



# **Deployment and Maintenance of Europeana DSI core services - SMART 2017/1136**

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**DELIVERABLE**

## **D.1 Communication and dissemination plan M18**

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# 1. Context

This plan is the second update of the Communications and Dissemination plan submitted in September 2018 (D.1 deliverable, M1), following the deliverable submitted in May 2019 (D.1 deliverable, M9). Consequently, it reflects the conclusions of the Commission report on the 2018 independent evaluation of Europeana,<sup>1</sup> in particular the need to focus on supporting cultural heritage institutions in their digital transformation, as well as the evaluation of and learnings from activities undertaken to date from September 2018 to February 2020 .

It reflects on work undertaken between June 2019 and February 2020 and references plans for the period February to August 2020. Much of the strategic and contextual information included in the previous two deliverables is still relevant and therefore remains, it has however been reviewed and updated where necessary.

[Section 10: Evaluation, Learning and Planning](#) is of particular relevance for information on new activity and learnings, as well future planning.

Traffic to Europeana Collections is the dedicated dissemination KPI prescribed under Europeana DSI-4. As set out in [Section 4: KPIs](#), the main focus of activity, and learnings applied from the previous period, related to this KPI include:

- Mitigation of the influence of Google through an increased focus on generation of traffic areas of the website which Europeana can influence i.e more curated areas including, exhibitions, galleries, seasons;
- Increased impressions and therefore awareness through the development of new activity and audiences on Instagram;
- Testing on complementary activity on return visitors to complement new traffic growth;

In this context, activity related to the Europe at Work season and partnerships including GIF IT UP are detailed in [section 10.1](#).

Other key areas of dissemination activity detailed in section 10.1 include those with a particular focus on service to CHIs, including:

- Europeana Pro
- Dedicated events such as Europeana 2019
- Europeana Research Events Grants
- Europeana LinkedIn

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<sup>1</sup> Evaluation of Europeana and orientations for its future development, following adoption of Council conclusions by EYCS Council on 31/05/2016, September 2018. Available at <https://op.europa.eu/en/publication-detail/-/publication/58538a59-b4aa-11e8-99ee-01aa75ed71a1/language-en>

- Europeana Communicators Community.

To deliver on our priorities and to continue to build on and secure partner and stakeholder support, activities in the next period will focus on areas providing most value, building on the success of the programme to date to maximise potential impact across the remaining period of Europeana DSI-4. New opportunities will also be exploited as they arise, and where resources allow.

Key areas of focus planned for the next period are reflected in [section 10.2](#) including:

- Improved Europeana Collections
- Improved Europeana Pro
- Europeana sport season
- Europeana Research Grants 2020
- Europeana 2020
- Developing the offering to and of the Europeana Communicators Community

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). These bodies amplify and enhance the work to increase awareness, use of and participation in the Europeana Core Service Platform (CSP).

## 2. SWOT analysis

STRENGTHS	OPPORTUNITIES
<ul style="list-style-type: none"> <li>• Understanding of the key audiences and issues</li> <li>• Focus on topical issues</li> <li>• Experience in dissemination and communication activities to the relevant sectors</li> <li>• Strong social media presence towards key audiences</li> <li>• Established partnerships with institutions and (social) media across Europe and internationally</li> <li>• International profile and exposure</li> <li>• Easy access to imagery and visual content for a strong visual as well as editorial experience</li> </ul>	<ul style="list-style-type: none"> <li>• Culture more visible on the EU agenda: more visible opportunities to contribute and bring value</li> <li>• Encourage high-profile experts to contribute to editorial content</li> <li>• New and improved high-quality content: more reuse and partnership opportunities</li> <li>• Increased demand for high quality shareable heritage</li> <li>• Emergence of new platforms (social media, education etc.) - more opportunities to share content</li> <li>• Increased opportunities provided by platforms for online participation (annotation etc.)</li> <li>• Position Europeana Pro as a reference in the field.</li> </ul>

	<ul style="list-style-type: none"> <li>Content and editorial strategy performs well when closely aligned</li> </ul>
<p><b>WEAKNESSES</b></p> <ul style="list-style-type: none"> <li>Dependency on external partners re content</li> <li>Network and partnership approach involves coordination of multiple stakeholders - process heavy</li> <li>Tendency to be internally oriented and Europe-centric - digital issues are global</li> <li>Speaks to people already familiar with Europeana</li> </ul>	<p><b>THREATS</b></p> <ul style="list-style-type: none"> <li>Timeliness of new products</li> <li>Changes in social media landscape (algorithms etc.) and in prices of services</li> <li>Technical subjects need to avoid jargon-heavy text or risk alienating non-tech readers</li> </ul>

### Risk mitigation

Considering the above analysis, the following approaches and actions will help mitigate identified risks:

- Diversification of channels, tools and platforms used
- Focus on areas of control and impact
- Flexibility in activity planning
- Existing and proven processes to support range of activity

## 3. Aim and objectives

The aim of the communications efforts are to conduct communication and dissemination activities to raise awareness of the Europeana Initiative and its services across key markets. Specifically, corporate communications and dissemination activity will contribute to creating the conditions through which the strategic objectives of the Europeana DSI-4 Tender can be achieved and supported.

To support the strategic objectives of the Europeana DSI-4 Tender, the key communications objectives are:

- To support cultural heritage institutions in their efforts **to extend the reach** of their content to key audiences: European society, education, academic research, creative industries.
- To **inform** existing and potential users of the opportunity to engage with digital cultural content via existing, new and improved channels.
- To **motivate** new and existing users to engage with content.

- To have Europeana **referenced as** a trusted source of digital cultural heritage content.
- To **increase understanding** of the benefits and the respective roles of being an active part of the Europeana ecosystem.
- To **increase** cultural heritage institutions and Member State **awareness** of the importance of quality of content to the platform and for themselves.
- To **inform** partners of infrastructural possibilities and improvements.
- To have Europeana **recognised** by partners and stakeholders as a trusted partner.
- To have the Europeana CSP **recognised** by partners and stakeholders as an open, unifying space for cultural heritage.
- To have Europeana **referenced** by partners and stakeholders as the example of innovation for both technology and content in the digital cultural heritage sector.
- To **position** Europeana as a driver in key frameworks for the cultural heritage sector: licensing, publishing and impact.

## 4. KPIs, measurement and evaluation

Below we detail our approach to our main KPIs related to the collections website. To learn more about the KPIs currently being developed for Europeana Pro and activities such as CHI events and conferences, please see section 10.1.

### Marketing approaches to collections website objectives and KPIs in 2020

Plans are implemented with key KPIs included as part of the objective setting, planning and evaluation. The Europeana DSI-4 call for tender had one dedicated dissemination KPI - for traffic. Under this KPI, a minimum of 450,000 visits per month on average were specified in the call.

Other KPIs, required and recorded continue to be useful indicators and EF will continue to include them in reports. It is worth noting that some KPIs can be mutually exclusive, for example, activities to boost traffic can conflict with and negate those that increase returning visitors. Focus is therefore necessary to achieve progress in key areas.

Prioritised KPIs relating to the collections website for 2020 are set out below.

### Related areas of focus and learning points

- **Traffic (sessions):** The most appropriate KPI for measuring the success of the website. This reflects both its importance under Europeana DSI-4 and the potential scope for improvement to increase sessions through marketing activities. Traffic is subject to a high level of dependency on Google, with limited control of the long tail organic traffic. Learning points here are to focus on generation of traffic to areas of the website that there is control over (thematic collections, exhibitions, galleries, blog) and diversifying traffic sources, to help us reach the KPIs.

For this reason in 2019, the focus of social media efforts on the established channels (Facebook, Twitter) shifted from an approach focused more on sending traffic to collections item pages and engagement on the social media platforms themselves - towards sending traffic to curated editorial content on Europeana.

