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D.1 Communication and dissemination plan M36

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Author(s)	Eleanor Kenny, Nicholas Jarrett, Beth Daley, Georgia Evans, Aleksandra Strzelichowska, Rania Mouzakiti, Europeana Foundation
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Introductory context

The Europeana communication and dissemination approach supports the realisation of organisational objectives as set out in the Europeana DSI-4 Tender and the related Implementation plan M24. Activities address specific communication and marketing objectives, and support the communication and promotion of wider objectives. The approach also reflects and promotes the goals of the Europeana Strategy 2020-2025¹.

The approach set out in this plan continues to recognise and build upon the close and fruitful working relationship with the Europeana Network Association (ENA) and the Europeana Aggregators' Forum (EAF). These bodies amplify and enhance the work to increase awareness, use of and participation in the Europeana Core Service Platform (CSP).

The COVID pandemic brought about a dramatic shift towards digital in how people work with and engage with each other online, as reflected in the approach set out in the D.1 deliverable M27.

Eighteen months on, it is not yet business as usual, however it seems increasingly likely that an increased reliance on digital communication, experiences, and outputs is here to stay. This influences what our audiences need from us. For professional audiences, that includes a shift towards a digital first approach to events, and greater interest in opportunities for online engagement from both professional and public audiences. For example, the recent Europeana Communicators' Digital Storytelling Task Force ran entirely online, enabling professionals from Europe and beyond to collaborate. In addition, there is significant interest in the Task Force outputs as a means to build capacity to engage with audiences.

Pandemic-related challenges have pushed other societal issues such as sustainability and equality to the fore, as commentators and citizens question existing constructs and values. Europeana has long connected content to societal themes as a means of engaging audiences; building on our support for other European Commission initiatives has allowed us to promote further engagement with key themes such as, sustainability (New European Bauhaus activities) democracy (European Parliament partnership), and European ideals (European Heritage Label²).

¹ <https://pro.europeana.eu/page/strategy-2020-2025-summary>

² <https://pro.europeana.eu/post/the-european-heritage-label-discover-the-network-of-sites-that-have-shaped-the-history-of-europe>

This increased openness to digital, and to culture as a context through which to engage with key issues and with others, are developments that have, and will continue to influence our approach.

Section 1: Approach

Objectives

The aim of Europeana's communication and dissemination efforts is to ensure understanding of the role of the Europeana Initiative in the digital transformation of the cultural heritage sector, and its value and services across key markets. Specifically, this activity contributes to creating the conditions through which the strategic objectives of the Europeana DSI-4 Tender and Europeana Strategy 2020-2025, can be achieved and supported.

To support the strategic objectives of the Europeana DSI-4 Implementation plan, the key communication and dissemination objectives are to:

- Communicate and reinforce the value proposition of Europeana towards the digital transformation of the cultural heritage sector.
- Demonstrate the value of the Europeana Initiative to national infrastructures.
- Reinforce the value of related European projects on digital transformation in the cultural heritage sector.
- Raise awareness of the Europeana Foundation, Europeana Network Association and Europeana Aggregators' Forum.
- Develop and strengthen connections with cultural heritage professionals.
- Increase traffic to the Europeana website.³
- Increase the user return rate to the Europeana website.

³ <https://www.europeana.eu/>

Strategy and tactics

Europeana's communication and dissemination objectives will be supported by employing a strategic, coherent and coordinated approach to planning and activities across areas, audiences and channels. This is informed by clear and consistent organisational messaging and narrative, targeted to the relevant audience segment. This approach is sometimes referred to as a 'holistic' approach to marketing and communications. During this period we have specifically looked to strengthen our holistic approach in a couple of key areas.

Key strategic approaches that will support the objectives include:

Promoting relevance and amplifying engagement

- Build an audience-focused approach
- Develop a centralised holistic approach to use of channels⁴
- Develop centralised holistic approaches to promoting evergreen content⁵
- Experiment with editorial and social media through new forms, formats, content, and partnerships
- Amplify role of, and relationship to, specialist communities (e.g. education community)

Demonstrating value

- Employ an evidence-based approach to demonstration of value
- Develop strong narratives, based on key messages, to support the Europeana story
- Connect messages and values to delivery through content
- Reinforce the 'rewarding' aspect of working with Europeana for CHIs
 - Increase the visibility of tools, resources and services
 - Increase visibility of project partnerships and related outputs
- Build shared ambition for Europeana with stakeholders

These key approaches will be applied consistently across audiences and activities as relevant. Audience-specific plans outlining delivery are set out in the following documents: Partner Development MarComms strategy, plan and roadmap (available on request); Implementation plan M36.

⁴ Channels employed in the approach and per audience are listed in [Annex 1](#).

⁵ We consider evergreen content to be outputs and outcomes that are still relevant and usable beyond their initial launch or announcement. See a guide from the Digital Marketing Institute <https://digitalmarketinginstitute.com/blog/the-beginners-guide-to-evergreen-content>.

Audiences

Communications and dissemination efforts target European citizens interested in cultural heritage, cultural heritage institutions, professionals who work within and around them, 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
- Professionals working in (or with an interest in) tech, research, education, impact, copyright and communications
- European society⁶
- Education⁷
 - Pan-European education organisations, networks and platforms
 - Ministries of Education and/or Culture
 - Teachers and educators (formal and non-formal education)
- Research bodies and professionals
- Creative industries

Stakeholders

- EU level: The European Parliament, The European Council
- Member States (MS)
- Europeana Aggregators' Forum (EAF)
- Europeana Network Association (ENA)
- Other European cultural networks

⁶ Europeana strives to extend the reach of cultural heritage content to European society but in practice the digital audience is global.

⁷ We will work to support selected educational partners (EUN, EuroClio, eTwinning, OEC) on cross-promotion and joint community outreach campaigns to this market, in line with the DSI Implementation Plan.

Key messages and narratives

Consistent messaging across all Europeana communications is important to raise knowledge and awareness of the work done and the value provided by the Europeana Initiative, as well as to strengthen the Europeana brand.

Europeana's key messages relate to the vision, mission and priorities of the Europeana Strategy 2020-2025⁸ and the work that is carried out under the DSI-4 Implementation Plan M24. The messages express the essence, benefits and positioning of the Initiative in concrete terms.

Developing strong and clear narratives building on these messages, focusing on priority areas of work and targeted to audiences, is a key element of telling the Europeana story. Relating those narratives to relevant EU policies and supporting initiatives helps to reinforce the value and role of Europeana and digital cultural heritage in the wider socio-political landscape and communications also recognise the European Union as (co-)funder of the Europeana Initiative.

Europeana Initiative vision

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

Europeana Initiative mission

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

Europeana Initiative key messages

Five key messages, with sub-messages, demonstrate what is unique and beneficial about our organisation and can be used as a reference point by members of the Initiative when writing about, presenting or answering questions about Europeana. These messages help

⁸ <https://pro.europeana.eu/page/strategy-2020-2025-summary>

us to tell a consistent and coherent story about Europeana - what we do, why we do it and how we do it.

The messages are available to both the editorial team and wider colleagues as a slidedeck. Training on understanding and using them has been made available via workshops open to all staff, with specific training tailored to editorial staff.

The key messages have been applied across Europeana Pro, and strategic communications such as the Foundation's Business Plan and Annual Report, and the DSI-4 Annual Report. Work will continue to ensure they are applied across all strategic communications. The messages are incorporated into text and content on Europeana Pro, for example, within the About Us section.⁹

The messages are set out below.

Five key messages

We collaborate

- We bring together cultural heritage professionals from all domains and from all of Europe.
- We take part in partnerships and funded projects that develop digital solutions for sharing and using cultural heritage.

We advocate

- We provide the cultural heritage sector with a voice advocating for better digital practices.

We reach audiences

- We provide opportunities for cultural heritage institutions to connect with existing and new audiences online.
- We develop opportunities for audiences to use and work with culture digitally, and for their own stories to become part of Europe's history.
- We help institutions to use digital technology that ensures that online cultural heritage is accessible, traceable and trustworthy.
- We develop opportunities for institutions to connect their collections to other services, sites and applications.

⁹ <https://pro.europeana.eu/about-us/mission#what-we-do>

We build capacity

- We provide opportunities for institutions and individuals in the cultural heritage sector to develop their digital skills and practice.

We build technology

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

Tools and training related to telling the Europeana story

The Europeana tone of voice is defined as ‘welcoming, inspiring and intelligent’ and applies to all communications, from strategic documentation to Pro and collections editorial. Foundation staff and Initiative partners are supported in developing their ability to contribute to telling the Europeana story through both written guidance and editorial workshops. This helps them to contribute productively and efficiently to editorial on both Europeana Pro and the Europeana website, and to build their confidence and capacity in digital editorial skills. To support colleagues and partners to deliver consistent messaging, we develop, maintain and promote strategic communication tools. These tools are updated periodically.

A comprehensive slide deck¹⁰ detailing the key messages is available and includes a range of proof points (evidence, statistics, quotes) to illustrate each message, demonstrating what is unique and beneficial about the Europeana Initiative and its activities. The key messages are incorporated into text and content on Europeana Pro, for example, within the About Us section.¹¹

The Europeana Essentials slide deck¹² is a further resource which puts the key messages into action to tell the story of Europeana. The slide deck is a regularly updated resource which provides an overview of the work undertaken by the Europeana Initiative. It is intended to support anyone who is presenting work on or with Europeana, and helps to give an overview of the areas the Initiative is engaged in and why. It includes a range of proof points (evidence, statistics, quotes) to illustrate each message, demonstrating what is

¹⁰ Available on request.

¹¹ <https://pro.europeana.eu/about-us/mission#what-we-do>

¹² Available on request.

unique and beneficial about the Europeana Initiative. This slide deck is produced by editorial staff in collaboration with colleagues from across the organisation who contribute to its content and upkeep. It is used regularly within the Foundation as well as promoted online to our ENA audience.¹³ Work is planned to assess its use cases and ways of further improving its usefulness for colleagues.

The MarComms team recently led a Europeana Network Association Task Force that sought to strengthen Europeana's role as a 'powerful platform for storytelling'. An outcome of this Task Force is the resource 'Seven tips for digital storytelling for the cultural heritage sector'¹⁴. The seven tips are presented on Europeana Pro as a tool in a variety of formats - an infographic, a recorded presentation and slidedeck, an article on Medium and a multilingual video¹⁵. The tips can be used across the Initiative, indeed the sector, to foster greater public engagement with cultural heritage, thereby enhancing the role, relevance and reputation of digital cultural heritage and its institutions.

¹³ Europeana Essentials Slidedeck is available at <https://pro.europeana.eu/page/europeana-essentials-slidedeck>

¹⁴ <https://pro.europeana.eu/page/seven-tips-for-digital-storytelling>

¹⁵ <https://pro.europeana.eu/page/seven-tips-for-digital-storytelling>

Budget

The communications budget for Europeana DSI-4 reflects and supports the overall objectives and KPIs as stated in this document.

Costs will be subject to final approaches and activities. Costs forecast are, where relevant, based on previous expenditure for similar activity. In this DSI year, to reflect planned approaches we have attributed specific budget to Partner Development and Stakeholder promotion and development activities, and we'll include learnings in the M43 D.1 deliverable.

