



# MILESTONE

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## **MS17: MARKETING AND COMMUNICATIONS PLAN END-USERS**

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<b>Author(s)</b>	<b>Wiebe de Jager, Europeana</b>
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## REVISION HISTORY AND STATEMENT OF ORIGINALITY

### Revision History

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### Statement of originality:

This milestone contains original unpublished work except where clearly indicated otherwise.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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# 1. Introduction

As stated in the Strategic Plan 2015-2020 (available via <http://strategy2020.europeana.eu>), the shift from portal to platform is one of the most important changes for Europeana in the coming years. Instead of just offering access to digital objects via the Europeana.eu website, we strive to make better use of external platforms such as Wikipedia and Facebook. We expect this approach to give higher visibility and engagement to our partners' cultural heritage content, thus benefitting them and adding value to their relationship with Europeana.

During the course of Europeana v2, we learnt that by surfacing a partner's collection on external (social media) platforms such as Wikipedia, Facebook and Pinterest, we achieve much more visibility and engagement than we ever could by focusing solely on our own end-user products such as the portal and the blog. Hence, the focus of our end-user marketing activities have shifted to a better mix between our own product line and these external platforms, bringing content in the path of the user.

Of course, effective execution of our platform strategy requires that the data we disseminate is of good quality and appropriately licensed: openly licensed content can be used in many more ways than those with restricted licences. By showing what can be achieved by 'opening up', we hope to encourage even more institutions to reconsider their rights labelling. One important instrument that will help give insight into how an open licence increases the popularity of an item is the statistics dashboard that will be developed over the course of late 2014 and 2015.

While traditional promotion still is central to many of our marketing activities, in our new plan, much emphasis is placed on user engagement. We believe that by engaging audiences with our partners' collections, we can turn them into an active online community of interest for the wider cultural heritage sector in Europe. Most engagement - liking, sharing, commenting - will take place on social media platforms that users are already familiar with. In addition, features will be added to our portal that allow for additional forms of engagement, such as the creation of user collections.

This document outlines the marketing and communications activities for 2015, covering the duration of Europeana v3 and the first year of the Connecting Europe Facility (CEF) funding. The first part describes the various communication channels, end-user products, external platforms and their audiences, and how they interrelate. The second part addresses the main activities for each track. In the third part, we sketch the thematic approach that we want to follow in anticipation of Europeana Channels. Finally, the document concludes with a list of performance indicators (KPIs).

*End-user products covered in this Milestone:*

Portal

End-user blog

End-user newsletter

Virtual Exhibitions platform

Europeana1914-1918.eu

Europeana1989.eu

89voices.eu

*External (social media) platforms covered in this Milestone:*

Facebook

Twitter

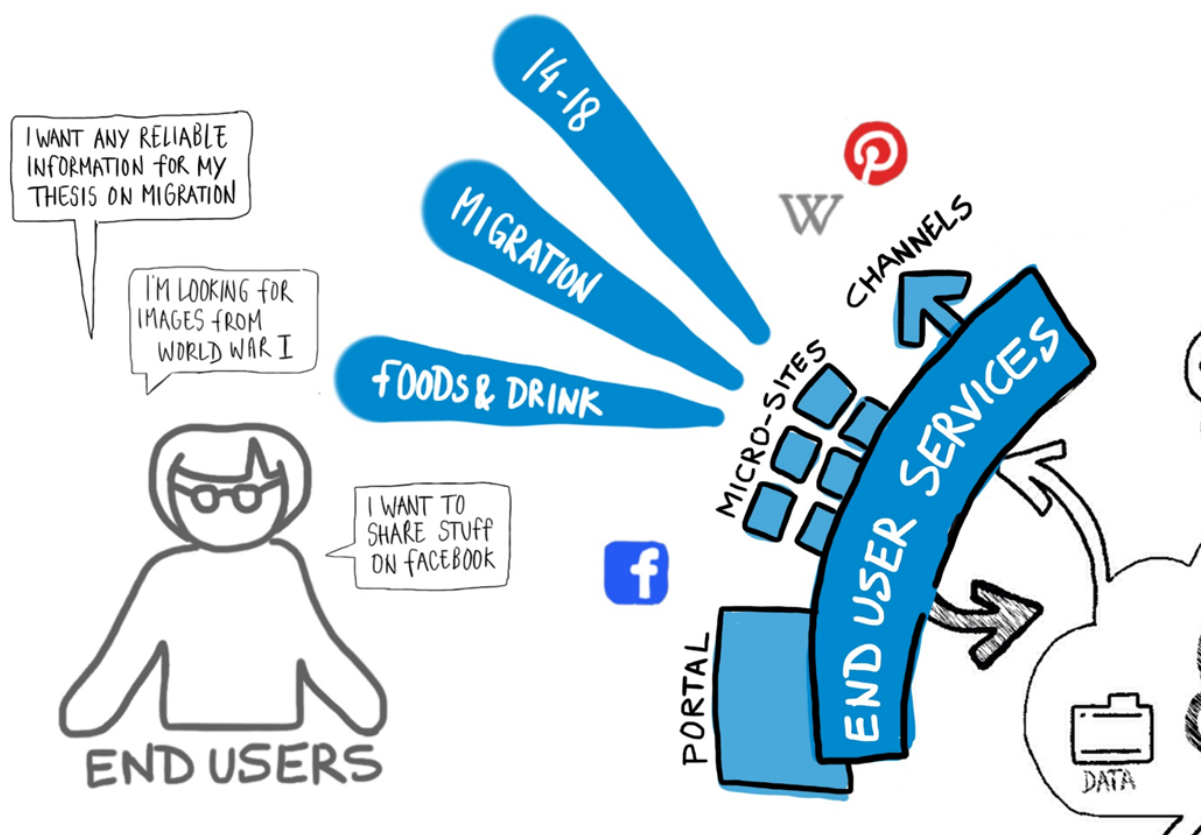
Pinterest

Wikimedia

## 2. Maximising impact: increasing reach and encouraging engagement

### 2.1 Portal to platform: implications for our marketing strategy

As stated in the Europeana Strategy 2020 document; 'We also want to reach people through the channels they are already familiar with such as Wikipedia, Pinterest, and use social media so that our heritage becomes part of popular discourse, integral to the school curricula, to the digital humanities research, in fact relevant to everyone's lives.'

