Europeana – Core Service Platform

DELIVERABLE

D2.1: Marketing and Social Media plan for end-users 2015-2016

Revision	1
Date of submission	6 October 2015
Author(s)	Wiebe de Jager, Harry Verwayen, Europeana Foundation
Dissemination Level	Public

REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

Revision No.	Date	Author(s)	Organisation	Description
0.1	2015-08-07	Wiebe de Jager	Europeana Foundation	First concept
0.2	2015-09-15	Harry Verwayen, David Haskiya, Aleksandra Strzelichowska	Europeana Foundation	Feedback
0.3	2015-09-18	Wiebe de Jager	Europeana Foundation	
0.4	2015-09-26	Harry Verwayen, David Haskiya, Aleksandra Strzelichowska, Małgorzata Szynkielewska, Julia Schellenberg, Ad Pollé, Michelle van Duijn	Europeana Foundation	Revision
0.9	2015-09-27	Beth Daley		Text edit
1.0	2015-09-30	Harry Verwayen		Final revision

Statement of originality:

This milestone contains original unpublished work except where clearly indicated otherwise.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

The sole responsibility of this publication lies with the author. The European Union is not responsible for any use that may be made of the information contained therein.

Executive Summary

This document includes a description of all of Europeana's end-user products, their positioning, the main things we want to communicate about them and how we will go about that communication during the timeframe of DSI year one (summer 2015-May 2016).

DSI year one marks an important moment for Europeana: a new portal (tentatively called 'Europeana Collections') will be introduced that not only offers a better user experience but also a curated browsing experience with the working title of 'channels'. These channels are curated sub-portals on specific themes such as Art History, Music, Fashion, WW1 and Newspapers and will allow visitors of Europeana.eu to search for content related to those topics. We have very clearly positioned this new functionality as an 'engine', enabling data partners with specific expertise in these topical areas with the technology from Europeana to engage deeply with end-user audiences. Thus, we imagine that we will be able to harness the power of our network by providing a platform of theme-based discovery. But it should not stop there: the channel will be a first point of entry for many of our core users, but we aim to bring the content to the user through every relevant channel, providing that the license and data quality allows. Together, these efforts mark the way Europeana is moving from being 'only' a portal, to a platform through which Europeana's partner content can be used by different end-users.

Audiences	Themes	Europeana Products	External platforms
- Culture vultures - Heritage professionals - Culture snackers (Researchers) - Stakeholders[1]	- Art History - Music 1914-1918 - Fashion	- New portal - Europeana Channels - Art Channel - Music Channel - Fashion Channel - Europeana 1914-1918 - Virtual exhibitions	- Facebook - Pinterest - Wikipedia - DailyArt - ArtStack - Instagram - Twitter - Medium

---

[1] Since "partners" are not officially scoped under end-users, only their key messages will be included in this document

1. Target Audiences[2]

Europeana's primary target groups are:
1. Culture vultures; professionals or 'expert amateurs' in some subject of cultural heritage, or people who are interested in culture and cultural heritage more than most;
2. Cultural heritage professionals, involved in learning, researching or the teaching of arts and humanities (more about reaching this target audience is described in D8.1: Strategic Communications Plan);
3. Cultural snackers; citizens who are not actively seeking for heritage content but like to see or interact with engaging items, for example in their social media timelines.

Vultures and Snackers[3]

In earlier user research we came to the conclusion that we serve two broad segments. One representing more advanced users with a professional or deep personal interest in culture and heritage, and another that represents the more casual users. We've called them culture vultures and culture snackers[4] respectively.

A key finding, self-evident in retrospect but crucial to the channels concept, is also that users typically have one or a small number of special interests. The wide variety and large amounts of content in Europeana too often makes it difficult for our users to find the content that matches those interests. The channels concept is very much a response aimed at fixing that issue.

In terms of priority, we consider the culture vultures as our primary users. The reason being that this type of user highly values the completeness and authoritative nature of Europeana content and is willing to invest the time needed for systematic search and exploration on the portal and in the channels. The culture snacker we consider secondary and will aim to reach primarily via existing and popular online platforms like Facebook, Pinterest and Wikipedia/Wikimedia Commons. SEO efforts to ensure Europeana content is highly indexed on Google is also key in reaching the snackers.

Culture Vultures and Professionals

● They are the dedicated culture enthusiasts and the professionals. They are likely to work professionally with culture in one form or another, or to be lifelong culture enthusiasts, including researchers, students, professionals and interested laymen;
● While having a broad general interest, a culture vulture also typically has a special interest in, and knowledge of, one or a small number of specific topics, subjects, styles or genres;
● They value quality and depth of information;

---

[2] For a more in-depth look at the target audiences for channels, see appendix 1

[3] These target groups have been described earlier in D6.2: Requirements for Europeana.eu, published on 31 August 2015

[4] The term culture snacker has been used in the museum marketing context for a while. See e.g.
http://designthinkingformuseums.net/2014/09/25/design-thinking-at-rijksmuseum/

- In addition to their specific interest, they are interested in learning new things and like to explore unfamiliar topics;
- They could come from any industry or discipline, such as an art student, a teacher, a musician, a journalist, a travel agent, a retired botanist, etc. They usually have a higher education background and/or are dedicated life-long learners;
- These users need to search for resources for specific topics online and offline, to use in their own work or in order to gain knowledge, expertise or inspiration.

Culture Snackers

- They enjoy viewing culture-related content on the internet, and share it with friends and followers, but information on cultural heritage is just part of their daily information consumption;
- There are many different reasons for them to want to know more about cultural heritage. It could be that they are passionate about life, curious about many things, or that they would like to visit well-known museums and see famous works in person, or that they would like to take a holiday somewhere;
- For them, the overall pleasant experience is sometimes more important than the quality or authenticity of content;
- Overall, culture snackers are more likely to interact with Europeana content on platforms like Facebook, Pinterest and Wikipedia than on the portal or channels.

