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

CONTRACT NUMBER - LC - 00822914

DELIVERABLE

D.1 Communication and dissemination plan M9

Revision	1.0
Date of submission	31 May 2019
Author(s)	Eleanor Kenny, Aleksandra Strzelichowska, Nicholas Jarrett, Beth Daley, Europeana Foundation
Dissemination Level	Public

Funded by
the European Union

REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

Revision No.	Date	Author	Organisation	Description
0.1	17/05/2019	Eleanor Kenny, Aleksandra Strzelichowska, Nicholas Jarrett, Beth Daley	Europeana Foundation	First draft
0.2	22/05/2019	Harry Verwayen, Victor-Jan Vos	Europeana Foundation	Review
1.0	29/05/2019	Eleanor Kenny, Aleksandra Strzelichowska, Nicholas Jarrett, Beth Daley	Europeana Foundation	Final version

TABLE OF CONTENTS

1. Context

This plan is an update of the Communications and Dissemination plan submitted in September 2018 (D.1 deliverable, M1) and consequently reflects the Europeana DSI-4 tender. It also recognises the conclusions of the 2018 independent evaluation of Europeana, in particular the need to focus on supporting cultural heritage institutions in their digital transformation.

To deliver on our priorities and to continue to build on and secure partner and stakeholder support, activities will focus on areas providing most value, building on the success of the programme to date and making a greater impact across the period of Europeana DSI-4.

The plan benefits from an ongoing collection of analytics and feedback and is grounded in an evidence-based strategy. Consequently, activities from May 2019 onwards will reflect both planned activities as described and the need to inform activities based on evaluation both of user and partner feedback on completed activity, and ongoing surveys and feedback on current and planned activity. In addition, other opportunities will be exploited as they arise.

It recognises and builds upon the close and fruitful working relationship with the Europeana Network Association (ENA) and the Europeana Aggregators Forum (EAF) which amplifies and enhances the work to increase awareness, use of and participation in the Europeana Core Service Platform for access to and promotion of digital cultural heritage.

This plan outlines our overarching objectives for communication and dissemination with an overview of all channels used and market approaches (Sections 2-8), followed by a more specific and practical approach for the period May 2019 - September 2020 (sections 9-11) based on our learning points from the previous period.

Specifically, priority communication and dissemination objectives in 2019 under DSI 4 are to:

- Increase traffic to Europeana sites
- Increase returning visitors to Europeana sites
- Increase engagement with European Collections
- Increase awareness of Europeana with cultural heritage institutions and professionals
- Reinforce relevance of Europeana to cultural heritage institutions and professionals

To support these objectives, and reflecting current challenges and learnings, in 2019 a focus is placed on approaches which:

- Recognise areas of greatest control and impact - e.g. directing traffic to curated content
- Diversify traffic sources
- Explore new social media channels (e.g. Instagram)
- Strengthen the link between content and editorial
- Exploit cross-platform narrative and engagement

These approaches were the starting point for Q1 2019 activity, particularly for the Collections season *Women in Arts and Sciences* and its sister activity on Europeana Pro, *Women in Culture and Technology*. As part of Europeana's closed loop approach to evaluation, results will continue to be reviewed, and new learning taken on board to inform and develop 2019 activity.

Future highlights of 2019 activity will include:

- **Q3** Europeana Collections exhibition - responding to the fire at Notre Dame, this will illustrate how cultural heritage sites in Europe have been threatened with destruction through a variety of causes;
- **Q4** - the season *Europe at Work*;
- **Q4** - Europeana Conference 2019 *Connect Communities.*

2. SWOT analysis

STRENGTHS	OPPORTUNITIES
- Understanding of the key audiences and issues - Focus on topical issues - Experience in dissemination and communication activities to the relevant sectors - Strong social media presence towards key audiences - Established partnerships with institutions and (social) media across Europe and internationally - International profile and exposure - Easy access to imagery and visual content for a strong visual as well as editorial experience	- Culture more visible on the EU agenda: more visible opportunities to contribute and bring value - Encourage high-profile experts to contribute to editorial content - New and improved high-quality content: more reuse and partnership opportunities - Increased demand for high quality shareable heritage - Emergence of new platforms (social media, education etc.) - more opportunities to share content - Increased opportunities provided by platforms for online participation (annotation etc.) - Position Europeana Pro as a reference in the field. - Explore more crossover and joined up approaches with Collections - see *Women in Tech* Series.
WEAKNESSES	THREATS
- Dependency on external partners re content - Network and partnership approach involves coordination of multiple stakeholders - process heavy - Low level of indexing by Google - Content and editorial strategy need to be closely aligned - Tendency to be internally oriented and Europe-centric - digital issues are global - Speaks to people already familiar with Europeana	- Timeliness of new products - Changes in social media landscape (algorithms etc.) and in prices of services - Technical subjects need to avoid jargon-heavy text or risk alienating non-tech readers

Risk mitigation

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

- Diversification of channels, tools and platforms used
- Focus on areas of control and impact
- Flexibility in activity planning
- Existing and proven processes to support range of activity
- Strengthening of link between content and editorial strategy across platforms

3. Aims and objectives

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

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

- To support cultural heritage institutions in their efforts **to extend the reach** of their content to key audiences: European society, education, academic research, creative industries.
- To **inform** existing and potential users of the opportunity to engage with digital cultural content via existing, new and improved channels.
- To **motivate** new and existing users to engage with content.
- To have Europeana **referenced as** a trusted source of digital cultural heritage content.
- To **increase understanding** of the benefits and the respective roles of being an active part of the Europeana ecosystem.
- To **increase** cultural heritage institution and Member State **awareness** of the importance of quality of content to the platform and for themselves.
- To **inform** partners of infrastructural possibilities and improvements.
- To have Europeana **recognised** by partners and stakeholders as a trusted partner.
- To have the Europeana Core Service Platform **recognised** by partners and stakeholders as an open, unifying space for cultural heritage.
- To have Europeana **referenced** by partners and stakeholders as the example of innovation for both technology and content in the digital cultural heritage sector.
- To **position** Europeana as a driver in key frameworks for the cultural heritage sector: licensing, publishing and impact.