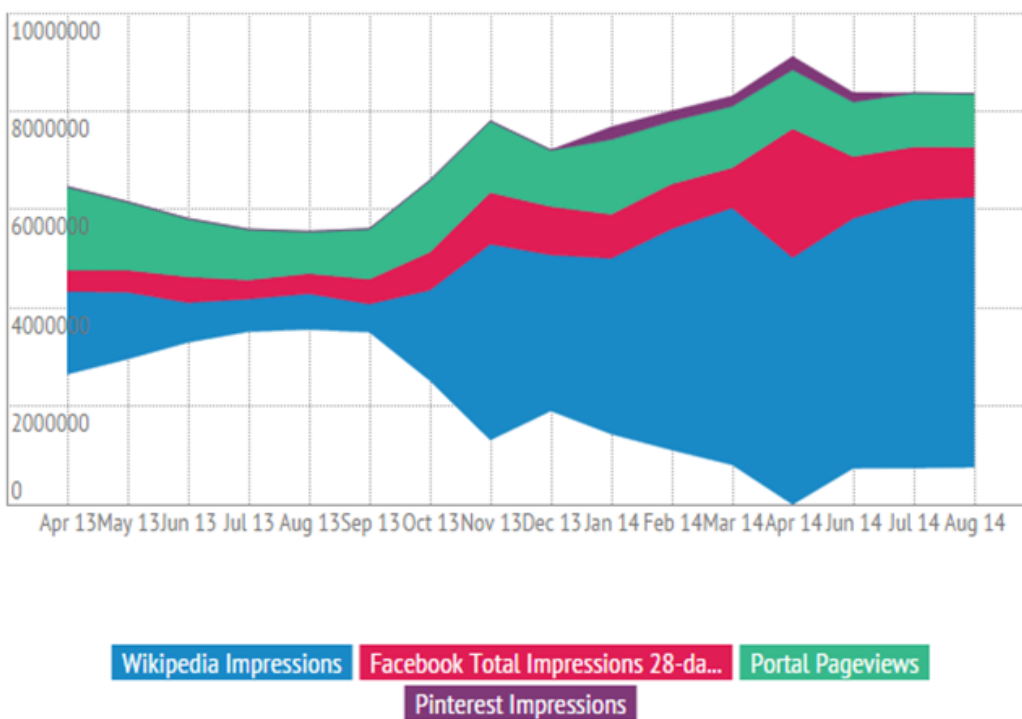


*End-user Services. Source: Europeana Strategy 2020*

This means that in addition to the visibility we provide via our own portal, Europeana.eu, and other end-user products such as the blog, newsletter and thematic microsities (which over time will be replaced by thematic channels on the Europeana portal), the End-user Services team (formerly known as Distribution & Engagement) aims to bring the collections to the appropriate external platforms. By surfacing partners' collections in spaces where our users

are, in 2013 for every visit to the Europeana portal (5 million) they generated at least four times as many impressions (20 million) on Facebook, Pinterest and Wikipedia.

Although measuring these spaces outside of our own websites and the reach that they generate can be difficult, the statistics provide a very interesting perspective; people are viewing the collections made available via Europeana more off than on site, as shown in the figure below. We can only assume that this is the same for our partners and the wider sector; hence the ever increased importance of social media and crowdsourcing platforms in the distribution of our heritage collections.



*Number of impressions for the portal, Facebook, Pinterest and Wikipedia, plotted against time. Graph by Birte Schaper, September 2014*

## 2.2 From exposure to engagement

At Europeana, like many other organisations, we have seen a fundamental shift in the standard communication model from exposure to engagement. In the old model, most communication is one way. As a result, brands must reach lots of people and then winnow out consumers until only those who matter most are left. In the new model, brands invite their audiences to take part by interacting, commenting, sharing and creating.

Social media websites such as Facebook, Twitter and Pinterest represent a huge opportunity for Europeana to engage EU citizens with their cultural heritage, while simultaneously building a brand image. In addition, these platforms provide the perfect opportunity to take advantage

of 'word-of-mouth' and to see it spread. Something as simple as liking a work of art or historical photo on Facebook can spread virally.

Existing external platforms are important for our engagement activities because the threshold for a social action is extremely low: many users already have accounts registered at Facebook and Pinterest, and liking or sharing an update or image is just one click away. Therefore we will remain focused on encouraging social actions on external platforms, by regularly publishing updates on the various platforms.

By executing community engagement and social media activities, we aim to:

- Engage audiences with the content that we share from our partner organisations;
- Build and sustain an active online community of interest for the wider cultural heritage sector in Europe;
- Articulate the relevance of digitising Europe's cultural heritage and making it available to everyone.

### **2.3 Curation and creation**

Taking user engagement one step further, we arrive in the area of curation and creation. This is where people not only interact with their cultural heritage, but actively contribute to it. In the past few years, we have started to engage users very personally with their shared history through collection days across Europe, [www.europeana1914-1918.eu](http://www.europeana1914-1918.eu) (the largest repository of personal stories about the First World War) and [www.europeana1989.eu](http://www.europeana1989.eu) (the 1989 events that led to the fall of the Iron Curtain). In the coming period, we want to develop this thematic approach to user involvement.

Once the Channels infrastructure - more about this later - is launched, institutional partners can begin curating content on topics such as photography, religion, sports, music and newspapers. We will also have channels on theme-based collections such as WW1 and Food&Drink. Eventually, some of the channels will substitute existing micro websites such as the above mentioned Europeana1914-1918.eu and Europeana1989.eu websites, offering the same user-friendly and curated experience but without the need to build and maintain separate micro websites.

Via the Europeana 1914-1918 and Europeana 1989 projects, users have already added thousands of memorabilia, photo albums, diaries and other material to our collection. In the short term, uploading user-generated content will take place via the micro websites. Europeana's aim is to add user-generated content functionality to the Channels infrastructure, so that users can upload thematic content other than WW1 and 1989 related items. This is however beyond the scope of this document, as the infrastructure to support this will not be ready before the end of 2015.

