



Project Acronym: Europeana v2
Grant Agreement number: 270902
Project Title: Europeana Version 2

D4.1: CORPORATE COMMUNICATIONS PLAN

Revision	Final version
Date of submission	30 June 2013
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Dissemination Level	Public

REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

Revision No.	Date	Author	Organisation	Description
Draft 1	19 June 2013	Jon Purday	BL	Initial draft
Draft 1	21 June 2013	Beth Daley, PR & Editorial Officer	Europeana	Comments and copy editing
Draft 2	24 June 2013	Milena Popova, Senior Marketing Specialist	Europeana	Comments – incorporated into next draft
Draft 2	24 June 2013	Kristiina Hormia-Poutanen	Deputy National Librarian of Finland	Comments – incorporated into next draft
Draft 3	28 June 2013	Jon Purday	Europeana	Final version

Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

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Introduction

‘Corporate communications is the set of activities involved in managing and orchestrating all internal and external communications aimed at creating favourable point-of-view among stakeholders on which the organisation depends.’¹

This quote provides a useful musical metaphor of orchestration: corporate communications create the background music that establishes Europeana’s name and attributes in the minds of our main stakeholders. If this background music is present, then every specific targeted campaign we run has a chance of resonating with it. Each iteration of the Europeana theme acts as a positive reinforcement in the perceptions of our audience.

This Plan defines our two main audience groups, what we have to say to them, where we say it and when - or in the words of the DoW ‘outlines targets, messages, channels and platforms’. The primary stakeholder groups that corporate communications is addressing are the policy makers and the professionals – the curators, librarians, archivists and digital cultural heritage practitioners.

The Plan considers no other audiences - these are the focus of other activities either within Europeana or in other projects. End-users, for example, are addressed in the plans of the Distribution and Engagement team in the Europeana office; PR and media relations are planned and handled within the Europeana Awareness project. Clearly, the overlap with other teams, other projects is significant, so the Plan looks at how the Corporate Communications team supports and shares responsibility with other teams for delivering messages around Europeana.

Europeana v2.0 has been running since November 2010; this Communications Plan looks at the progress of communications and broadly confirms the direction that has been adopted in terms of messages, targets, and platforms. It indicates those aspects of the work that might need to be recalibrated at this stage of the project, in particular in relation to the *Europeana Business Plan 2013*² and newly emerging issues around the long-term funding proposed by the Commission in the Connecting Europe Facility. This Plan confirms the approach to corporate communications for the final third of the project and must also be robust enough to provide continuity beyond Ev2 and into Europeana’s next funding cycle.

Since the start of Ev2, corporate communications have continued in accordance with the communications plan drawn up for Ev1, adapted as appropriate in line with the Ev2 DoW, and shaped on an annual basis by the Europeana Business Plan. A communications strategy, D1.2,³ was drawn up in 2012 for Europeana Awareness, which provided a valuable opportunity for review and confirmation of our overall direction. Overall, our practice is to approach any individual communications campaign by drawing up a plan of action, the extent of which depends on the scale of

¹ Riel, C.B.M. van & Fombrun, C. (2007) *Essentials of Corporate Communication*, Abingdon: Routledge.

² <http://pro.europeana.eu/documents/858566/9d4632d3-3f6d-4162-ba29-27a9a739946d>

³ Restricted access paper, available only to project partners so no location given.

campaign. To give a sense of the campaign planning, Annex 3 shows the current iteration of the workplan for the #AllezCulture Campaign, the most extensive of our recent campaigns. #AllezCulture is coordinated by the Europeana Campaign Manager within Corporate Communications; all three members of the team are involved in contributing to and implementing it, working with a number of internal and external players. Another key document of the campaign is shown at Annex 4: *Europeana – the case for funding* is a corporate communications handout, delivered to policy-makers and politicians by Europeana representatives from both the central office and the Europeana Network.

Corporate communications is carried out by the Europeana Foundation's Corporate Communications team, whose primary responsibility is to align all aspects of communications - dissemination, marketing, promotion, PR - regardless of who in the extended Europeana ecosystem is generating them. Scores of people have professional cause to communicate on the subject of Europeana – they may be data providers, partners in Europeana-related projects, members of the Europeana Network, Europeana Board members or colleagues from the Europeana Office. The Corporate Communications team must be able to guide them in order that all their communications are consistent, that they reinforce our agreed key messages, that they add clarity, and not confusion. In this way, each communication contributes to the building of a coherent brand.

Objectives

It is worth revisiting the objectives originally set out for this work package in the DoW to confirm their ongoing relevance.

- Plan and execute corporate communications to position Europeana at the forefront of digital cultural heritage policy-making, interoperability and delivery
- Gain the engagement and confidence of policy-makers and political stakeholders, including the European Commission and national governments
- Reinforce the commitment of the Europeana Network and project group to the Europeana brand
- Contribute to innovation in the digital cultural heritage sector by sharing more explicitly the information outputs and knowledge delivered by Europeana and the group of related projects
- Ensure that good practices and resources in the Europeana group of projects are implemented to drive cost-efficiencies, develop the Network and generate business opportunities

These goals can be firmly endorsed at this stage of the project, but there is a shift in emphasis. The *Europeana Business Plan 2013* continues the progress from a supply-driven service to a demand-led service, with 'distribution' of data and content taking over from 'aggregation' as the priority, as we move from a business-to-consumer [B2C] to a business-to-business [B2B] model.

The forthcoming brand strategy review [MS23, in month 24 of Ev2], will advise on how the brand identity and values should be positioned and expressed as we move from B2C to B2B. While not affecting the objectives, it is likely to have an effect on

corporate communications activities; such changes will be articulated in the Business Plan for 2014.

Messages

Europeana has communicated certain core messages since its inception:

- Europeana makes culture available to everyone
- Europeana connects Europe
- Europeana supports economic growth

The first two messages have been relayed clearly in recent years, for example in relation to the aggregation of nearly 27 million items and by the success of Europeana 1914-1918 across so many member states. However, in the current economic and funding climate, it is the third message which now needs further amplification.

This year, Europeana reaffirmed its vision and mission, as part of a restructuring of the organisation. The economic value of the Europeana enterprise is present in both:

- Our vision: we believe that openly accessible digital cultural heritage, and the exchange of ideas and knowledge, leads to a better mutual understanding of our cultural diversity and contributes to a thriving knowledge economy.
- Our mission: Europeana is a catalyst for change in the world of cultural heritage. The Europeana Foundation and its Network create new ways for people to engage with their cultural history, whether it's for work, learning or pleasure.

The idea that Europeana is a catalyst for change in the cultural heritage sector is critically important. It is the impulse that shapes our priorities in the *Europeana Business Plan 2013*:

- Europeana is an ecosystem
- Europeana is a core service platform
- The value of opening up

Communicating these priorities becomes our main objective in 2013. All three benefit from some unpicking and description, because they use an internal code, a jargon which doesn't easily translate to meaningful soundbites that can be effectively communicated.