4. Strategy

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

Key strategic approaches that will support the goals are:

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

Demonstrating ease and value
- Exploit quality content in cross-platform approaches to maximise impact of message to and across audiences.
- Employ an evidence-based approach to demonstration of value.
- Enlist partners as champions and support them with relatable, evidence-based cases and tools.
- Connect messages and values to delivery through engaging touchpoints that are simple to use and understand.
- Create a strong link to cultural heritage for members of society through the thematic collections and thematic campaigns.
- Emphasise the potential for personalisation of access and use.

5. Audiences

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

Markets

- Cultural heritage institutions
    - Cultural heritage professionals
- European society[1]
- Education[2]
    - Pan-European education networks and platforms
    - Ministries of Education and/or Culture
    - Education publishers
- Research
    - Academic research infrastructures
- Creative industries as part of the content value network
    - Digital entrepreneurs
    - Designers
    - Developers

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

---

[1] Europeana strives to extend the reach of cultural heritage content to European society but in practice the digital audience is global and in some international partnership activities such as GIF IT UP and #Colour Collections, the audience is by definition global.
[2] Europeana communications team will work together with selected educational partners (EUN, EUROCLIO, eTwinning, OEC) on cross promotion and joint community outreach campaigns to this market.

6. Messages

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

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

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

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

Headline messages over 2018-2020 will include:

Headline Message	Purpose	Audiences
Europeana Collections is your authentic, trusted, democratic access point for quality, free-to-use digital content on cultural heritage for: education/research/innovation	Inform Facilitate Inspire	Cultural professionals *(includes ENA members)* Creative industries Education Academic research
Europeana is your gateway to exploring and discovering Europe's cultural heritage online	Facilitate Motivate	European society
Work with Europeana to share your data to the highest standards	Call to action Motivate	Cultural heritage institutions
Quality digital heritage content that is free to reuse enables education/research/innovation	Inform Call to action Reward	Cultural heritage institutions Aggregators Stakeholders
Europeana provides a platform to innovate in culture through technology - join us	Inform Facilitate Inspire	Cultural professionals *(includes ENA members)* Creative industries Stakeholders

Clear rights statements encourage reuse, enabling education/research/innovation	Inform Motivate	Cultural heritage institutions Stakeholders Aggregators
Europeana Collections always provides clear rights statements that make your education activities /research/innovation easier	Inform Facilitate	Creative industries Education Academic research
Product X enables improved access/search/publication of digital cultural heritage content	Inform Facilitate	Cultural professionals *(includes ENA members)* Aggregators Creative industries Education Academic research
Product X means that you can discover/ personalise/share/create with your cultural heritage online	Inform Inspire	European society

7. Communication channels

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

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

7.1 Europeana-owned channels

Websites

Channel	Description	Audience(s)
Europeana Collections[3] and thematic collections: Europeana 1914-1918, Europeana Art, Europeana Fashion, Europeana Manuscripts, Europeana Maps and Geography, Europeana Migration, Europeana Music, Europeana Photography, Europeana Newspapers, Europeana Natural History, Europeana Sport	The web-based user interface offers the general public and professionals a single access point for finding, querying, visualising, and, when rights permit, downloading and reusing high-quality European cultural heritage material. Thematic collections provide users with more relevant search results and give quick access to topics of interest through browse entry points, galleries, blogs and exhibitions.	European society Education Academic research Creative industries
Europeana Pro[4]	Europeana Pro promotes open knowledge-sharing and open access - and encourages institutions and professionals to share ideas, data and best practice to the highest standard. Through dedicated sections it provides a portal to targeted support in: providing	Cultural heritage institutions Europeana Network Association Aggregators Forum

---

[3] https://www.europeana.eu/portal/en
[4] https://pro.europeana.eu/

	cultural metadata and content on the web through Europeana services; improving data quality; reaching key audiences including research, education and creative industries.	
Transcribathon.eu[5]	An online crowdsourcing initiative for the transcription and annotation of Europeana 1914-1918 material.	European society Education Academic research

Blogs

Channel	Description	Audience(s)
Europeana Collections (end-user) blog[6]	4-8 monthly posts exploring current and interesting topics (taking into account user feedback) while showcasing content available on Europeana Collections.	European society
Europeana Pro News[7]	With 2-5 posts a week, Europeana Pro News highlights news and insight from and for the Europeana ecosystem.	Cultural heritage institutions Education Academic research Creative industries
Medium[8]	Compilation of the best and evergreen posts from the blogs	Cultural heritage institutions European society

Newsletters (subscription-based)

Channel	Description	Audience(s)
Europeana eNews	Monthly newsletter containing content and event highlights of Europeana Collections. Available in two languages - English and French.	European society
Europeana 1914-1918	Quarterly newsletter containing updates on Europeana 1914-1918 content and events.	European society
Europeana Network Association	Monthly - news, campaigns, and projects related to Europeana and the Europeana Network Association.	Europeana Network Association

---

[5] https://transcribathon.com/en/
[6] http://blog.europeana.eu/
[7] https://pro.europeana.eu/blog
[8] https://medium.com/@Europeana