Besides uploading content themselves (user-generated content or UGC), users will also be able to tag or add items to collections. Via 'My Europeana', they tag existing items or create



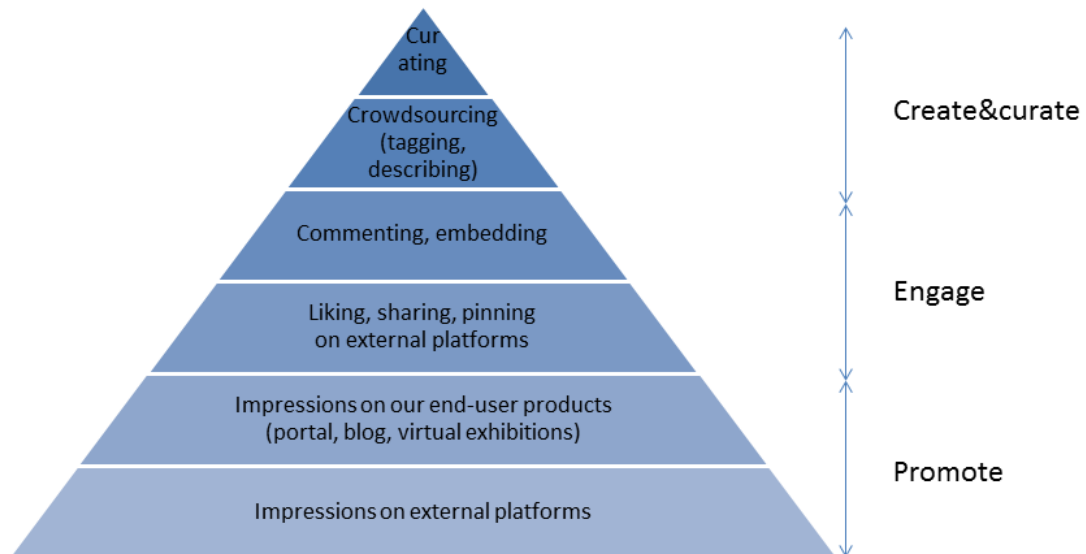
personal collections and share these with their peers. User collections however will not be featured prominently and are in that sense not comparable to Channels.

By executing community engagement activities, we aim to:

- Activate the public to share local knowledge and personal stories;
- Broaden institutional collections around specific themes by including user-generated content.

## 2.4 Different levels of engagement: the Value Pyramid

So how are impressions, social media engagement and user-generated content connected? The 'Value Pyramid' (figure below) consists of six levels of visibility and interaction; from impressions 'out there' in the base of the pyramid, to visits to our own end-user products, to liking and sharing, to commenting and tagging, to curating and creating. It's really a numbers game: we need to generate millions of impressions to gather thousands of likes and shares. And the other way around: more likes and shares help us to reach more citizens.



*The Value Pyramid. Wiebe de Jager, 2014*

Conversion rates will benefit by following a thematic approach, as it is much more likely that someone becomes involved on a very high level when targeted properly. For example, by

focusing our marketing activities on a certain topic, like fashion or maps, we aim to reach out to existing communities and involve people with a proven interest in that particular topic. More about this thematic approach can be found in chapter 4.

## 2.4 Personas/main target groups

Our primary target groups are:

1. Culture vultures; 'expert amateurs' in some subject of cultural heritage, or people that are more than average interested in culture and cultural heritage;
2. Cultural heritage professionals, involved in learning, researching or teaching of arts and humanities;
3. Cultural window shoppers; citizens that are not actively seeking for heritage content but like to see or interact with engaging items, for example in their social media timelines.

**Personas Art & Art History**

**James** Culture Snacker

Age	24
Occupation	Master student of music
Interested themes	Music, art, architecture, dance
Relevant platforms	Tumblr, Twitter



James is master student studying music composition. He studies the harmony, arranging, orchestration in traditional music, and combining with today's technology, creates music for film, TV, animation, games, etc. He plays the piano and guitar.

James has a great passion for life. Apart from music, he is interested in lots of things such as art, influenced by his mother, who is a nice painter. He enjoys visiting art museums, feeling the emotions and music in these artworks: street dance, he always performs with his team in some school events, and sports like basketball, bicycling, etc. He is open and curious to almost everything. For James, life should be rich and full of stimulations. That's the pool of inspiration for his music as well.

He is a digital native, knows well the latest information of digital gadgets, and likes to keep some cool stuffs that are affordable.

He is very sociable, often hangs out with friends at a cafe near the college. He is active on social platforms, not only to update his life with images and short videos, but also to search for interesting stuff there, especially posted by his friends.



### Goal

- To explore anything interesting about art & other themes
- To share interesting things with friends

### Needs

- **Search:** wants to find lots of inspirational things easily
- **Communicate:** wants to share something with friends on social platforms
- **Create:** if he has time, he is glad to make something interesting stuff out of the materials, such as a video about art with music he composes or selects.

### Touch point

His mother recommended Channels to him. She mentioned that there's many resources on art & art history, and also music in the past.



**Personas First World War**

**Aaron** Culture Vulture

Age	48
Occupation	Public librarian
Interested themes	Military history, science
Relevant platforms	Europeana 1914-1918, Military History Forum, Great War Forum, Google Culture Institute



Aaron is a senior librarian at a public library. He graduated from the School of Library and Information Science. Before the age of 14, he didn't know much about WWI other than the stuff shown in war movies. It was only when tracing his family tree and discovering many various members of the family who had fought, and in many cases died, that he started to take a more detailed interest.

After reading a copy of the letter sent to his grandmother to tell her how her son had been killed trying to defuse a German bomb, after learning that a slightly more distant relative was trapped up to his waist in a bomb crater in Passchendaele and died of his wounds two years after the end of the war, and that his great grandfather had served with 84th but very nearly died of Spanish flu just at the close of the war it brought home to him how little he had actually thought of the individuals who made up the casualty statistics.

As a librarian, Aaron started reading lots of books on WWI, and also searches for information online. He is shocked by the history, proud of the men fought and believe strongly in the cause and did not regard their efforts as a waste. He thinks it is necessary to strive for an accurate picture of the history, to make people aware of the hard-earned life we have now.