2. Reach, Traffic and Engagement KPIs

Europeana

- Number of impressions on Europeana's portal   20m
- Number of visits to Europeana's portal   6m

External Platform KPIs

Traffic and Reach
- Number of impressions of Facebook updates   13m
- Number of impressions of Pinterest pins   3m
- Impressions of Europeana's content on Wikimedia projects 30m

Engagement
- Number of engaged users on Facebook   300,000
- Number of engaged users on Pinterest   25,000
- Number of retweets, favourites, replies, clicks on Twitter 25,000

Impression: someone seeing an item or status update
Engaged user: a person sharing, liking or commenting on a status update or image shared
Follower: someone following Europeana via a social media platform

---

Other Key Statistics

Quantitative
- Bounce rate for specific pages
- Click path - how many people click on a Channel tile from the homepage? Which channels are most popular?
- Number of pages per visit (we anticipate that this figure should go up. For 2014, the average for the portal was 3.55)
- # of downloads (new metric)

Qualitative
General user satisfaction with the portal, via end-user survey

3. Europeana Products

Europeana Collections[5]

Europeana Collections (www.europeana.eu) remains the flagship product of Europeana, often the first point of entry for anyone contacting Europeana. We want to make our portal the go-to discovery service for the discerning user looking for European digital heritage collections directly from source and with clear copyright marking. By accomplishing that, we should substantially contribute to our data partners' goals of increasing the reach and use of their digital collections (and this will be reported back to them via the Statistics Dashboard).

During DSI year one, the portal gets a major upgrade, both in terms of design as well as functionality, with the addition of thematic channels. From a technical point of view,[6] the portal and channels are parts of a whole, with the channels built on top of the portal. They have the same relationship to each other as, for example, a specific YouTube channel has to YouTube as whole. This means that the portal can exist without channels but not vice versa.

Positioning
Europe's culture collected and accessible via a single access point. Anyone looking for European digital heritage collections receives content directly from a reliable source and with clear copyright marking.
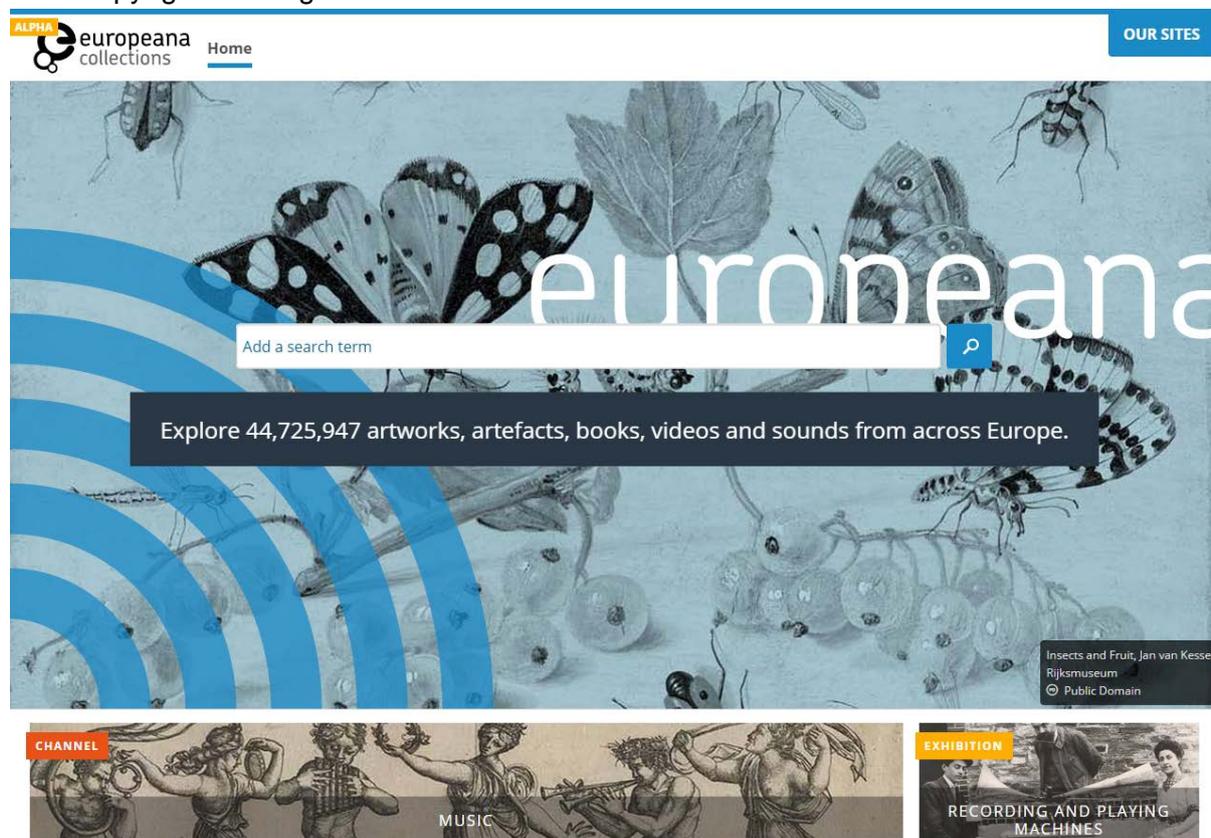
The test welcome page of the revamped Europeana portal.

---

[5] This is a working title that is subject to change.
[6] But not from a business and marketing perspective.

Target Audience
At the moment the portal itself targets mainly the cultural vultures. People who are university educated, broadly interested in culture and natural heritage, likely to work professionally with culture in one form or another, or to be a lifelong culture enthusiast/ amateur researcher. However, with the help of external social media platforms, which typically, but not solely, address culture snackers, we always refer back to the portal as the main entry point for discovery. In this way we aim to engage a culture snacker enough to turn him/her into a culture vulture.

Key Messages
- We want to ensure our partners that making their collections available via the Europeana portal will increase the use of their content, as well as their visibility among cultural heritage organisations.
- End-users want to be able to easily and speedily find the resources that help them do a better job (or better perform a non-job related task). They need high-quality cultural content with a clearly marked copyright status, coming from a trustworthy organization. Therefore, the key message we want to convey is: the digital heritage content you're looking for, or didn't even know you were looking for, is waiting for you collected in one place: Europeana.