	Endorsed by the Members Council with each Councillor taking their turn as Editor-in-Chief.	
Europeana Quarterly Update	Quarterly round-up of policy, strategy and activity for Member States	Member States Ministries of Culture Policymakers DCHE members
Europeana Communicators	Monthly - Europeana's campaigns; tools and resources that are relevant to communications professionals; comms-related news and events from the cultural heritage sector.	Cultural heritage institutions Communications professionals and influencers
Europeana Impact	Quarterly - latest news and updates on the Impact Playbook and impact in the cultural heritage sector	Cultural heritage institutions Creative industries Policymakers Education Academic research
Europeana Labs	Monthly - relevant activities and updates related to the creative industries market (including datasets, API updates, case studies and relevant events)	Creative industries Cultural heritage institutions
Europeana Copyright	Bi-monthly - shares the latest copyright-related news, resources and events from across the cultural heritage sector, highlighting case studies and resources generated by the copyright community	Cultural heritage institutions

7.2 Social media

Channel	Description	Audience(s)
Facebook		
Europeana fan page[9]	- Posts featuring content available on Europeana Collections - Targeted paid campaigns on specific curated content - Recruiting for events	European society

Europeana 1914-1918 fan page [10]	- Posts featuring content available on Europeana 1914-1918 - Information about Collections days and Transcribathons	European society
#AllezCulture Group[11]	- Posts by cultural heritage professionals highlighting the value of digital cultural heritage	Cultural heritage institutions Policymakers General public
Twitter		
Europeana (main account)[12]	- Daily tweets featuring content available on Europeana Collections and Europeana Pro - Sharing the best content from other Europeana accounts	European society Cultural heritage institutions
Europeana 1914-1918[13]	Tweets featuring content available on Europeana 1914-1918	European society
EuropeanaTech[14]	Account of EuropeanaTech and R&D community	Creative industries Cultural heritage institutions
Europeana Copyright[15]	Cultivating, curating and sharing knowledge around the topic of copyright in the cultural heritage sector	Cultural heritage institutions
Europeana Labs[16]	Offers inspiration and support to anyone looking to reuse Europe's digital cultural heritage	Creative industries Education
Europeana Fashion[17]	Started by Europeana Fashion Consortium, continued to cater for the existing followers with fashion-related content	European society
Europeana Music[18]	Started by Europeana Sounds Consortium as Europeana Sounds, continued to cater for the existing	European society

---

[10] https://www.facebook.com/Europeana19141918
[11] https://www.facebook.com/groups/AllezCulture/
[12] https://twitter.com/Europeanaeu?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor
[13] https://twitter.com/europeana1914?lang=en
[14] https://twitter.com/EuropeanaTech?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor
[15] https://twitter.com/europeanaipr?lang=en
[16] https://twitter.com/europeanalabs?lang=en
[17] https://twitter.com/EurFashion?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor
[18] https://twitter.com/europeanamusic?lang=en

	followers with music-related content	
Europeana Research[19]	For researchers working with cultural heritage and digital humanities	Researchers
Pinterest		
Europeana[20]	Thematic boards showcasing openly licensed images from a variety of institutions	European society
YouTube		
Europeana[21]	Hosting Europeana's videos for sharing on social media and embedding on websites	European society
Vimeo		
Europeana[22]	Hosting Europeana's videos for sharing on social media and embedding on websites	European society
GIPHY		
Europeana[23]	GIFs created from content available on Europeana Collections	European society
LinkedIn[24]		
Europeana (group)	Content and event information from cultural heritage professionals	Cultural heritage professionals
Europeana (main profile)	Content and event information from cultural heritage professionals	Cultural heritage professionals
Europeana Impact	Content for cultural heritage professionals (and beyond) interested in Impact	Cultural heritage professionals, researchers, education, creative industries
Europeana Education	Content for educators	Education
Europeana Communicators	Content for communications professionals in cultural heritage	Cultural heritage professionals
Instagram		

---

[19] https://twitter.com/EurResearch?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor
[20] https://nl.pinterest.com/europeana/
[21] https://nl.pinterest.com/europeana/
[22] https://vimeo.com/europeana
[23] https://giphy.com/europeana
[24] https://www.linkedin.com/m/login/

Europeana[25]	Visually appealing images with a story from Europeana Collections	European society
Flickr		
Europeana[26]	Images from key events Europeana attends	Member States Ministries of Culture Policymakers DCHE members Cultural heritage professionals

7.3 Partnerships

Channel	Description	Audience(s)
DailyArt[27]	An app and a magazine for art lovers, used for featuring Europeana content	European society
GIF IT UP[28]	A yearly GIF-making contest encouraging creative reuse of openly licensed cultural heritage material	European and world citizens
#ColorOurCollections[29]	ColorOurCollections is a week-long colouring festival on social media organised by libraries, archives, and other cultural heritage institutions around the world	European and world citizens
Wiki Community[30]	Activities and challenges related to Europeana content and campaigns	European society
#MuseumWeek[31]	A worldwide cultural event on social networks	European society

7.4 Earned/Paid Media

Channel	Description	Audience(s)
General press	- Online, print and broadcast general news platforms and publications - Local, regional and national targeted as relevant	European society Political stakeholders

[25] https://www.instagram.com/europeana_eu/
[26] https://www.flickr.com/photos/europeanaimages2/
[27] https://www.getdailyart.com/
[28] https://gifitup.net/
[29] https://twitter.com/hashtag/colourourcollections?lang=en
[30] https://en.wikipedia.org/wiki/Wikimedia_Foundation
[31] http://museum-week.org/