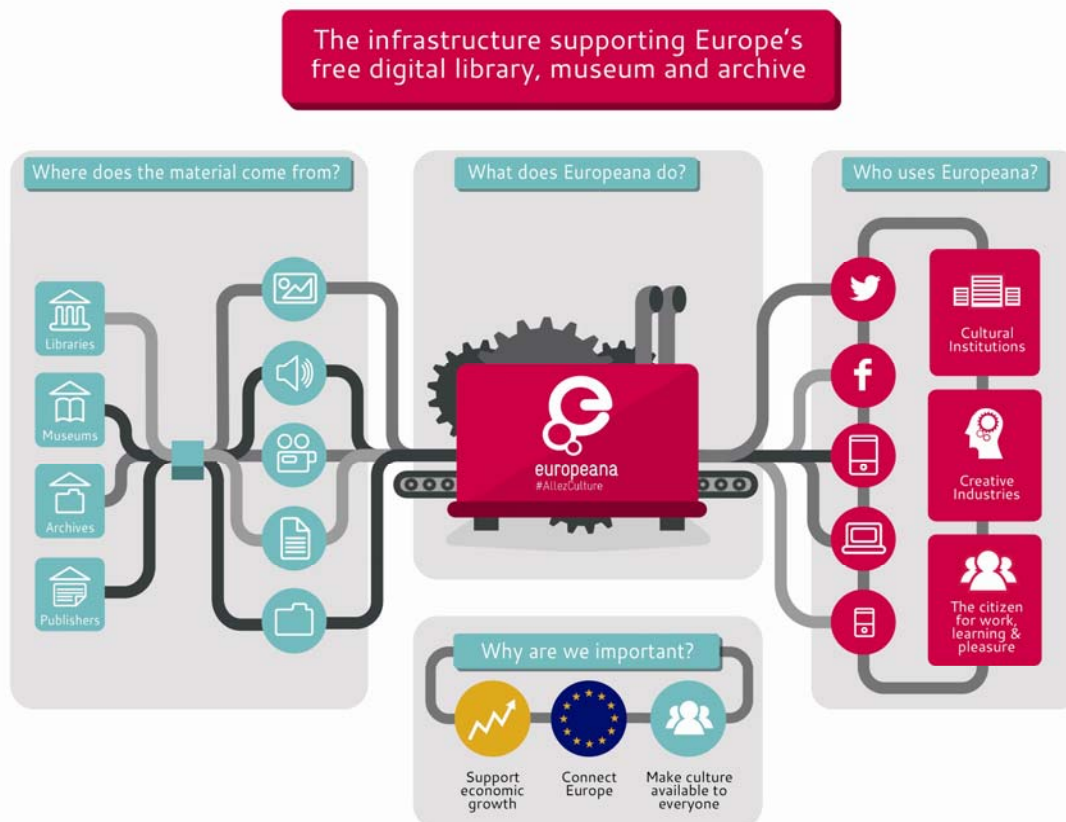
Europeana is an ecosystem

Europe's memory organisations have achieved a level of integration and standardisation in their digital practices that would have been inconceivable a decade ago. This has been driven by evolving user expectations and facilitated, in part, by Europeana.

The members of the Europeana Network, the content providers and aggregators, the technical advisors, the Europeana Foundation Board and the professional associations they represent have shown substantial commitment to the collaboration

that is Europeana. They have in turn benefited from their involvement,⁴ and our intention is to reinforce this sense of mutual ownership and reciprocity. Opportunities to do this most effectively will be around Europeana Cloud's work on technical infrastructure and the cultural commons pilot schemes that are being run in both Europeana Cloud and Europeana Creative. To do this we will co-operate closely with the dissemination work packages of those projects.

Europeana is a core service platform



This term core service platform comes from the Commission's proposed Connecting Europe Facility, which supports the Digital Agenda for Europe. A core service platform is 'a vital component in Europe's digital public service infrastructure'⁵. Europeana is not only the resource provider, offering access to Europe's cultural heritage dataset, but is also the facilitator and broker in the exchange between Europe's cultural heritage sector and the users of their data and content. It also acts as an incubator, supporting the development of tools, pilots, prototypes and demonstrators on behalf of, and with the input of, the Network. Europeana is then well positioned to broadcast the results to the user communities.

⁴ See the benefits of involvement listed at <http://pro.europeana.eu/web/guest/provide-data>

⁵ <http://www.buildconnectgrow.eu/en/we-will-continue-promoting-growth-jobs-and-competitiveness>

The value of opening up

We believe the move to CC0⁶ has established a new paradigm in the GLAM (galleries, libraries, archives and museums) sector, one which puts cultural heritage in a position, in the words of Vice President of the European Commission and Commissioner for the Digital Agenda, Neelie Kroes, ‘to maximise the sector’s contribution to Europe’s recovery’. We now need to demonstrate the value of opening up data and content.

This message is at the root of our positioning as an economic resource – that open data and open content fuel inspiration, innovation and enterprise. It’s also central to our support for a cultural commons of Europe. Communicating ‘the value of opening up’ acts as an encouragement to Europe’s memory organisations, a promotion to Europe’s creative industries and an affirmation to Europe’s policy-makers.

The concept of opening up access and engaging new audiences in the digital sphere is a familiar one to GLAMs; less familiar is the idea that their digital data and content have potential as a generator of economic value. If this idea is considered at all, it is in terms of data licensing or content provision to generate revenues directly for the organisation. The Commission, however, prefers to see memory organisations generating positive externalities, i.e. providing a public resource which can then be re-used by enterprises that can add value and generate an economic return. Both the social and economic value are highlighted by Neelie Kroes when she says that, ‘bringing our museums’ and libraries’ collections online can usher in new benefits for education, for innovation and for generating new economic activities’.

In working to influence a change of mind and a change of practice, from closed to open and towards wider economic good, Europeana fulfils its core role as a catalyst for change in the cultural heritage sector.

Target audiences

Corporate communications activities in Ev2 engage above all with two broad communities among our stakeholder groups:

- Policy-makers – which include
 - The Commissioner for the Digital Agenda, Neelie Kroes,
 - The Commissioner’s Cabinet
 - Other relevant Commissioners (e.g. Culture, Internal Market, Research and Innovation)
 - DG Connect
 - Member States Expert Group
 - Culture, Education and Digital Innovation Ministers and their ministries in the Member States
 - Strategic advisors, policy research units and think-tanks
 - Members of the European Parliament and the Council

⁶ <http://pro.europeana.eu/pro-blog/-/blogs/europeana-opens-up-full-dataset-for-re-use>

- Professionals
 - Europeana Office colleagues
 - Europeana Foundation members, and the members of their professional associations
 - Europeana Network members and colleagues in their institutions
 - Europeana group of projects, and partners in their projects
 - Aggregators and their data providers
 - Curators, archivists and librarians in all European memory organisations and beyond
 - Those involved in all aspects of digital library building and metadata modelling

Channels

Europeana is a collaboration between scores of institutions, projects, aggregators, associations, researchers, activists and volunteers in 30 countries. It is not a centrally controlled business. In communications terms, this diversity could be a weakness, because it is hard to maintain consistent communications in a distributed environment. Articulating and promoting core brand values, achieving consistent messaging, even establishing a single style of logo, have proved difficult over the past five years.

In part, this has been because of limited resources for corporate communications work – 1FTE until May 2012. However, the team has, over the past year, expanded to a small unit comprising 1.7 FTE funded by Europeana v2.0, and 1 FTE funded by Europeana Awareness. The team provides strategic communications direction, leadership and coordination, and offers guidelines, coaching, models, tools and templates for stakeholders to use. This goes some way to creating a seamless picture of all aspects of Europeana's activities. Building close relationships across the Europeana Network, particularly with all those involved in communications, takes us further.