Strategy
The marketing strategy is guided by a general approach of moving 'from portal to platform'.
- By using different communication channels we aim to deliver our key message to the broadest possible audience of our target users;
- We favour openly licensed collections and strive for highlighting diverse content from different providers;
- Within every activity, the portal is always referred to as the main entry point for later discovery;
- In order to underline the trustworthiness of the source, as well as promote our partner institutions, we always credit data providers and link to their official communication channels if possible.

Communication Channels
Europeana's collections are consistently promoted via internal and external platforms which are described in more detail in the chapter "Communication Channels".

Actions
Critical actions are further explained in the "Marketing Activities" chapter.

Channels[7]

Europeana channels make life easier for both end-users and re-users. With channels, it will be easier to find interesting and high-quality content around specific themes. This doesn't just affect the browsing experience; the same technology that is driving the content selection of each channel will also be made available via the API. Therefore the introduction of

---

[7] This is a working title that is subject to change

channels is an important step in the 'from portal to platform strategy' that guides the course of Europeana in the years to come.

The Europeana channels are the place where we connect user communities to their interests and Europeana data partners to potential user communities. The channels help our data partners reach and engage with more users. Our partners are offered a platform on which to publish, curate and market thematic heritage content to specific communities of interest and in collaboration with other data partners.

Partners of the individual channels are groups of Europeana data providers who have content of similar topic, subject, style or genre and who want to cooperate with each other, and with the Europeana Foundation to reach and engage with a larger audience than they could do individually.

Positioning

Europeana channels - connecting user communities to their interests and Europeana data partners to user communities. No other platform can provide this breadth of collections, provided by museums, archives and libraries from all over Europe and edited in a thematic way.

Target Audience[8]

Our target audiences are mainly culture vultures, university educated, 35-65, likely to work professionally with culture in one form or another or to be a lifelong culture (or history of science/natural heritage) aficionado. While having a broad general interest, our vulture has a special interest in, and knowledge of, one or a small number of specific topics, subjects, styles or genres.

Key Message
1. For partners: Increase the use of your content by reaching out to international audiences. Improve your brand profile and stay relevant in an increasingly digital world. Connect your content to the right community!
2. For end-users: If you are looking for high-quality reliable cultural content that matches your particular interest and want to use and re-use it for educational or professional purposes or for fun, look no further! Discover what you're looking for, plus much more.

Strategy
- Each channel will have its own target audience, so the promotion and marketing of each channel will be more targeted than the general end-user marketing activities that Europeana is used to.
- Reach and engage with communities of interest. We need to match our (data partners') content to those interests and actively engage with those communities.
- We have to create optimal groups of Europeana data providers who have content of similar topic, subject, style or genre and who want to cooperate with each other and with the Europeana Foundation to reach and engage with a larger audience than they could do individually.

---

[8] For more information about the target audience, we would like to refer you to Appendix 1

- Partners should actively take charge of the marketing activities and communication around the channel they contribute to. Europeana can support them in this but won't take the active lead.
- Europeana will refer to channels whenever promoting relevant content / exhibitions or promoting partner contributions relevant to the channel.

Communication Channels
- Partner websites, blog, newsletters etc.
- Partner social media channels.
- Europeana social media (supporting role)
- Europeana portal, newsletter and blog (supporting role)

For more information about the Europeana communications channels, we would like to refer to chapter "Communication Channels".

Actions
Critical actions are further explained in the "Marketing Activities" chapter.

Music Channel

The Europeana Music Channel brings together the best music recordings, sheet music and other music-related collections from Europe's audiovisual archives, libraries, archives and museums. Since the Music Channel is under the curation of the partners in the Europeana Sounds project, this document will not further elaborate on the marketing activities surrounding the channel, except to say that Europeana Office will support the marketing and communications activities.

Art History Channel[9]

The Europeana Art History Channel brings the audience the lesser-known as well as the famous pieces of European art combined with the books, letters, articles, videos and other material sourced by our partner libraries, archives, museums and audiovisual archives.

In the Europeana Art History Channel we use our best visual and decorative arts content to connect art vultures with the Europeana data partners who share high-quality art collections and thus fulfil our mission of making digital art-related content easier for people to use - for work, for learning or just for fun.

Positioning[10]
The Europeana Art Channel makes art-related content more accessible in a digital environment. Through the channel, you can quickly and easily search or browse cultural content that helps you to do a better job (or non-job related task). The Europeana Art History Channel is uniquely capable of supporting you with comprehensive, direct-from-source content which is of high quality and clearly copyright marked and which comes from respectable, reliable sources.

---

[9] For more background information on the Art Channel see Appendix 2.

[10] For more information about the positioning of the Art Channel, we would like to refer you to appendix 3

Target Audience[11]
- **Art vultures** who are looking for high-quality (media and metadata), authoritative (direct from source) visual and decorative arts content from the full spectrum of libraries, archives and museums (cross-domain and long-tail) and which is clearly marked for use/re-use with options to download data by item or in bulk.
- **Art snackers** who are searching for visual inspiration and are mainly interested in famous pieces of art or well-known artists. They want images that can be easily shared on social media platforms or that they can re-use creatively.
- **Data partners** who have art collections and want to be able to reach a truly pan-European audience for them.

Key Message
- For end-users: Explore hundreds of thousands of Europe's artworks, from the Masters of the Renaissance to Surrealism, and from illuminated medieval manuscripts to the decorative works of Alphonse Mucha. Learn about the history of art and the artists who defined our image of beauty and share your own knowledge with the institutions who are their caretakers! The Europeana Art History Channel offers an unparalleled combination of copyright-marked and downloadable visual and decorative arts collections drawn directly from source. The Art History Channel provides access to arts content and breaks down institutional silos via curated exhibitions that provide in-depth learning opportunities.
- For partners: Help yourself by helping your collection find the international audience it deserves. Match your content to communities of interest and build yourself a platform to actively engage with those communities.

Strategy
- The Art History Channel will have a more specific target audience than the portal, so the promotion and marketing of the channel will be more targeted than the general end-user marketing activities that Europeana is used to.
- Reach out and engage with art communities of interest.
- We have to create optimal groups of our partners who have access to this specific target audience or who have content of a similar topic, subject, style or genre and who want to cooperate to reach and engage with a larger audience than they could do individually.
- Actively promote the Art History Channel across all our own communication channels and cooperate with our partners to promote it to their audiences.