	- Daily, weekly and monthly (as relevant to timing of communications)	
Lifestyle press	- Online, print, broadcast magazines, revues and supplements that focus on cultural and digital topics at an enthusiast level - Daily, weekly and monthly (as relevant to timing of communications)	European society Cultural professionals Creative industries
Sectoral press	- Online and print specialist and technical newsletters, periodicals, magazines and sites pitched at professional level - Daily, weekly, monthly and annual (as relevant to timing of communications)	Cultural professionals Creative industries Education Academic research
Bloggers	- Online blogs by influencers - Can cover both enthusiast and professional level - Timing depending on individual blogger, often responsive	Cultural professionals European society Creative industries
Google AdWords	- Search traffic generation to entities and curated parts of Europeana Collections	European society Creative industries Education Academic research

8. Tactics

8.1 Tactics

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

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

Basic principles
Tactics will be developed following key basic principles:

- Employ a 'web first' approach, including web-friendly text, and innovative approaches.
- Incorporate and showcase content wherever possible.
- Use inclusive language, examples and references.
- Develop the role of aggregators in sharing evidence-based demonstrations of the value to cultural heritage institutions of investing in Europeana.
- Continue to develop partnerships with external platforms to place Europeana content where target markets already visit and widen take-up by casual users of culture.
- Continue to work with major platforms and communities such as Wikipedia and Wikimedia Commons to promote access to content (e.g. Europeana 280 Wikimedia Challenge).
- Tap into broader topical and EU level pan-European themes/campaigns where relevant to audiences.
- Involve CHIs and Member States in *Europeana Seasons*[32] whenever relevant and possible.
- Develop relationships with relevant pan-European cultural organisations to enrich content and experience offered to audience and to extend reach.
- Provide feedback on progress and value to participating institutions (and other stakeholders, at European and national level) as an integral part of planning and execution.
- Communicate the Member States' and CHI role in wider success through easy-to-use/share stories and case studies that they can also communicate.

---

[32] *Seasons* are thematic activities, of varying scope and duration, designed to drive user engagement by highlighting and promoting high-quality content on Europeana's platforms and elsewhere.

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

9. Implementation

9.1   Planning and implementation

This Communication and Dissemination Plan is put into practice across a range of defined campaigns e.g. product launches and content promotion, and across an ongoing editorial approach e.g. Europeana Pro News. These areas of work are necessarily interconnected and often supportive of each other, consequently activity specific plans will reflect those dependencies.

Under the overarching communication objectives, the areas of focus for 2019 will be to increase traffic; to increase returning visitors; and to strengthen relevance to and engagement with cultural heritage institutions and professionals. Raising awareness, through widening audiences and increasing reach, is an ongoing goal.

Highlights of communication and promotion activities foreseen from May 2019 include:
- **Q3** Europeana Collections exhibition - responding to the fire at Notre Dame, this will illustrate how cultural heritage sites in Europe have been threatened with destruction through a variety of causes;
- **Q4** - the new season *Europe at Work*;
- **Q4** - Europeana Conference 2019 *Connect Communities.*

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

- **Europeana DSI-4 Communication and dissemination activities planning grid[33]**

Marketing approaches to objectives and KPIs in 2019
Plans are implemented with key KPIs included as part of the objective setting, planning and evaluation. The Europeana DSI-4 call for tender had one dedicated dissemination KPI - for traffic. Under this KPI , a minimum of 450,000 visits per month on average were specified in the call.

33

https://docs.google.com/spreadsheets/d/1ngSdfN3B-MmTy1_8An6YT7Zfwpkdywbg0GSH56YdIjQ/edit#gid=6522 02088

Other KPIs, required and recorded under previous contracts, continue to be useful indicators and the Europeana Foundation will continue to include them in reports. However, not all the KPIs are equally important, actionable or feasible. Importantly, some can be mutually exclusive, for example, activities to boost traffic can conflict with and negate those that increase returning visitors. Focus is therefore necessary to achieve progress in key areas. Prioritised KPIs for 2019 are set out below.

Areas of focus and learning points
- **Traffic (sessions):** The most appropriate KPI for measuring the success of the website. This reflects both its importance to Europeana DSI-4 and the potential scope for improvement to increase sessions through marketing activities. Traffic is subject to a high level of dependency on Google, with limited control of the long tail organic traffic. Learning points here are to focus on generation of traffic to areas of the website that we do have control over (thematic collections, exhibitions, galleries, blog) and diversifying traffic sources, to help us reach the KPIs. For this reason in 2019, the focus of social media efforts on the established channels (Facebook, Twitter, Pinterest) has shifted towards sending traffic to curated editorial content on Europeana - from an approach where we focused more on sending traffic to collections item pages and engagement on the social media platforms themselves.
- **Social media impressions:** measures success outside of europeana.eu, contributes to awareness. At the beginning of 2019, a Europeana Instagram account was established. Currently the most engaging social media platform, Instagram offers opportunities to reach a wider audience, to showcase Europeana content, and also to communicate with followers, for example through stories. Due to the nature of the platform it is most likely to contribute to raised awareness. We will evaluate in the context of specific campaign activity and as part of the planning cycle.
- **Social media engagement:** measures capacity of encouraging people to interact with content.
- **Returning visitors:** while priority will be given to increasing traffic, it is intended to plan and test activities to improve this KPI. Given that historical yearly average for the KPI was at its highest in 2012 (12.5%), it is useful to differentiate and track the amount of returning visitors to curated areas of the website, where more control can be had over the incoming traffic. These sections of the website already receive more returning visitors - between 20 to 30% - than non-curated areas. These efforts will complement the work done on the product side, including enhancing the overall portal experience, to encourage direct return visitors, and together, should result in an improved user experience and extended user journey.
- Specific bespoke activities (for example seasons/product launches) receive their own plans/KPIs based on previous experience - these KPIs are linked to those listed above.