Activity	Amount (EUR) Per year
Seasons (1.4)	15,000
Recurring activities (1.4)	15,000
Daily engagement with users (1.4)	3,000
Experiments/tests (1.4)	7,000
Branding and Design and documentation (3.2)	10,000
Partner Development (PRO) market promotion & dissemination (3.2)	10,000
Stakeholder communication, promotion and dissemination (3.3)	10,000
TOTAL	70,000

KPIS and measurement

As marketing and communications professionals working across the organisation and communications spectrum, we adopt a 360 degree approach to evaluating our communication and dissemination activities. Feeding campaign results, emerging patterns and lessons learned into ongoing and future activities is central to this approach.

Whilst all of our work supports organisational KPIs, we directly address the following key organisational KPIs and reporting metrics:

KPI 1.1 Traffic to Europeana website

KPI 1.2 Returning visitors to Europeana website

KPI 1.6 Reach on social media

RM 1.1 New visitors to the Europeana website

RM 1.15 Newsletter subscribers

RM 1.16 Social media engagement

RM 1.17 Social media followers/fans

KPI 3.3 Growth of Europeana Network Association members

RM 3.2 Participants attending events for professionals

RM 3.15 Traffic to Europeana Pro

RM 3.16 Returning visitors to Europeana Pro

RM 3.17 New visitors to Europeana Pro

RM 3.18 Satisfaction rate for Europeana Pro

These are reported in the relevant documents, for example the bi-monthly B.2/B.3 Periodic reports and C.2/C.3 Users and Usage reports¹⁶. We also set individual communications and marketing goals and measurements in the context of the overarching communication and dissemination objectives and related KPIs. This is done on a bespoke basis to test activities and to help inform future work. We refer to some of these below, in section 2 and the channels annexe, where relevant. Metrics adopted reflect the nature of activity and channels, and individual marketing plans also include benchmarks and informal KPIs relevant to the objectives of that specific activity and linked to the overarching objectives.

Between May and August 2021 we have been transitioning from Google Analytics to Matomo in order to be compliant with IDPR guidelines (data protection regulation for EU

¹⁶ Reports are available on the Europeana DSI-4 project page in the document section.
<https://pro.europeana.eu/project/europeana-dsi-4>

institutions). Early indications suggest that Matomo reports lower figures than Google Analytics. In addition, once cookie consent is implemented on both the Europeana Website and Europeana Pro we expect this to further reduce the numbers we can report on. Both developments will make year on year comparisons difficult. Furthermore Matomo can only report from the date it is implemented and as a result, once Google Analytics is switched off we may lose the ability to provide bespoke historical information for comparison.

Section 2: Evaluation, learning and planning

Deepening our understanding

During this period we have focused on continuing to learn and to improve our ability to learn. We have developed our benchmarking and dived deeper in some key areas to build on our understanding of our audiences and the effectiveness of existing and new approaches. There has been a specific focus on increasing our understanding of our professional audience, providing insight into both established and emerging audiences.

That work has not been limited to externally focused promotional activities. We have also extended it to applying learnings to internal activity, including development of product, further embedding our holistic approach to Europeana's marketing and communications. For external promotion, strengthening that holistic approach has focused on alignment across a couple of key areas - evergreen products and channels.

A number of marketing and communications specific learnings are detailed in section 2 and Anexe 1 that will help inform our future approaches. Two important overarching key learnings also emerged - the potential scope that exists to further engage with our audiences, and a clearer understanding of what they most want to engage with.

- There is room for growth
 - Our audience is more varied than previously understood, in terms of sectoral focus, range of professional experience, and relationship to the Europeana Initiative. These insights open up potential opportunities for greater engagement with and growth of the Network. Importantly, we have learned that our professional audience is much wider than our active Network. This also brings a dual challenge - ensuring we increase our relevance to active Network members while continuing to engage the wider audience, which

also represents potential new members. However we also now know more about what our audiences are interested in.

- Building on established approaches and existing partnerships still offer important opportunities for developing engagement, new audiences and building on Europeana's international profile. For example, the introduction of a new Japanese partner to the established GIFITUP competition was well received by existing participants and introduced the competition and Europeana content to a new audience. Building on current relationships in India to partner in the Digital Storytelling Festival gave both existing and new audiences the opportunity to engage with digital content in innovative ways.
- The importance of a relevant and concrete offer
 - Our audiences are most responsive to concrete outputs, calls to action, and events.
 - For professional audiences that could be the offer of a Research grant, the opportunity to take part in an event, or to discover outputs from a community, Task force or Generic Service project. Evergreen products are relevant here.
 - For more general audiences it could be the opportunity to be creative or contribute to a like-minded community, through for example GIFITUP or the Digital Storytelling Festival, or to engage with a wider social narrative or happening such as Women's History Month.

MarComms for professional audiences

Alongside ongoing promotional activity and bespoke campaigns, our approach in the last months has been in two, linked, areas.

1. Improving audience and market understanding to help inform the way we present and promote work in the wider Europeana Initiative;
2. Testing approaches to promoting evergreen content, tools, products and services in order to both raise awareness of the Europeana Initiative and improve our understanding of what our audiences find most interesting and useful.

Holistic approaches

In 2021 we have started testing some holistic approaches: promoting the 'evergreen' offer of the Europeana Initiative, ensuring outputs and outcomes that are still relevant and

usable are promoted beyond their initial launch or announcement; and ensuring that approach is joined-up across relevant channels.

Since January 2021 we have worked to develop criteria for including products, events and services in the testing, identified relevant ones according to our criteria and then added them to our work planning. We used the audience and market understanding outlined in the *Pro user understanding* and *Europeana Network Association* sections above to inform user journeys, content and copy included in this activity. For organic promotional activity, especially on Twitter, we created a bank of content and started sharing this along with news items and other timely calls to action or promotional material. Where possible we tied evergreen content in with news stories or timely content. For paid activity we used Facebook, Twitter and LinkedIn for fortnightly campaigns promoting five different areas. We promoted both a specific tool/product and the general offer for research, copyright and impact. And we promoted the general offer for our webinars and network.

This activity is still ongoing but so far we see for all channels a growth in referrals from March - July 2021 compared to the same period in 2020.

Channel	Year	Sessions	Session duration	Pages/session
Twitter	2021	4,901	01:45	4.22
Twitter	2020	4,017	02:32	3.96
Facebook	2021	3,416	00:46	3.15
Facebook	2020	2,257	00:50	2.44
LinkedIn	2021	3,378	01:49	4.91
LinkedIn	2020	1,827	02:49	4.10

Traffic from Twitter, Facebook and LinkedIn to Europeana Pro between March - July in 2020 & 2021

This activity was designed to complement ongoing editorial, marketing and communications work aimed at cultural heritage professionals. It has promoted, for example, the creation of a new copyright landing page¹⁷ on Europeana Pro to align copyright with other areas we provide services on, and we have also refined user journeys and content in the other areas we supported.

¹⁷ <https://pro.europeana.eu/page/copyright-and-digital-cultural-heritage>

This is particularly visible in work undertaken to more effectively present and promote Europeana's Impact offer. We refreshed the Impact page on Europeana Pro with new resources created by colleagues working on Impact.¹⁸ This included creating a new landing page dedicated to the Europeana Impact Playbook¹⁹ which simplifies the user journey when downloading the Playbook and clarifies its different phases, highlighting relevant resources including a Standardised Question Bank.²⁰ We promoted a series of Impact webinars organised in late 2020, attended by over 200 cultural heritage professionals, going on to curate their presentation as a static resource on Europeana Pro²¹. We supported the publication of ten Impact Assessment Reports,²² editing and publishing executive summaries and promoting the case studies to help communicate the value and impact of Europeana's activities. Since this work was undertaken, from January 2021 - July 2021, there were on average 876 page views of the Impact section on Pro per month, compared with 405 per month for the same period the previous year.

For the remainder of 2021 and in 2022 we will extend this work to cover additional areas as test activity, and we will refine approaches to improve results in the areas covered in 2021, which we will continue to promote going forward.

Europeana Pro

Europeana Pro is our primary communications platform for professionals and supports the cultural sector in the provision of interoperable digital cultural heritage. It reflects Europeana's key messages, values and goals while raising awareness of and providing access to relevant information and tools, such as frameworks, API documentation and rights statements. Europeana Pro is also the platform to connect with our various communities, and for ENA members to discover other international professionals in the sector and their learning, experience and expertise.

We deliver content on Europeana Pro under a strategic and consistent editorial approach, featuring examples of best practices and strong industry outcomes (case studies, resources and tools). Working to the Europeana Pro strategy, a cross-team involving colleagues from across the organisation maintains, updates, trouble-shoots and steers ongoing work on Pro.

¹⁸ <https://pro.europeana.eu/page/impact>

¹⁹ <https://pro.europeana.eu/page/europeana-impact-playbook>

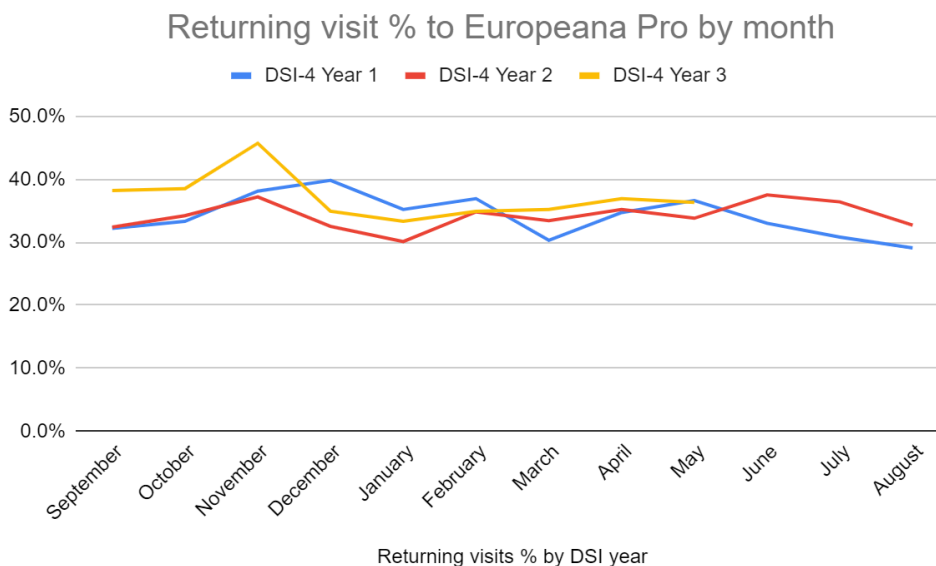
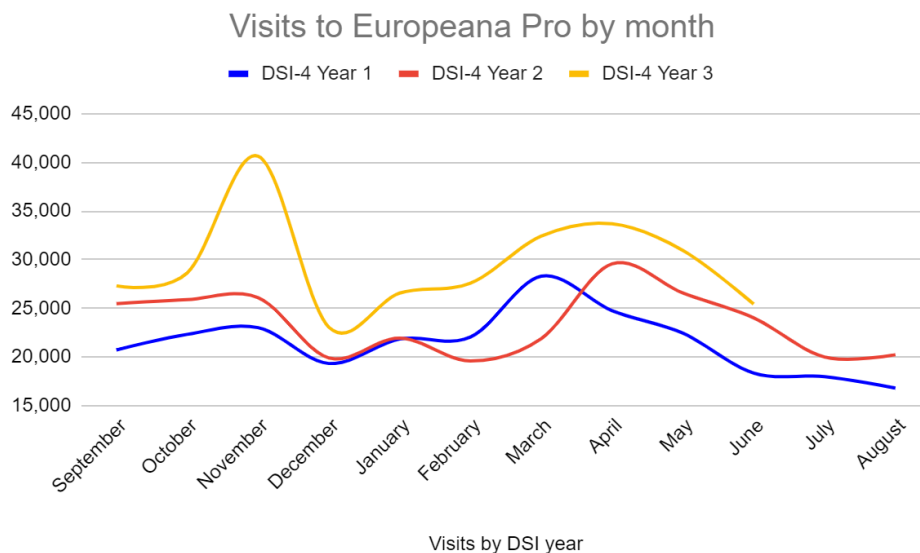
²⁰ <https://pro.europeana.eu/page/europeana-standardised-question-bank>

²¹ <https://pro.europeana.eu/page/impact#webinars>

²² <https://pro.europeana.eu/page/impact-case-studies>

In addition to ongoing work there is a greater focus on accessibility (see Pro development work below) and on improving user journeys as part of the holistic approach detailed above.