- **Social media impressions:** measures success outside of europeana.eu, contributes to awareness. At the beginning of 2019, a Europeana Instagram account was established. Currently the most engaging social media platform, Instagram offers opportunities to reach a wider audience, to showcase Europeana content, and also to communicate with followers for example through stories. Due to the nature of the platform it is most likely to contribute to raised awareness. Actions will be evaluated in the context of specific campaign activity and as part of the planning cycle.
- **Social media engagement:** measures capacity of encouraging people to interact with content.
- **Returning visitors:** while priority will be given to increasing traffic on the collections website, it is intended to plan and test activities to improve this KPI. Given that historical yearly average for the KPI was at its highest in 2012 (12.5%), it is useful to differentiate and track the amount of returning visitors to curated areas of the website, where more control can be had over the incoming traffic. These sections of the website already receive more returning visitors - between 20% to 30% - than non-curated areas. These efforts will complement the work done on the product side, including enhancing the overall portal experience, to encourage direct return visitors and, together, should result in an improved user experience and extended user journey.
- Specific bespoke activities (for example seasons/product launches/events) receive their own plans/KPIs based on previous experience - these KPIs are linked to those listed above.

## 4.1 Relevant Key Performance Indicators (KPIs)

KPI No.	Description	Measured by	Expected progress Y1	Actual Aug 2019	Expected progress Y2	Actual Sep 2019	Actual Oct 2019	Actual Nov 2019	Actual Dec 2019	Actual Jan 2020
1.1	Traffic on Europeana Collections	Number of visits to Europeana Collections per month	500,000	354,636	550,000 (per month)	389,830	480,735	461,910	436,360	512,781
1.2	Engagement on Europeana: returning visitors	Returning visitors on Europeana Collections	30%	12,7%	30% (per month)	12%	12,4%	12,5%	13,4%	12,3%
4.4	Reach of Europeana data on social media	Total number of impressions on social media (Facebook, Twitter, Pinterest, GIPHY)	82 million	157,657,025	82 million (cumulative per year)	12,317,271	198,816,748	233,283,413	254,726,317	282,893,813



The main KPIs for the collections website, including traffic generated as well as user return rate, are behind target.<sup>2</sup> While traffic figures show a positive trend over time, there is still a high level of dependency on Google, with limited control of the long tail organic traffic. Mitigations include focusing on the generation of traffic to areas of the website there is control over (thematic collections, exhibitions, galleries, blog) and diversifying traffic sources. These efforts will complement the work done on the product side to enhance the overall portal experience to encourage direct return visitors.

Note: With the upcoming launch of the updated portal, it is expected that the traffic and user return rate will go up in 2020. The updated portal will provide an enhanced browse experience based on entities which aims to improve the user experience and discovery of content on Europeana Collections.

On the other hand, social media performance is very good with almost 283 million impressions since the second year of Europeana DSI-4 (September 2019) and an initial target of 82 million impressions on social media.

## 4.2 Measuring tools

### **Traffic**

Google Analytics is used for all traffic-related tracking on Europeana Collections in general, thematic collections, other curated elements such as galleries; and Europeana Pro.

### **Social Media**

The performance of social media channels is tracked using the native analytics tools of each platform. Additionally, external monitoring tools such as followthehashtag, SumoRank, and Tailwind are used.

### **Press**

Online media mentions are captured through monitoring and Google alerts and recorded in a media monitoring table<sup>3</sup>. Europeana shares and promotes key coverage with professional audiences via the *In The News*<sup>4</sup> section on Europeana Pro and directly with associated partner institutions and through the Europeana Communicators newsletter.

### **Newsletters**

Newsletters are sent out via MailChimp. The analytics from this service include subscriber numbers, open rates and click-through rates. Figures for both individual mailings and series are analysed.

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<sup>2</sup> More information on traffic and user return rate can be found in C.2 Users and usage deliverable available on the Europeana DSI-4 project page. <https://pro.europeana.eu/project/europeana-dsi-4>

<sup>3</sup> Available on request.

<sup>4</sup> <https://pro.europeana.eu/page/europeana-in-the-news>

## 4.3 Evaluation approach

### **Overall approach**

EF applies a 360 degree approach to analytics for communications; feeding campaign results, emerging patterns and lessons learned into ongoing and future activities is central to this approach .

Communications and promotional activities set individual goals and measurements in the context of overarching objectives and KPIs. Metrics adopted reflect the nature of activity and channels adopted.

### **Measuring success/learnings**

Communications and Marketing staff continue to measure against both the KPIs listed above and those listed in marketing and communication plans. However KPIs taken on their own do not always give the full picture of success or offer the opportunity to incorporate learnings nor address efforts in improving processes and structure. To ensure that future activities can benefit from such an approach, individual marketing plans also include benchmarks and informal KPIs relevant to the objectives of that specific activity and linked to the overarching objectives.

Qualitative and quantitative analysis are employed where relevant. For example, analysis of collections editorial where the focus is on traffic could include quantitative measures on traffic, page views, tags used (indication of key topic), search terms, acquisition and the analysis of received comments are useful to inform and balance future content plans against areas of audience interest. While an indicator of editorial success on Europeana Pro, which aims to engage cultural heritage institutions and professionals and to be regarded as a valued source of information, could for example include that cultural heritage institutions and professionals are motivated to share knowledge and best practice via Europeana Pro, as well as to view it.

PR and media focused activity is measured through media monitoring. This comprises the number of media mentions, however considerations of positive references, editorial tone, influence of publication and/or journalist/blogger are necessary to have a useful sense of effectiveness. Positive references in social media and external fora are also useful indicators of the reception of messaging.

**Based on the above approach, learnings from key activities are detailed in [section 10, Evaluation, learning and planning](#).**

## 5. Strategy

Europeana's communication and dissemination will focus on supporting the organisational impact described in the tender. This will be supported by employing a coherent and coordinated approach to communications planning and activities across areas and audiences.

Key strategic approaches that will support the goals are:

### **Promoting relevance and engagement**

- Embed a sense of energy into messages and approach - unite partners and stakeholders around the idea of the power of acting together as a sector to promote and support its digital transformation and its potential contribution to Europe.
- Underscore relevance of content and activities by bringing cultural heritage to the fore in everyday lives.
- Create and emphasise a sense of co-ownership of Europeana, at institutional and ministerial level, with the Commission as the procurer of the service.
- Re-energise relationships with partners:
  - Reinforce trust and sense of partnership between Europeana and content partners and stakeholders.
  - Reinforce sense of ownership and opportunity for contribution to the Europeana Initiative in current and potential Europeana Network Association members.
  - Reward and reinforce involvement of cultural heritage institutions and member states in activities.

### **Demonstrating ease and value**

- Create a strong link to cultural heritage for members of society through the thematic collections and seasons.
- Exploit quality content in cross-platform approaches to maximise impact of message to and across audiences.
- Employ an evidence-based approach to demonstration of value.
- Enlist partners as champions and support them with relatable, evidence-based cases and tools.
- Connect messages and values to delivery through engaging content.

## 6. Audiences

Communications and dissemination efforts target cultural heritage institutions, their key markets for content, and other stakeholders in the sector's digital transformation, both at European and national level. Within those markets and stakeholder groups, audiences are identified as below:

### Markets

- Cultural heritage institutions
  - Cultural heritage professionals
- European society<sup>5</sup>
- Education<sup>6</sup>
  - Pan-European education organisations, networks and platforms
  - Ministries of Education and/or Culture
  - Teachers and educators
- Research
  - Cultural heritage professionals interested in Research
  - Researchers in the SSH and Computer Science
  - University and PhD students
  - Universities, research institutes and infrastructures
  - Non professional scientists/citizen scientists
- Creative industries as part of the content value network
  - Digital entrepreneurs
  - Designers
  - Developers

### Stakeholders

- EU level: The European Parliament, The European Council
- Member States
- Europeana Aggregators' Forum
- Europeana Network Association

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<sup>5</sup> Europeana strives to extend the reach of cultural heritage content to European society but in practice the digital audience is global and in some international partnership activities such as GIF IT UP and #Colour Collections, the audience is by definition global.