What we aren't focusing on and why
- **Redirects** - Europeana Foundation marketing activity does not influence these, this is affected by:
  - UX -> the prominence of links to content providers on collection pages is a large factor in this, and something managed by Europeana Foundation product teams.
  - Ingestion - do we have/want to have content that requires going offsite (no thumbnail, no download -> Tier 1).
- **Impressions on third-party platforms/Wiki** - these are high (150 M/year), stable numbers, based on a fixed amounts of images uploaded to Wiki. Yet, they are not indicative of efforts or work done. Activities undertaken in this area should be evaluated and reported qualitatively and against other relevant KPIs such as traffic.

Current performance/benchmarks on KPIs and related objectives

Metric	Objective	Average 2018	Difference in %
Traffic	500,000 visits/month	375,000 visits/month	**-25%**
Social media impressions	82,000,000	109,007,412	**+33%**
Social media engagement	350,000	550,892	**+57%**
Returning visitors objective	30%	10.6%	**-19.4%**

New editorial approaches and learning points on Europeana Pro

Europeana Pro is Europeana's main editorial channel for communicating to cultural heritage institutions and professionals inside and outside of the Europeana Network Association (ENA).

Editorial objectives under Europeana DSI-4 are to position Pro as a valued source of information, resources and news for the cultural heritage sector, and to build readership (traffic) and engagement.

Pro News content is planned to promote and reflect:
- Europeana product launches and organisational objectives.
- Topical issues of importance to the sector re digital transformation.

Under Europeana DSI-4 new editorial approaches have been introduced and existing ones built on:

- **Co-creation:** In order to promote relevance and credibility to readership, content is often co-created or commissioned with cultural heritage institutions and professionals. This has been a long standing approach in terms of one off posts or topics but under DSI 4 it is being applied as an integrated part of planning for the approaches introduced below.

- **A thematic approach:** During DSI 4, non-static content planning has shifted to a thematic approach to support a strong and consistent narrative. Themes are planned monthly to encourage traction with readers and return visits.

- **Ongoing series:** Alongside monthly themes, ongoing series have been introduced which run on a more long-term horizon, for example, Professionals in Focus, Museums in the Digital Age and GLAM tech - encouraging return visits, reinforcing consistent messaging and and the relationship to the audience.

- **Dedicated social media:** new approaches include employing a wider range of dedicated social media activity to promote Pro content, for example, Twitter takeovers, social media campaigns, and ads.

- **Crossover:** with the Women in the Arts and Sciences campaign on Europeana Collections, a 'crossover 'campaign was introduced on Europeana Pro for the first time with the theme of Women in Culture and Technology during Women's History Month. The objective being to reinforce the connection between Collections and Pro with CHIs and professionals, to broaden readership, and to provide further opportunities to direct traffic to curated content.

Learning points in Europeana DSI-4 to date

- Relevance and clarity of message to the audience are key. Going forward, this will be the acid test for all editorial texts. Greater coherence between tone of voice and message between Pro News and across the site more widely is crucial and this is being worked on.

- The use of monthly themes and longer-term series are serving Pro well - with consistent content increasing user retention whilst being easy to manage, organise and track.

- Monitoring the correlation between those series supported by new dedicated social media activity and page views on Pro, demonstrates that a wider range of focussed social media activities can extend the reach of Pro's content. We will continue to explore and build on this.

- The *Women in Culture and Technology* crossover series in March was well received both by contributors and visitors. We will build on this approach and explore opportunities for future crossover themes.

- Responsiveness of those approached to contribute content as part of series, themes and campaigns, is positive and encouraging within and outside of the Europeana Network Association. Cultural Heritage professionals have demonstrated increasing willingness and enthusiasm to be associated with the Europeana Initiative and Europeana Pro.

- Over the course of 2018, ENA-centric posts and those focusing on content from reuse writers proved the most popular with visitors. Some articles have surprisingly long shelf lives, being revisited over months. In some cases this is a result of consistent interest in a topic e.g. grants; in others it can be tied to referenced activity e.g. presentations at external events, or related social media activity. Going forward, content that meets the needs of Europeana Network Association members should be balanced by content that also engages non-members in order to grow the readership.

The editorial approach is responsive and also takes into account ongoing dialogue with the product team responsible for Europeana Pro.

Pro News planning for themes from January - June 2019 and indicative themes to December 2019 is set out in the **Pro Editorial Planning Calendar** [34].

Top ten Pro posts over 2018 (cumulative visits)

Views	Topic	Tags	Link
8,946	Research - grants		Europeana Research Grants Programme 2018: Call for Submissions
6,532	Education - grants	Creative industries Europeana-challenge	Europeana #edTech Challenge[35]
4,388	Copyright - public domain	-	The Public Domain and Attribution - Give Credit Where Credit is Due[36]

[34] https://drive.google.com/file/d/1yb8FEqNQMqxfIW-5OmGu9y9r_bF1RcyQ/view
[35] https://pro.europeana.eu/post/europeana-edtech-challenge
[36] https://pro.europeana.eu/post/the-public-domain-and-attribution-give-credit-where-credit-is-du

4,025	ENA - Members Council voting	Network Cultural Heritage Institutions	2018 Members Council elections: we are presenting 89 candidates![37]
3,570	Impact - playbook launch	Impact framework Cultural Heritage Institutions impact impact assessment framework	Introducing the Impact Playbook: the cultural heritage professionals' guide to assessing your impact[38]
3,507	Education - resources	Education primary-schools digital	Europeana Collections teams up with Beneylu School to improve resources of primary school classrooms[39]
2,007	ENA - AGM meeting	Network Academic Research Cultural Heritage Institutions Creative industries Education Culture lover AGM EYCH Vienna	Book now for Europeana Network Association AGM 2018[40]
1,863	Foundation - business plan	Network Cultural Heritage Institutions business-plan	Europeana Business Plan 2018 - Democratizing Culture[41]
1,801	Open access - culture heritage institutions	Cultural Heritage Institutions openGLAM open-access	Open up! Open access at Birmingham Museums Trust[42]
1,791	ENA - Members Council elections	Network Cultural Heritage Institutions	Europeana Network Association's Members Council welcomes 28 (re-)elected representatives[43]