Europeana Pro performance



On a monthly basis we use Google Analytics, heatmaps and other resources to monitor KPIs against the specific objectives for Pro, and use this to inform our work in updating the site. Over the past two years we have seen consistent month vs month, year on year

improvement in traffic to Europeana Pro. There was a significant spike in November 2020. This was a direct result of Europeana 2020 being held online, and demonstrates how powerful a digital conference can be, in terms of raising awareness of the Europeana Initiative as a whole, alongside increasing numbers participating in the event. During that month all sections of the site saw a comparable increase in traffic, further supporting this observation. The returning visitor rate has stayed at a healthy 35%, even with increasing traffic.

Pro development work

During this reporting period development work has focused on improving content and increasing accessibility and functionality for users to be able make more of the site. This is in line with the Europeana strategy 2020-2025, and reflects Europeana's ongoing commitment to diversity and inclusion.

A number of activities have supported this goal. MarComms have helped form and contribute to internal accessibility and D&I cross-teams and have worked closely with the developers of Europeana Pro at Two Kings²³ to review site accessibility using web extensions and manual checks such as keyboard only. We have improved code quality and accessibility scores, which we monitor on a monthly basis for key pages and content types on the site. We have also drafted and commissioned a brief for an external, expert-led review of accessibility on Pro in line with WCAG 2.1 guidelines, and created guidelines on the use of PDFs and alt-text with accessibility in mind for colleagues contributing to Pro.

We have also worked to improve search functionality, by adding filters to the search page so users can filter by content type, and by identifying key search terms to identify most pressing issues. However we have also checked our analytics and know that only around 4% of visits to the site use the search functionality, so it is also not a high priority.

Other development work undertaken by MarComms includes enabling oEmbed image attribution, implementing 'last updated' functionality and drafting and presenting guidance for colleagues, updating event functionality to better represent the needs of online events, and improving the styling on the join-us ENA form.²⁴

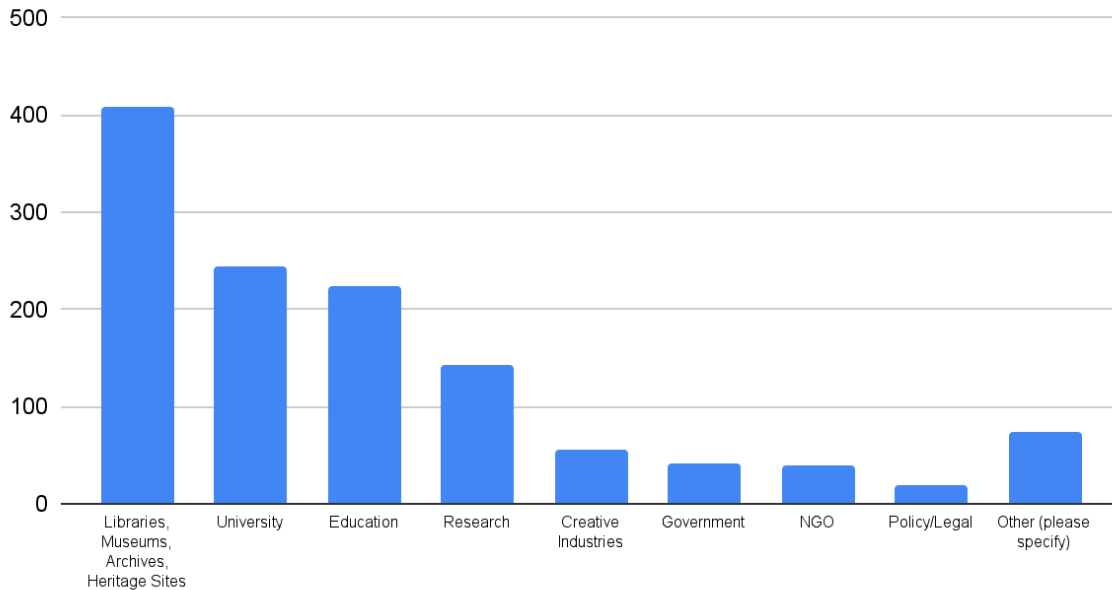
²³ <https://twokings.nl/>

²⁴ <https://pro.europeana.eu/network-association/sign-up>

In the next year we plan to continue exploring options to improve the user experience of Pro, including continued accessibility and code quality work and other areas where we identify users needs to meet.

Pro user understanding

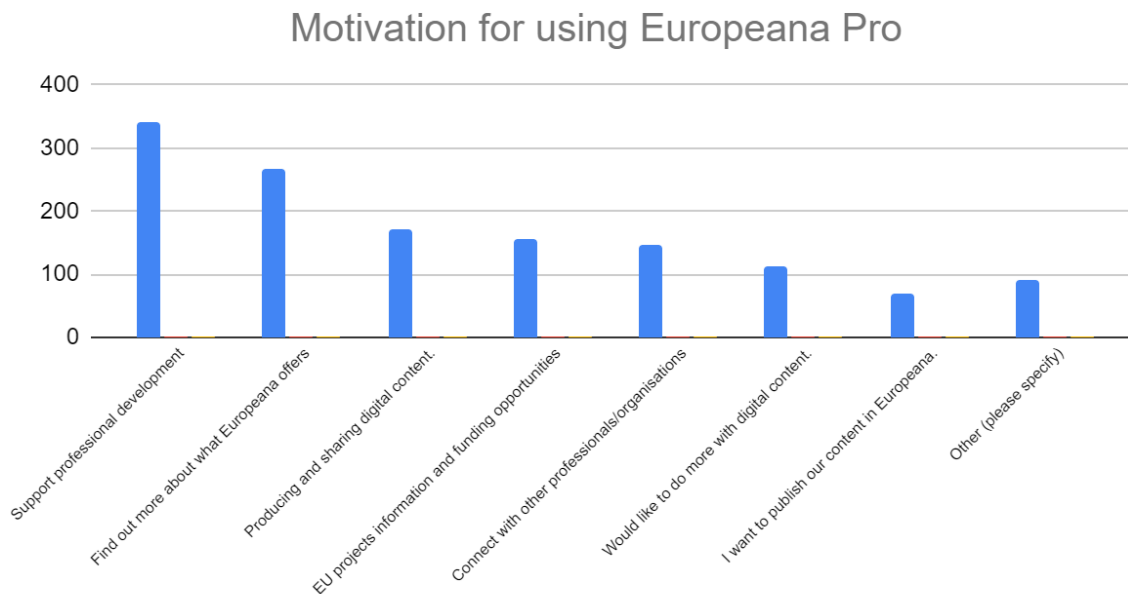
Europeana Pro users by sector



In addition to the evaluation we undertake on Pro, in 2021 we have also started embedding more user insight into our promotional activity. In January 2021 we ran a user-survey to help better understand who our users are, and what their motivations are. Questions centred on: sector, motivation, involvement with Europeana, job title, and location. We received over 1,200 responses, providing robust data to analyse.

The results confirmed that the main users of Pro are from the cultural heritage sector, but many are also from Higher Education and academic research, as reflected in the high number of job titles given as professor and student. Education was the third highest sector of users. This was an important learning that will inform future work planning and targeting. In the past, the use of 'research' terminology has led many people working and studying in Higher Education to self-identify as 'Education' (which for Europeana is focused on ages 5-18) rather than 'Research' (which for Europeana has focused more on Higher

Education). A related learning is in future to standardise survey questions used across the organisation so we can compare results..



The survey results show that broadly speaking people use Pro to gather information and to look for resources to support professional development. This suggests that the focus on capacity building is in line with our audience’s needs. However more work needs to be done to understand specific needs within this area and how we can support it. Interestingly large numbers of respondents were not involved in the European Initiative in any way (only 23% responded yes to one of the categories of ENA member, EAF member, data provider, project partner). This shows opportunity for growth in involvement with bodies in the Initiative.

We also ran a Likert survey of Europeana Pro users in July 2021. Respondents were asked to rank their satisfaction with Europeana Pro from 1 (not satisfied at all) to 5 (completely satisfied). 87.5% of respondents scored their satisfaction as either ‘very’ or ‘completely’ satisfied and the average score given was 4.41. This was the first year we have run this survey on a Likert scale so we have no direct comparison, but the high level of satisfaction is a good sign.

To enable us to continue to monitor and further understand our audience demographics, motivations and satisfaction, and to start exploring how we can gain a better understanding of those in the sector we currently do not reach, we plan to run similar

surveys in the next year. This will then help inform product development and promotional activities.

Europeana Pro News²⁵

Throughout this reporting period we have implemented the approach to Europeana Pro News set out in the Pro editorial strategy. This has included a thematic approach to content, with monthly and bi-monthly themes focusing on different topics of relevance and interest to the cultural heritage sector. From November 2020 - July 2021, Europeana Pro News covered the following themes and had the following views (views are from date of publication - 31 July 2021):

- User experience on the Europeana website (four posts, 1,640 page views).
- Reflections on 2020 (three posts, 1,878 page views; of these, the post 'Looking back on GIF IT UP 2020²⁶' was especially popular, receiving 1,236 page views).
- The public domain (four posts, 3,505 page views).
- Cultural heritage and artificial intelligence (10 posts, 14,659 page views)
- Storytelling for digital cultural heritage (five posts, 5,185 page views)
- New European Bauhaus and cultural heritage professionals (two posts to date, 740 page views)²⁷.

The following series (ongoing focuses running over several months) ran throughout this period, and will continue to run in 2021 (views are from date of publication - 31 July 2021):

- Professionals in Focus (eight posts, 3,359 page views)
- Europeana Sport (five posts, 2,634 page views)
- Diversity and inclusion at the Europeana Foundation (two posts, 963 page views)
- Europeana Quarterly Highlights (four posts, 906 page views)

In addition to focused themes and series, through Europeana Pro News we publish posts which share knowledge from around the sector, inform about activities taking place across the Europeana Initiative and inspire with examples of best practice. We record the first seven-day views of each post, and taken cumulatively for the period November 2020 - July 2021 these first seven-day views total 49,198 compared with the 35,795 for the same period the previous year. This growth suggests that we are successfully publishing on

²⁵ <https://pro.europeana.eu/page/news>

²⁶ <https://pro.europeana.eu/post/looking-back-on-gif-it-up-2020>

²⁷ This thematic focus has just begun and will continue into the next reporting period.

topics of interest to our audiences on Europeana Pro, and reflects development and growth in our promotional activities (for example, dedicated resources to Twitter for professional audiences - see Channels annexe).