Aaron is active on blogs and forums where there are subjects he is interested in. He enjoys communicating his knowledge and opinions to others, such as add information on Wikipedia, writing articles about the link between the past and the present which to him is a meaningful thing to do.



### Goal

- To know more stories that happened in WWI
- To share the stories he knows to more people, unravel the mysteries of posed by inadequate information

### Needs

- **Search:** wants to find the stories in WWI, especially those related to his family and country
- **Collect:** wants to collect and categorize his findings
- **Create:** wants to share the stories of his family in WWI; wants to share and recommend more materials he has found about WWI, such as photos, books; wants to write articles to express his ideas about the history
- **Edit:** wants to add, correct or refine the information of existing content
- **Communicate:** wants to discuss with people on some topics, either in comments or articles

### Touch point

He used to visit Europeana 1914-1918 a lot. Recently he noticed that the content on the site has been immigrated to Channels.



**Personas: 'Culture vulture' and 'Culture snacker'. From: 'Design for user engagement on Europeana Channels', Chenchen Shen, Delft University of Technology & Europeana, February-July 2014. Source:**

<http://repository.tudelft.nl/view/ir/uuid%3A6962d6a9-42fd-45aa-bf2c-b8b27131f49a/>

We serve these audiences via the tracks as described in the following chapter:

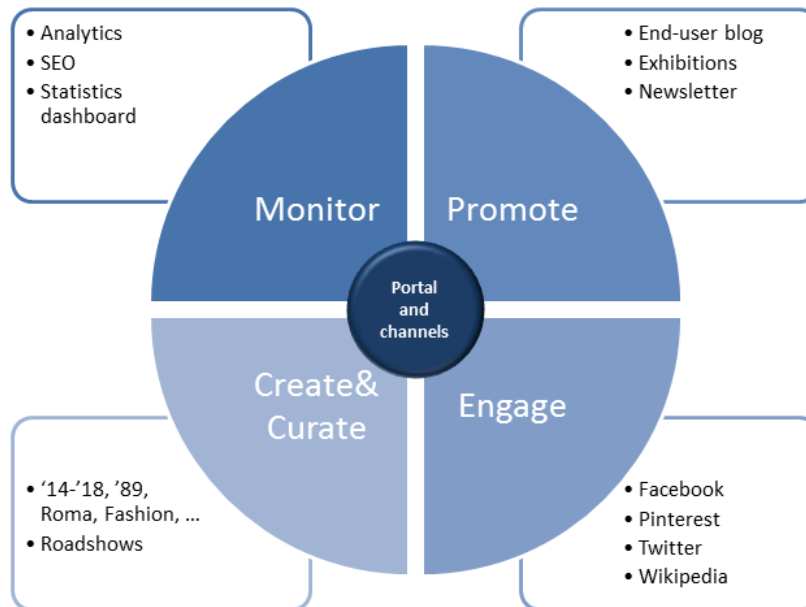
- Culture vultures: Promote track, Create&Curate;

- Heritage professionals and researchers: Portal/Channels, Partners' Collections;
- Cultural window shoppers: Engage track.

In Q2 2015 (at the end of v3), a user behaviour benchmark report will be delivered (D3.1) that gives input to the product development report (D3.2). These two deliverables are to be carried out by Product Development, in cooperation with the End-user Services team: the latter gives input on the requirements that go into the end-user product development cycle.

### 3. Overview of end-user services and marketing tracks

This chapter gives an overview of our end-user products, the external platforms that we use and how they interrelate. The four tracks that form the pillars of our end-user marketing activities are *Promote*, *Engage*, *Create&Curate*, and *Monitor*:



#### 3.1 Partners' collections & Channels

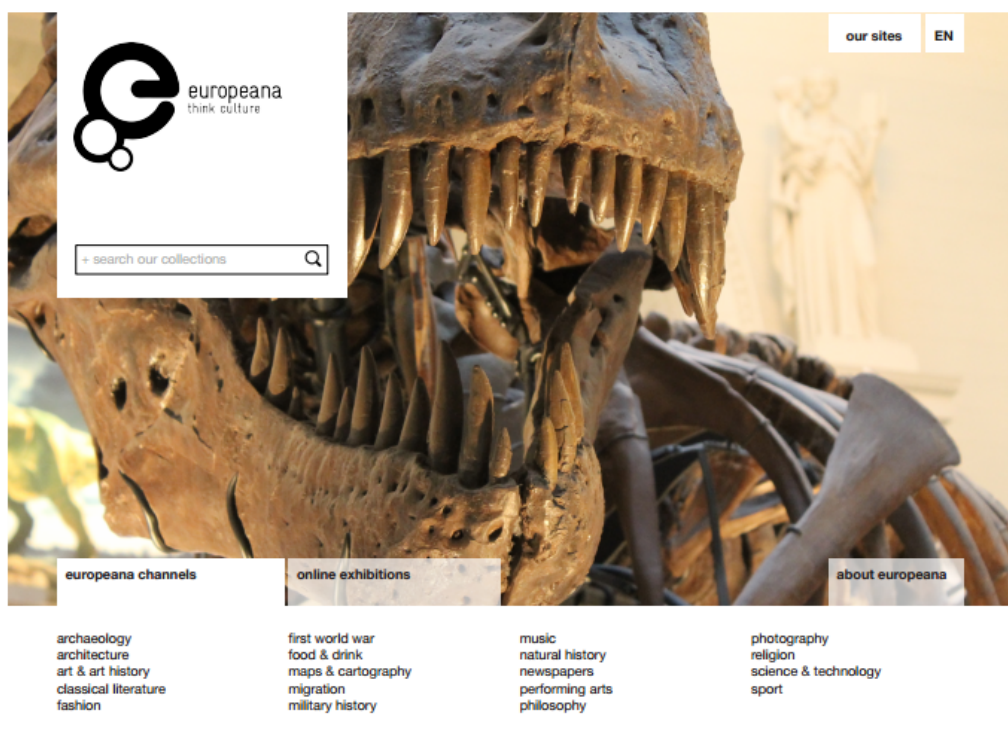
The partners' collections - accessible via the Europeana Portal - are the core of everything we do and stand for, hence its central place in this diagram. The portal is the 'viewfinder' through which these collections are seen. The portal is the place where people will discover items of their interest and learn whether an item may be re-used elsewhere. Therefore the portal needs to offer user-friendly access to the digital objects and encourage downloading and re-use (i.e. if an object's rights label allows to do so).