[37] https://pro.europeana.eu/post/2018-members-council-elections-we-are-presenting-89-candidates
[38] https://pro.europeana.eu/post/introducing-the-impact-playbook-the-cultural-heritage-professionals-guide-to-assessing-your-impact
[39] https://pro.europeana.eu/post/europeana-collections-teams-up-with-beneylu-school-to-improve-resources-of-primary-school-classrooms
[40] https://pro.europeana.eu/post/save-the-date-europeana-network-association-agm-2018-set-for-6-7-december
[41] https://pro.europeana.eu/post/europeana-business-plan-2018-democratizing-culture
[42] https://pro.europeana.eu/post/museums-in-the-digital-age-opening-up-at-birmingham-museums-trust
[43] https://pro.europeana.eu/post/europeana-network-association-s-members-council-welcomes-28-re-elected-representatives

Top four articles (from 1 Jan 2019 - 13 May 2019) from a series

News	Page views
Open access arrives at the Cleveland Museum of Art[44]	2,111
Women in culture and tech: Mariya Gabriel, European Commissioner for Digital Economy and Society[45]	1,581
Women in culture and tech: Nora Al-Badri, media artist and activist[46]	1,085
Women in culture: Silvia Gutiérrez, digital humanities librarian[47]	987

Working better with Europeana Communicators

Europeana Communicators[48] - formerly the European Communicators Group, and now a specialist community of the Europeana Network Association - is managed by the Europeana Foundation communications team and is a developing channel to support Europeana communications.

Under Europeana DSI-4 the approach is to exploit the new community structure of the group, which enables greater engagement with and proactive support from members. [Promotion of this community has led to membership growing from 53 (August 2018) to 102 (May 2019). Levels of engagement with the newsletter are above average for Europeana newsletter campaigns.]

The community's goals, activities and audiences support Europeana's communication and dissemination activities. To date this has included engagement with and promotion of the *Women in Culture and Technology* series. The objectives and plans for this community are set out in:
- Europeana Communicators Action Plan 2019[49]

---

[44] https://pro.europeana.eu/post/open-access-arrives-at-the-cleveland-museum-of-art
[45]
https://pro.europeana.eu/post/women-in-culture-and-tech-mariya-gabriel-european-commissioner-for-digital-economy-and-society
[46] https://pro.europeana.eu/post/women-in-culture-and-tech-nora-al-badri
[47] https://pro.europeana.eu/post/women-in-culture-silvia-gutierrez
[48] https://pro.europeana.eu/network-association/special-interest-groups/europeana-communicators-group
[49]
https://docs.google.com/presentation/d/1fTW4YzHhvboHVMeQjZJzTMiUHOx_K8zyF_kZpa3JWjU/edit#slide=id.g17b07f7a41_4_55

9.2   Recurring activities

Activity	Frequency	Channels	Expected outcome
DSI Annual Report	Annual Q3 2019 Q3 2020	TBC. Indicative: - Pro site and news - Targeted mailings	- Partners and stakeholders informed about the activities under DSI 4
Online exhibitions	Tri-annual Q1 2019 Q3 2019 Q4 2019	Europeana Collections Europeana fan pages and relevant Twitter accounts Europeana eNews End-user blogs Partner channels Pro insight blogs (partners)	- Increased traffic to Europeana Collections - New users interested in specific topics
Facebook posts and Tweets	Daily	Europeana fan pages and relevant Twitter accounts	- Engagement with Europeana content - Traffic to Europeana
LinkedIn updates	Weekly	Europeana LinkedIn page and group	- Traffic to Europeana Pro - Awareness of Europeana among CHI professionals
#GalleryOf TheWeek	Weekly	Europeana Collections Europeana fan pages and relevant Twitter accounts End-user blogs	- Traffic to specific galleries - Engagement of CHIs and end users
Cover image voting	Monthly	Europeana Collections Europeana fan pages and relevant Twitter accounts Europeana eNews End-user blogs	- User engagement - Attention on a specific theme - Traffic to shortlisted records
Newsletters	Monthly Bi-monthly Quarterly	Europeana eNews Europeana Network Association Europeana Communicators Europeana Labs Europeana Copyright Europeana Update Europeana 1914-1918 Europeana Impact	- Awareness of Europeana - Traffic to specific pages on Europeana Collections and Europeana Pro - Engagement

Promotion of the editorial pieces via Facebook campaigns	Ongoing /according to content publication	Europeana fan pages Paid FB ads	- Traffic to curated content of Europeana collections - Specific audiences based on interest/behaviour - Awareness of Europeana
SEA activities	Ongoing	Google AdWords	- New users - Direct traffic by people searching for content of specific type/theme

10. Budget

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

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

Activity	Amount (EUR) Per year
Promotion (4.1)	25,000
Branding and Design and documentation (4.1)	10,000
Seasons (4.2)	15,000
New thematic collections (4.2)	3,000
Recurring activities (4.2)	12,000
Daily engagement with users (4.2)	3,000
Experiments/tests (4.2)	7,000
TOTAL	75,000