To gain a more comprehensive overview of the performance of content published through Europeana Pro news, in January 2021, we created an insight repository to evaluate 2020's editorial activity on Pro news in detail. The repository has confirmed the ongoing relevance of learnings from previous years, as well as generating new ones to inform planning for the coming period:

- Europeana Pro news posts continue to be read by our audiences beyond their immediate publication; the post '2020 Members Council elections presenting the candidates'²⁸ (published 20 October 2020) received 802 page views within its first week of publication, but had received 2,270 by the end of 2021. This indicates that undertaking a yearly review of Pro news page views, as well as on a weekly basis, is a valuable way to gain insight into readers' interests. We will undertake a similar evaluation of 2021 activity in January 2022.
- The topics of most interest to readers in 2020 (posts received on average over 1,000 page views over the year) were around: the Europeana 2020 conference; copyright; COVID-19 and the cultural heritage sector; education; impact; and research. We should look for editorial opportunities to cover the evolving issues related to these topics in the coming year.
- Posts which offer readers a clear, concrete and beneficial offer continue to do well. For example, a post which announced a new webinar series around copyright²⁹ was the fifth most viewed post on Europeana Pro news in 2020, receiving 3,411 page views; and a post announcing a new webinar series around artificial intelligence has received 4,645 page views between its publication on 12 April 2021 and 31 July 2021³⁰. Posts should continue to include clear calls to action and relevant offers to our readers.
- Themes on Pro ensure consistent and relevant content for news posts, the ability to highlight topics, and the opportunity for readers to develop their knowledge and understanding of an issue. However the evaluation shows that posts published as part of a theme do not receive higher views than stand-alone posts or posts in a series. A more flexible approach to the publication window for a theme (for

²⁸ <https://pro.europeana.eu/post/2020-members-council-elections-presenting-the-candidates>

²⁹

<https://pro.europeana.eu/post/copyright-when-sharing-data-with-europeana-introducing-a-new-webinar-series>

³⁰ <https://pro.europeana.eu/post/introducing-our-europeanatech-x-ai-webinar-series>

example, running themes over two months rather than one) has allowed us to keep these benefits while more agilely responding to new, sector-relevant initiatives, and to emerging topics which are of most interest to our audiences. Aligning themes with content being produced across the Initiative (for example, Task Force results from the EuropeanaTech and Communicators communities) has seen high interest from our audiences. Consequently in the coming period we will continue to work to align themes with editorial activity across the Initiative.

- In 2020, page views of Professionals in Focus news posts were low, on average receiving 120 page views in their first week of publication. So far in 2021, the average has increased to 405 page views in their first week of publication. This increase could be linked to two changes this year - the Europeana Network Association Members Councillors election, potentially leading to increased interest in new faces on the Council and increased promotion of the posts by the Councillors themselves. We will continue this series in the coming year and continue to monitor the interest in the posts as part of our yearly evaluation.
- Posts written by authors outside the Europeana Initiative perform well, and in the coming period, we will look to invite more external partners to write for Europeana Pro news.
- Page views of Pro news posts appear to reduce over the summer months (from June - August). The creation of the repository provides a benchmark to allow us to compare this with the same period in 2021, and determine if this is a consistent trend. However it should be borne in mind if planning significant announcements over the summer period.

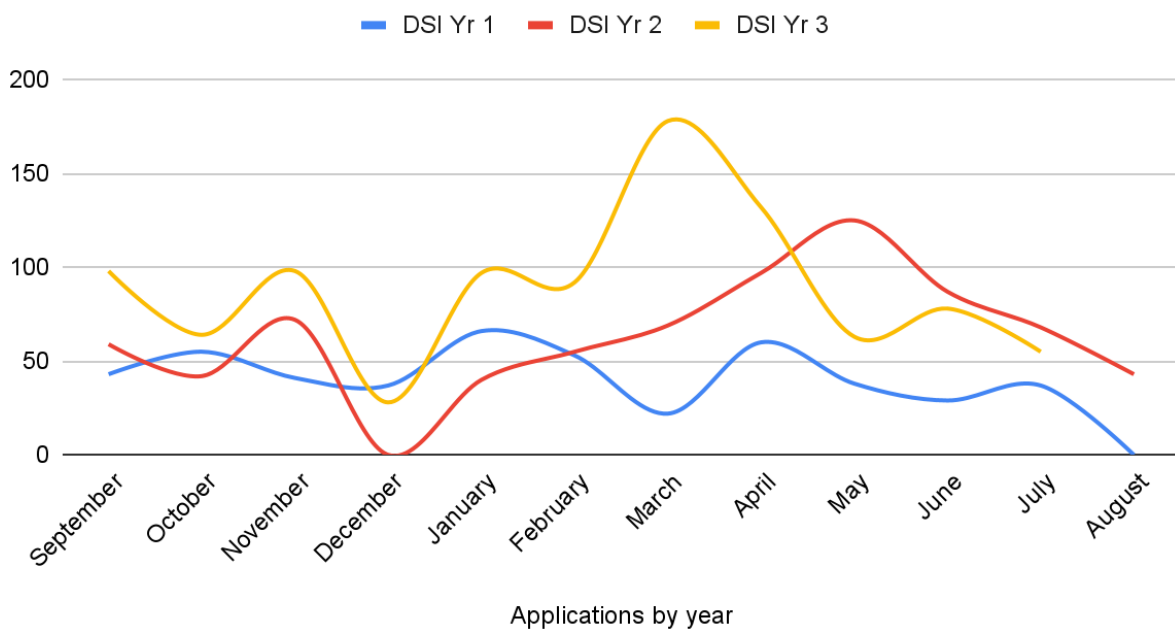
As part of our holistic approach to marcomms for professional audiences, we have now introduced new processes to monitor and benchmark engagement with Europeana Pro news pieces on social media. We are gathering data and analysing connections from this benchmarking, and in the coming period we will evaluate this engagement to inform future approaches.

Supporting the Europeana Network Association

Our work supporting the Europeana Network Association broadly covers two areas. Firstly, promoting the Network organisation, its communities and activities more generally, and secondly supporting the activities of the Europeana Communicators community.

Promoting the Network and its communities and activities

Network membership applications



As part of our 360 approach, during this period MarComms colleagues started working more closely with members of the ENA Management Board, providing them with bespoke reporting and bi-monthly updates on activity to promote the ENA and its communities to improve shared understanding of the results of that work.

As part of our drive to improve market and audience understanding we conducted a number of research projects at the start of 2021. This included

- The Pro user survey mentioned above
- A review of 6+ 'competitor' network organisations, including messaging, web content, webinar offers and user journeys
- An analysis of the membership demographics of the ENA to help inform our promotional activities.

- A review of relevant social media accounts to help inform future targeting and promotional activities
- Benchmarking of specific promotional activity to help us identify which areas and topics attract more interest.

As part of our focus on promoting our evergreen offer, in 2021 we have increased the amount of promotional activity of elements of our network offer. This has helped increase traffic to Pro, the network pages and ultimately network membership. The only exception for network membership so far for 2021 are the months of May and June, which are below the same months in 2020. This is unsurprising, as May and June 2020 figures were directly related to the '*Digital transformation in the time of Covid-19*' workshops, which linked applications to network membership.

Based on analytics reporting and the Pro user survey, we have reflected user interest in the Network by placing the ENA section on Pro second in the top level information architecture ('About Us' is the most visited, 'Join the Network' is second, and 'Share your Data' the least). We will be working with the ENA membership Working Group to ensure that its outcomes are fed back into Pro, especially with regard to making the benefits of and reasons to join the ENA stronger.

While the Europeana Communicators Community remains particularly relevant to MarComms activity, during this period we have also provided more structured strategic and practical support across the six individual ENA communities. This has included editorial support for individual community work plans on Europeana Pro, promotion of community-specific activities and themes, and maintenance of the community pages on Europeana Pro. This coordinated activity contributes to a consistent presentation of the communities to help 'tell the story' of the ENA as part of the Europeana Initiative.

Europeana Communicators

Europeana Communicators community goals are to: contribute to the Europeana knowledge base by supporting the development and promotion of training resources, tools or activities; equip ENA members with digital communications skills; and share examples of digital culture in action, demonstrating the relevance of Europeana today.

The aspiration for Europeana Communicators³¹ for 2021 is to foster a welcoming and connected community of engaged communicators, who recognise, share and promote the value of (digital) cultural heritage.

Priority areas of work are:

- Listen to and gain a greater understanding of the priorities, motivation and needs of the community.
- Welcome and foster connections with new members of the community, and in doing so, support wider onboarding processes across the Europeana Network Association.
- Work to be representative of the multinational and multilingual community through encouraging multilingualism in our activities.
- Investigate possibilities for reinforcing the value of open digital cultural heritage by demonstrating the inspirational ways it can be used and shared (for example, through storytelling).

Membership

In this reporting period, the Communicators Community grew from 956 ENA members (recorded on 29 October 2020) to 1423 ENA members by 31 July 2021. This growth is at a steady pace and in line with the growth of other ENA communities. Subscriber numbers to the ENA newsletter have grown from 799 for the newsletter sent in November 2020 to 1,117 for the newsletter sent in July 2021, which is in line with a growth in membership. As of 31 July 2021, the ListServ group has 1068 members, and the LinkedIn group has 287 followers.

These figures reflect the improved ease with which people can join the community, but it also means that fewer members are what could be considered 'active' or 'proactive' members - the gap between the ListServ membership and LinkedIn membership is one indication of that, and the open and click through rates for the newsletter (below) is another indication. Exploring how to increase membership engagement forms part of the Community work plan that will inform future activity.

2021 Highlights

- **Task force:** A Europeana Network Association Task Force explored Europeana as a 'powerful platform for storytelling' from 1 September 2020 to 31 March 2021. Its aim was to produce research and recommendations on engaging and effective digital

³¹ <https://pro.europeana.eu/page/europeana-communicators-group>

storytelling practices found around the web - particularly those that incorporate cultural heritage - to support the development of the Europeana website as a 'powerful platform for storytelling'. The output would also be a sector-wide resource for cultural heritage communications professionals.

The Task Force ran entirely virtually with 26 members from 14 countries. Its final report highlights the importance of digital storytelling for the cultural heritage sector. It also suggests that Europeana is well-placed to support institutions to develop their capacity for developing and using digital storytelling practices, whether their final publication is on Europeana or elsewhere.

The Task Force contributed to a Europeana Pro News series of 5 posts garnering over 5,000 views, as well as a webinar to which over 300 people registered.

Learnings

The interest of our cultural heritage professional audience in the topic of digital storytelling has been underlined. The strategic promotion of the Task Force's outcomes which included sharing them as 'bitesize' elements - a webinar, tips, news articles, long list, case studies - has proved successful in increasing accessibility and providing potential opportunities to promote. The cross-over between the Task Force promotion and the Digital Storytelling Festival also provided a timely and relevant outlet for the Task Force's outcomes.

Planning

The Task Force has now ended but digital storytelling remains a strong focus topic for the Europeana Communicators Steering Group, which is considering further activities, and the User Engagement Team which is looking at the recommendations and how to implement the guidelines and sharing the resources to help contributing editorial partners.

The 'Seven tips' element of the Task Force's outcomes has been added to Europeana Pro as a 'Tool', with the intention that this Tool page can grow over time to house more storytelling resources. The MarComms team will continue to explore how we can use the seven tips ourselves and continue to promote them more widely.