Essentially, as was the case when Europeana v3 started, the portal is search-oriented: it doesn't give you any entry points apart from manually curated selections via the blog, virtual exhibitions and our social media updates. This is about to change with the introduction of thematic Channels mid 2015, which offer a curated approach to the content. Channels will

help users to find what they are looking for, by surfacing high quality, well described and openly licensed content. With the deployment of Channels, our aim is not so much to increase the number of visitors to our portal. Instead, we want to better serve our current user base.

Before the Channels infrastructure becomes available, in Q4 2014 a number of new features will be introduced to the portal. One of the most important changes is the application of the web style guide, which will give a new and refreshed look to the portal and better usability. In addition, a couple of new features will be introduced during the course of v3, such as query translation, hierarchical object display and a newspaper viewer. Once these features go live, the D&E team will make sure that they are communicated to the right target audiences by writing blog posts, featuring it in our monthly newsletter and tweeting and posting Facebook updates about it.

Portal search will improve greatly by the introduction of better (hierarchical) filters, media types and facets. Users will be able to 'drill down' in their initial search results, and quickly find the content they're looking for. The search function will also improve by showing content only in their respective channels. Two channel prototypes should become available by mid 2015. These will be Fashion and Music. Other channels will become available later; initially, some of these channels will consist of auto-generated sets of content; manual curation will follow in a later stage.



*Mockup of the Europeana Channels tab on the improved portal. Source: design specifications and wireframes | version 0.1 | 19-09-2014, user intelligence.*

### 3.1.1 Main activities

- Liaise with the product development team to further streamline the development of the portal in order to improve the user experience;
- Populate the first two prototype channels with high-quality, re-usable content;
- Update and maintain static pages, and put new banners in place on the homepage on a regular basis;
- Liaise with the ingestion team to keep track of new collections and make sure that open collections are promoted.

### 3.1.2 Impact

- High quality collections will become more visible via Channels, and will as a result bring more exposure to the contributing providers;
- Re-use of openly licensed material will be stimulated by highlighting this material and better search options;
- Existing users will be better served by the portal, and be stimulated to browse items they find interesting;
- Adding structure to the portal, as a result of the categorisation in Channels, will improve SEO.

## 3.2 Promote

Think of the portal, our end-user blog, the exhibitions platform, and our newsletter as our 'shop': it is the role of the End-user Services team to put our most interesting and valuable items on display and to add structure to the collections.

The promotion activities via our end-user products are mostly aimed at 'culture vultures'. The blog and the newsletter are used to highlight collections, to explain new portal features and to provide interesting stories that are related to the cultural heritage sector. The virtual exhibitions offer a highly curated and descriptive approach to small sets of content. These blog posts and virtual exhibitions might not attract thousands of visitors, but do give a good impression of the cultural treasures that Europeana and its partners are offering.

### 3.2.1 Main activities

- Publish new end-user blogs regularly (at least twice a week). Items may come from partners and other external stakeholders. We aim to offer a mix of fun, engaging and interesting articles, with lots of high quality content embedded;
- Send end-user newsletters on a monthly basis. Since mid 2014, we have introduced a themed approach to the end-user newsletter, highlighting content and stories that have a thematic relationship. This themed approach will be further developed and upcoming themes will be communicated to PR officers in other projects, via the editorial calendar and the communicators group;
- We plan to create 4-5 virtual exhibitions in 2015. In the course of V3, we will make a decision as to whether or not we will continue working with our own exhibition platform.

We may switch to an external platform and/or focus solely on the curatorial features of the Channels infrastructure.

### 3.2.2 Impact

- By surfacing and contextualising the best content in our collections, we better serve the 'culture vultures' target audience;
- The end-user blog and the virtual exhibitions not only serves as accessible thematic entry points to the collections in the portal, but also positively affect SEO for certain themes and keywords;
- Our end-user newsletter provides us with a powerful 'push' mechanism by reaching out to people that expressed an interest in Europeana.

### 3.3 Engage

The Engage track in this plan covers our activities on external communities and social media platforms such as Facebook, Twitter and Pinterest. By targeting these platforms, the Engage track is mostly aiming at 'cultural window shoppers': people that are interested in cultural heritage content, but not actively searching for it. By providing these audiences with content and stories that attract their interest, we're able to generate valuable impressions and engagement. By measuring the results, we can pro-actively adapt the content strategy by selecting other types of content for future iterations.

Instead of just looking at digital objects, people nowadays want to do something with what they see: like, share, comment, add context. This is what social media platforms are all about. Interaction and social relations are key to these platforms, and only the most engaging content will thrive. We consider social media platforms as our 'shop window'; we want to put only the best and most engaging content out there.

Wikipedia is also mentioned here. We not only want to make collections available to Wikimedia Commons with the GLAMWiki toolset, we also want to encourage Wikipedians to contextualise the objects in articles after they've been uploaded.

#### 3.3.1 Main activities

- Facebook: Post updates on a daily basis (including weekends if possible); identify and publish content that follows the S.P.E.E.D. criteria as outlined in the Repronaut case study (to be published end of 2014), highlight open collections, share updates from our partners, run thematic series of updates around key themes. Furthermore we encourage partners to post content on our behalf as part of our 'Facebook take-over' plan;
- Pinterest: create three new thematic boards on the key themes;
- Twitter: daily updates with most important Network and organisational news, dissemination of news coming from the Network, highlighting/retweeting updates from key influencers, newsjacking;

- Wikimedia: upload thematic open collections using the GLAMwiki toolset; see where there are specific demands for content and work with partners to upload that content to Wikimedia.

### 3.3.2 Impact

- By using platforms that are popular with many people, we extend the reach of our partners' collections;
- Social media platforms are very well suited for off-site engagement and sharing of content, hence increasing the reach of our content;
- Allowing citizens to interact with their cultural heritage helps to achieve an important goal of Europeana; to form a cohesive European identity.