<sup>6</sup> Europeana communications team will work together with selected educational partners (EUN, EUROCLIO, eTwinning, OEC) on cross promotion and joint community outreach campaigns to this market.

## 7. Messages

We will develop, clearly articulate and share relatable messages to support and promote Europeana’s key objectives and values towards our markets and stakeholders.

Europeana messaging will be developed from the outside in, using the needs and perspective of our users, partners and network as its starting point.

Messages will be mapped across audiences to ensure relevance and focus. Headline messages will be tailored or developed to support audience-specific goals and reflect relevant communication channels, while remaining consistent.

Europeana promotes innovation and collaboration. Messaging will reflect these core goals by going beyond relaying information to engaging audiences with calls to action and inspiration.

Headline messages over 2018-2020 include:

Headline Message	Purpose	Audiences
Europeana Collections is your authentic, trusted, democratic access point for quality, free-to-use digital content on cultural heritage for: education/research/innovation	Inform Facilitate Inspire	Cultural professionals ( <i>includes ENA members</i> ) Creative industries Education Academic research
Europeana is your gateway to exploring and discovering Europe’s cultural heritage online	Facilitate Motivate	European society
Work with Europeana to share your data to the highest standards	Call to action Motivate	Cultural heritage institutions Education
The Europeana Publishing Framework allows you to understand how the quality of data you provide benefits your institution and audiences	Inform Motivate	Cultural heritage institutions
Quality digital heritage content that is free to reuse enables education/research/innovation	Inform Call to action Reward	Cultural heritage institutions Aggregators Stakeholders

Europeana provides a platform to innovate in culture through technology - join us	Inform Facilitate Inspire	Cultural professionals ( <i>includes ENA members</i> ) Creative industries Research Stakeholders
Clear rights statements encourage reuse, enabling education/research/innovation	Inform Motivate	Cultural heritage institutions Stakeholders Aggregators
Europeana Collections always provides clear rights statements that make your education activities /research/innovation easier	Inform Facilitate	Creative industries Education Academic research
Product X enables improved access/search/publication of digital cultural heritage content	Inform Facilitate	Cultural professionals ( <i>includes ENA members</i> ) Aggregators Creative industries Education Academic research
Product X means that you can discover/ personalise/share/create with your cultural heritage online	Inform Inspire	European society

## 8. Communication channels

Communication and dissemination activity will promote the Europeana platform to defined user groups. To effectively target those groups, chosen communication channels will focus on those with the highest impact and reflect the different ways that user groups engage with Europeana and content more generally. Consequently, multiple channels may be used to reach each user group. The combination of channels chosen to reach defined audiences will depend on the audience, objective, timing, and channel reach. Over the duration of Europeana DSI-4 this will include, but not necessarily be limited to, existing channels.

For ease of reference, channels available can be grouped under four main headings: [Europeana-owned channels](#); [Social media](#); [Partnerships](#); [Earned and paid media](#).

## 8.1 Europeana-owned channels

### Websites

Channel	Description	Audience(s)
Europeana Collections <sup>7</sup> and thematic collections: Europeana 1914-1918, Europeana Art, Europeana Fashion, Europeana Manuscripts, Europeana Maps and Geography, Europeana Migration, Europeana Music, Europeana Photography, Europeana Newspapers, Europeana Natural History, Europeana Sport	<p>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.</p> <p>Thematic collections provide users with more relevant search results and give quick access to topics of interest through browse entry points, galleries, blogs and exhibitions.</p>	European society Education Academic research Creative industries
Europeana Pro <sup>8</sup>	<p>Europeana Pro is Europeana’s main editorial channel for communicating to cultural heritage institutions and professionals inside and outside of the Europeana Network Association (ENA).</p> <p>It positions Pro as a valued source of information, resources and news for the cultural heritage sector, and to build readership (traffic) and engagement. It is also to position Europeana as a valuable contributor to the digital transformation of the sector.</p>	Cultural heritage institutions Europeana Network Association Aggregators Forum Cultural heritage professionals (both people who are ENA members and those who are not)
Transcribathon.eu <sup>9</sup>	An online crowdsourcing initiative for the transcription and annotation of Europeana 1914-1918 material.	European society Education Academic research

<sup>7</sup> <https://www.europeana.eu/portal/en>

<sup>8</sup> <https://pro.europeana.eu/>

<sup>9</sup> <https://transcribathon.com/en/>

## Blogs

Channel	Description	Audience(s)
Europeana Collections (end-user) blog <sup>10</sup>	4-8 monthly posts exploring current and interesting topics (taking into account user feedback) while showcasing content available on Europeana Collections.	European society
Europeana Pro News <sup>11</sup>	With 1-4 posts a week, Europeana Pro News highlights news and insight from and for the Europeana ecosystem.	Cultural heritage institutions Education Academic research Creative industries

## Newsletters (subscription-based)<sup>12</sup>

Channel	Description	Audience(s)
Europeana eNews	Monthly newsletter containing content and event highlights of Europeana Collections. Available in two languages - English and French.	European society
Europeana Network Association	Monthly - news, campaigns, and projects related to Europeana and the Europeana Network Association. Endorsed by the Members Council with each Councillor taking their turn as Editor-in-Chief.	Europeana Network Association
Europeana Quarterly Update	Quarterly round-up of policy, strategy and activity for Member States	Member States Ministries of Culture Policymakers DCHE members
Europeana Communicators	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	Quarterly - latest news and updates on the Impact Playbook and impact in the cultural heritage sector	Cultural heritage institutions Creative industries Policymakers Education Academic research
Europeana Labs	Monthly - relevant activities and	Creative industries

<sup>10</sup> <http://blog.europeana.eu/>

<sup>11</sup> <https://pro.europeana.eu/blog>

<sup>12</sup> The Europeana 1914-1918 has now closed as the campaign is no longer active



	updates related to the creative industries market (including datasets, API updates, case studies and relevant events)	Cultural heritage institutions
Europeana Copyright	Bi-monthly - shares the latest copyright-related news, resources and events from across the cultural heritage sector, highlighting case studies and resources generated by the copyright community	Cultural heritage institutions

### Mailinglists (subscription-based, network members only)

Channel	Description	Audience(s)
EuropeanaTech <sup>13</sup>	Space for Europeana and members of the community to share news, projects, funding opportunities and best practice	Cultural Heritage Professionals with an interest in Tech
EuropeanaEducation <sup>14</sup>	Space for Europeana and members of the community to share news, projects, funding opportunities and best practice	Teachers and educators
EuropeanaResearch <sup>15</sup>	Space for Europeana and members of the community to share news, projects, funding opportunities and best practices	Researchers and Cultural Heritage Professionals interested in Research

## 8.2 Social media

Channel	Description	Audience(s)
<b>Facebook</b>		
Europeana fan page <sup>16</sup>	<ul style="list-style-type: none"> <li>- Posts featuring content available on Europeana Collections</li> <li>- Targeted paid campaigns on specific curated content</li> <li>- Recruiting for events</li> </ul>	European society

<sup>13</sup> <https://list.ecompass.nl/listserv/cgi-bin/wa?A0=EUROPEANA-TECH&X=52BBAA685B35730E5F&Y>

<sup>14</sup> <https://list.ecompass.nl/listserv/cgi-bin/wa?A0=EUROPEANA-EDUCATION&X=52BBAA685B35730E5F&Y>

<sup>15</sup> <https://list.ecompass.nl/listserv/cgi-bin/wa?A0=EUROPEANA-RESEARCH>