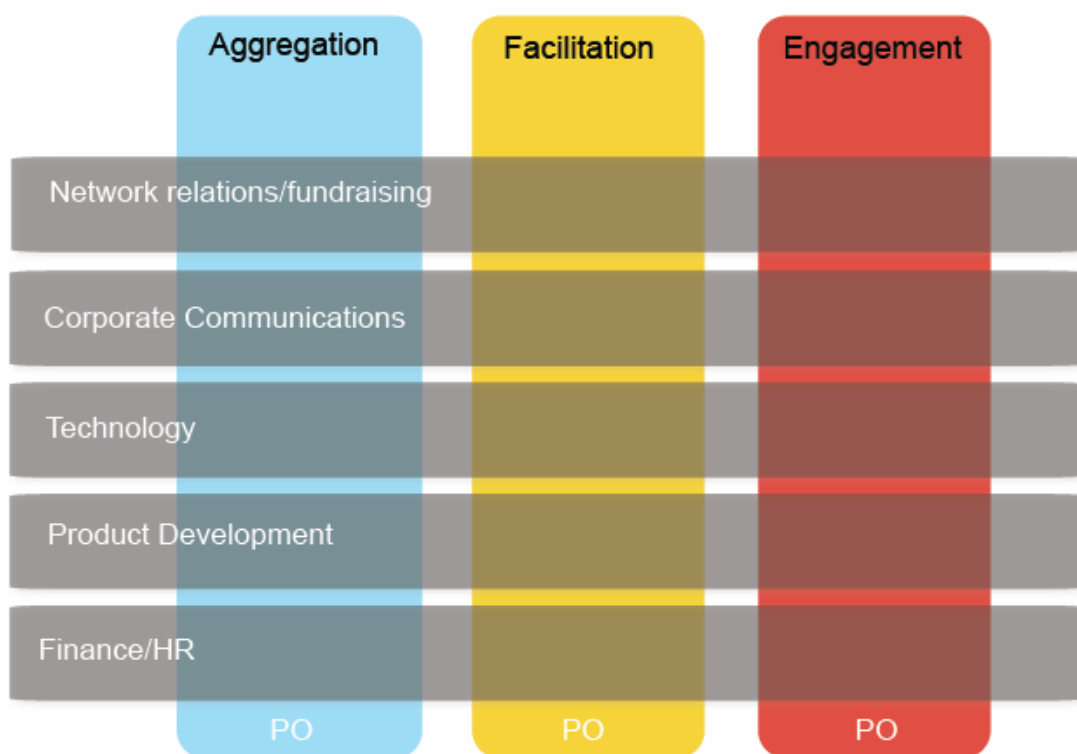
The upside of having a distributed and diverse group of communicators across Europe is that they can act as the multipliers of messages to those domains and peer groups that the central communications team cannot reach. They can translate messages to their national audiences, and they can adapt them to the professional practices of their domain colleagues. But because their role is to amplify messages, it is vital that they get them right. The Corporate Communications team can help them understand and respond to Europeana's brand values and core messages so that they're able to pass them on most effectively.

These communicators from across the Europeana Network are formally established as a group with which the Corporate Communications team keeps in regular contact. The 'Communicators Group' comprises all those who lead formal Work Packages devoted to aspects of communications in all Europeana-related projects. It also includes all partners in Europeana Awareness who are designated national co-ordinators and are responsible for building awareness of Europeana in their countries, particularly using PR to end-user audiences. The group comes together at

least once a year for discussions of best practice, skill-building workshops and knowledge transfer.

Each project is responsible for representing Europeana’s aims and objectives to its specific domain. The core project that shares corporate communications responsibility with Ev2 is Europeana Awareness, which runs overall PR for Europeana, both at a national and European level. Another core project, Europeana Cloud, is responsible for promoting the technical infrastructure and two commons pilots to stakeholders, while yet another, Europeana Creative, is funded to broker the relationship between Europeana and the creative industries.

This Plan identifies the value that corporate communications can create in preparing the ground for Europeana’s marketing activities, but it is not, in itself, about working with end-users or the creative industries: those responsibilities lie elsewhere. Other units in Europeana deliver specific, targeted marketing and communications campaigns to promote products and services; the Corporate Communications team provides strategic direction and resources that other units can turn into actions and outcomes.



The diagram shows the matrix model on which the Europeana office is organised. The core teams – Aggregation, Facilitation and Distribution/Engagement – are responsible for significant levels of communication, and Corporate Communications has an important strategic role to play in supporting these teams and working with colleagues on messages, providing resources and running skill sessions. In many instances, a communications campaign will be a highly organised collaboration between Corporate Communications and one of the core teams.

Corporate Communications is not directly responsible for any of the relationships with its target audiences: it has no audience ownership, which makes its strategic responsibilities all the more important. The relationship with the media lies in Europeana Awareness, and is shared with the PR agencies and the Awareness national co-ordinators. The relationship with policy-makers is either an advocacy role - the responsibility of the Intellectual Property Rights (IPR) and policy advisor - or a fundraising one. The interface with the Europeana Network is owned by the Network Relations team, specifically the Network Officer. The relationship with technical members of the Network, who include a number of software developers, is maintained by Ev2 Work Package 7. Touch points with end-users are the remit of the Distribution and Engagement team, who are also responsible for product marketing, including, for example, promoting the API to our Network, the creative industries and beyond.

So the interweave of responsibilities for communications is complex, and the team's strategic input and guidance plays an important role in ensuring consistency and coherence, so that all communications continually reinforce our positioning.

Platforms and tactics

Europeana Professional and the Pro blog

Europeana Professional (pro.europeana.eu) is the most significant and long-term outcome of our drive to share the Europeana programme's accumulated digital expertise. Its communications value is fourfold:

- All project outcomes – standards, tools, policy documents etc – are available on Pro once the projects are finished
- Up-to-date information on all current projects is given, with contact points and links
- Pro provides dedicated tools and information for professionals who are considering providing or re-using data
- Others with a more general professional interest, including journalists, can explore Europeana's back story and current areas of engagement.

We have reviewed the website's content and structure and in in process of revising the navigation and content. We are outsourcing a rebuild of Pro, and are currently in the midst of a tender process. In 2014 we are moving to an improved content management system which will make it much quicker and easier to update pages on Pro. There is an advantage to the Europeana office, but an even greater benefit to the distributed network of project disseminators who look after their project pages.

The blog on Europeana Professional – the Pro blog – has established itself since September 2012 as a primary communications vehicle for reaching the wider professional community. We will continue to write and commission a minimum of two blogs a week on a wide variety of topics, all of which reflect on and reinforce our core messages. Europeana Professional's editor-in-chief is also the commissioning editor and writer of the Pro blog, and is able to align developments on the main pages of Pro with topics treated in the blog. Half the blogs are written in-house and half are externally commissioned, for example, giving projects a platform for their outcomes.

The readership rate averages 4,000 a month and we continue our efforts to grow readership numbers; one approach is to increase synergies with social media.

Social Media

Since the start of the Ev2 project, the growth of our social media engagement with the professional/policy audience has been substantial.