Communication Channels
- Partner websites, blog, newsletters etc.
- Partner social media channels.
- Europeana social media (supporting role)
- Europeana portal, newsletter and blog (supporting role)

Europeana's channels are consistently promoted via internal and external platforms which are described in more detail in the chapter "Communication Channels".

---

[11] For more information about the target audience we would like to refer you to appendix 1

Actions

Critical actions are further explained in the "Marketing Activities" chapter.

Europeana 1914-1918

The Europeana 1914-1918 website (www.europeana1914-1918.eu) is a 'proto channel'[12] aimed at displaying First World War material contributed by the public and aggregated by Europeana data partners.[13] The website brings together resources from three major European projects, each dealing with different types of First World War material.

Positioning

Europeana 1914-1918 gives people curated access to a unique and truly pan-European digital collection of WW1 related stories, artworks, books, documents, audio, video and other materials. Well-described content and clear copyright information promote re-use of the publicly available material, fostering democratization of knowledge and creativity.[14] The truly pan-European scope makes it a unique source amongst similar mostly national and/or single language initiatives.

The result is an archive that allows the national collections of libraries to sit beside personal stories and treasures and important film archives. Together, this creates a unique perspective of the First World War, showing it from every side of the battle lines and with insights from every point of view. Over time, even more material will be added to this archive.

Target Audience[15]
- Culture vultures
- Historians (WW1, Europe, national)
  - Researchers
  - Genealogists
- Europeana Network Association partners

Key Message
- For partners: Connect your content to the right community! Help yourself by helping your collection find the international audience it deserves. Match your content to communities of interest and build yourself a platform to actively engage with those communities.
- For end-users: Explore stories, films and historical material about the First World War and contribute your own family history. Europeana 1914-1918 mixes resources from libraries and archives across the globe with memories and memorabilia from families throughout Europe. Discover. Learn. Research. Use. Share.

Strategy
- Continue the social presence of Europeana 1914-1918

---

[12] For a list of the channels Europeana is planning on, see Appendix 4

[13] User contributions were collected as part of Europeana Awareness. Institutional collections were aggregated as part of Europeana Collections 1914-1918 and EFG1914-1918.

[14] To read Europeana 1914-1918 Content Strengths and Weaknesses Analysis see appendix 5

[15] See appendix 1 for an in-depth look at the persona's.

- Work towards Europeana 1914-1918 becoming a channel

Actions

In October 2015, a Multi-Touch book and accompanying iTunes U course will be published. This is a joint project of Europeana, EUROCLIO, and the Belgian history teacher and Apple Distinguished Educator (ADE) Gwen Vergouwen. The project aims to introduce secondary education students (15-18 years) to the First World War theme. Both the Multi-Touch book and the course make use of content from Europeana 1914-1918 collections (500,000+ personal stories and historical documents from around the world) and EUROCLIO. They have also been created in consultation with various educational and WW1 experts.

Before May 2016 there will be at least three more content-gathering campaigns in countries the project has not yet visited. These campaigns will make use of technology never before used by Europeana for user annotations and other ways of enhancing the metadata of specific collections (as described under DSI Subtask 2.3.3). At the moment of publication of this document, the following campaigns are being discussed with potential external partners (and are dependent on their budgets and resources: Poland, Czech Republic (Winter 2015/2016) and Bosnia and the Baltic States (Spring 2016).

Thanks to funding from the German Federal Commissioner for Culture and the Media, a pilot version of a transcription tool has been designed and tested by the DSI partner Facts & Files (Berlin). Depending on additional funding, the tool will be further developed. The prototype will be used in small-scale public events, so called "transcribathons". (More information can be found here.)

Content will be highlighted on a weekly basis via the established social media networks as well as in blogs and other publications. Virtual exhibitions focusing on local content and initiatives (such as the Austrian and Portuguese exhibitions) will be made on a regular basis.

Critical actions are further explained in the "Marketing Activities" chapter.

Europeana Virtual Exhibitions

Europeana's Virtual Exhibitions bring together the culture vulture's needs for knowledge, the culture snackers' needs for striking imagery, bite-sized information and slick features, the huge amount of content in Europeana and the wisdom of our Network Association partners in one platform where cross-domain and cross-European collections meet. In the light of Europeana moving from portal to platform, the exhibitions will undergo a make-over in the first quarter of 2016. The improved exhibitions platform could be a great alternative for more commercial platforms.

Positioning

The new Virtual Exhibitions will provide visitors with an in-depth understanding of a very specific subject, artist, theme, time period etc., by presenting it in an accessible, highly engaging way. Virtual Exhibitions allow the user to understand, browse, discover and learn through a vast variety of media (text, image, audio, sound, video, etc.). This product is better for this purpose than the portal and channels because it provides an experience rather than one-way learning, by incorporating entertaining elements like storytelling, and focusing on a

specific aspect of a single topic, as opposed to the broad sweep of the channels. Working closely with partners, we can incorporate aspects of their extensive knowledge base in ways that the metadata shown in the portal and channels cannot.

Target Audience
Culture snackers and vultures. Europeana partners.

Key Message
- **For end-users:** Europeana Virtual Exhibitions - showing the in-depth stories behind Europe's cultural heritage;
- **For partners:** For years Europeana has asked you to share your content but now we are offering you a platform to share your knowledge. The Virtual Exhibitions platform is a way to showcase this and to connect very focused stories from your collections to the rest of Europe's cultural heritage, while engaging your audience with an entertaining way of gaining knowledge.

Strategy
- Focus on fascinating stories. Focus on the curation;
- Easy for end-users, who need fast, complete and easily accessible in-depth information about a subject, our Virtual Exhibitions should allow them to understand, discover, and learn through a vast variety of media (text, image, audio, sound, video, etc.).
- Communications should emphasize that the Virtual Exhibitions are a simple platform for partners who need an engaging way to display and share their knowledge and material, and who want to pair up with other collections from around Europe.
- Connected content that is openly licensed and manually curated by experts / expert institutions, for snackers and vultures. The storytelling experience (no one-way learning) should be consistently pressed in all communication.