<sup>16</sup> <https://www.facebook.com/Europeana/>

Europeana 1914-1918 fan page <sup>17</sup>	<ul style="list-style-type: none"> <li>- Posts featuring content available on Europeana 1914-1918</li> <li>- Information about Collections days and Transcribathons</li> </ul>	European society
Europeana Education Group <sup>18</sup>	<ul style="list-style-type: none"> <li>- Posts with learning material using Europeana content or curated content from the portal E.Collections with strong educational value</li> </ul>	Teachers and educators
<b>Twitter</b>		
Europeana (main account) <sup>19</sup>	<ul style="list-style-type: none"> <li>- Daily tweets featuring content available on Europeana Collections and Europeana Pro</li> <li>- Sharing the best content from other Europeana accounts</li> </ul>	European society Cultural heritage institutions
Europeana 1914-1918 <sup>20</sup>	Tweets featuring content available on Europeana 1914-1918	European society
EuropeanaTech <sup>21</sup>	Account of EuropeanaTech and R&D community	Creative industries Cultural heritage institutions
Europeana Copyright <sup>22</sup>	Cultivating, curating and sharing knowledge around the topic of copyright in the cultural heritage sector	Cultural heritage institutions
Europeana Labs <sup>23</sup>	Offers inspiration and support to anyone looking to reuse Europe's digital cultural heritage	Creative industries Education
Europeana Fashion <sup>24</sup>	Started by Europeana Fashion Consortium, continued to cater for the existing followers with fashion-related content	European society
Europeana Music <sup>25</sup>	Started by Europeana Sounds Consortium as Europeana Sounds,	European society

<sup>17</sup> <https://www.facebook.com/Europeana19141918>

<sup>18</sup> <https://www.facebook.com/groups/EuropeanaEducation>

<sup>19</sup> [https://twitter.com/Europeanaeu?ref\\_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor](https://twitter.com/Europeanaeu?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor)

<sup>20</sup> <https://twitter.com/europeana1914?lang=en>

<sup>21</sup> [https://twitter.com/EuropeanaTech?ref\\_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor](https://twitter.com/EuropeanaTech?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor)

<sup>22</sup> <https://twitter.com/europeanaipr?lang=en>

<sup>23</sup> <https://twitter.com/europeanalabs?lang=en>

<sup>24</sup> [https://twitter.com/EurFashion?ref\\_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor](https://twitter.com/EurFashion?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor)

<sup>25</sup> <https://twitter.com/europeanamusic?lang=en>

	continued to cater for the existing followers with music-related content	
Europeana Research <sup>26</sup>	Promoting Europeana Research's activities; sharing information and knowledge about the reuse of digital cultural heritage in research; advocating for Open Science	Researchers; professionals interested in digital cultural heritage and research; stakeholders
#EuropeanaCommunities <sup>27</sup>	To bring the Europeana Network Association, its specialist communities and other Europeana-related networks together.	ENA members
#Allezculture <sup>28</sup>	To show support for digital culture and the cultural heritage sector and can be used to promote digital culture in action or as a rallying call.	ENA members, cultural heritage professionals
#Europeana2019 <sup>29</sup> /#Europeana2020	For attendees of our annual event and to raise awareness in the sector	Cultural Heritage Professionals
<b>Pinterest</b>		
Europeana <sup>30</sup>	Thematic boards showcasing openly licensed images from a variety of institutions	European society
<b>YouTube</b>		
Europeana <sup>31</sup>	Hosting Europeana's videos for sharing on social media and embedding on websites	European society
Europeana Education playlists hosted in EUN youtube channel <sup>32</sup>	4 promotional videos and playlists with 23 multi language webinars on how to use Europeana in education (hosted in EUN youtube channel) <sup>33</sup>	Teachers and educators

<sup>26</sup> [https://twitter.com/EurResearch?ref\\_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor](https://twitter.com/EurResearch?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor)

<sup>27</sup> [https://twitter.com/search?q=%23EuropeanaCommunities&src=typeahead\\_click&f=live](https://twitter.com/search?q=%23EuropeanaCommunities&src=typeahead_click&f=live)

<sup>28</sup> [https://twitter.com/search?q=%23AllezCulture&src=saved\\_search\\_click&f=live](https://twitter.com/search?q=%23AllezCulture&src=saved_search_click&f=live)

<sup>29</sup> [https://twitter.com/search?q=%23Europeana2019&src=typed\\_query&f=live](https://twitter.com/search?q=%23Europeana2019&src=typed_query&f=live)

<sup>30</sup> <https://nl.pinterest.com/europeana/>

<sup>31</sup> <https://nl.pinterest.com/europeana/>

<sup>32</sup> <https://www.youtube.com/playlist?list=PLtA54levDap23P9L-7D9kfYLOKhglmOUL>

<sup>33</sup> <https://www.youtube.com/playlist?list=PLtA54levDap23P9L-7D9kfYLOKhglmOUL>

Europeana Education playlist 2020 (on progress) <sup>34</sup>	It will include 9 videos, 8 videos tackling the use of Europeana with innovative methodologies like CLIL or STEAM and 1 kids testimonial	Teachers and educators
<b>Vimeo</b>		
Europeana <sup>35</sup>	Hosting Europeana's videos for sharing on social media and embedding on websites	European society
<b>GIPHY</b>		
Europeana <sup>36</sup>	GIFs created from content available on Europeana Collections	European society
<b>LinkedIn<sup>37</sup></b>		
Europeana (group)	Platform for cultural heritage professionals to share information with each other	Cultural heritage professionals
Europeana (main profile)	Daily posts sharing news items from Pro News, event and campaign information and job postings	Cultural heritage professionals
Europeana Impact	Content for cultural heritage professionals (and beyond) interested in Impact	Cultural heritage professionals, researchers, education, creative industries
Europeana Education Group <sup>38</sup>	Content focusing on education policy related with digital learning and culture (new 2020 strategy)	Teachers and Educators
Europeana Communicators	Content for communications professionals in cultural heritage	Cultural heritage professionals
<b>Instagram</b>		
Europeana <sup>39</sup>	Visually appealing images with a story from Europeana Collections	European society
<b>Flickr</b>		

<sup>34</sup> [https://www.youtube.com/results?search\\_query=%23EuropeanaMOOC](https://www.youtube.com/results?search_query=%23EuropeanaMOOC)

<sup>35</sup> <https://vimeo.com/europeana>

<sup>36</sup> <https://giphy.com/europeana>

<sup>37</sup> <https://www.linkedin.com/m/login/>

<sup>38</sup> <https://www.linkedin.com/groups/13518332/>

<sup>39</sup> [https://www.instagram.com/europeana\\_eu/](https://www.instagram.com/europeana_eu/)

Europeana <sup>40</sup>	Images from key events Europeana attends	Member States Ministries of Culture Policymakers DCHE members Cultural heritage professionals
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## 8.3 Partnerships

Channel	Description	Audience(s)
DailyArt <sup>41</sup>	An app and a magazine for art lovers, used for featuring Europeana content	European society
GIF IT UP <sup>42</sup>	A yearly GIF-making contest encouraging creative reuse of openly licensed cultural heritage material	European and world citizens
#ColorOurCollections <sup>43</sup>	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
Wiki Community <sup>44</sup>	Activities and challenges related to Europeana content and campaigns	European society
#MuseumWeek <sup>45</sup>	A worldwide cultural event on social networks	European society
Teaching with Europeana blog <sup>46</sup>	An online space where to find learning scenarios developed with Europeana resources organized by curricula topic and age	Teachers and educators
Historiana <sup>47</sup>	Online open platform for history education where educators can find source collections made with Europeana content	Teachers, educators and students

<sup>40</sup> <https://www.flickr.com/photos/europeanaimages2/>

<sup>41</sup> <https://www.getdailyart.com/>

<sup>42</sup> <https://gfitup.net/>

<sup>43</sup> <https://twitter.com/hashtag/colourourcollections?lang=en>

<sup>44</sup> [https://en.wikipedia.org/wiki/Wikimedia\\_Foundation](https://en.wikipedia.org/wiki/Wikimedia_Foundation)