- Twitter is used primarily as a professional rather than end-user news tool; our followers continue to increase, and we have introduced new KPIs in order to measure and report on steady take-up.
- Europeana's LinkedIn group operates primarily as a noticeboard for announcements, whereas the Europeana Network group is being developed as a place of dialogue and exchange..
- Our Vimeo channel is a very productive space, and last year's quick animated explanation of Linked Open Data was a substantial hit in five languages. We are continuing to produce short animations and video footage on topics that express our core messages.

A Social Media Strategy and Social Media Guidelines have been drawn up - Annex 1 and 2 of this Plan – in order to inform our growing engagement with social media, and particularly Twitter. One aspect of this, reflected in the strategy, is that every colleague becomes a communicator, and many became early adopters of Twitter. We are keen to develop the power and potential of this communications zeal by offering encouragement, advice and a modicum of control in our Social Media Guidelines.

Publications

Formal publications, whether online by Europeana, or in print by learned journal publishers, continue to command attention and to be widely cited. We will continue to publish and promote our publications, respond to commissions and offer papers for peer review. Within the forthcoming project period we anticipate publishing a further White Paper, an update on our *Europeana Strategic Plan 2011-2015* and learned journal papers on the implementation of the Europeana Data Model.

Publications in progress include a set of infographics to display the results of impact assessments that are currently being carried out. A series of case studies is in development; five have been published and they provide strong examples to reinforce messages around openness and innovation.

Conferences and events

Three dedicated conferences have been planned as part of WP4. Two, in Poland and Spain, have already taken place and have been reported on elsewhere. The third, in the State Rooms of Dublin Castle, took place on 21 June 2013, during the writing of this Plan. It was held under the Irish Presidency of the EU and followed on from the Digital Agenda Assembly. Because our target audience is the Member States Expert Group and other strategic thinkers who are already attending the Presidency digital events, we maximise audience numbers while keeping travel costs under control.

We have used the Presidency conferences to work closely with policy advisors and develop ideas around our core messages, for example, openness and the concept of a cultural commons. The response from the start was sufficiently positive for us to

extend the programme to the Danish and Cyprus presidencies in 2012, and to plan for the Lithuanian Presidency later in 2013, followed by the Greek Presidency event in spring 2014 and the Italian presidency event in autumn 2014.

In a wider context, almost every other day somebody is giving a presentation about Europeana at a conference or event in Europe or beyond. Strong support from colleagues in the office and throughout the Network has enabled this level of delivery to be sustained over a number of years. The Corporate Communications team offers support in the form of a slide template and a slide set of essential information about Europeana, which can be customised to fit any speaker's requirements.

While formerly we would put presentations up on Europeana Pro, we are now about to launch our own branded Slideshare channel and we will be encouraging speakers to upload their Europeana presentations. Slideshare functions not only as a platform for disseminating information about Europeana, but also to enable interested professionals to take information and incorporate it into their own presentations. We recommend the use of CC-BY-SA licensing on Europeana presentations to make sharing easier.

We continue to develop new ways to support Network members in running their own events, workshops, seminars and meetings about Europeana. Our aim is to provide appropriate collateral, such as branded posters and factsheets that can be customised and printed locally, or printed postcards and banners that are generic and available for a wide range of uses. We will carry on working with the Communicators Group to find ways we can extend our range of resource-efficient tools and templates to help them do a more effective job.

Monitoring

While the Ev2 DoW sets out schedules for deliverables and milestones, no specific targets or KPIs are set for corporate communications – these are contained in the annual Business Plan. For 2013 and 2014, they derive directly from Europeana Awareness KPIs, so are addressed in the Awareness deliverable *D1.2 Strategic Communications Plan*, rather than addressed here.

Conclusion

This plan has confirmed the main thrust of the corporate communications work done under the Ev2 project. The priorities for attention in the final part of the project and beyond are:

- Continue to develop Europeana Pro as the central, easily accessible resource for all information about and outcomes from all DG Connect funded projects.
- Continue with the Pro blog as the primary news vehicle for information about the broader Europeana programme to the professional communities.
- Extend the use of social media to develop greater engagement with information on Pro.
- Continue to focus the PR efforts of Europeana through the Europeana Awareness campaigns.

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- Develop the dialogue between the Corporate Communications team and the Communicators Group to help the group to be as effective as possible in their communities.
- Extend the provision of templates, guidelines and other communication tools as required by the Communications Group.
- Commission an external branding agency to review the brand strategy of Europeana as we consolidate the move from B2C to B2B.
- Recalibrate communications in the light of that review.



→ EUROPEANA SOCIAL MEDIA STRATEGY

Author: Eleanor Kenny, European Campaign Manager

Summary

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1. Europeana and social media

Social media can be defined as ‘websites and applications that enable users to create and share content or to participate in social networking.’¹

It is about the joint use of a resource or space, in our case Europeana.eu and its related sites, and digitised cultural heritage in general. Social media’s key feature is that it allows people to interact through sharing information, opinions, knowledge and interests. It builds communities or networks, encouraging participation and engagement.

Ultimately we want to increase access to digitised cultural heritage and make it easily sharable, and social media can help us do this. Our social media engagement should be as effective as possible to strengthen our communications to, and engagement with our audiences.

It’s an evolving and expanding area and Europeana already uses a number of platforms to communicate with all stakeholders, with the intention of increasing awareness and re-use of Europeana data. These include:

Blogs (end-user, Pro, 1914-1918), microblogs (Twitter, Tumblr), social network sites (LinkedIn, Facebook), media sharing sites (YouTube, Vimeo, Flickr, Pinterest) and wikis. Instagram, Google+, chat rooms, forums and message boards are other platforms available.

Our experience to date has shown the positive benefits of social media in:

- Quality of engagement with end-users

When looking at Europeana’s social media analytics, the quality of engagement generated via social media is important. While social media currently represents a small minority of our traffic, at 1.7%, our statistics show that end-users that arrive at Europeana via social media are more engaged and more likely to share once they are there.

If we compare their activity to search engine traffic and the site average, users from social media spend longer on the site, visit more pages and are less likely to bounce on their arrival. What’s more, end-users from social media spend an extra 33 seconds on the portal (00:03:03) than the site average (00:02:30). This pattern of behaviour indicates that our end-users from social media are loyal and more likely to return.

- Extended reach

Our use of social media to date has also demonstrated the potential reach it can provide. With Europeana’s CC0 release, we worked closely with key stakeholders to ensure a strategic approach to social media around the announcement. By working with and targeting key voices in the Twitter-sphere related to our subject, we were able to reach

¹ Oxford Dictionary <http://oxforddictionaries.com/definition/english/social%2Bmedia>



their followers and amplify the message, reaching almost 3 million unique user accounts in a 24-hour period.

However our approach so far has been ad hoc and a more strategic approach across Europeana, its projects and partners is needed to fully exploit the potential of social media in supporting our communication aims.

2. Objectives

Europeana's Mar Comms and Corp Comms strategies support the Business Plan and our social media approach should sit within and be consistent with those.

Our overarching communications objective is to use social media to communicate with all Europeana stakeholders, with the intention of increasing awareness and re-use of Europeana data.