Communication Channels
- Social media;
- Europeana portal, channels, newsletter and blog;
- Partner websites;
- Partner social media channels.

For more information, see the chapter on "Communication Channels".

Actions
Critical actions are further explained in the "Marketing Activities" chapter.

4. Communication Channels

Europeana End-User Blog

The Europeana blog is aimed at the culture vultures, those people with a higher than average interest in culture. The blog is a place where interesting pieces of content are shown with some context. The Europeana blog is also used to feature interesting apps and collaboration such as our partnerships with DailyArt and Google Field Trip. In terms of content marketing and SEO, the blog is useful since it adds context and keywords to objects and collections that otherwise might be difficult to find via search engines.

Posts from the Europeana blog are automatically displayed on the Europeana.eu homepage. In addition, posts tagged with specific keywords (such as 'Music' and 'Art History') will appear on the relevant channel landing pages.

The aim is to publish 6-8 blog posts per month. A selection of blog posts is also included in the email newsletter. The blog is maintained by both the end-user services team and the corporate communications team. In course of DSI year one, the blog will get a visual makeover to bring it in line with the new style guide.
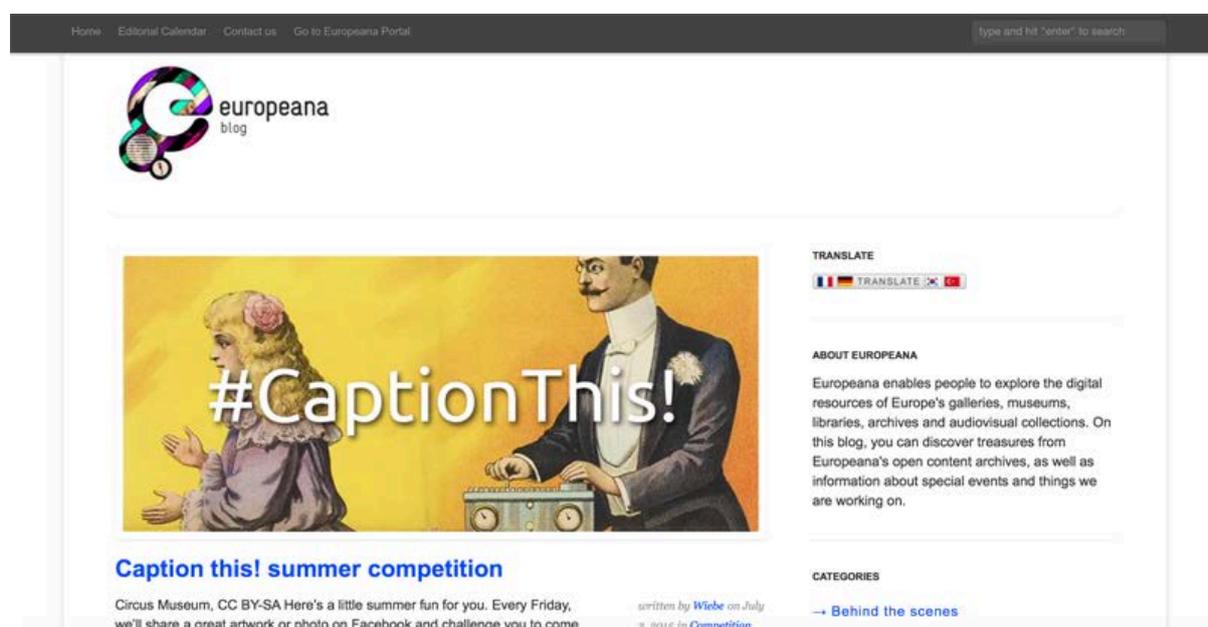
The Europeana end-user blog

Europeana eNews

The Europeana eNews email newsletter is sent each month to more than 50,000 subscribers. The target audiences of the newsletter are culture vultures, people with a cultural heritage background, and people affiliated to Europeana or its partners. The newsletter is available in English and in French (French translations are provided by the National Library of France). Each eNews bulletin consists of blog posts that have been

published on the Europeana end-user blog, with additional content such as featured apps or updates from partners and partner projects. The newsletter is promoted via sign-up forms on the Europeana portal and Europeana's main Facebook page.
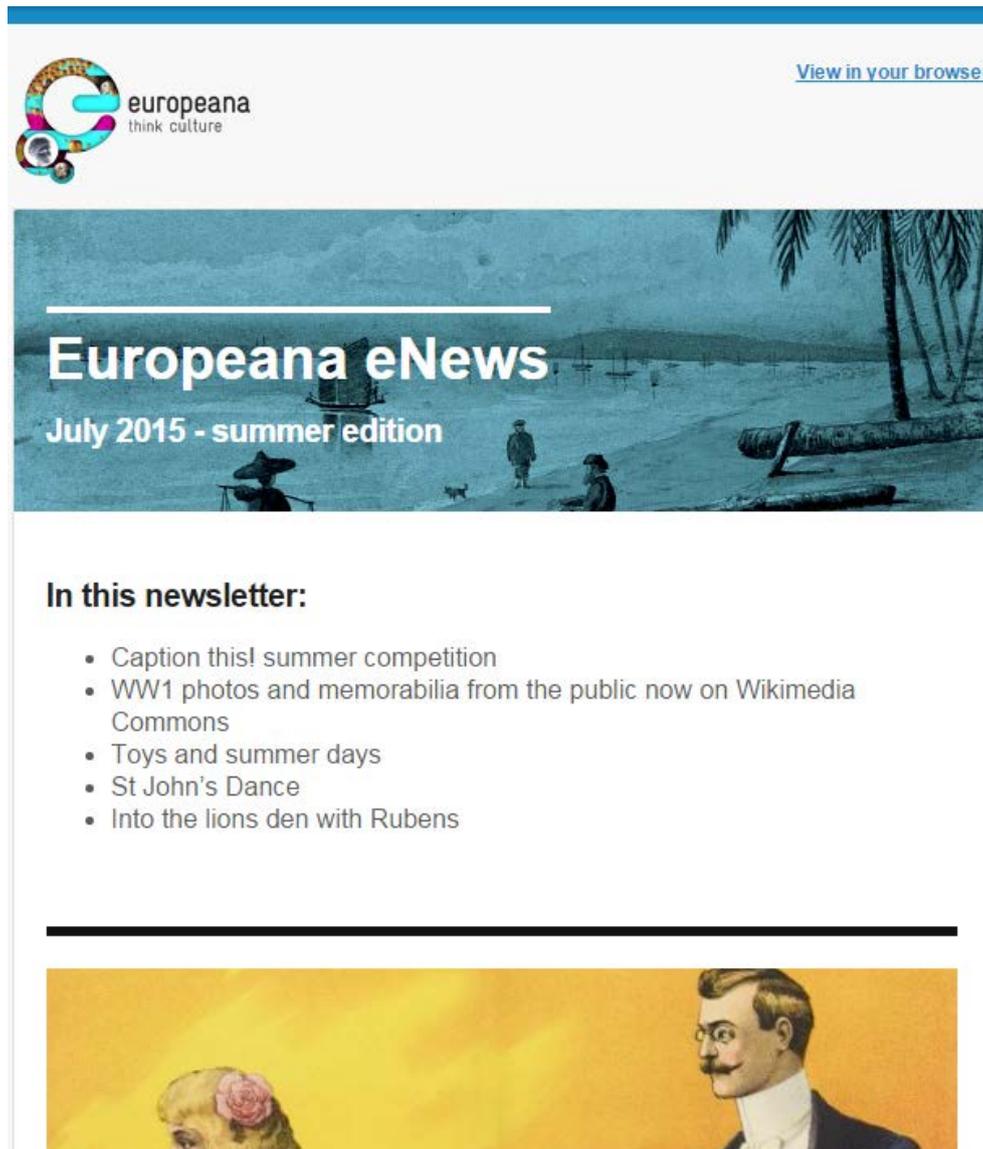
Above, an example of the eNews newsletter. Previous editions of eNews can be accessed via: http://bit.ly/EuropeanaNewsletterArchive