<sup>45</sup> <http://museum-week.org/>

<sup>46</sup> <https://teachwittheuropeana.eun.org/>

<sup>47</sup> <https://historiana.eu/#/>

Europeana spaces in European Ministries of Education (SP <sup>48</sup> , PT <sup>49</sup> , FR <sup>50</sup> , IT <sup>51</sup> ) 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 Education week <sup>52</sup> and All Digital week <sup>53</sup>	Online campaigns to promote educational resources	Teachers and educators in Europe and beyond
Educational platforms: Unsplash <sup>54</sup> , Klascement <sup>55</sup> , OER commons <sup>56</sup>	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 (5 language versions: EN, SP, PT, IT, FR)	Massive online courses in 5 national languages to help teachers and educators to integrate digital culture regardless the subject they teach	Teachers and educators

## 8.4 Earned/Paid Media

Channel	Description	Audience(s)
General press	<ul style="list-style-type: none"> <li>- Online, print and broadcast general news platforms and publications</li> <li>- Local, regional and national targeted as relevant</li> <li>- Daily, weekly and monthly (as relevant to timing of communications)</li> </ul>	European society Political stakeholders

<sup>48</sup> <http://procomun.educalab.es/es/comunidades/europeana-patrimonio-digital-de-la-cultura-europea>

<sup>49</sup> <https://erte.dge.mec.pt/europeana-recursos>

<sup>50</sup> <https://www.edutheque.fr/utiliser/partenaire/europeana.html>

<sup>51</sup> <https://www.diculther.it/europeana-iccu/>

<sup>52</sup> <https://www.openeducationweek.org>

<sup>53</sup> <https://alldigitalweek.eu/partners/>

<sup>54</sup> <https://unsplash.com/@europeana>

<sup>55</sup>

[https://www.klascement.net/lesmateriaal/?extra\\_url=&cmdFilter=filter\\_activated&q=&filter\\_organisation%5B%5D=22122](https://www.klascement.net/lesmateriaal/?extra_url=&cmdFilter=filter_activated&q=&filter_organisation%5B%5D=22122)

<sup>56</sup>

[https://www.oercommons.org/search?f.search=europeana&f.general\\_subject=&f.sublevel=&f.alignment\\_standard=](https://www.oercommons.org/search?f.search=europeana&f.general_subject=&f.sublevel=&f.alignment_standard=)

Lifestyle press	<ul style="list-style-type: none"> <li>- Online, print, broadcast magazines, revues and supplements that focus on cultural and digital topics at an enthusiast level</li> <li>- Daily, weekly and monthly (as relevant to timing of communications)</li> </ul>	European society Cultural professionals Creative industries
Sectoral press	<ul style="list-style-type: none"> <li>- Online and print specialist and technical newsletters, periodicals, magazines and sites pitched at professional level</li> <li>- Daily, weekly, monthly and annual (as relevant to timing of communications)</li> </ul>	Cultural professionals Creative industries Education Academic research
Bloggers	<ul style="list-style-type: none"> <li>- Online blogs by influencers</li> <li>- Can cover both enthusiast and professional level</li> <li>- Timing depending on individual blogger, often responsive</li> </ul>	Cultural professionals European society Creative industries
Google AdWords	<ul style="list-style-type: none"> <li>- Search traffic generation to entities and curated parts of Europeana Collections</li> </ul>	European society Creative industries Education Academic research

## 9. Tactics

### 9.1 Tactics

Europeana will support this strategy through consistent messaging and audience-focused communications plans, reflecting Europeana's key audiences and markets as described in the Europeana DSI-4 tender.

When implementing our communication and dissemination plans we will choose tactics that support the specific activity, reflect the digital nature of the platform, the profile of the defined target markets, and the position of Europeana as an innovator and thought leader.

#### **Basic principles**

Tactics will be developed following key basic principles:

- Employ a 'web first' approach, including web-friendly text, and innovative approaches.
- Incorporate and showcase content wherever possible.
- Use inclusive language, examples and references.

- Develop the role of aggregators in sharing evidence-based demonstrations of the value to cultural heritage institutions of investing in Europeana.
- Continue to develop partnerships with external platforms to place Europeana content where target markets already visit and widen take-up by casual users of culture.
- Tap into broader topical and EU level pan-European themes/campaigns where relevant to audiences.
- Involve CHIs and Member States in *Europeana Seasons*<sup>57</sup> whenever relevant and possible.
- Develop relationships with relevant pan-European cultural organisations to enrich content and experience offered to audience and to extend reach.
- Provide feedback on progress and value to participating institutions (and other stakeholders, at European and national level) as an integral part of planning and execution.
- Communicate the Member States' and CHI role in wider success through easy-to-use/share stories and case studies that they can also communicate.

The choice of communication and dissemination tactics employed will necessarily be dependent on, and subject to each activity and variable elements such as timing, partnerships, and the topical news landscape.

## 10. Evaluation, Learning and Planning

Regular reporting and metrics on communication and dissemination activities and related KPIs are provided in the periodic reports (B.2 and B.3 deliverables). These reports are submitted to the European Commission on a bi-monthly basis and are made publicly available on the Europeana DSI-4 project page in the document section<sup>58</sup>.

As stated in section 4, Europeana applies a 360 degree approach to analytics for communications. The evaluation and learning from the following key activities undertaken between June 2019 and February 2020 are detailed in 10.1.

- Europeana Pro
- Europeana Research Events Grants
- Europeana 2019 Conference
- Europeana LinkedIn
- Europe at Work Season
- Europeana Communicators Community
- Partnerships:

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<sup>57</sup> *Seasons* are thematic activities, of varying scope and duration, designed to drive user engagement by highlighting and promoting high-quality content on Europeana's platforms and elsewhere.

<sup>58</sup> <https://pro.europeana.eu/project/europeana-dsi-4>



- GIF IT UP
- DailyArt
- Other Social media

While the learnings from each activity are on the whole specific to the nature of the activity and are detailed respectively in 10.1, some key common elements emerge. These include:

- Demonstrable improved results when previous learnings are applied
- The potential for new and revised approaches to be applied, including revisiting established approaches when new developments/ applications emerge
- The importance of timely planning, including when engaging external contributions
- The importance of identifying high performing content
- The need for a clear and tangible offer when looking to secure engagement
- Focusing on activities with the greatest return on resource
- Identifying areas of activity that can be developed and shared as best practice and planning appropriately
- Uptake of new tools but also balancing cost against return when evaluating.

## 10.1 Key areas of evaluation and learning

### Europeana Pro

Analysis of Europeana Pro demonstrates a year on year increase in both the number of users and the number of sessions they have. The percentage of new visitors has increased year by year - highlighting success at attracting new visitors. The returning visitor rate remains at over 30%. Results from 2019, with comparison to 2018 and 2017, are given below.

Year	Sessions	users	pageviews	new visitor	returning visitor
2017	189,693	117,595	552,675	61.00%	39.00%
2018	249,196	163,273	1,161,111	64.40%	35.60%
2019	270,030	181,678	1,185,308	66.30%	33.70%

In addition to ongoing editorial work on Europeana Pro, we focused on the development of a new Europeana Pro website, to be launched in 2020.

To prepare for, and contribute to, this planning, Marketing and Communications colleagues developed a coherent editorial and content strategy for Europeana Pro. This strategy is focused on CHIs, Aggregators and cultural heritage professionals as priority audiences and takes into account learnings from activities to date. The strategy also includes:

- SWOT analysis and risk management for launching the new Pro
- Benchmarked Europeana Pro performance over the past few years to inform decisions in creating the new Pro and to help evaluate performance in 2020 and beyond.
- Recommendations for clear objectives and metrics with which to measure the success of the new Pro site.
- Creation of a cross-team involving colleagues from across the organisation who will ensure that the needs of each part of the organisation (and their audiences) are met, and to improve internal communication about Pro.