Within this, Europeana's communication objectives for social media relate to our wider Comms strategies and comprise:

- Extend Reach – to promote awareness and understanding of Europeana to as wide a target group of users as possible.
- Promote Interaction – to support Europeana's goal of enhancing the availability and use of digitised heritage content across key targets groups, from cultural heritage professionals to those working in the creative industries.
- Increase Engagement – promote interactive, innovative ways of for end-users to connect with cultural heritage.

3. Audiences

Defined audience groups for communications already exist – end-users, the Europeana Network, GLAM institutions, creative industries, policy-makers and politicians.

Different types of social media are more relevant to communicating with some audiences than others. Segmenting these will help us use social media more effectively. For example:

For end-user communication we can use:

- Facebook
- Twitter
- Google+
- End-user blog
- Pinterest

For Europeana Network + GLAM institutions communication we can use:



- LinkedIn
- Twitter
- Vimeo
- Pro blog

4. Strategy

To support our objectives and reach our target audiences, Europeana's social media strategy will be to pursue the following approaches:

- Integration – ensure that there is an integrated approach to using social media across the Europeana Foundation that promotes consistency of content and supports the cross-fertilisation of ideas.
- Empower staff to feel confident in using social media in relation to Europeana.
- Exploit our inherent strengths – Europeana promotes content and the sharing of best practice. Our social media approach should reflect that and we should link to quality content where relevant and share our experiences with social media with our wider network.
- Create awareness across the Europeana Network, its projects and communication partners, of Europeana's approach to social media and of the value of consistent messaging in social media to help reinforce the European added value of Europeana.
- Proactively collaborate with the Network and Europeana projects to articulate and amplify consistent messages via social media.
- Exploit synergies – be aware of and exploit all relevant opportunities for social media activity, including across the Network, projects and with external organisations.

5. Next steps – tactics

To support our objectives we will adopt the following tactics across all platforms:

1. Fully exploit the Europeana Editorial Calendar and activity planner to ensure that all opportunities for relevant social media are flagged and acted upon.
2. Ensure consistency in messaging across off and online communication channels and in signposting social media by providing staff, projects and communication partners with Europeana's key messages and guidance on social media signposting.



3. Provide guidelines for staff, on using social media to promote Europeana.
4. Strive to provide interesting and quality content to encourage engagement.
5. Develop best-practice tips/tactics for effective use of social media [starting with Twitter].
6. Encourage social media champions within Europeana to increase its use and promote confidence in using it.
7. Share social media guidelines and best practice tips/tactics with Europeana projects and communication partners to encourage a consistent approach.
8. Consider social media options collectively and employ a combination so that they work together for maximum impact and benefit.
E.g. a communication plan for an announcement to our Network could see activity supported by a combination of:
Pro blog; Twitter message; and LinkedIn update.
While a communication plan for end-users could include:
Blog post; Twitter message Facebook update.
9. Identify and make use of our top [five] advocates across each platform to promote awareness.
10. Identify and make use of our top [five] influencers across each platform to promote our key messages and interaction.
11. Investigate and employ relevant tools to support tactics, e.g. Klout <http://klout.com/> to identify influencers or App net <https://join.app.net/> to extend reach to the developer community.
12. Build up a portfolio of social media engagement and best practice/lessons learned through a series of pilot activities with different platforms as part of our wider end-user engagement programme. To the Network, the results of these can be communicated as lessons learned and where relevant, best practice. To the end-users they are an invitation to get to know more about the Europeana database. To date we have successfully tried this with Pinterest and Tumblr for example see our Tumblr collaboration with Europeana Fashion <http://europeanafashion.tumblr.com/> or our Pinterest collaboration with Varna Public Library <http://pinterest.com/europeana/the-black-sea-coast-by-the-varna-public-library/>

These tactics are not definitive. As the foundations of our approach are laid and our knowledge evolves, additional tactics should be added. Platform-specific tactics will be developed reflecting the different nature of engagement they require.



6. Metrics

Measuring the impact of our social media activity on an ongoing basis and revisiting our tactics if necessary will be important to the success of our approach.

Europeana's *Business Plan 2013* also contains KPIs based on social media activity for some strategic tracks, e.g. Engage, while other tracks can be supported by social media activity, e.g. Distribute and Facilitate.

The published KPIs are:

- 14,000 Twitter followers by end 2013
- 13,000 social sharing actions
A social action is when an end-user actively clicks on a share icon on the Europeana portal.
- 50,000 engaged users (unique) on Facebook
This KPI represents the number of people who engaged with Europeana's Facebook Page, engagement includes any click or story/post created.
- 5.5 million impressions on Facebook
This KPI represents the number of times content related to Europeana has been loaded in Facebook news feeds, in other words, impressions seen of any content associated with Europeana's Facebook Page
- 23,000 Facebook followers

To create a consolidated report across all owned social media channels, a range of quantitative metrics for measuring social media activity and engagement will be employed.

The main four categories of quantitative social media metrics (for owned channels) employed will measure social activities, traffic generated, reach and network size. Facebook Insights will be used to measure activity on Facebook related to updates published by Europeana, while Google Analytics will be employed to record the number of visitors coming from social media.

However, Europeana's experience of social media web analytics to date shows that they can raise as many questions as they answer. While the re-use of content on social media presents a massive opportunity for large content holders such as Europeana and partner institutions, only a small percentage of it is actually measurable.

Measuring interactions from the social web is very straightforward when related to the original source - referrals from Twitter, Facebook, and other social platforms are all easily identified and categorised. This does not however paint a picture of how the content is being used, by whom, what happens to it, and for example, how many times it has been viewed outside of its original source. Only Facebook provides in-depth statistics on the re-use of content, other platforms such as Pinterest and Twitter lack such integrated metrics.

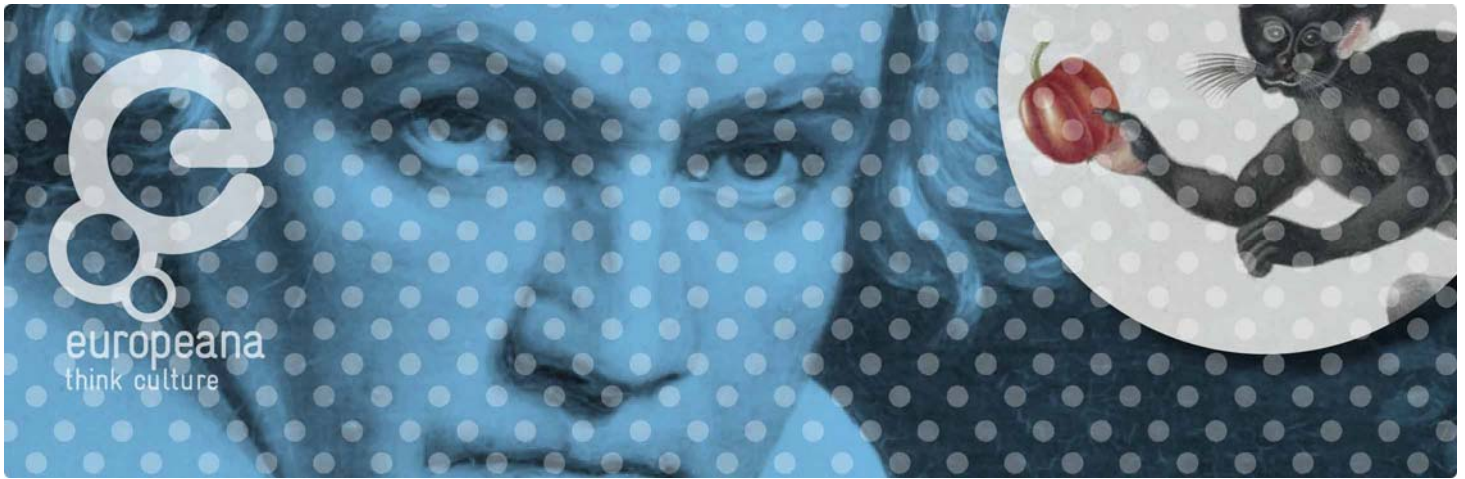
This is an evolving area and it will be important for Europeana to stay abreast of developments if we are to demonstrate the added value of our social media communications as fully as possible.