5. External Platforms

Our marketing strategy for the duration of the DSI is to maximize leverage of working with external platforms. This is a continuation of the strategy that was followed during Europeana v3. By using social media and other external communication platforms, Europeana is able to maximize its impact as for each impression of content on our own portal, we have generated at least five impressions 'out there'.

While Twitter is the best social media platform to get access to stream-like conversations with like-minded people and to quickly share links and images, Facebook is better suited for engaging users with thought-provoking paintings, images and photos. For visitors with a specific thematic interest, Pinterest is the go-to platform, and Wikipedia is the place where people look up factual information and expect context over content. Google Plus is still an outlier, it's actual use is being questioned, although there is evidence that the popularity of the platform is somewhat increasing. Lately, we have started to use Medium - a publishing platform for writing and sharing stories, such as blog posts. This platform is a way for Europeana to increase its reach, while re-using existing content.

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

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

Platform	Characteristic	Strengths	Weaknesses	Most suitable for
Twitter	Fluid, dynamic, stream-like	Ideal for quick sharing of links and images and to get in touch with people	Less used by the general public, its users are generally businesses, institutions or professionals	Quick sharing of links and images and connecting to individuals; highlighting updates posted on other platforms

Facebook	Dynamic, image-centric, social	Strong emphasis on images; country and language targeting	Organic reach is decreasing, as Facebook is pushing paid promotions	Promoting content to 'cultural window shoppers', (locally) announcing contests and collection days
Pinterest	Visually-oriented, long tail, content over context	Easy to create boards with content; long tail effect results in steady traffic figures; Pinterest boards are embeddable on other sites	Rather static in nature	Publishing niche collections of content from multiple providers
Wikipedia	Context over content	Massive reach; big SEO potential	No social component or viral potential; no direct way of sharing images	Contextualizing images, photos and documents
Medium	Interactive, variety of topics, text-based	Fine for longer stories, big reach	Requires consistency and effort to be noticed	Reposting texts from our own blog

Twitter

The main Europeana Twitter account (@europeanaeu) has over 22,000 followers (September 2015). The account is not only used to highlight content but also to communicate important organizational news and to retweet messages from our partners and figures from the cultural heritage sector. As such, it is also an important channel for the corporate communications team (see D8.1).

For Europeana, Twitter is an excellent tool to reach out to the cultural heritage community. With a combined readership of over 25,000 followers, of which many represent partner organizations and heritage institutions that we work with, Twitter is very useful as a means to keep people up-to-date with regards to the developments at Europeana. Maintaining the Twitter account is a shared responsibility with the corporate communications team.

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

specific interest. In the long term we might want to phase out these separate accounts as they tend to fragment the Europeana brand and not all social media accounts will remain active, for example after a project ends. In the short term it makes sense to create more brand unity by updating logos, hero images and descriptions and bringing them in line with Europeana's brand guidelines.

Target Groups:
- Culture snackers;
- Culture vultures;
- Network Association members;
- Researchers/WW1 historians/providers (via thematic Twitter accounts).

Aims:
- To highlight specific content, either based on specific themes or new collections from partners;
- For updates about interesting developments within the organization or the wider network;
- To monitor what key stakeholders are saying about Europeana, and respond when appropriate;
- To 'newsjack' trending topics by highlighting content from our collections related to these topics.