In addition

- User testing with cultural heritage professionals, aggregators and the ENA members council has given a greater understanding of how users utilise Europeana Pro. This insight has contributed to planning of the structure and content of the new site.
- An insight repository for Europeana Pro was created, to help benchmark, track and analyse performance of the website going forward. It is designed to record performance in key areas, inform KPIs for Europeana Pro and to inform decisions around page retention and priority in the new Europeana Pro.

### **Learnings on Europeana Pro News**

As Europeana Pro News is the area of Pro with the most new and changing content, this is the area in which lesson-learning is concentrated.

Work on Europeana Pro News for the reporting period May 2019 - February 2020 has followed the editorial approach adopted to date under Europeana DSI-4 and detailed in the D.1 deliverable (M9). Learnings from monitoring the qualitative and quantitative success of posts on Europeana Pro News are:

- The appearance of articles on research grants and ENA activity (such as the Europeana conference) in the top-performing articles of 2018 and 2019 suggest that articles with tangible outcomes are the most popular. Posts on open access, copyright and the public domain continue to draw readers.
- Two posts from previous years also appear in the top ten performing posts in 2019 - the public domain (2014) and the Impact playbook launch (2017). This suggests a continued interest in these topics,
- We have responded to this with a thematic focus on the Public Domain on Europeana Pro News in January - February 2020. However, the continuing popularity of old posts on Europeana Pro suggests the potential importance of promoting static pages with evergreen content (for example, the Impact Playbook) as opposed to news items which ultimately point to static pages of content on the new Europeana Pro, to ensure their ongoing relevance.
- It is clear that Europeana-centric content is of interest to current readers of Pro News, and particular topics (grants/challenges/high-profile seasons) can draw in

new readers. Going forward, news posts should balance topics of interest to audiences engaged with Europeana with the need to draw new readers through timely and popular themes (copyright, impact, open access).

- A need was identified to better communicate to the public - and to cultural heritage professionals - what Europeana DSI-4 is, and what work Europeana is undertaking as part of it. To this end, a link from the Europeana Collections About<sup>59</sup> page was created, sending users to a newly created page on Europeana Pro, addressing the DSI<sup>60</sup>. This page includes all four Pro News posts in a series on DSI priority activities as well as a link to the newly created page covering nine highlights of the DSI-4 annual report<sup>61</sup>. The four posts in the news series received over 2,000 page views.<sup>62</sup>

### **Europeana Research Event Grants**

Promotion of the 2019 research grants was based on evaluation and learnings from 2018. In 2019 the landing page received nearly 13,000 visits to the landing page (4,000 more, a 44% increase on 2018). There were 1,700 visits to the submission page (1,250 more a 278% increase on 2018) and 73 submissions (51 more, a 232% increase on 2018). The results were impressive and reflected the changed scope of the grants and promotional efforts.

### **Learnings from the 2019 Research Grant promotion:**

- Continue with Research Event Grants as there is a clear and strong interest in the sector and 2019 research/experience can be built upon.
- Keep the call open for 2 months. It worked in terms of keeping interest up and overall awareness raising. It also offers more opportunity for corrective action to be taken, if needed.
- Consider announcing the Research Event Grants via the call for submissions page, rather than creating a news post (which effectively requires visitors to take another step in their journey, especially when most people who reached that page arrived via the promotion).
- Future paid activity should test a mixture of ResearchGate and Facebook and include pixel tracking of applications (if possible).
- URL tracking gave good insight and should be continued in 2020.
- The results of the URL tracking showed the channels to focus on and find more of. Recommendations include; continuing to promote to the wider network (not just research community), targeting more network organisations and building relationships with them, looking for more relevant social media groups to share via.

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<sup>59</sup> <https://www.europeana.eu/portal/en/about.html>

<sup>60</sup> <https://pro.europeana.eu/page/europeana-a-digital-service-infrastructure>

<sup>61</sup> <https://pro.europeana.eu/page/dsi-4-annual-report-2019>

<sup>62</sup>

<https://pro.europeana.eu/post/how-material-gets-from-galleries-libraries-archives-and-museums-into-europeana-collections>

<https://pro.europeana.eu/post/how-we-re-improving-the-quality-of-the-material-in-europeana-collections>

<https://pro.europeana.eu/post/how-we-re-working-to-make-sure-culture-is-for-everyone-in-any-language>

<https://pro.europeana.eu/post/how-we-re-using-smart-tech-to-create-richer-cultural-experiences>

*Note: Future Research Grants programmes will be re-evaluated in light of other strategic priorities.*

### **Europeana 2019 conference**

Promotion of Europeana 2019 was based on evaluation and learnings from 2018 promotion of the AGM and EuropeanaTech. Although it was an event with a different focus EuropeanaTech was a better benchmark due to the respective scope of the events.

- In total Europeana 2019 pages attracted a traffic of 41,082 page views to Europeana Pro compared to 25,872 to EuropeanaTech in 2018.
- 64% of attendees used Sched, and on average they booked onto 22 sessions each (out of 33) which suggests high usage.
- €10,050 in sponsorship was secured (Plus free reusable bottles in exchange for sponsorship), doubling the target set.
- Live streaming increased reach both during the event but even more so after (with a combined view of 1,401 as at February 2020).
- Early-bird tickets sold out before the deadline, a result not achieved before.
- Europeana 2019 sold out two months before the event, a result not achieved before.

### **Learnings from Europeana 2019:**

- Promote the Save The Date via email and social media, and launch the website with ticket sales to help improve website SEO.
- As page/content creation is time consuming, avoid repeating creating pages for activity which performed poorly in 2019 (visit Lisbon content/individual keynote speaker profiles).
- Repeat high performing content.
- Share Sched much earlier and use that as the digital programme (as opposed to having an HTML (and not mobile optimised) programme on Pro.
- Review sponsorship offer and contact methods. Consider offering booths/posters only for sponsors - or even certain sessions (for example one parallel session each session).
- Consider livestreaming again but balance against increased costs.
- Involve the design team from the beginning, and give them ownership of timing.

### **LinkedIn as a promotional channel for Europeana Pro**

During 2019 Communications and Marketing took ownership of this channel and started posting relevant updates around some high profile activities (Europeana 2019 / Europeana Research Event Grants / Europeana STEM Challenge.) Results from this activity were promising compared to the Europeana LinkedIn Group and so between November 2019 and January 2020 different approaches were tested to increase engagement and followers. In January 2020 this activity was analysed and fed into a LinkedIn strategy for Europeana

(and Europeana Pro in particular) alongside data on researched audiences, 'competitors' and benchmarks.

- In 2019 LinkedIn directly referred 2,753 sessions to Europeana Pro and 1,211 new users. For the first 10 months of the year this equalled an average 196 sessions per month. This increased to 306 sessions, per month in November and December, a 56% increase, after the implementation of a coherent posting strategy.
- In 2019 followers increased by 1,051 - an increase of 29%. There were an average of 104 new followers per month for the first ten months of the year, this increased to 192 followers per month across November and December.
- From the end of October 2019 - end of December 2019 all Europeana Pro news posts were shared through LinkedIn, as were job postings. This period generated 1,518 click throughs to Europeana Pro (on average 759 click throughs a month), while the previous ten month period recorded 2,255 (on average 226 click throughs a month). This increase can in part be explained by the popularity of the job postings from this period, but does indicate that sharing content more regularly generates increased click throughs to Europeana Pro.
- Our engagement performs well compared to LinkedIn's defined competitors (5.39% vs 4.75% average of 29 other organisations operating in a similar sphere).