7. Conclusion

Social media is an evolving area and we are very much on a learning curve. Consequently our approach to it should be revisited on an ongoing basis in light of the results of our activity, our pilot actions and as our experience and expertise grows and as the technology evolves.

ENDS



→ **Europeana Social Media Guidelines**

Author: Eleanor Kenny, European Campaign Manager

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Introduction

Social media is a relevant and integral part of communications and marketing today and we use it to communicate with all Europeanana stakeholders, with the intention of increasing awareness and re-use of Europeanana data.

We want you to feel confident when exploring and engaging in social media in relation to Europeanana.

The guidelines outlined here are intended to help empower you to take part in the world of social media on behalf of Europeanana. They also include a few points to think about when you talk about Europeanana via social media in a personal capacity. The most important thing to remember is that the same rules that apply to communications in traditional media apply in the social media space. Just because it is fast, cheap, easy-to-use and often more informal in tone doesn't mean that we can be casual in our approach to it.

The best advice is to have fun, but be smart: use your judgment and common sense.

2. Europeanana social media activity

Social media is an evolving and expanding area and we already use a number of platforms including blogs (end-user, Pro, 1914-1918), microblogs (Twitter, Tumblr), social network sites (LinkedIn, Facebook), media sharing sites (YouTube, Vimeo, Flickr, Pinterest) and wikis. Other platforms available include Instagram, Google+, chat rooms, forums and message boards.

3. When are you talking on behalf of Europeanana via social media?

Europeanana uses social media channels in line with our agreed marketing and communication approaches.

If you're using an official Europeanana social media account - e.g. the Europeanana website or Twitter, Facebook or Pinterest accounts - or talking in your capacity as a Europeanana member of staff, then you're talking on behalf of Europeanana.

We have official Twitter accounts (@europeanaeu and @europeanatech) and nominated users who will tweet generally and 'experts' who can tweet on their specialist subjects.

If you are asked or want to comment/blog on an external platform in your professional capacity, chat to your colleagues in marketing and communications. That way we can make sure that we take best advantage of opportunities and that our messages are consistent.



So using social media for Europeana could mean:

- Tweeting via a Europeana Twitter account (@europeanaeu or @europeanatech) or a Europeana project's Twitter account (e.g. @eurfashion or @eurnews).
- Blogging on a Europeana website or contributing to an external blog in the name of Europeana or as in your official capacity as a member of Europeana staff or a Europeana project.
- Posting on Europeana's Facebook page, or a Europeana project's Facebook page.
- Posting/pinning/re-pinning content to Europeana's Pinterest boards.
- Commenting on Facebook or Pinterest pages or on Europeana blogposts.
- Adding content to Europeana's Flickr/YouTube/Vimeo channels, including adding captions, descriptions or comments.
- Adding posts/comments to Europeana's LinkedIn group.

4. Basic principles and guidelines

Our goal when using social media on behalf of Europeana is to support our broader communications aims. It's a very public-facing approach with real immediacy and accessibility, so it's important to make sure that we use it in a way that is consistent with and protects and enhances Europeana's reputation.

4.1 Basic principles to bear in mind:

- **Transparency** – when you are talking on behalf of Europeana make sure your audience knows that is the case;
- **Consistency** – make sure that your points are consistent with Europeana's positions and messaging;
- **Relevance** – make sure that what you are talking about is relevant to your audience.

4.2 Guidelines:

These **points provide** guidance on some of the common issues that can crop up in the social media environment.

- Give credit where it's due. When you use someone else's content, always make sure that they are credited for it in your post and that they approve of you using their content, including user-generated content. Make sure you have the necessary permissions of the rights holder(s) to use the copyrights, trademarks, publicity rights, or other rights of others.
- **Be upfront.** When you are talking on behalf of Europeana always say that you are doing so when it's not via an official Europeana platform.



- **Make sure your message is clear and accurate.** If space is an issue, always link back to something that provides context and more information.
- **Follow through on a conversation you've started.** If you receive a question in response to a post – reply! And if you can't answer a question, then acknowledge and pass it on to a relevant colleague.
- When in doubt, don't post.
 - **Always ensure information is obtained from a trusted source so that we can pass it on with pride.**
 - Always use your judgment and common sense.
 - If you're uncertain about how to respond to a post, talk to a member of the communications team.
- **Sound credible.** Social media language is more informal than in traditional media and for tools such as Twitter, brevity is important. But we still need to sound credible, so for example, phrases such as OMG, LOL/MDR, TFN, DSL, STP are probably best avoided.
- **Stay professional.** Social media can appear a very relaxed environment but don't fall into the trap of being overly familiar, for example abbreviating names when you haven't been invited to. Using someone's existing account name or 'handle' is fine.
- Keep track. **Remember that** online statements are held to the same legal standards as traditional media. As they are so immediate, it is important for you to keep track of what you have said.

And remember, what happens on social media, stays on social media. **The immediate nature of online conversations can make them seem short-lived but once information is published online it is part of a permanent record, even if you delete it later.**

5. Europeana and your personal social media profiles

Working for an organisation like Europeana where we are passionate about our subjects it's very likely that you might want to refer to Europeana on your personal social profiles.

Some things to think about if you do:

- Use hash tags where appropriate. When discussing Europeana, use “#Europeana” or direct the conversation to the official Europeana handle “@EuropeanaEU”. This supports our communication efforts.
- You can play a valuable role in monitoring the social media landscape. If you come across positive remarks about Europeana online that you believe are important, please share them with your colleagues.



- **Let the nominated spokespeople respond to negative posts.** You may come across negative or disparaging posts about Europeanana, or see third parties trying to start negative conversations. Avoid the temptation to react yourself. Encourage them to voice their concerns directly with the organisation at <http://europeana.eu/portal/contact.html> and pass the post(s) along to the communications team.

And **please remember:**

- **To** check your privacy settings are at a level you are comfortable with.
- That online information even if originally intended just for friends and family can be forwarded on. Never disclose non-public information about Europeanana (including confidential information).
- **To use your judgment and common sense:**
 - Anything you post that can damage Europeanana's image will be your responsibility.
 - Taking public positions online that are counter to Europeanana's might cause conflict. **You might want to consider include** a line in your profile description saying 'opinions are my own' in your profile bio.