- **Digital Aperitivo at Europeana 2020:** The community organised a #DigitalAperitivo social event which took place on the second day of Europeana 2020. This online

event encouraged participants to come together and share the culture they love on social media, in multiple languages. During the event itself 599 tweets using the hashtag were shared, while over 839 tweets and 130 Instagram posts were shared in total, representing a high level of interest and engagement from conference participants.

- **Communicators survey:** In line with the Community's Work Plan priority to *gain a greater understanding of the priorities, motivation and needs of our community*, members and those who receive its communications were surveyed. The survey was drafted by the Community Steering Group with input from the Europeana Foundation and sought to learn more about community members, their experiences of the community, and what activities they would like to see the community organise. It ran from 20 April - 14 May and received 96 responses out of the 1165 newsletter subscribers it was sent to, a response rate of 8%. The majority of respondents were either completely satisfied or satisfied with the community and the majority found the communications channels used by the community (newsletter, mailing list and LinkedIn) useful. Learnings and comments from the survey will be used to inform planning for community activities in the coming year and for Europeana 2021.
- **Newsletter:** Subscriber numbers have grown from 799 for the newsletter sent in November 2020 to 1,117 for the newsletter sent in July 2021. Open rates fluctuate throughout this period and range from 17.8% to 39.2%. There is no discernible correlation to the day of the week the mailing is sent. These rates are lower than in previous years and are to be expected with a growth in membership numbers. As mentioned above, the ease with which people can join the community has improved but this means fewer members are what could be considered 'active' members. Click rates are fairly steady at around 5-7%. The click rate for the May issue was particularly high at 11.2% as a result of the call to action to register for a webinar on digital storytelling. Some experimentation with subject lines has taken place and it would be useful to further investigate why some mailings fare better than others, as well as to cross-reference against patterns with other Europeana mailings.
- **Cross-Community cooperation:** Since May 2020, the Communicators Steering Group has been liaising with each ENA community to share support, guidance and collate feedback from other communities around communication. In this reporting period, the Communicators community has worked with the Copyright Community by supporting an OpenGLAM translation sprint during the Creative Commons Summit and Europeana 2020 and contributing to Europeana Pro's public domain

focus on Europeana Pro by sharing thoughts on the value of open digital cultural heritage³².

The work plan for 2020 is set out in Europeana Communicators Work Plan 2021³³, which was created within this period and will inform activity in the coming months.

Events

	Nov 2020	Jan 2021	Mar 2021	May 2021	Jul 2021
Number of events	14	18	20	39	12
Number of participants	1,526	1,739	1,838	2,690	591
Avg number of participants	109	97	92	69	49

With life turning online, 2020 saw a resultant and significant step-change in the way the Europeana Initiative offers and runs events. Consequently in the last nine months we have been refining approaches to better meet the needs of audiences and a digital first approach. We have introduced a process to ensure all events are promoted and targeted effectively before they happen, driving registrations and ultimately attendance. Post-event, improved approaches include better exploitation of event recordings to support calls to action, findability, and the promotion of evergreen content. We then further developed this use of recorded content with the introduction of short post-event recap videos for the New European Bauhaus series of Cafes - an event format that is not recorded. Other, findings-based, improvements to user-experience include supporting organisations and professionals in the sector with the introduction of a new online form that allows them to showcase their events on Europeana Pro, and improving the visual design of our own events and webinars. We pay specific attention in terms of promotion of flagship events, with bespoke plans for and promotion of the Europeana 2020 (and now Europeana 2021), Europeana Network Association community series', the Europeana Aggregators' Fair, and the Impact and Research Symposium.

³²

<https://pro.europeana.eu/post/publicdomainday-a-few-of-europeana-s-public-domain-favourites-highlighted-for-you>

³³ <https://pro.europeana.eu/post/communicators-community-work-plan-2021>

Data from events held between November 2020 and July 2021 show that while the number of events we hold has increased, and the number of attendees has increased, average attendance dropped in April, May, June and July 2021. Here it's important to distinguish between the different types of events we hold, as the tables below indicate. The majority of our events are organised by Europeana colleagues working closely with ENA members to pick the right topics for our audiences, and the evidence suggests these sessions are well known by our audience and interest is still high.

For our newly introduced Spring Programme, with sessions organised from the wider community and sector, we see much lower attendance, which is a useful indicator when looking at future topics and formats.

Some of this decrease can be explained as we entered the summer and holiday months, however overall we notice an element of digital fatigue. We will continue to monitor and promote events while using learnings from previous activities. We will investigate how we can support market insight into the 'product development' of events, helping to ensure the topics covered are those of most value to our audiences.

	April/May 2021 - Spring programme	April/May 2021 - Events organised and run by the Initiative
Number of events	9	30
Number of participants	236	2,454
Avg number of participants	26	81

	June/July 2021 - Spring programme	June/July 2021 - Events organised and run by the Initiative
Number of events	3	9
Number of participants	27	564
Avg number of participants	9	63

Europeana Research Event Grants

Promotion of the 2021 research event grants was based on evaluation and learnings from 2019. In 2019 we had introduced bespoke link tracking to better understand the efficacy of different interventions, and used this to plan 2021 work. For example, we decided not to focus on researching and sending bespoke emails to individual academics working in specific research institutes, as this work was extremely time consuming and there was not enough evidence to suggest it drove more traffic than much less resource heavy approaches. Instead we focused more on sharing through existing networks and contacts. The grants were launched just before the Easter holidays and as a result the campaign started slowly, effectively reducing the period the call was open for. As a result landing page views were slightly down compared to 2019 (11,700 vs 12,800), and 40 submissions were received compared to 73 in 2019. We may have expected a slightly higher number of submissions given the landing page numbers, however it's worth noting two key factors: in 2019 the call was to organise and host physical events and in 2021 there is still ongoing uncertainty; and in 2021 the theme was more specialised than the 2019 call. 40 was considered a good number by the Research Advisory Board and importantly, early indications are that the quality of proposals were high.

For future editions of the Research Event Grants our learnings are to

- Keep the focus on events as there is a clear and strong interest in the sector and previous research/experience can be built upon.
- Keep the call open for two months, and time it so it doesn't coincide with major holidays.
- Consider the balance of work between researching and targeting individuals, and the number and quality of submissions we are looking to receive. Early indications are that the quality in 2021 was high, but this will be evaluated once the process is completed.

Communication with European citizens

Europeana website update

In the previous period the switch to the updated version of the Europeana website from classic.europeana.eu was documented.

Learnings from the website update

- As our product teams work in an agile way, flexibility is required when planning the communication of feature updates
- It's important to map all the relevant audiences on channels and adapt the messaging and the level of detail to their specific needs
- Resources need to be allocated to engaging with the users following the feature release: following assistance as well as thanking for their feedback, and for spreading the word.

Europeana website - planning

- In November 2020 we released the first version of Europeana account functionality: users can now create personalised accounts, save liked items for future reference, and create (public or private) galleries. A new dedicated Help page³⁴ was created and the feature is highlighted in the What's New section of the home page. This feature will be further optimised in the near future, based on feedback from users and staff members.
- In the year, we will communicate and promote the account feature by sharing 'how to' guides, highlighting interesting public galleries created by Europeana users, and inviting our audiences to get involved
- Promotion of the account functionality will be held as a part of the GIF IT UP competition in 2021

COVID-19 response/editorials

The outbreak of COVID-19, followed by the closure of cultural institutions and Europe-wide lockdown brought increased attention to exploring cultural heritage content online. As a digital platform, Europeana didn't have to change the way it works and shared cultural heritage with audiences. Yet, our work and the created content played an important role in educating and entertaining people during these challenging times. Our approach consisted

³⁴ <https://www.europeana.eu/en/how-to-create-and-use-a-europeana-account>

of a balance of light and entertaining pieces of content with more in-depth, informative editorials providing historical context, to practical items such as sharing backgrounds for online conferences. In addition, interactive elements such as puzzles, and games were incorporated to offer a gentle distraction while engaging with culture.

Learnings from COVID-19 response/editorials

- Cultural heritage played an important role in helping people through challenging times.
- The richness and diversity of content available on Europeana makes it suitable for a range of situations, including the most challenging.
- Timely and relevant content brings culture closer to people's daily lives.
- With school activities going online, Europeana's existing learning scenarios gained prominence and played an important role in helping teachers around Europe prepare their lessons.

Seasons - Discovering Europe

The 'Discovering Europe' season ran between May and October 2020. The season used the rich cultural heritage shared through Europeana collections to showcase the beautiful landscapes, historic places and rich culture of Europe, and inspire travel to local and alternative destinations. It featured cultural jewels and hidden gems across the continent in galleries, blogs and learning scenarios which highlight the diversity and beauty that Europe offers.

Involvement in the season helped museums, galleries, libraries and archives across Europe to engage with existing and new audiences, while empowering their digital transformations through participation in editorial activities. A complete overview of results and learnings is now available.

- 28 blogs and 32 galleries were written and co-produced in close cooperation with more than 10 different organisations and four Generic Services projects³⁵.
- Altogether, the editorial for Discovering Europe showcased more than 2,080 cultural heritage objects from more than 410 cultural heritage institutions in 38 countries
- The season's editorials received 147,032 visits .

³⁵ Europeana Common Culture, Europeana Archaeology, Europeana Sport, The Art of Reading in the Middle Ages - ARMA

- A 'Discovering Europe' webpage³⁶ for cultural heritage professionals was created on Europeana Pro, showcasing relevant initiatives, projects, apps and tools. Six complementary Pro News posts were written for the season, which together with the page had over 3,700 views.

Learnings from Discovering Europe:

- The theme of tourism and cultural heritage is interesting for a wide range of audiences across Europe.
- Editorials arising from Generic Service collaborations were successful in driving traffic to Europeana and engaging various audiences.
- Asking partner CHIs to write a guest blog or curate a gallery is a good way to show the value of sharing digitised content online.
- There is a need for tools providing greater editorial guidance and support to external contributors to allow timely delivery and a more consistent quality of textual content.
- Audiences for Europeana Pro are interested in content which highlights and explores the experiences of cultural heritage institutions opening their doors during the COVID-19 pandemic, as well as creative approaches. For example the article 'Turning digital art into designer face masks' which focused on a reopening initiative from Serbian museums received over 1,000 views from publication on 6 August - 31 October.

Exhibitions created in partnership with the European Parliament

Following a successful launch of the online exhibition "70th Anniversary of the Schuman Declaration" Europeana and the European Parliament started a collaboration on a series of exhibitions promoting the EU's democratic values. Between 2020-2024, 20 online exhibitions are planned to be published in Europeana. During the reporting period, three new exhibitions have been published:

- It was 30 years ago: The European Parliament, the fall of the Berlin Wall and German reunification
- Establishing a Charter of Fundamental Rights of the European Union
- The Sakharov Prize, the European Parliament and human rights worldwide

Learnings from the European Parliament Exhibitions

- Over 106,000 visits to the exhibitions published so far

³⁶ <https://pro.europeana.eu/page/discovering-europe>

- Available in all EU-languages and promoted multilingually
- After the initial, Europeana-led production of the exhibition, we supported the European Parliament Team to build the skills to create the exhibition in Europeana's CMS. This approach allows the EP Team to lead in the production of the future planned exhibitions.
- A smooth cooperation between Europeana, the European Parliament and the European Commission in terms of joined-up communication efforts supported promotion of the exhibition.
- The teasers produced by the EC for social media in all EU languages have been very helpful in promotion of the exhibition.