## 3.4 Create&Curate

This track is about user generated content and collection days and the new Channels infrastructure that will be introduced. Europeana started as a service that allows participating institutions to display their collections via a central portal; via projects such as Europeana1914-1918 and Europeana1989, we also began to collect items from the public. Eventually, the Channels infrastructure will allow our partners to curate thematic collections on our portal themselves. The next step is to allow users to upload content to channels of their choosing; however, this functionality is not yet part of the first version of Channels.

### 3.4.1 Main activities

- Hold 1914-1918 collection days in countries that are not covered yet;
- Hold collection days on a new topic (to be defined);
- Populate the first two prototype channels (Music and Fashion) with interesting content from existing collections (mid 2015);
- Identify and contact potential curators (from partner institutions) for future channels;
- Run crowdsourcing campaigns once the infrastructure for user annotations and tagging is in place (depends on development timeline).

### 3.4.2 Impact

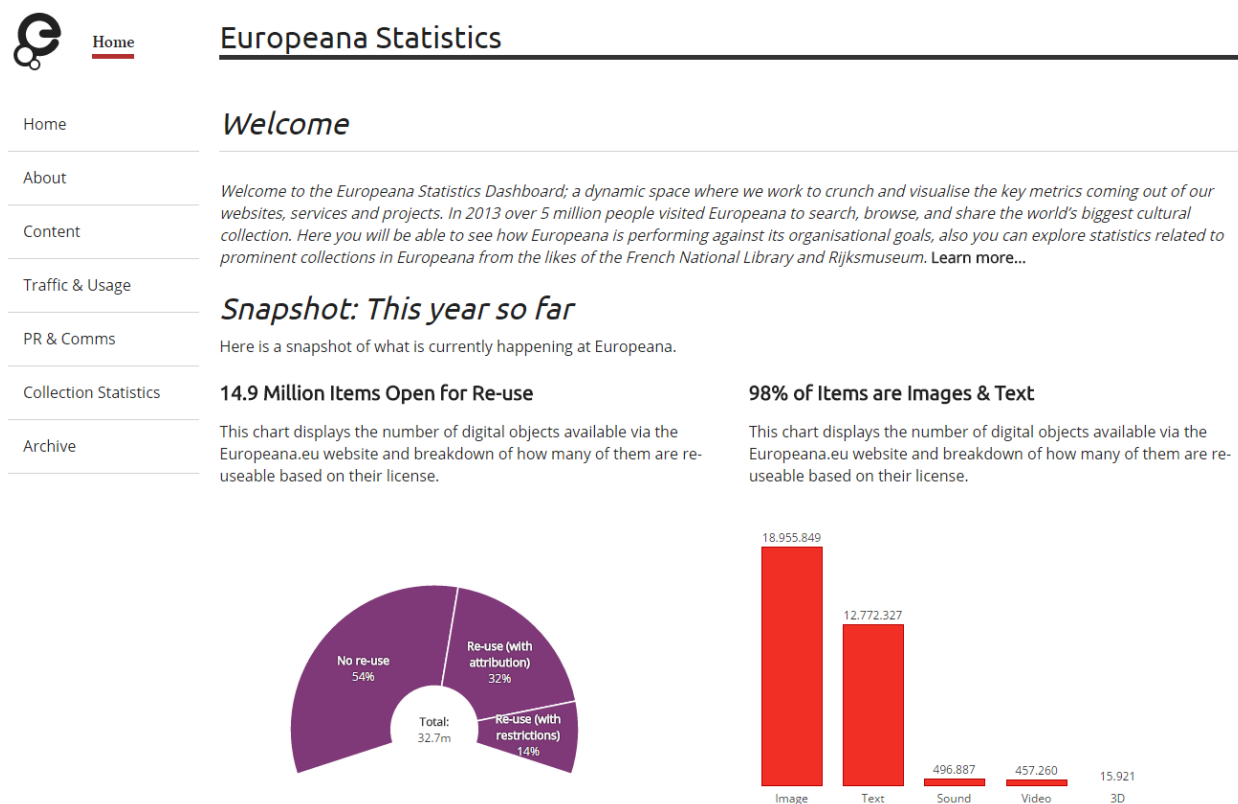
- By running UGC campaigns, EU citizens are encouraged to share their personal history with a wider audience;
- Institutional collections can be enriched and extended by adding personal documents, photo albums and memorabilia;
- Collection days are very accessible, even for people without an internet connection or the means to upload material themselves, hence lowering the threshold for participation in thematic campaigns.

## 3.5 Monitor

The Monitor track is about collecting vital statistics about what's happening both on our portal and outside, the status of page indexation by Google and the results of our activities on social networks. This is where we can really show the added value of Europeana.



The newly developed Statistics Dashboard (screenshot below) will play a key role in this track. The dashboard allows providers and Network members to get real time understanding of how their collections are performing on Europeana's portal. One of the big challenges for us will be to bring the results of 'what happens out there' back to our providers and partners. However, since we're dependent on data input in order to create meaningful statistics, we'll have to investigate the best ways for gathering statistics from social media platforms and channeling these through our own Dashboard.