6. Best practice

- Social media is an evolving and fast-moving environment and we want to make sure that our engagement reflects the most up-to-date and acceptable standards of behaviour. We can all support this by listening to the online community, being aware of best practice and sharing our experience with our colleagues.
- Best practice tips for making the most effective use of the different social media platforms that Europeanana uses are being developed and will be available on Europeanana Pro. The first set of tips will be about Twitter. In the interim, feel free to ask marketing and communications colleagues for advice.

ENDS

WP4. Grassroots campaign – provides grassroots with channels to access key information and tools and content to promote Allez Culture campaign						
WP leader – European Campaigns Manager - EK						
Ref.	Task	Deliverable(s)	Lead	Deadline	Budget	Depends on
4.	Provide content, channels and tools to inform and support grassroots involvement in Allez Culture campaign			Starts 29/05 and runs throughout	0	1.1
	CONTENT FOR CAMPAIGN					
4.1	Produce Europeana: the case for funding leaflet	Printed leaflet	HV/EK/JC	29/05	4000	
Subtask 4.1a	Create graphic illustrating benefits of Europeana	Mocked-up infographic DOC with Four Comms Completed graphic	NP/HV	24/05 29/05		
4.2	Infographics illustrating key impact indicators produced as ‘shareable’ web content	4 x infographics produced	JC/NP	15/06	(internal)	2.1 (31/05 +) Infographic content ideas
4.3	Video with impact indicators	Video	HV	30/06	?	
4.4	Launch Europeana Open Culture App	App	MP	04 /06		
Subtask 4.4a	Press release for Open Culture App	Press Release	MP/BD	04/06		
Subtask 4.4b	Initiate Europeana Open Culture App campaign	Kick of campaign	MP	04/06		
4.5	Design Logo for #AllezCulture	Logo #AllezCulture	AvdB	27/05		
4.6	Request #AllezCulture@europeana.eu email	Email address in place	JC	29/05		
4.7	Create footer for all Europeana Office emails	Footer available	MP	30/05		
	CHANNELS & TOOLS					
	Social Media					
4.8	Enable use of Facebook as channel for information and interaction for grassroots	<ul style="list-style-type: none"> • Europeana Facebook group established • Infographics 4.1 made available via FB • Infographics 4.2 made available via FB • Advice on possible action and interaction provided: <ol style="list-style-type: none"> i) ‘Like’ this page ii) ‘Share’ the infographics 	NB	Starts 29/05 and runs throughout		

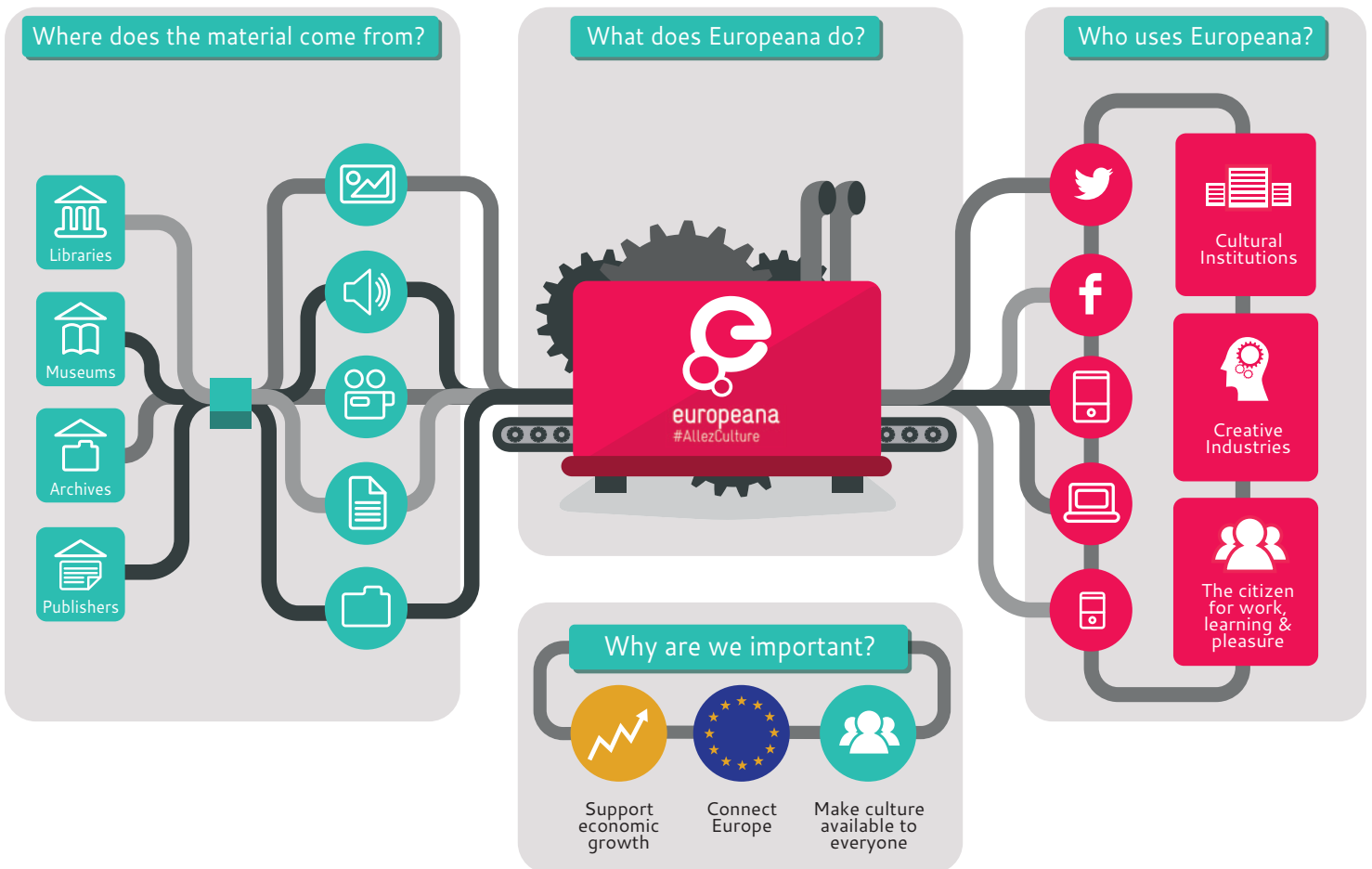
		<ul style="list-style-type: none"> iii) Tell your network about it iv) Email your Culture Minister v) Run your own event/campaign & tell the world about it 				
4.8b Subtask	Media library available via FB	Images and film clips (based on existing media library)	BD	?		
4.9	LinkedIn	<ul style="list-style-type: none"> • Share infographics • Develop discussion 	MP	After 31/05		
4.10	Google+	+1 the infographics	NB			
4.11	Twitter	<ul style="list-style-type: none"> • Outline twitter strategy to make best ongoing use of our connectors • Twitter campaign led by grassroots • Hashtag #AllezCulture in use 	GO/EK NP	Starts 29/05 and runs throughout		
	Web					
4.12	Europeana Pro	<ul style="list-style-type: none"> • Change front page to Allez Culture • Update CEF page to reflect campaign • Link page to Allez Culture FB group 	DM	29/05		
	Email					
4.13	Issue hors series of Email newsletter	One-off special newsletter focusing on call to action to sign petition and become involved in AllezCulture	BD	24/06		
Subtask 4.13a	Set out options for timing and content feasibility	Timeline for publication and overview of what is feasible within it	EK	?/06		
Subtask 4.13b	Agree content of newsletter		JC/HW	13/06		1.1 and 4.15c
Subtask 4.13c	Draft text of newsletter	Text for newsletter	BD	21/06		
Subtask 4.13d	Coding and design of newsletter	Final version of newsletter	MD	26/06		4.13b and 4.13c
Subtask 4.13e	Publication of newsletter		MD	27/06		
4.14	Use communicators group to help push messages out	<ul style="list-style-type: none"> • Guide to what can be done to support campaign • Dedicated communicators group update email 	EK/BD	06/06		1.1, 1.2, 1.5, 4.8
4.15	Petition to rally support for CEF funding					
Subtask 4.15a	Investigate and recommend petition	Clear options to inform choice of	NB	11/06		

