educational platforms: Unsplash[104], Klascement[105], OER commons[106]	Educational platforms that integrate Europeana content or/and resources for education	Teachers, educators and students in Europe and beyond
CHI online environments where Europeana resources for education are included (e.g. Kaleidoscope, University Library of Cluj-Napoca, Digital National Library of Moldavia)	CHI dedicated spaces to Europeana content or resources for education	CHI professionals, museum educators, librarians, educators and teachers, students
Europeana Education MOOCs (Five language versions: EN, SP, PT, IT, FR)	Massive online courses in five national languages to help teachers and educators to integrate digital culture regardless of the subject they teach	Teachers and educators

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[102] https://www.openeducationweek.org
[103] https://alldigitalweek.eu/partners/
[104] https://unsplash.com/@europeana
[105]

https://www.klascement.net/lesmateriaal/?extra_url=&cmdFilter=filter_activated&q=&filter_organisation%5B%5D=22122
[106]

https://www.oercommons.org/search?f.search=europeana&f.general_subject=&f.sublevel=&f.alignment_standard=