*Screenshot of the newly developed Europeana statistics dashboard. Source: [statistics.europeana.eu](http://statistics.europeana.eu)*

### 3.5.1 Main activities

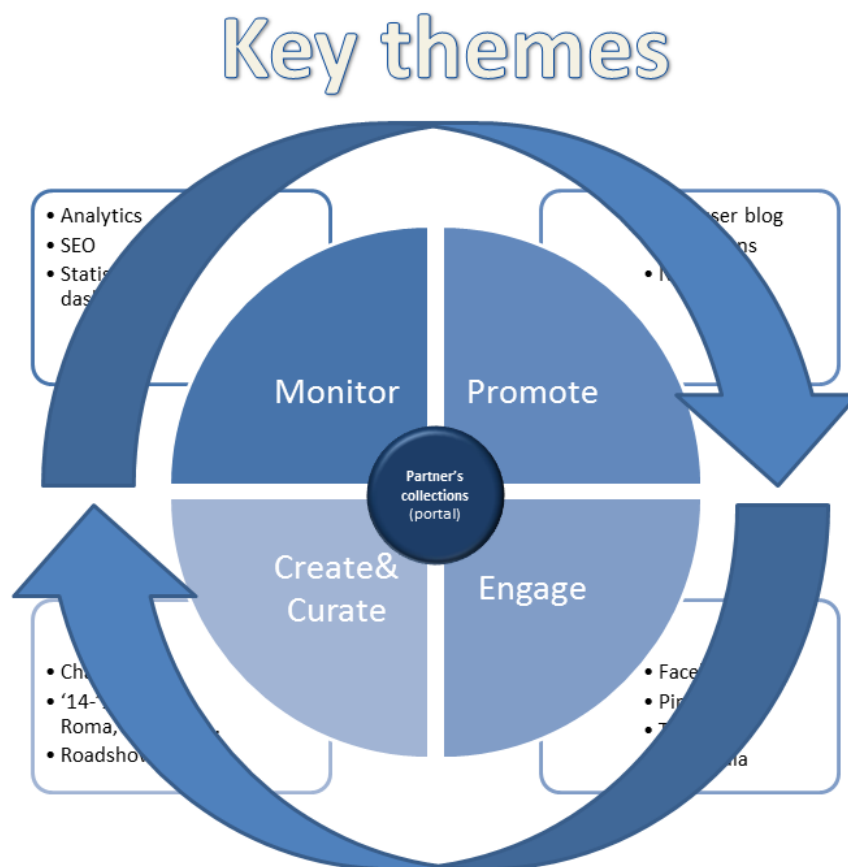
- Develop the statistics dashboard; gather requirements from the Network and investigate how to draw statistics from external platforms back to the dashboard;
- Investigate how external sources of statistics (such as social media platforms and Wikimedia Commons) can be shown via the Europeana statistics dashboard.

### 3.5.2 Impact

- By showing the composition of the collection (rights labelling: how many percent of the material can be re-used?), we aim to encourage more partners to provide us with openly licensed content;
- Showing the reach that we generate outside Europeana's portal underlines the importance of and the rationale behind the 'portal to platform' strategy.

## 4. Thematic campaigns as a precursor to Channels

The Channels infrastructure will allow Europeana for the first time since its inception to offer a highly curated experience on the portal. In anticipation of it, we aim to start working on a more thematic approach to our dissemination and engagement activities. The 'glue' that holds the various tracks together are 'key themes':



These key themes could be based on grand themes like WW1, fashion, maps and sounds, but also on more niche subjects, time periods or persons. Think sub themes such as '17th century woman's fashion' or 'Mozart's sheet music'. The themes define what we do on all levels:

1. Eventually, they will add more structure (thematic entry points) to the portal;
2. They allow us to promote specific items and collections from that theme;
3. Themes inspire the selection of updates for social media platforms and communities that comprise the Engage track. They will be tied together with a hashtag;
4. They inspire developers to create specific apps on a certain subject, and;
5. Themes will encourage us to proactively contact providers for datasets that fit an upcoming theme.

#### 4.1 Campaigns relating to key themes for the duration of v3

During the course of v3, the Channels concept will still be in development. Therefore we'll first focus on working with our existing thematic sub sites for 1914-1918 and 1989. The first integrated dissemination campaign was on the First World War (June 2014); a second campaign will focus on the events that led to the fall of the Iron Curtain 25 years ago (December 2014) and how these events, together with those at the beginning of the century, formed Europe as it exists today: 'Shaping Europe'. A third and fourth theme for Q1 and Q2 2015 are yet to be defined.

The editorial calendar will play a central role in the thematic approach. Key themes will be highlighted in the calendar and communicated to internal and external stakeholders, to make sure that everyone is on the same page with regard to theme selection and timing. Furthermore, the communicators group will play an important role in involving the Europeana network.

Per campaign we will focus on specific channels or end-user products:

Theme	Period	Promote	Engage	Create&Curate
WW1	Q3 2014	Newsletter, Pinterest board, Europeana1914-1918	'14-'18 Facebook page, '14-'18 Twitter, GWtoolset upload of '14-'18 content	WW1 collection days
Shaping Europe	Q4 2014	Newsletter, 89voices, Europeana1914-1918, Europeana1989	Europeana1989 and Europeana1914-1918 Facebook and Twitter accounts	Brussels collection days
Theme 3	Q1 2015	...	...	...
Bicentenary of the Battle of Waterloo	Q2 2015	Newsletter, Pinterest board, Facebook	Main Facebook page, liaise with websites such as waterloo200.org and waterloo2015.org	...

#### 4.2 Cross-organisational implications

A true thematic approach to marketing also affects other areas in the organisation. For example, the Data Partner Services team needs to be aware of upcoming themes, so they can contact providers and ask them to look for collections that would make a nice addition to the upcoming theme.

For each key theme campaign, a mini project team coordinates the various communication and marketing efforts with internal and external stakeholders. The campaign team is responsible for the campaign's message. Press releases, social media updates, newsletters, and other forms of communication are approved by the team before release to the public. Members of the following department will make up the project team:

#### **Data Partner Services**

- Inform the End-user Services team about upcoming Open Collections or collections that fit any of the key themes;
- Identify and contact providers and ask for specific collections within the reach of the theme;
- Check licences of current datasets within the theme and push for open licences if appropriate.

#### **Product Development**

- Check status and prepare specific end-user products such as Europeana1914-1918.eu;
- Prepare virtual exhibition platform for upcoming exhibitions, if they are to be published on Europeana's Omeka platform.

#### **Communications**

- Communicate the upcoming theme to project partners via the communicators group.

#### **End-user Services**

- Prepare social media updates about the theme;
- Create virtual exhibition/Pinterest board/...;
- Reach out to national Wiki chapters.

### **4.3 Thematic Network and other projects**

The thematic approach to our end-user marketing activities has implications for how we work with our partners in the thematic network and projects, such as Europeana Sounds and Europeana Food and Drink. Via the communicators' group and the editorial calendar, we aim to involve partners and projects in thematic campaigns.