European Parliament exhibitions - planning

- As a direct result of this successful initial collaboration, Europeana will publish a further 20 online exhibitions in collaboration with the European Parliament from 2020-2024. Each exhibition will be in 24 languages, and on modern history and political topics related to peace and democracy, such as the fall of the Berlin Wall, Louise Weiss and the Helsinki Accords.

GIF IT UP 2020

The 2020 edition of the annual GIF-making competition GIF IT UP, organised by Europeana in collaboration with DPLA, Trove and DigitalNZ welcomed two new content partners - Japan Search - a digital platform providing access to the content from cultural heritage in Japan and DAG Museums in Kolkata in India. The competitions received over 200 entries from across the world, remixing 178 artworks from 62 cultural institutions. An online GIF-making workshop was run as a part of the Creative Commons Global Summit. Building on learnings from previous years, promotion of competition entry focused on marketing and social media channels. For wider awareness-raising and positioning, Europeana worked with a non-profit agency, CUMEDIAE, specialised in cultural and creative sectors to address the gap in internal PR resources.

Learnings from GIF IT UP 2020

- The new content partners were met with enthusiasm by the OpenGLAM community and the participants.
- The existing GIF-making resources are still popular and being explored and the featured curated content suitable for GIF-making is used by participants. This year

some of the creators produced their own resources to help the others, including a SkillShare Course.

- Despite the lack of possibility to organise physical GIF-making workshops as in previous years, the online GIF-making workshop at the Creative Commons Global Summit worked well. The concept will be further explored and tested.
- While understanding of copyright and using openly licensed content remains an issue and causes disqualification, the general awareness of the rights statements and public domain seems to increase yearly. The feedback of the authors of disqualified works is mostly positive and they see the experience as a learning opportunity.
- The increasing amount of entries requires a lot of administrative work around the submissions.
- Proactive media efforts focused on the idea behind the competition, its topical relevance, and the role of Europeana and the partners, is successful in generating coverage of interest to Europeana's wider audiences and stakeholders. Coverage to date this year includes online articles in Spanish, Italian, French and Belgian media.

GIF IT UP - planning

- We will continue exploring potential new content partnerships.
- We will explore the possibility of using new functionality of user galleries for content sourcing and engaging the users.
- We will explore apps and tools that could help manage the workload related to the submissions' administration.
- The themes and special categories of the 2021 edition will be selected according to the themes that are relevant to the Europeana's editorial activities.

Cross-platform thematic campaigns

Ongoing promotion of Europeana Strategy 2020-2025

Work to promote the messages of Europeana Strategy 2020-2025 entered its second phase over this period, moving from raising awareness of the new strategy to building understanding through continuous reinforcement of the main messages and priorities it sets out.

On Europeana Pro, this has translated to editorial themes such as those on the public domain, cultural heritage and artificial intelligence, storytelling with digital culture, and the New European Bauhaus. We have also shared tools and resources for working in the time of COVID-19. All of which align with the themes and priorities of the Europeana Strategy 2020-2025, which has a focus on openness, inclusivity and collaboration, global communities and innovative use of technology to support digital transformation.

In creating and promoting these editorial themes and resources, we are using our learnings from our audience's initial response to the Strategy which was that they saw it as important but didn't yet connect with the details. Our focus in this period has been to show how activities, topics and themes derived from the Strategy directly affect our cultural heritage professional audience so that they find the details relevant immediately and are able to engage.

New European Bauhaus

Since April 2021, Europeana has undertaken a series of coherent actions, events and promotional activity with the aim to raise awareness and understanding of, and promote engagement with, the New European Bauhaus initiative by the cultural heritage sector.

We have created a landing page³⁷ for cultural heritage professionals on Europeana Pro that brings together information about the New European Bauhaus. This includes highlighting calls to action relevant for cultural heritage professionals (to inform and highlight how they can get involved), and showcasing examples of how digital cultural heritage can support the development of enriching and inclusive social experiences and accessible, welcoming spaces (to inspire professionals about the key role which digital cultural heritage can play).

³⁷ <https://pro.europeana.eu/page/new-european-bauhaus>

in the initiative). From publication in April to 31 July 2021 the webpage has received 1,397 page views.

Europeana Cafe events are smaller, informal events to encourage active discussion on topics of interest to the sector. A dedicated series of three Cafes focusing on the New Europeana Bauhaus series of Cafes ran May 26th, June 10th and June 23rd 2021. The events were promoted to the Network, on social media and to other sectoral organisations, to encourage cross sectoral perspective and discussion. Attendance at the Cafes was in line with, or slightly above the average for this format, with an average attendance of 34 participants. The Cafe's generated international interest including participants from Egypt, India, Israel, Korea, Nigeria, Tunisia, and the United States as well as Europe, with other sectors such as smart cities and science visible. The cafe format is not recorded to encourage discussion; however, we applied learnings from our promotional use of recorded event content with the introduction of short post-event recap videos, featuring selected participants for the New European Bauhaus events.³⁸ These videos were then embedded in Pro and shared on social media to capture and share the key themes emerging from the Cafes, and to support wider sectoral awareness and discussion of New European Bauhaus.

New European Bauhaus is the subject of a thematic focus on Europeana Pro news, running July to August. This comprises a series of interviews with cultural heritage professionals and advocates about the initiative and how their own role relates to it. The objective is to build understanding in our professionals audiences of the key role that our sector, and they, can play in it.

We have created a dedicated New European Bauhaus feature page on the Europeana.eu website, which highlights and promotes relevant editorial content and educational resources to connect contemporary conversations about green issues and sustainable living with digital cultural heritage.

Finally, we have been utilising Twitter to raise awareness of the New European Bauhaus in the cultural heritage sector. Besides promoting the Europeana Cafes, we have repeatedly tweeted about the European Commission's call to collect inspiring examples of what beautiful, sustainable and inclusive forms of living look like in practice. This included sharing examples from Europeana, but also more widely from our own and other sectors, in order to motivate and mobilise cultural heritage professionals and institutions to apply

³⁸ <https://pro.europeana.eu/event/new-european-bauhaus-europeana-cafe>

to the call, and generally engage with the New European Bauhaus movement. For that reason, we have been monitoring the #NewEuropeanBauhaus hashtag on a weekly basis, as well as a series of external Twitter accounts (both institutional and individual) that relate to the New European Bauhaus, in order to engage with them, retweet, share information and help increase the visibility of our sector in the movement. To date, we have shared 25 tweets around the topic, generating a total of 90,564 impressions and 953 engagements (likes and retweets), which we consider to be a successful response compared to other activity we have monitored, showing that the topic is well-received by our audiences.

As the New European Bauhaus moves from its first to second phase, we will shape our next activities in response to the evolution of the initiative, with Commission announcements expected in the autumn. However we can already say that Europeana will conclude 2021 activities with a Bauhaus component to the Europeana Annual Event in November (10-12th).

Women's History Month

- During Women's History Month in 2020, we built on the achievements of 2019, featuring even more women contributing to arts, science, society and sport.
- Successful existing and newly created editorial content was promoted in order to reach wide and diverse audiences and bring their attention to the achievements of Women in history.
- We promoted the Learning Scenarios created by the Teaching with Europeana Community.
- The season's editorial content generated over 50 000 visits during March.
- A feature page on 'Women in history' has been created and is available on Europeana's website.
- We aligned March's thematic focus on Europeana Pro news (artificial intelligence and the cultural heritage sector) with activities for Women's History Month through interviews with women leading research, projects and work in AI and cultural heritage³⁹. We interviewed four experts pioneering work in this area and the posts received high engagement in terms of page views and on social media. We should look for opportunities to further align editorial for Women's History Month and Europeana Pro for future celebrations. These interviews received in total 3,381 page views from date of publication to 31 July 2021.

³⁹ <https://pro.europeana.eu/search?q=PIONEERING+AI+FOR+DIGITAL+CULTURAL+HERITAGE>

Learnings from Women's History Month

- Women's History Month is an opportunity for Europeana to be involved in the issues important for society, through cultural heritage content.
- The existing content is evergreen, can be repromoted and reach new audiences.
- As Women's History Month is a worldwide celebration, it's a chance to raise awareness of Europeana internationally.

Women's History Month - planning

- The celebration of Women's History Month will be back in 2021, building on the previous editions, combining editorial content with audience engagement elements.

Projects in which Europeana is a partner

In line with our approach to increase visibility of project partnerships and related outputs we support promotion of Generic Services and Horizon 2020 projects that Europeana partners on. Our work here is designed to help raise the visibility of European Commission funded projects and to reinforce the rewarding aspect of CHIs working with Europeana. This can differ depending on the need of each project and relevant audiences; however, as standard, we have introduced processes that include creating an overview page for all projects on Europeana Pro and updating these pages as the projects progress and finish. We also include relevant outcomes under 'Tools and Services' on Pro. Where relevant, we amplify projects' activities on social media and highlight relevant activities and calls to action through Pro news pieces in collaboration with partners. Some projects contribute to Europeana-run webinar series, and we include all related events on Europeana Pro. At the end of each project we aim to write a 'wrap up' Pro news piece to highlight achievements. We track, analyse and report on learnings in relevant project reports.

Annex 1: Communication & dissemination channels

Approaches

Twitter

Ever since Europeana Pro was launched, Twitter (alongside LinkedIn) has been the main social media platform we have been using to promote our work on Pro. Up until recently, we have been using it to share Pro news pieces. In March 2021, we began testing additional content on the platform, as part of our holistic approach, in order to highlight and promote our 'evergreen' offer more, like landing pages, webinars and other kinds of resources that remain relevant, useful, and valuable to professional audiences. The aim is to attract more cultural heritage professionals on Twitter, in order to reach an audience more relevant to Pro, get more traffic on Pro and ultimately, encourage people to engage with our offer. After our testing phase has concluded, we will use the learnings to inform our work, in order to create a more structured approach to sharing 'evergreen' content from Pro.

The testing phase entails:

- One tweet per day that promotes an 'evergreen' resource from Pro
- If there is an 'evergreen' resource that is connected to the Pro news piece of the day, this content is promoted alongside the Pro news piece (as a thread)
- Consistent use of certain hashtags that reflect the content. These include: #DigitalCulturalHeritage, #CulturalHeritage, #BuildDigitalCapacity, #EuropeanaNetworkAssociation, #EuropeanaCommunities and #EuropeanaEvents

Our testing phase will conclude in October 2021. At that point we will evaluate this activity in order to inform a Twitter strategy for professionals, which we will continue evaluating and updating on a yearly basis.

Facebook

With robust functionality and precise targeting options, facebook remains an important source for traffic. With a number of exhibitions translated into six languages as well as the exhibitions created in collaboration with the European Parliament, we were able to test the performance and the promotional opportunities of the multilingual content. Lessons learnt:

- The availability of content in various languages is not always obvious when visiting Europeana, so promotion is an important part of raising awareness of the material
- The availability of content in various formats always increases the click-throughs to exhibitions, but to a different extent (depending on the theme and the geographical area that the exhibition itself covers).
- The promotion in the mother tongue is the most effective across languages with a lot of speakers. The impact of the availability of the translation in smaller countries, especially those where English is widely spoken, is lower
- The Facebook's functionality in terms of creating multilingual campaigns has improved over time

While the amount of content available in multiple languages is currently a small percentage of the total number of editorial pieces, we will work on both improving the multilingual offer and raising awareness and traffic to the existing content.