Facebook

As Europeana has over 100,000 followers on Facebook from all over Europe, it's an excellent way to promote content and disseminate updates like blog posts from both our own blog and our partners' blogs. Although traffic and engagement rates decreased strongly at the end of 2014 as the result of an algorithm change made by Facebook, current numbers are on the rise again. The benefit of Facebook is that it allows for multilingual updates, specifically targeted to specific countries or languages.
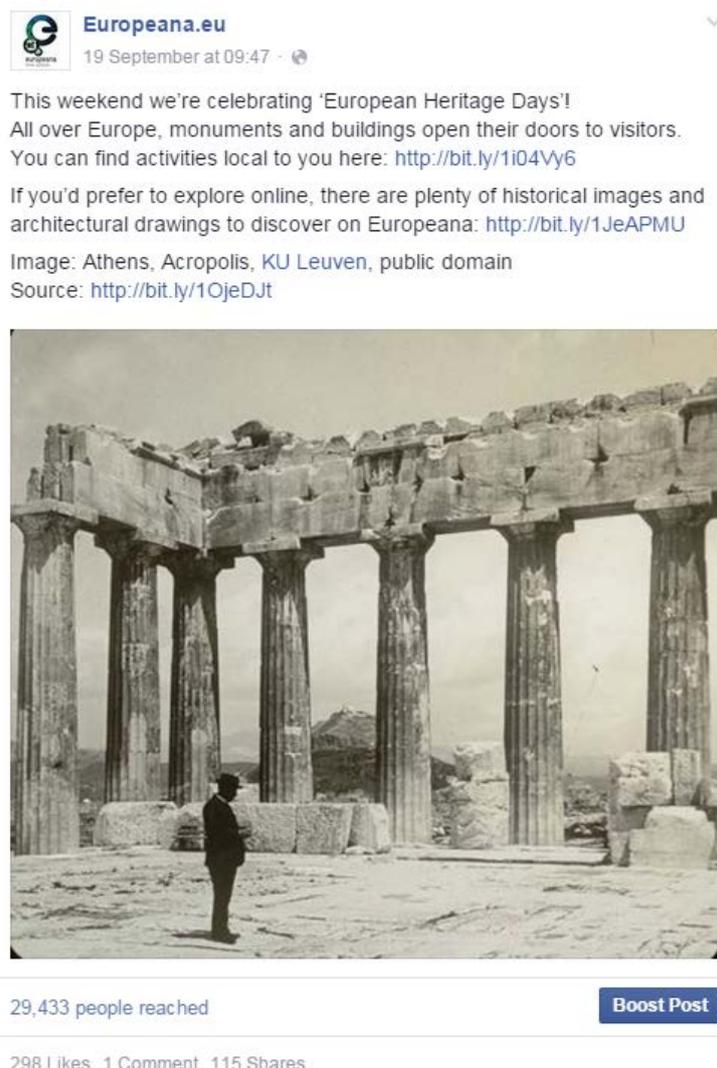
Facebook is best suited to sharing individual pieces of graphical content, such as paintings and photos. Above, an update for the European Heritage Days on 19 September 2015.[16]

As is the case with Twitter, there are multiple Facebook pages for projects like Europeana 1914-1918, Europeana 1989, Europeana Sounds and Europeana Fashion. In the long-term, we might want to phase out these separate accounts as they tend to fragment the Europeana brand and not all social media accounts will remain active, for example after a project ends. In the short term it makes sense to create more brand unity by updating logos, hero images and descriptions and bringing them in line with Europeana's brand guidelines.

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

Target Groups:
- Culture snackers;
- Network Association members (#AllezCulture Facebook page);
- Potential Family History Roadshow visitors.

---

[16] Source: https://www.facebook.com/Europeana/posts/10153295109628668 (30 September 2015)

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

Pinterest

With over 100 million users, Pinterest is a key platform to reach culture snackers looking for engaging works of art and other heritage material. Although you don't get the viral effects of other social media channels, Pinterest allows us to create boards that offer access to thematic collections of different content providers. As of September 2015, we have more than 7,300 followers on Pinterest, and 92 boards published on several themes, such as WW1, fashion, vintage posters and Art Nouveau.

Target Groups:
- Culture snackers;
- Culture vultures.

Aims:
- To highlight thematic content and encourage re-use.
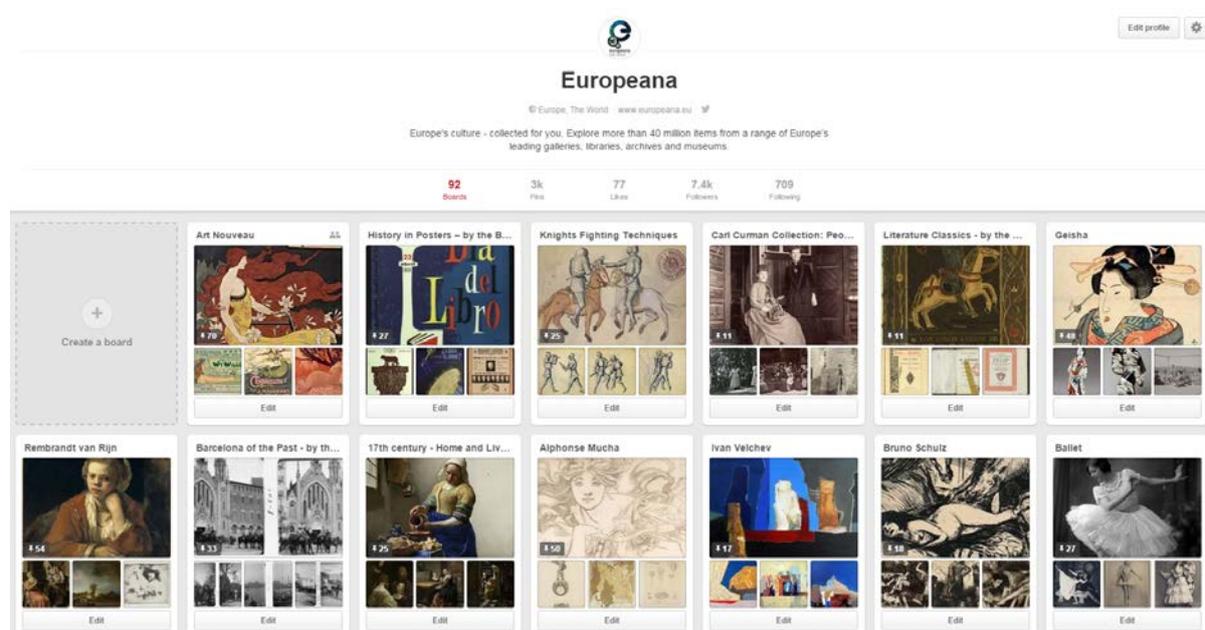
'Slow but steady' describes the role of Pinterest best. Above, the welcoming page of Europeana Pinterest account.[17]

Wikimedia

The suite of Wikimedia websites - notably *Wikipedia* and *Wikimedia Commons* - have played an important role in facilitating the re-use and discoverability of Europeana content for several years. Equally, the volunteer communities that curate these sites are important allies

---

[17] Source: https://www.pinterest.com/europeana/ (September 30, 2015)

in promoting the values of open access to European cultural heritage. The recent report of the Europeana-Wikimedia Task Force[18] reiterated the significance of this relationship and encouraged deeper integration. The proactive sharing of high-quality and openly-licensed material from Europeana partners to Wikimedia Commons will continue. This is an effective way to 'seed' this material to Wikipedia's articles, integrating the material within this very visible educational context, and thereby accessing online audiences that don't necessarily know about Europeana or the partner itself.