## 5. KPIs

These are the KPIs that are mentioned in the CEF proposal:

<b>Number of times an item is viewed (total)</b>	<b>66M</b>
Number of impressions of Facebook updates	13M
Number of impressions of Pinterest pins	3M
Number of impressions on Europeana's portal	20M
Impressions of Europeana's content on Wikimedia projects	30M
Number of visits to Europeana's portal	6M
<b>Number of engaged users (i.e. Clicking/sharing/liking)</b>	<b>350,000</b>
Number of engaged users on Facebook	300,000
Number of engaged users on Pinterest	25,000
Number of retweets, favourites, replies, clicks on Twitter	25,000
Number of new followers on Facebook	15,000
Number of new followers on Twitter	5,000
Number of collection days (in cooperation with Facts and Files)	3
Number of trainings on collection days	3

*Impression: someone seeing an item or status update*

*Engaged user: a person sharing, liking or commenting on a status update or image shared*

*Follower: someone following Europeana via a social media platform*

## Annex 1: Main characteristics of external platforms used

Our marketing strategy for the duration of Europeana v3 and beyond is about maximising the leverage from working with external platforms. As can be seen in recent traffic reports, the End-user Services team showed that for each impression of content on our own portal, we have generated at least five impressions 'out there'. We want to take this further and make even better use of this 'platform leverage ratio', by intensifying our focus on creating high-quality updates in the wider content ecosystem.

While Twitter is the best social media platform to get access to stream-like conversations with like-minded people and quick sharing of links and images, Facebook is better suited for engaging users with thought-provoking paintings, images and photos. For visitors with a specific thematic interest, Pinterest is the go-to platform, and Wikipedia is the place where people look up factual information and expect context over content. Google Plus is still an outlier, it's actual use is being questioned, although there is evidence that the popularity of the platform is somewhat increasing.

### Characteristics of each external platform

Each platform has its own rules and dynamics. Therefore, in order to make effective use of the various platforms, we will need to develop a coherent content strategy that aims to make most of platform and create interlinks between the platforms. For example, the collections in the Europeana.eu database could fuel a virtual exhibition on a broad theme such as sports or historical maps, which in turn provides the source material for several more niche Pinterest Boards, and each of those can be highlighted by Facebook and Twitter.

In order to maximise the impact of our content marketing strategy, it is vital to chart the unique characteristics for each channel, as well as its strengths and weaknesses.

<b>Platform</b>	<b>Characteristic</b>	<b>Strengths</b>	<b>Weaknesses</b>	<b>Best suitable for</b>
<b>Twitter</b>	Fluid, dynamic, stream-like	Ideal for quick sharing of links and images and to get in touch with people	Less used by the general public	Quick sharing of links and images and connecting to individuals; highlighting updates posted on other platforms

<b>Facebook</b>	Dynamic, image-centric, social	Strong emphasis on images; country- and language targeting	Organic reach is decreasing, as Facebook is pushing paid promotions	Promoting content to 'cultural window shoppers', (locally) announcing contests and collection days
<b>Pinterest</b>	Visually-oriented, long tail, content over context	Easy to create boards with content, long tail effect results in steady traffic figures	Rather static in nature	Publishing niche collections of content from multiple providers
<b>Wikipedia</b>	Context over content	Massive reach; big SEO potential	No social component or viral potential, no direct way of sharing images	Contextualising images, photos and documents

## Twitter

The main Europeana Twitter account (@europeanaeu) has currently (July 2014) over 16,000 followers. The account is not only used to highlight content but also to communicate important organisational news and to retweet messages from our partners and figures from the cultural heritage section. We aim to (re)tweet at least 3-5 updates per day. Also we monitor closely what's being said about Europeana and respond if appropriate.

Apart from @EuropeanaEU, Europeana and its partner organisations run other accounts such as @Europeana1914 and @Europeana1989. These accounts are best suited for more targeted tweets as their followers have a more specific interest.

### *Target groups:*

- Cultural window shoppers;
- Culture vultures;
- Network members;
- Researchers/WW1 historians/providers (via thematic Twitter accounts).

### *Aims:*

- To highlight specific content, either based on specific themes or new collections from partners;

- For updates about interesting developments within the organisation or the wider network;
- To monitor what key stakeholders are saying about Europeana, and respond when appropriate;
- To 'newsjack' trending topics by highlighting content from our collections related to these topics.

## Facebook

With more than 70,000 followers as of September 2014, Facebook is probably our most important social media platform. Facebook is best suited for sharing individual pieces of graphical content, such as paintings and photos. We aim to post at least one update a day, and to post updates in multiple languages. We are working with partners in various countries to achieve a more multilingual presence.

Since Facebook allows for country and/or language targeting, this network is especially useful for targeted updates (such as announcement of local collection days).

### *Target groups:*

- Cultural window shoppers;
- Network members (AllezCulture Facebook page);
- Potential collection day visitors.

### *Aims:*

- To highlight specific content, either based on specific themes or new collections from partners;
- To share interesting developments within the organisation or the wider network;
- To inform people about upcoming collection days or other (local) events.

## Pinterest

'Slowly but steady' describes the role of Pinterest best. Although you don't get the viral effects of other social media channels, Pinterest allows us to create boards that offer access to thematic collections of different content providers. As of September 2014, we have more than 4,500 followers on Pinterest, and 29 boards published on several themes, such as WW1, fashion, vintage posters and Art Nouveau.

### *Target groups:*

- Cultural window shoppers;
- Culture vultures.

### *Aims:*

- To highlight thematic content and encourage re-use.



## **Wikipedia**

Anyone can edit Wikipedia, but in fact only a small group of people do so. In order to effectively make use of the massive reach of Wikipedia, it is vital to upload content for which there is a clear demand and connect to those who intend to use the material in articles. As of September 2014, more than 5,000 images from Europeana's collections are used in articles, resulting in over 5,000,000 monthly impressions.

### *Target groups:*

- Cultural window shoppers;
- Culture vultures;
- Researchers and students.

### *Aims:*

- To make openly licensed material available for other to include in articles;
- To assist GLAM institutions to upload their content to Wikimedia using the GLAMWiki toolset.