11. KPIs, reporting and evaluation

11.1 Relevant Key Performance Indicators (KPIs)

KPI No.	Description	Measured by	Expected progress Y1	Actual Sep 2018	Actual Oct 2018	Actual Nov 2018	Actual Dec 2018	Actual Jan 2019	Actual Feb 2019	Actual Mar 2019	Actual Apr 2019
1.1	Traffic on Europeana Collections	Number of visits to Europeana Collections per month	500,000	374,296	452,879	451,504	357,913	413,876	413,347	476,048	375,178
1.2	Engagement on Europeana: returning visitors	Returning visitors on Europeana Collections	30%	12,4%	12,6%	13,2%	13,4%	13,1%	13,30%	13,20%	13,4%
1.3	Engagement on Europeana: downloads	Total number of downloads on Europeana Collections	180,000	26,192	53,428	81,930	81,930	86,848	127,919	173,827	212,313
1.4	Engagement on Europeana: click-throughs	Total number of click-throughs	800,000	31,580	67,953	107,715	107,715	122,025	140,806	160,446	178,232
4.3	Reach of Europeana data on third parties	Total number of impressions from third parties	150 million	11,973,990	25,358,387	November data not available	51,564,706	65,013,383	77,676,710	91,947,515	105,189,191
4.4	Reach of Europeana data on social media	Total number of impressions on social media (Facebook, Twitter, Pinterest, GIPHY)	82 million	7,203,835	16,400,417	26,255,659	38,324,991	55,463,421	71,328,348	90,304,354	101,226,401

To date, the main KPIs for Europeana Collections, including traffic generated to Europeana Collections as well as user return rate, are below target. Social media performance is very good with user reach almost twice as high as initially targeted.

Traffic is subject to a high level of dependency on Google, with limited control of the long tail organic traffic. Marketing mitigations will focus on generation of traffic to areas of the website that we do have control over (thematic collections, exhibitions, galleries, blog) and diversifying traffic sources, to help us reach the KPIs. These efforts will complement the work done on the product side, including enhancing the overall portal experience, to encourage direct return visitors, and together, should result in an improved user experience and extended user journey.

Traffic figures for the period January - March 2019 show an increase on 2018, which can in part be attributed to the implementation of the above approaches. More information and detail on users and usage of Europeana Collections can be found in the C.2 deliverables available on the Europeana DSI-4 project page (updated January 2019)[50]. Next C.2 deliverable is due for June 2019.

11.2 Reporting

Regular reporting and metrics on communication and dissemination activities and related KPIs are provided in the periodic reports (B.2 and B.3 deliverables). These reports are

---

[50] https://pro.europeana.eu/project/europeana-dsi-4

submitted to the European Commission on a bi-monthly basis and are made publicly available on the Europeana DSI-4 project page in the document section[51].

Reporting highlights from period of September 2018 - May 2019 include:

Europeana Migration

Europeana Migration was Europeana's major contribution to the European Year of Cultural Heritage 2018. Colleagues in marketing and communications were part of a cross-team initiative. Using a combination of channels and tactics, the campaign encouraged European citizens to get involved by sharing their stories, attending an event or interacting with migration stories. Europeana worked with colleagues in institutions across Europe to support promotion of their events and to share best practice, and together promoted outcomes of these events and the migration collection itself. More than **600 stories were shared** - both at the events and online - with **almost 1,000 objects digitised**. In total, **more than 3,000 people attended events** which included collection days, exhibitions, debates and lectures. The campaign worked with **more than 40 partners**, who, when surveyed, revealed that the project led them to establish **new relationships** with other organisations, as well as helping them attract **new audiences**. Part of the project brought the campaign to an **education** setting. The British School in the Netherlands embedded the campaign into a module of work involving writing and digital skills alongside raising awareness of their and others' heritage. Europeana's education team worked with the school to create a **case study[52]** with a **learning scenario to follow** to be embedded in our offer to other teachers around Europe.

GIF IT UP

The 2018 and fifth edition of GIFITUP was launched in October 2018. The Europeana Foundation aims to increase its **reach to new and wider audiences** and to promote the engagement with Europeana Collections content. EF **collaborated with international partners** including DPLA (Digital Public Library of America), Digital NZ (New Zealand), Trove (National Library of Australia), and the leading online GIF site GIPHY to run and promote the competition.

More than 250 submissions were received, generating 6,852 visits to the contest's website[53] during October and **more than 3,100 visits to the Europeana Collections blog** as well. The **social posts** including the hashtag #GIFITUP2019 received **more than 10 million views** on social media. The contest has received **international media coverage**

---

[51] https://pro.europeana.eu/project/europeana-dsi-4
[52]
https://pro.europeana.eu/post/children-s-migration-stories-how-a-school-brought-europeana-migration-alive-in-the-classroom
[53] https://gifitup.net/

across Europe and beyond including in El Pais[54], Courrier International[55] and New York Times[56].

Women's History Month

In March 2019, Europeana marked International Women's Day (8 March) and #WomensHistoryMonth with a month-long celebration of female innovation entitled 'Women in Culture'.

Europeana Collections highlighted the lives and achievements of historical women in a series of editorial features (blogs, galleries, and an exhibition), including guest contributions from Europeana's network of cultural heritage partners. On Europeana Pro, a series of profiles and interviews with leading women in the GLAM sector highlighted their work and achievements.

Women's History Month on Europeana was a successful execution of the concept of seasons. Combining editorial outputs exploring the role of women in history and their contribution to society with interviews with contemporary female tech and culture professionals, the season attracted various audiences, **raising awareness of Europeana** and **bringing traffic to both Europeana Collections and Europeana Pro**.

The exhibition Pioneers, showcasing the lives and achievements of eight remarkable European women in the arts, sciences and society while **supporting Commissioner Mariya Gabriel's strategy** to empower women and increase their participation in the digital economy, received **27,554 visits between 18 January and 31 March 2019**.