#### **Learnings from the LinkedIn testing:**

- To continue regularly posting Pro News items and job listings on the Europeana LinkedIn page.
- Selective posting of key news to the LinkedIn group, and encouraging authors of news posts to share their own pieces in the group to help improve interaction.
- Consider sharing more content types in the future. LinkedIn could be used as a channel to promote the new Europeana Pro and directly share static pages of resources, rather than news posts about the resources.
- While LinkedIn is considered a professional, rather than end-user, channel, the high interest in such items on the Rijksmuseum page suggests that there is a professional interest in Collections - and the fact that Europeana has collections to share distinguishes us from many of our competitors.
- Our competitor research demonstrates that posting daily, or several times a day from LinkedIn does not achieve higher engagement rate with posts (see particularly Creative Commons). The frequency of posting content on LinkedIn should follow the frequency of items on Europeana Pro - at least once a week to demonstrate that the channel and organisation is active, but no more than one post per day related to content promotion (job listings can be posted at any point).
- In order to drive search traffic on LinkedIn, descriptions of posts should use key-words for the sector, and link to the tags used on Europeana Pro.
- There is little evidence to suggest hashtags encourage visibility of or engagement with posts and they are not made prominent on LinkedIn's homepage. Going forward, admins of Europeana's page LinkedIn profile should monitor two key

hashtags - 'cultural heritage' and 'digital transformation' - and use them in posts where appropriate. This approach should be reviewed after six months.

## **Europe at Work**

From September to December 2019, Europeana's 'Europe at Work' used a combination of channels and tactics to encourage European citizens to get involved by sharing their stories, attending an event or interacting with migration stories.

Involvement in the season helped museums, galleries, libraries and archives across Europe to engage with existing and new audiences, while empowering their digital transformations through participatory events and collaborative storytelling activities.

- In just over three months, 35 blogs and 20 galleries as well as the exhibition '*Still a Working Title*' were written and co-produced in close cooperation with more than 20 different organisations.
- This enormous effort and teamwork meant that many more people engaged with the blog and galleries in 2019 than in previous years (reads of the Europeana blog increased by 75%, and gallery by 62%). In total, visits to the blogs, galleries and Industrial Heritage collections landing page totalled 78,800.
- Altogether, the editorial for 'Europe at Work' showcased more than 1,100 cultural heritage objects from more than 240 cultural heritage institutions in 35 countries, including each EU Member State.
- On Europeana Pro News, 15 posts looked at the digital transformation of work, particularly in the cultural heritage sector. Together these posts received 4,019 page views.

Throughout the season, a number of striking pieces of art from Europeana Collections depicting industrial activity were shared via renowned and global platform, DailyArt.

Industrial heritage was the theme of the Europeana's third colouring book for #ColorOurCollections, presenting different forms and shapes of cultural heritage, featuring content from 14 cultural institutions across Europe. The post on the colouring book received 6,725 views.

### **Learnings from Europe at Work:**

- Editorials arising from Generic Service collaborations were successful in driving traffic to Europeana and engaging various audiences.
- Asking partner CHIs to write a guest blog or curate a gallery is a good way to show the value of sharing digitized content online.
- There is a need for tools providing greater editorial guidance and support to external contributors to allow timely delivery and a more consistent quality of textual content.

- The events were appreciated by the CHIs and considered an important step towards their digital transformation, both for the ones advanced in the process and the ones who are just starting doing things online.
- The preparation of collateral for the events should be improved including better coordination with partners, more assistance with creation, and a more efficient approval process with the design team.
- UGC form needs to be available in more languages to improve accessibility by different communities, availability in English only inhibited people from sharing a story.
- Online UGC format needs revision.
- Technology related interdependencies delayed the publication of the collected stories.
- Timely sign off and a lot of time allowed for planning allows more and better quality work with partners.

### **Europeana Communicators**

Europeana Communicators<sup>63</sup> is a specialist community of the Europeana Network Association, with a manager within the Europeana Foundation. It aspires to strengthen the digital cultural heritage sector by creating a community of active and engaged communicators willing and able to promote digital transformation, within the Europeana Network Association.

Under Europeana DSI-4 the approach is to exploit the community structure of the group, which enables greater engagement with and proactive support from members.

The community's goals, activities and audiences support Europeana's communication and dissemination activities.

- Running an election campaign to create an enthusiastic and motivated steering group to run the community.
- Delivering two skills-focused workshop sessions at the Europeana 2019 conference, in collaboration with other ENA communities.
- Supporting the Foundation's Collection team with editorial and promotion for the Europeana Women's season, Europe at Work season, and a blog parade commemorating 25 years since the Eastern European revolutions of 1989.
- Delivering the first 'Solve-it-Session' webinar, on the theme of Digital Storytelling.
- Managing a month of editorial on Europeana Pro News on the theme of Digital Storytelling.
- Establishing a Twitter hashtag #europeanacommunities to bring the Europeana Network Association, its specialist communities and other Europeana-related networks together.

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<sup>63</sup> <https://pro.europeana.eu/network-association/special-interest-groups/europeana-communicators-group>

The Steering Group of Europeana Communicators was elected in May 2019 and has achieved significant results in its first six months, notably introducing the webinar format to the community and running two (oversubscribed) sessions at Europeana 2019.

### **Learnings for the Communicators Community:**

- Documenting the processes involved in setting up and running a webinar, so that a complete documented process is now in place for use by Communicators or indeed other communities. A key learning here was the need to invest time in preparing and editing the recorded webinar for online use as a training tool.
- The webinar and the Europeana 2019 sessions showed that there is appetite in the community/ENA for skills/practice-based resources or opportunities.
- Some activities (e.g. asking members to submit their own stories for the Migration series, or asking the public on social media to share with #holidaywithEuropeana) showed little engagement, suggesting that there needs to be a strong benefit or relevance to the member/user, like that of learning something in a webinar.

### **GIF IT UP**

The 2019 and fifth edition of GIFITUP was launched in October 2019. The Europeana Foundation aims to increase its reach to new and wider audiences and to promote engagement with Europeana Collections content.

EF collaborated with international partners including DPLA (Digital Public Library of America), Digital NZ (New Zealand), Trove (National Library of Australia), and the leading online GIF site GIPHY, to run and promote the competition. This year, two new categories were introduced. The 'Industrial Heritage' category was designed to support the 'Europe at Work' season and encourage the users to remix industrial heritage related content. The 'Children and Teenagers' category aimed to encourage the development of digital skills and copyright literacy among young audiences and to involve educators in the creative use of the content available on Europeana.

186 submissions were received, generating 47,340 visits to the contest's website<sup>64</sup> during the duration of the contest and voting. The social posts including the hashtag #GIFITUP2019 received more than 10 million views on social media.

### **Learnings from GIF IT UP 2019:**

- Connecting the contest to the season through a special category worked well and successfully encouraged the use of newly ingested content related to industrial heritage.
- The Children & Teenagers category has been received well and it should be developed in the coming editions.

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<sup>64</sup> <https://gfitup.net/>



- As a result of limited PR resources, the content received less media coverage than in previous campaigns.

#### **Learnings from DailyArt:**

- The partnership remains very successful in bringing audiences to art available on Europeana.
- As a result of the implementation of the new languages in the app, content has to be submitted with at least one month notice to allow translations. This has to be taken into consideration when planning.

#### **Learnings from other Social Media:**

- Social media is playing an increasing role in generating traffic.
- Thanks to the introduction of Instagram, it is possible to reach audiences of all ages.
- Using the scheduling & analytics tool *Later* made it possible to create Instagram posts in advance and collect data used for performance optimisation.
- Timely activities using trending topics, hashtags (#MusMeme, #dollypartonchallenge) are a great way to introduce Europeana to wide audiences and present cultural heritage content in a playful way.
- #Allezculture Facebook group received little post interaction and few posts from people in it. We therefore decided to close it in February 2020 and signpost users to more active platforms to interact with other cultural heritage professionals, namely our LinkedIn group and ENA communities.