	platform	platform				
Subtask 4.15b	Decide on platform and format		HW/JC	14/06		4.15a
Subtask 4.15c	Agree content and messages for petition		HW/JC	17/06		1.1
Subtask 4.15d	Draft petition text	Text for petition	JPd/EK	18/06		4.15c
Subtask 4.15e	Format and set up petition	Petition ready to go live	NB	20/06		
Subtask 4.15f	Create slied/presentation for launch of petition	Visual of petition for presidency presentation	NB	20/06		4.15e
Subtask 4.15g	Launch petition at Irish Presidency		HW	21/06		
Subtask 4.15h	Launch petition via Portal/Twitter/FB/Google+/LinkedIn		NB/BD/MP As per 4.8-4.11	24/06		
Subtask 4.15i	Push petition to network		NP/HS	24/06		

Europeana – the case for funding

What is Europeana?

The infrastructure supporting Europe's free digital library, museum and archive



Europeana is a catalyst for change for cultural heritage.

Why?

- Because we make cultural heritage accessible online.
- Because we have standardised the data of over 2,200 organisations, covering all European countries and 29 European languages.
- Because we provide creative industries and business start-ups with rich, interoperable material, complete with copyright information.
- And because we ensure that every citizen, whether young or old, privileged or deprived, can be a digital citizen.

Europeana has been transformative in opening up data and access to cultural heritage and now leads the world in accessible digital culture that will fuel Europe's digital economy. Through Europeana today, anyone can explore 27 million digitised objects including books, paintings, films and audio.

Raise your voice to support Europeana

Help us secure Connecting Europe Facility funding

Our three central arguments:

1 Europeana supports economic growth

Creative industries in Europe are growing fast; they are increasingly important to our economy¹ and they need fuel. Europeana provides it. Creative and technology businesses, software developers and app designers, particularly those from the learning, tourism and games sectors, are building new and ever more innovative ways of re-using Europeana's open information and code. Through these creative partnerships, we are also building a shared virtual research environment which will significantly reduce costs for the university and research library sectors. Europeana's openness encourages and enables creative re-use of its collections, which in turn multiplies the ways in which the people of Europe can engage with their heritage.

By unleashing the potential of data for re-use, Europeana provides Europe's content-reliant creative industries and SMEs with trustworthy material, promoting innovation and enabling growth.

Impact indicators

- To date, 770 businesses, entrepreneurs, educational and cultural organisations are exploring ways of including Europeana information in their offerings (websites, apps, games etc.) through our API. See examples such as inventingeurope.eu and www.zenlan.com/collage/europeana.
- Digital heritage creates jobs – in Hungary, for example, over 1,000 graduates are now involved in digitising heritage that will feed in to Europeana. Historypin in the UK predicts it will double in size with the availability of more open digital cultural heritage.
- Rival continents North America (the Digital Public Library of America) and Asia (Korea Copyright Commission) have both signed agreements to copy Europeana's model.
- Over the past five years, initial EU investment of 150 million euros has resulted in 70 million euros of co-funding from Ministries in 21 countries.
- To date, Europe has collectively invested over 1.2 billion euros in digitisation. Europeana is the only platform that brings this data together and offers it for unlimited use.

2 Europeana connects Europe

A level-playing field of open, democratised access to culture helps all communities of Europe to understand the past and to appreciate cross-cultural differences and communalities. Europeana brings people together across borders and generations by helping them to share their personal and family stories of WW1 and the fall of the Iron Curtain in 1989. Personal stories, in their original languages, combined with established historical narratives connect people's own pasts with the wider European history.

As well as connecting the individual across the continent, Europeana brings cultural organisations together through standardised models. This means that cultural data from all organisations is aligned across Europe.

'People often speak about closing the digital divide and opening up culture to new audiences but very few can claim such a big contribution to those efforts as Europeana's shift to cultural commons.' **Neelie Kroes, Vice President of the Commission**

Impact indicators

- 27 million objects are available through Europeana. It is truly multilingual and cross-cultural, with records available in all European languages and from all 27 EU countries.
- To date, 50,000 objects and stories relating to the First World War have been collected, and over 2,500 people have come to our Family History Roadshows.

3 Europeana makes Europe's culture available for everyone

By making Europe's cultural heritage open and free, in a range of ways and places, those who cannot and do not travel (the young, socially excluded or post-conflict communities) can still access all that Europeana has to offer. There are no barriers to who can explore culturally significant places, objects, artworks and stories on Europeana. In 2012, all 20m Europeana records were released under a Creative Commons Zero public domain dedication making them available for re-use both commercially and non-commercially.

Our website itself is responsive, adapting its display for computers, mobiles and tablets.

Our social media channels take our collections to the places people visit online, engaging groups that might not access the portal directly.

Our digital literacy and family programme encourages generations to work together and share their experiences of life in Europe with others.

Our partnerships with Promethean Planet and Euroclio provide resources for teachers throughout Europe.

Impact indicators

- All major online and emerging digital channels, e.g. Wikipedia, Facebook, Tumblr, are connected.
- Use of mobile and tablet versions is growing.
- Last year, we reached over one million views on Wikipedia from a single Editathon event, our newsletter achieved 110,000 opens, and we had an average of 17,000 Facebook impressions per post.

Europeana's CCO release is a 'coup d'état' that *'will help to establish a precedent for other galleries, libraries, archives and museums to follow – which will in turn help to bring us that bit closer to a joined up digital commons of cultural content that everyone is free to use and enjoy.'* **Jonathan Gray, Open Knowledge Foundation.**

What would Europeana do with the investment, should it receive it?

- Maintain Europeana as the world-leading digital service for cultural heritage, strengthening its infrastructure and reaching more people.
- Attract commercial investment.
- Meet users' needs by developing more audiovisual content – this is 10 times more likely to be visited by our users than other types of content.
- Make content more responsive to users' needs and interests.
- Act as a catalyst in helping the cultural heritage sector to build and develop its offerings so that it can engage new generations.

What are the consequences of Europeana not receiving the EU funding required under the Connecting Europe Facility?

- Commercial opportunities generated through Europeana will effectively cease, which will have wider consequences for economic progression of cultural and educational industries.
- Europeana, and therefore Europe itself, currently leads the world in open data – this position as a cultural and technological global leader will be lost.
- Progress towards digital standardisation, interoperability and harmonisation of IPR (Intellectual Property Rights) not just in Europe but across the world would be lost.