LinkedIn

For this reporting period of November 2020 - July 2021 we have been implementing a consistent approach to sharing content through LinkedIn, based on a strategy drafted in early 2020 and evaluated and updated in early 2021. This has continued to perform well:

- From 1 November 2020 - 31 July 2021, LinkedIn directly referred 5,067 sessions and 2,929 new users to Europeana Pro, compared with 3,678 sessions to Europeana Pro and 1,520 new users in the same period the previous year. The increase in the number of referrals and new users suggests that the approach remains successful.
- From 1 November 2020 - 31 July 2021 the Europeana LinkedIn profile gained 1,491 new followers, a slight increase on the same period the previous year, which saw 1,411 new followers.

As part of our strategy update in early 2021, we looked at the followers to our LinkedIn profile page, learning the following:

- The professions which our LinkedIn followers list themselves as working in reinforces that LinkedIn is a suitable channel to promote content from Pro as a high number of our followers work in our target areas. It's particularly strong for those who work in GLAMs and Higher Education/Research. This suggests that the stories that will be of most interest to our audiences are ones that cover these areas.

- A high number of our followers work in Education, Media and Comms and operational areas. This might suggest that a high number of people who follow us and work in CHIs work less in curatorial areas and more in support areas, although LinkedIn job functions might not map into CHI job areas as well as others.
- A large number of our page visitors are located in the Netherlands and Brussels. This suggests that a large number of visitors come looking for job opportunities, something which is supported by both the peaks in new followers we see when we add job postings and also that LinkedIn is used by many for career/job search.
- The seniority of our followers suggests that just over half are in relatively senior positions, with the rest in more junior positions.

Throughout the year, we have tested sharing some static content from Europeana Pro with our audiences, but have continued to focus mainly on sharing Pro news posts to ensure a consistent engagement rate on the channel. In the coming period, we will take learnings from testing done across other channels to test more structured approaches to sharing 'evergreen' content as part of our holistic approach. The learnings we have about our followers will inform the content we share. We will continue to evaluate and update the LinkedIn strategy on a yearly basis.

Instagram

In the last few years, Instagram has shifted from a photo sharing app to a platform serving content in various formats and offering interactive functionalities. We have incorporated the use of the new functionalities into our workflows. The interactive activities on Instagram Stories included:

- Short quizzes on various topics
- European Cup of Art running along the EURO2020 where people could vote for artworks from countries playing in the Euro Cup
- Insta Museum on the Museum Day with people sending an emoji through a direct message and receive an artwork or a cultural heritage object in return

Our learning from broadening the Instagram offer were:

- A possibility to share a bigger variety of cultural heritage content, including less visually appealing yet interesting material
- Through quizzes, we found out the areas where we can help people learn something new. This information will feed our editorial and social media activity

- Sharing posts and stories mentioning Europeana are a way to bring the attention to people and organisations talking about Europeana or using Europeana’s material

Medium

Between November 2020 and February 2021, we tested the publication of ‘professional-facing’ content on Medium through two approaches: re-publishing pieces which had previously appeared as long-form academic journal articles and re-publishing posts which had originally been published on Europeana Pro, to see if this generated traffic to and interest in Europeana Pro. By the end of July 2021, these had **received a total of 1141 page views (on average, 163) and showed an average read ratio of 36%**.

Our learnings from this activity were:

- Content published on both Pro and Medium continues to receive higher page views on Europeana Pro than it does on Medium and it does not appear that re-publishing content from Europeana Pro News on Medium generates increased traffic to or interest in Europeana Pro.
- The two articles which received the highest views from the testing period November 2020 - February 2021 were adapted from journal articles written for other publications, so there may be more value in sharing this content - which may be less known by or accessible to our audiences - than content also shared on Europeana Pro.
- The pieces which received above average views from the testing period November 2020 - February 2021 all explicitly and prominently mentioned digital approaches in their titles. This could suggest that exploring digital approaches and digital transformation is of most interest to readers on Medium (versus other articles related to, for example, the public domain).

Between April 2021 - July 2021, we created a publication on Medium for the Digital Storytelling Festival⁴⁰, an initiative by Europeana and The Heritage Lab in India. The reason for choosing this platform was a very user friendly CMS providing a flexible way to collaborate with multiple contributors across the world which was needed for this collaboration. Both festival resources and contest entries were published as stories on the Medium Page. Our learnings from this activity:

⁴⁰ <https://medium.com/digital-storytelling-festival>

- The publication gives an opportunity to follow and receive updates, which is useful when building an audience around a specific topic. During the pilot edition of the festival we gained over 370 followers interested in digital storytelling
- The stories published in a publication perform better than stand-alone stories
- The publication has received over 35 000 views during the festival duration. Content received on average 998 page views, and a read ratio of 58%.

In the coming year, we will not repost content from Europeana Pro News on Medium, but will continue to consider re-posting content published in journal articles and directly related to digital approaches and transformation (which, for length or other editorial considerations cannot be published on Europeana Pro). We will also consider creating and curating new Medium publications on a case-by-case basis, for example, using the Digital Storytelling Festival publication to run the next year's edition of the festival. We will consider republishing relevant stories from this activity on Medium on the Europeana website.

Email marketing

During Women's History Month in 2021, we have tested a new email marketing format - an email course. The idea was to introduce the subscribers to notable European women from history and to invite them to learn more about women's history through our feature page. The subscription form has been shared through Europeana's Newsletter and social media. We aimed to receive at least 1000 subscriptions to test this concept, the main criteria being the completion, open rate and the satisfaction with the course. Lessons learned:

- 1797 subscriptions collected within a couple of days of which 1747 (97,2%) remained subscribed until the end of the course
- High open-rate in the range between 46.2% and 35%
- We have received 21 answers from participants
 - 14 satisfied, 5 completely satisfied, 2 neither satisfied nor dissatisfied
 - 9 respondents have never heard of Europeana before
 - All 21 would say they learned something new from the course
 - 19 would sign-up for another course, 2 - maybe

Do you have any other comments to make or feedback for us? If yes, please share it here.

9 responses

-
Heel goed!
Thank you for this course, it was a new and really enjoyabel experience
Thank you for the course!
An extremely interesting course.
Thank You Europeana I enjoy Yoy
Really interesting course
Keep up the fab work!
Good platform!! Interesting! Go on this way!

Based on these results, the email course format will be explored further in two different contests - Europeana Sport and Black History Month. We'll make an attempt to scale up the number of subscribers. The Women's History course will be refreshed and optimized for the next Women's History month.

Media coverage

Due to prioritisation of resources, Europeana's Marketing and Communications efforts have proactively focused on channels other than news media. Given the historic media interest in GIFITUP activities, resources were however allocated to promoting the 2020 GIFITUP competition to the media. Europeana engaged and worked closely with the agency CUMEDIA. Activity focused on enlarging public awareness of the competition, as well as to contribute to its visibility among professionals and institutions from the cultural and digital sectors. The key objectives were:

- To contribute to the public image of Europeana, its long-term purpose, its role in culture heritage and its activities generally.

- To enhance the presence of Europeana on new outlets, in particular digital ones.
- To demonstrate the importance of creativity in the promotion of digital cultural heritage.

Activity focused mainly on direct contact with journalists, including media specialised (or with a proven record of interest) in culture and cultural heritage, as well as other media who may carry an interest in other aspects of the competition, e.g. technology and design. This included Press Agencies (AFP, ANSA, Associated Press, Belga, DPA, EFE, Reuters), papers and magazines, specialized blogs and social media, while media that has not historically covered the competition from Central and Eastern Europe was also targeted. In total coverage appeared in around 30 international outlets⁴¹ ranging from press agencies to national and regional publications. Some examples include EFE Press Agency (Spain)⁴², Club Innovation(France)⁴³, Segno (Italy)⁴⁴, Europulse (Russia)⁴⁵, HolaNews (US)⁴⁶, and Clarin (Argentina)⁴⁷.

Organic media coverage of Europeana in the media does occur and we look to record this where possible.

⁴¹ Full report available on request.

⁴²

<https://www.efe.com/efe/espana/cultura/imagenes-animadas-para-concienciar-sobre-patrimonio-y-derechos-de-autor/10005-4369236>

⁴³ <http://www.club-innovation-culture.fr/europeana-7eme-edition-concours-mondial-gifs-art/>

⁴⁴ <https://segnonline.it/events/europeana-presenta-gif-it-up-2020/>

⁴⁵

<https://euro-pulse.ru/news/onlajn-biblioteka-evropeana-obyavila-samyj-mezhdunarodnyj-konkurs-gif-animaczii-gif-it-up/>

⁴⁶ <https://holanews.com/imagenes-animadas-para-concienciar-sobre-patrimonio-y-derechos-de-autor/>

⁴⁷

https://www.clarin.com/agencias/dpa-portaltic-europeana-pone-marcha-nueva-edicion-gif-it-up-concurso-crear-gifs-patrimonio-cultural_0_q2KfGI_7u.html

Europeana-owned channels

Websites

Channel	Description	Audience(s)
Europeana website ⁴⁸ with access to Collections pages ⁴⁹ (based on entities) and editorial features	The web-based user interface offers the general public and professionals a single access point for finding, querying, visualising, and, when rights permit, downloading and reusing high-quality European cultural heritage material. Entity collections pages (persons and topics) provide users with quick access to topics of interest. High quality editorial features such as galleries, blogs and exhibitions highlight captivating materials and stories.	European society, Education, Academic research, Creative industries
Europeana Pro ⁵⁰	Europeana Pro is Europeana's main channel for communicating to cultural heritage institutions and professionals inside and outside of the Europeana Network Association (ENA). It is a valued source of information, resources and news for the cultural heritage sector. It positions the Europeana Initiative as a valuable contributor to the digital transformation of the sector.	Cultural heritage institutions, Europeana Network Association, Europeana Aggregators' Forum, Cultural heritage professionals (both people who are ENA members and those who are not)
Transcribathon.eu ⁵¹	An online crowdsourcing initiative for the transcription and annotation of Europeana 1914-1918 material.	European society, Education, Academic research

Blogs

Channel	Description	Audience(s)
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⁴⁸ <https://www.europeana.eu/portal/en>

⁴⁹ <https://www.europeana.eu/en/collections>

⁵⁰ <https://pro.europeana.eu/>

⁵¹ <https://transcribathon.com/en/>

Europeana (end-user) blog ⁵²	4-8 monthly posts exploring current and interesting topics (taking into account user feedback) while showcasing content available on the Europeana website.	European society
Europeana Pro News ⁵³	With 1-4 posts a week, Europeana Pro News highlights news and insight from and for the Europeana ecosystem.	Cultural heritage institutions, Education, Academic research, Creative industries

Newsletters (subscription-based)⁵⁴

Channel	Description	Audience(s)
Europeana eNews	Monthly newsletter containing content and event highlights of Europeana Collections. Available in two languages - English and French.	European society
Europeana Network Association newsletter	Monthly - news, campaigns, and projects related to Europeana and the Europeana Network Association. Endorsed by the Members Council with each Councillor taking their turn as Editor-in-Chief.	Europeana Network Association
Europeana Quarterly Update	Quarterly round-up of policy, strategy and activity for Member States. [Due to the unusual circumstances of 2020, the frequency was updated to at least bi-monthly for the period of this report]	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	Monthly - latest news and updates on the Impact Playbook and impact in the cultural heritage sector	Cultural heritage institutions Creative industries