Other editorial outputs: **blogs and galleries generated 31,749 between 1-31 March 2019**. In total the editorials told the **stories of 21 women**: 16 real and five fictional. The stories **spanned 19 different countries and four centuries** of women in history. These stories included cultural heritage **content from 80 institutions from over 20 countries** across the world. The **11 interviews** with female professionals in culture and tech **brought 8,886 visits to Europeana Pro**.

Daily social media posts created a significant reach (**7,654,243 impressions**) and engagement (**122,221 engaged people**). The impact of the season was amplified by **partnerships with DailyArt and National Museum of Women in The Arts** in Washington. Four paintings from cultural institutions were **featured on DailyArt App** (700,000 users, six language versions) and Europeana provided four guest articles for **DailyArt Magazine**.

---

[54] https://elpais.com/cultura/2018/10/11/actualidad/1539277594_396411.html
[55] https://www.courrierinternational.com/article/un-concours-de-gif-pour-jouer-avec-lart-et-lhistoire
[56] https://www.nytimes.com/2018/11/15/learning/out-of-the-classroom-and-into-the-world-70-plus-places-to-publish-teenage-writing-and-art.html

The season was well received by Europeana users and social media followers as well as the partners and women featured in the Pro series.

Europeana's tenth anniversary

2018 was both the European Year of Cultural Heritage and the tenth anniversary of Europeana's first website going online. To mark the occasion the communications approach was not only to look back at achievements but also to look forward. In this context a **series of articles on** Europeana Pro reflected key themes of **sharing data and digital transformation**, including 10 reasons to open up your digital cultural heritage data [57], Wikimedians discuss their favourite works from Europeana Collections[58] and 10 moments in 10 years of culture and technology[59]. The series has to date garnered over **4,300 page views on Europeana Pro**.

Collaboration and partnerships which underpin the wider Europeana initiative were recognised in a thank you video[60] and letters addressed to a range of stakeholders - from Europeana Foundation alumni to board members and institutional partners.

Focusing on and promoting the potential of the sector's **digital transformation**, a press release looked at Europeana 10 years on: It is time to be bold again[61] and Harry Verwayen took part in a 'Technoculture' podcast on Creating value from cultural data in the age of digital transformation[62].

In The gates are open: 10 perspectives on the future of digital culture[63], Europeana asked 10 cultural leaders and innovators from around the world to share their visions for the future of digital culture. Their visions, paired with images from Europeana Collections, were presented in a print version - targeted at policymakers - and online[64]. The online version has garnered over **7,500 page views on Europeana Pro**.

All editorial and media work was shared through social media using #Europeana10[65].

[57] https://pro.europeana.eu/post/10-reasons-to-open-up-your-digital-cultural-heritage-data
[58] https://pro.europeana.eu/post/wikimedians-discuss-their-favourite-works-from-europeana-collections
[59] https://pro.europeana.eu/post/10-moments-in-10-years-of-culture-and-technology
[60] https://pro.europeana.eu/post/thank-you-from-harry-verwayen-on-europeana-s-tenth-anniversary
[61] https://pro.europeana.eu/post/europeana-10-years-on-it-is-time-to-be-bold-again
[62]
https://pro.europeana.eu/post/technoculture-podcast-creating-value-from-cultural-data-in-the-age-of-digital-transformation-with-harry-verwayen
[63] https://pro.europeana.eu/post/the-gates-are-open-10-perspectives-on-the-future-of-digital-culture
[64] https://pro.europeana.eu/page/ten-years
[65] https://twitter.com/search?q=%23europeana10&src=typd

11.3 Measuring tools

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

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

Press
Online media mentions are captured through a monitoring service and Google alerts and recorded in a media monitoring table[66]. Europeana shares and promotes key coverage with professional audiences via the *In The News*[67] section on Europeana Pro and directly with associated partner institutions. and through the Europeana Communicators newsletter.

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

11.4 Evaluation approach

Overall approach
Europeana applies a 360 degree approach to analytics for communications, feeding campaign results, emerging patterns and lessons learned into ongoing and future activities.

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

Measuring success/learnings
Whilst continuing to measure against both the KPIs listed above and those listed in marketing plans, only measuring against KPIs gives a limited picture of success, and doesn't offer an opportunity to incorporate learnings nor address efforts in improving processes and structure.

Consequently, individual marketing plans will also include benchmarks and informal KPIs relevant to the objectives of that specific activity and linked to the overarching objectives. A

---

[66] https://drive.google.com/file/d/1ZV2_bnEDlRMHY9Q12VE-Vi9nIzNK9tpG/view
[67] https://pro.europeana.eu/page/europeana-in-the-news

central repository will be created for all evaluation to provide readily available insight to inform future activities.

During Europeana DSI-4, reporting processes will be reviewed to ensure that insight is centralised, and used to allow consistent and reliable benchmarking. Efforts to improve processes will be continuous and will be measured both by what changes are achieved and whether they have any effect on the KPIs set in DSI-4 and within individual marketing plans.

Editorial effectiveness is gauged qualitatively as well quantitatively. While editorial work influences the KPIs listed above, its direct effect is hard to quantify. However, there are a number of qualitative considerations that evaluate effectiveness and influence future approaches, including:

- Europeana Pro aims to engage cultural heritage institutions and professionals, therefore one measure of how successfully it does so is how many/which cultural heritage institutions and professionals are motivated to share knowledge and best practice via Europeana Pro.

- An analysis of activity, taking into account page views, tags used (indication of key topic), search terms, acquisition and bounce rate is useful to inform and balance future content plans against areas of audience interest.

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