## 10.2 Planning

A detailed overview of planned activities mapped against audiences, channels, expected outcomes and timings is set out in:

- **Europeana DSI-4 Communication and dissemination activities planning grid<sup>65</sup>**

Headline plans for March - August 2020 include:

#### **Europeana Pro**

Identified themes are in place for Europeana Pro news until the end of April, with further suggestions for 2020 planned in a centrally shared editorial calendar.<sup>66</sup> The 'Professionals in Focus' series will also be continued into 2020. As part of Pro evaluation going forward, the success and effectiveness of these themes and series will be assessed in the spring to determine whether the formats can be improved.

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<sup>65</sup>

<https://docs.google.com/spreadsheets/d/1xC9kOjlsqCCaPuYJSjyBGHuPcYoaEE16U3-3-DMZWpA/edit?usp=sharing>

<sup>66</sup> Available on request.

Work is ongoing towards the launch of Europeana Pro in 2020, as per the Europeana Pro roadmap, which formed part of the strategy (see 10.1). After the launch of the new Europeana Pro, work will continue to develop the website in line with user testing and information provided by the insight repository. This will include working closely with colleagues from across the Europeana Foundation to revise and improve content hosted on Europeana Pro and ensure that it is of most value to and best serves our audiences and users. The Europeana Pro cross-team will continue to meet to feed into this process, ensuring a collaborative approach to the website and making use of the wide expertise and knowledge of staff.

### **Europeana Research Event Grants**

Talks are still ongoing on a possible new Europeana Research grants launch in 2020. Outcomes from the 2019 grants will be promoted when available and work is currently underway to ensure that the new structure of Pro allows the permanent showcasing of grants and their inclusion as part of Europeana Foundation's offer to the sector.

### **Europeana 2020**

Europeana 2020 planning began in December 2019 and the 'Save The Date' will be announced in Q1 2020. Ticket sales will be launched at least a month earlier than in 2019 and work will be undertaken to prepare and deliver a detailed marketing plan based on market research, in order to achieve 2020 targets.

### **LinkedIn as a channel to promote Europeana Pro**

The LinkedIn strategy will be finalised and shared with colleagues in the office by the end of Q1 2020. Pro News items will be promoted when published, alongside testing of posting static content from Europeana Pro that promotes tools and services in order to position Europeana as a support and catalyst for digital transformation in the sector. Plans are in place to test sharing content from Collections via LinkedIn and monitor the engagement. The Collections team will advise on content of particular relevance/interest, or has been popular on the platform.

### **Europeana Communicators**

The aspiration for Europeana Communicators for 2020 is to strengthen the digital cultural heritage sector by creating a community of active and engaged communicators within the Europeana Network Association. Priority areas of work are:

1. **SUPPORT:** Contribute to the Europeana knowledge base by supporting the development and promotion of training resources, tools or activities.
2. **UPSKILL:** Equip ENA members with digital communications skills.
3. **INSPIRE:** Share examples of digital culture in action, demonstrating the relevance of Europeana to digital transformation.

Opportunities and activities for members include: providing a communications perspective to active Task Force(s); supporting and promoting the introduction of new Pro; sharing best practice and expertise, including contributing to, attending and promoting future webinar series; activating ENA members on Twitter; providing and promoting editorial on Europeana Collections and Europeana Pro; supporting and promoting Europeana's advocacy campaigns.

The work plan for 2020 is set out in:

- Europeana Communicators Work Plan 2020<sup>67</sup>

### Medium

Currently Europeana has a channel on the online publishing platform Medium that has been used ad hoc since 2015. 2020 will see the investigation of approaches to test the efficacy of the channel and how to best utilise it to promote Europeana news and editorial. This testing will determine whether developing an approach for a more structured use of the channel would be of value.

### Seasons and editorial activities

A season encouraging the audiences to explore sport related heritage is planned for 2020. Besides this, Europeana will celebrate Women's History Month, building on the success from the previous year. In May, Europeana will participate in the #MuseumWeek, the worldwide festival for cultural institutions on social media. Alongside creating new editorial content, there will be a focus to improve existing well performing blogs, galleries and exhibitions and to promote them to relevant audiences.

## 10.3 Recurring Activities

Activity	Frequency	Channels	Expected outcome
DSI Annual Report	Annual Q3 2020	TBC. Indicative: <ul style="list-style-type: none"> <li>- Pro site and news</li> <li>- Targeted mailings</li> </ul>	<ul style="list-style-type: none"> <li>- Partners and stakeholders informed about the activities under DSI 4</li> </ul>
Online exhibitions	Throughout 2020	Europeana Collections Europeana fan pages and relevant Twitter accounts Europeana eNews End-user blogs Partner channels Pro insight blogs (partners)	<ul style="list-style-type: none"> <li>- Increased traffic to Europeana Collections</li> <li>- New users interested in specific topics</li> </ul>
Facebook	Daily	Europeana fan pages and relevant	<ul style="list-style-type: none"> <li>- Engagement with</li> </ul>

<sup>67</sup> Available on request.

posts and Tweets		Twitter accounts	<ul style="list-style-type: none"> <li>- Europeana content</li> <li>- Traffic to Europeana</li> </ul>
LinkedIn updates	Daily	Europeana LinkedIn page	<ul style="list-style-type: none"> <li>- Traffic to Europeana Pro</li> <li>- Awareness of Europeana among CHI professionals</li> </ul>
#GalleryOfTheWeek	Weekly	Europeana Collections Europeana fan pages and relevant Twitter accounts End-user blogs	<ul style="list-style-type: none"> <li>- Traffic to specific galleries</li> <li>- Engagement of CHIs and end users</li> </ul>
Cover image voting	Monthly	Europeana Collections Europeana fan pages and relevant Twitter accounts Europeana eNews End-user blogs	<ul style="list-style-type: none"> <li>- User engagement</li> <li>- Attention on a specific theme</li> <li>- Traffic to shortlisted records</li> </ul>
Newsletters	Monthly	Europeana eNews Europeana Network Association Europeana Communicators Europeana Labs	<ul style="list-style-type: none"> <li>- Awareness of Europeana</li> <li>- Traffic to specific pages on Europeana Collections and Europeana Pro</li> <li>- Engagement</li> </ul>
	Bi-monthly	Europeana Copyright	
	Quarterly	Europeana Update Europeana 1914-1918 Europeana Impact	
Promotion of the editorial pieces via Facebook campaigns	Ongoing /according to content publication	Europeana fan pages Paid FB ads	<ul style="list-style-type: none"> <li>- Traffic to curated content of Europeana collections</li> <li>- Specific audiences based on interest/behaviour</li> <li>- Awareness of Europeana</li> </ul>
SEA activities	Ongoing	Google AdWords	<ul style="list-style-type: none"> <li>- New users</li> <li>- Direct traffic by people searching for content of specific type/theme</li> </ul>

# 11. Budget

The communications budget for Europeana DSI-4 reflects and supports the overall communications aim - to raise awareness of Europeana and its services, and with regard to specific objectives to increase use of and engagement with Europeana Collections and content. The latter is demonstrated by increased traffic to Europeana and associated KPIs - 4.1 Traffic on Europeana Collections and 4.2. Engagement on Europeana products: returning visitors.

Costs will be subject to final approaches and activities and, other than key standing costs, are necessarily indicative. Costs forecast are, where relevant, based on previous expenditure for similar activity.

Activity	Amount (EUR) Per year
Promotion (4.1)	25,000
Branding and Design and documentation (4.1)	10,000
Seasons (4.2)	15,000
Recurring activities (4.2)	15,000
Daily engagement with users (4.2)	3,000
Experiments/tests (4.2)	7,000
<b>TOTAL</b>	<b>75,000</b>