⁵² <http://blog.europeana.eu/>

⁵³ <https://pro.europeana.eu/blog>

⁵⁴ The Europeana 1914-1918 has now closed as the campaign is no longer active

		Policymakers Education Academic research
Europeana Copyright	Ad hoc - shares the latest copyright-related news, resources and events from across the cultural heritage sector, highlighting case studies and resources generated by the copyright community	Cultural heritage institutions

Mailinglists (subscription-based, network members only)

Channel	Description	Audience(s)
EuropeanaTech ⁵⁵	Space for Europeana and members of the community to share news, projects, funding opportunities and best practice	Cultural heritage professionals with an interest in Tech
Europeana Education ⁵⁶	Space for Europeana and members of the community to share news, projects, funding opportunities and best practice	Teachers and educators
Europeana Research ⁵⁷	Space for Europeana and members of the community to share news, projects, funding opportunities and best practices	Researchers and cultural heritage professionals interested in research
Europeana Communicators ⁵⁸	Space for Europeana and members of the community to share news, projects, funding opportunities and best practices	Cultural heritage professionals interested in communications
Europeana Copyright ⁵⁹	Space for Europeana and members of the community to share news, projects, funding opportunities and best practices	Cultural heritage professionals interested in copyright

⁵⁵ <https://list.ecompass.nl/listserv/cgi-bin/wa?A0=EUROPEANA-TECH&X=52BBAA685B35730E5F&Y>

⁵⁶ <https://list.ecompass.nl/listserv/cgi-bin/wa?A0=EUROPEANA-EDUCATION&X=52BBAA685B35730E5F&Y>

⁵⁷ <https://list.ecompass.nl/listserv/cgi-bin/wa?A0=EUROPEANA-RESEARCH>

⁵⁸ <https://list.ecompass.nl/listserv/cgi-bin/wa?A0=EUROPEANA-COMMUNICATORS>

⁵⁹ <https://list.ecompass.nl/listserv/cgi-bin/wa?A0=EUROPEANA-COPYRIGHT&X=52BBAA685B35730E5F>

Social Media

Channel	Description	Audience(s)
Facebook		
Europeana fan page ⁶⁰	<ul style="list-style-type: none"> - Posts featuring content available on Europeana Collections - Targeted paid campaigns on specific curated content - Recruiting for events 	European society
Europeana Education Group ⁶¹	<ul style="list-style-type: none"> - Posts with learning material using Europeana content or curated content from the portal E.Collections with strong educational value 	Teachers and educators
Twitter		
Europeana (main account) ⁶²	<ul style="list-style-type: none"> - 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 ⁶³	Tweets featuring content available on Europeana 1914-1918	European society
EuropeanaTech ⁶⁴	Account of EuropeanaTech and R&D community	Creative industries Cultural heritage institutions
Europeana Copyright ⁶⁵	Cultivating, curating and sharing knowledge around the topic of copyright in the cultural heritage sector	Cultural heritage institutions
Europeana Labs ⁶⁶	Offers inspiration and support to anyone looking to reuse Europe's	Creatives

⁶⁰ <https://www.facebook.com/Europeana/>

⁶¹ <https://www.facebook.com/groups/EuropeanaEducation>

⁶² https://twitter.com/Europeanaeu?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor

⁶³ <https://twitter.com/europeana1914?lang=en>

⁶⁴ https://twitter.com/EuropeanaTech?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor

⁶⁵ <https://twitter.com/europeanaipr?lang=en>

⁶⁶ <https://twitter.com/europeanalabs?lang=en>

	digital cultural heritage	
Europeana Research ⁶⁷	Promoting Europeana Research's activities; sharing information and knowledge about the reuse of digital cultural heritage in research; advocating for Open Science	Researchers; professionals interested in digital cultural heritage and research; stakeholders
#EuropeanaCommunities ⁶⁸	To bring the Europeana Network Association, its specialist communities and other Europeana-related networks together.	ENA members
#DigitalCulturalHeritage ⁶⁹	To show support for digital culture and the cultural heritage sector and can be used to promote digital culture in action or as a rallying call.	ENA members, cultural heritage professionals
#Europeana2021	For attendees of our annual event and to raise awareness in the sector	Cultural heritage professionals
#BuildDigitalCapacity	To support the mission of Europeana Strategy 2020-2025 to support the cultural heritage sector in its digital transformation	Cultural heritage professionals
Pinterest		
Europeana ⁷⁰	Thematic boards showcasing openly licensed images from a variety of institutions	European society
YouTube		
Europeana ⁷¹	Hosting Europeana's videos for sharing on social media and embedding on websites	European society

⁶⁷ https://twitter.com/EurResearch?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor

⁶⁸ https://twitter.com/search?q=%23EuropeanaCommunities&src=typeahead_click&f=live

⁶⁹ https://twitter.com/search?q=%23DigitalCulturalHeritage&src=typed_query&f=live

⁷⁰ <https://nl.pinterest.com/europeana/>

⁷¹ <https://nl.pinterest.com/europeana/>

Europeana Education playlists hosted in EUN youtube channel ⁷²	Four promotional videos and playlists with 23 multi language webinars on how to use Europeana in education (hosted in EUN youtube channel) ⁷³	Teachers and educators
Europeana Education playlist 2020 ⁷⁴	Nine videos: eight tackling the use of Europeana with innovative methodologies like CLIL or STEAM and one student testimonial	Teachers and educators
Vimeo		
Europeana ⁷⁵	Hosting Europeana's videos for sharing on social media and embedding on websites	European society
GIPHY		
Europeana ⁷⁶	GIFs created from content available on Europeana Collections	European society
GIF IT UP	GIFs from the GIF IT UP contest	European society
LinkedIn		
Europeana (group) ⁷⁷	Platform for cultural heritage professionals to share information with each other	Cultural heritage professionals
Europeana (main profile) ⁷⁸	Daily posts sharing news items from Pro News, event and campaign information and job postings	Cultural heritage professionals
Europeana Impact	Content for cultural heritage professionals (and beyond) interested in Impact	Cultural heritage professionals, researchers, education, creative industries

⁷² <https://www.youtube.com/playlist?list=PLtA54levDap23P9L-7D9kfYLOKhglmOUL>

⁷³ <https://www.youtube.com/playlist?list=PLtA54levDap23P9L-7D9kfYLOKhglmOUL>

⁷⁴ <https://www.youtube.com/playlist?list=PLtA54levDap0kZvNvTPp087gGfv3rij8C>

⁷⁵ <https://vimeo.com/europeana>

⁷⁶ <https://giphy.com/europeana>

⁷⁷ <https://www.linkedin.com/groups/134927/>

⁷⁸ <https://www.linkedin.com/company/3201557>

Europeana Education Group ⁷⁹	Content focusing on education policy related with digital learning and culture (new 2020 strategy)	Teachers and Educators
Europeana Communicators ⁸⁰	Content for communications professionals in cultural heritage	Cultural heritage professionals
Instagram		
Europeana ⁸¹ Instagram Grid	Visually appealing images with a story from Europeana Collections	European society
Europeana Instagram Stories	Engaging posts using interactive features (quiz, voting, sending a direct message, sharing mentions)	European society
Europeana Instagram Reels	Looping short videos with music	European society
Flickr		
Europeana ⁸²	Images from key events Europeana attends	Member States, Ministries of Culture, Policymakers, DCHE members, Cultural heritage professionals

Partnerships

Channel	Description	Audience(s)
DailyArt ⁸³	An app and a magazine for art lovers, used for featuring Europeana content	European society
GIF IT UP ⁸⁴	A yearly GIF-making contest encouraging creative reuse of openly licensed cultural heritage material	European and world citizens
#ColorOurCollections ⁸⁵	ColorOurCollections is a week-long	European and world

⁷⁹ <https://www.linkedin.com/groups/13518332/>

⁸⁰ <https://www.linkedin.com/groups/13611314/>

⁸¹ https://www.instagram.com/europeana_eu/

⁸² <https://www.flickr.com/photos/europeanaimages2/>

⁸³ <https://www.getdailyart.com/>

⁸⁴ <https://gifitup.net/>

⁸⁵ <https://twitter.com/hashtag/colourourcollections?lang=en>

	colouring festival on social media organised by libraries, archives, and other cultural heritage institutions around the world	citizens
The Heritage Lab	An Indian digital media platform connecting citizens to cultural heritage through stories, public engagement programs and campaigns.	European and world citizens, cultural professionals
#MuseumWeek ⁸⁶	A worldwide cultural event on social networks	European society
Teaching with Europeana blog ⁸⁷	An online space where to find learning scenarios developed with Europeana resources organized by curricula topic and age	Teachers and educators
Historiana ⁸⁸	Online open platform for history education where educators can find source collections made with Europeana content	Teachers, educators and students
Europeana spaces in European Ministries of Education (SP ⁸⁹ , PT ⁹⁰ , FR ⁹¹ , IT ⁹² , GR ⁹³) or public agencies in charge of innovative learning	Online spaces in public platforms addressed to national communities of educators and increase the awareness of Europeana	Teachers and educators in respective countries
Pan-European education campaigns: Open Education week ⁹⁴ and All Digital week ⁹⁵	Online campaigns to promote educational resources	Teachers and educators in Europe and beyond

⁸⁶ <http://museum-week.org/>

⁸⁷ <https://teachwittheuropeana.eun.org/>

⁸⁸ <https://historiana.eu/#/>

⁸⁹ <http://procomun.educalab.es/es/comunidades/europeana-patrimonio-digital-de-la-cultura-europea>

⁹⁰ <https://erte.dge.mec.pt/europeana-recursos>

⁹¹ <https://www.edutheque.fr/utiliser/partenaire/europeana.html>

⁹² <https://www.diculther.it/europeana-iccu/>

⁹³ <http://iep.edu.gr/el/deltia-typou-genika/europeana>

⁹⁴ <https://www.openeducationweek.org>

⁹⁵ <https://alldigitalweek.eu/partners/>

Educational platforms: Unsplash ⁹⁶ , Klascement ⁹⁷ , OER commons ⁹⁸	Educational platforms that integrate Europeana content or/and resources for education	Teachers, educators and students in Europe and beyond
CHI online environments where Europeana resources for education are included (e.g.Kaleidoscope, University Library of Cluj-Napoca, Digital National Library of Moldavia)	CHI dedicated spaces to Europeana content or resources for education	CHI professionals, museum educators, librarians, educators and teachers, students
Europeana Education MOOCs (5 language versions: EN, SP, PT, IT, FR)	Massive online courses in five national languages to help teachers and educators to integrate digital culture regardless the subject they teach	Teachers and educators

Media channels (potential)

Channel	Description	Audience(s)
General press	- Online, print and broadcast general news platforms and publications	European society Political stakeholders
Lifestyle press	- Online, print, broadcast magazines, revues and supplements focusing on cultural and digital topics at an enthusiast level	European society Cultural professionals Creative industries
Sectoral /specialist press	- Online and print specialist and technical newsletters, periodicals, magazines and sites pitched at professional level	Cultural professionals Creative industries Education Academic research
Bloggers	- Online blogs by influencers - Can cover both enthusiast and	Cultural professionals European society

⁹⁶ <https://unsplash.com/@europeana>

⁹⁷

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

⁹⁸

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

	professional level - Timing depending on individual blogger, often responsive	Creative industries
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