Of great relevance to Europeana's "portal to platform" strategy is the recent creation of *Wikidata*[19] - a central storage for structured data in Wikimedia projects. Wikidata is a database of linked information that can be read by humans and machines. The collected data is available for free and can be easily reuse and processed by third parties. The quality of data is improved mainly thanks to many cooperating editors and data entered in any language is immediately available in all other languages. This opens up a new range of potential collaboration projects focusing on metadata, search-result contextualization, multilinguality, and authority control.

Bringing content into the path of the user: a WW1-related document (sourced via Europeana 1914-1918) is mentioned on the Wikipedia page that explains the concept of 'Travel document'.[20]

---

18 Available at http://pro.europeana.eu/publication/wikimedia

19 Read more at: https://www.wikidata.org/wiki/Wikidata:Main_Page

20 Source: https://en.wikipedia.org/wiki/Travel_document

Anyone can edit Wikipedia, but in fact only a small group of people do so. In order to effectively make use of the massive reach of Wikipedia, it is vital to upload content for which there is a clear demand and to connect with the people who intend to use the material in articles. As of September 2015, more than 6,000 images from Europeana's collections are used in articles, resulting in over 3 million monthly impressions.

Target Groups:
- Culture snackers;
- Culture vultures;
- Researchers and students.

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

Medium

Medium is a blog-publishing platform for both professional and amateur contributors, encouraging quality writing and the creation of longer posts. The articles are well tagged making it easy to collect and view material about a specific topic and a good 'Next on your list' encourages readers to explore further.

Target Groups:
- Culture vultures;
- Niche communities interested in a variety of topics, such as history, design or art history;
- Creatives, writers, artists;

Aims:
- To recycle existing content from the Europeana blog;
- To find new audiences for topics covered by Europeana

The clean and simple design of Medium brings attention to words and displays images attractively. Above, one of Europeana's blogs re-posted on Medium.[21]

---

[21] Source: https://medium.com/@Europeana/painting-the-eiffel-tower-b3a01fb22c8a

Potential External Platforms

Platform	Characteristic	Strengths	Weaknesses	Most suitable for
Instagram	Image-centric, stream-like	High user engagement, beautiful, very little negativity among users	Requires consistency and appealing content	Sharing beautiful photographs
Snapchat	Dynamic, image-centric, social	Playful, creates momentum, used by younger public	Short lifespan, not widely used by older generations,	Short contests and actions, funny content
Listverse	Information-oriented, variety of topics, user-submitted content	Very high reach, possible to create in-depth content, contains categories of Art and History	They want text first, then decide whether to publish or refuse, require high quality and big images	Longer stories in forms of list (TOP 10…, 10 facts..)
Periscope	Video, live, focused on 'now'	Lots of potential, relatively new, within the video trend	Short lifespan, quality content necessary as it's impossible to edit.	Transmission of events, interviews

6. Content Planning Tools

Editorial Calendar

Europeana uses a publicly available editorial calendar[22] to coordinate the publication of blogs, social media updates and newsletters. The calendar helps us to make updates as relevant as possible to the user by picking the right channel and timing, and putting pieces of content in the right context. It is also a source of #OnThisDay topics. The editorial calendar will also be used to coordinate content updates for the various channels.
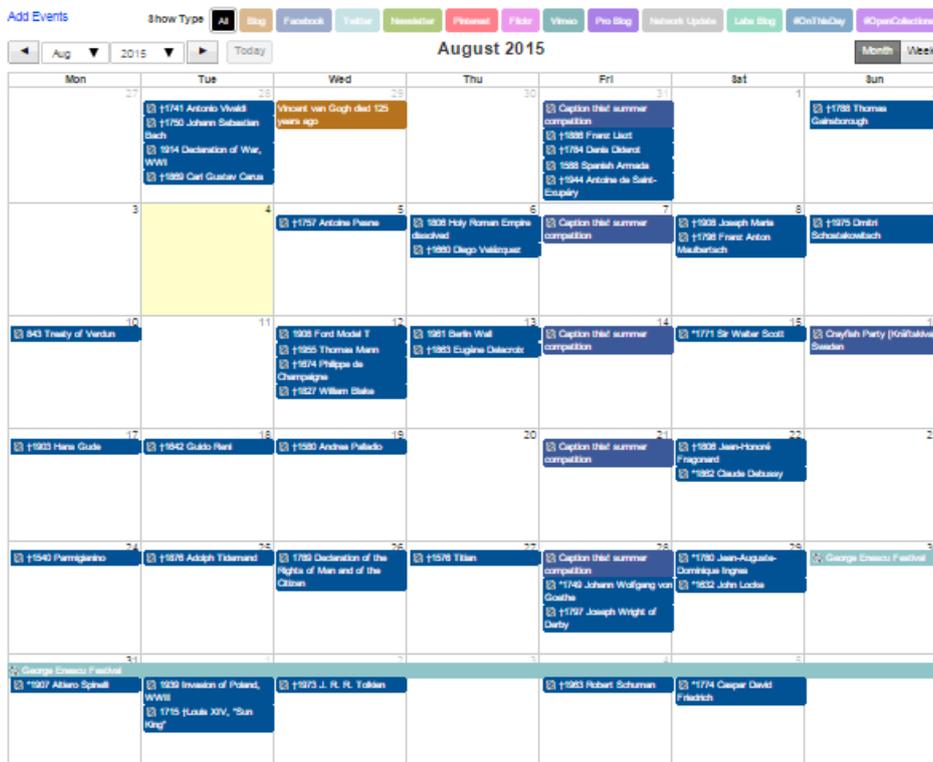
The editorial calendar. Planned posts are shown against specific dates.

---

7. Timeline and activities

Marketing Activities and Timeline
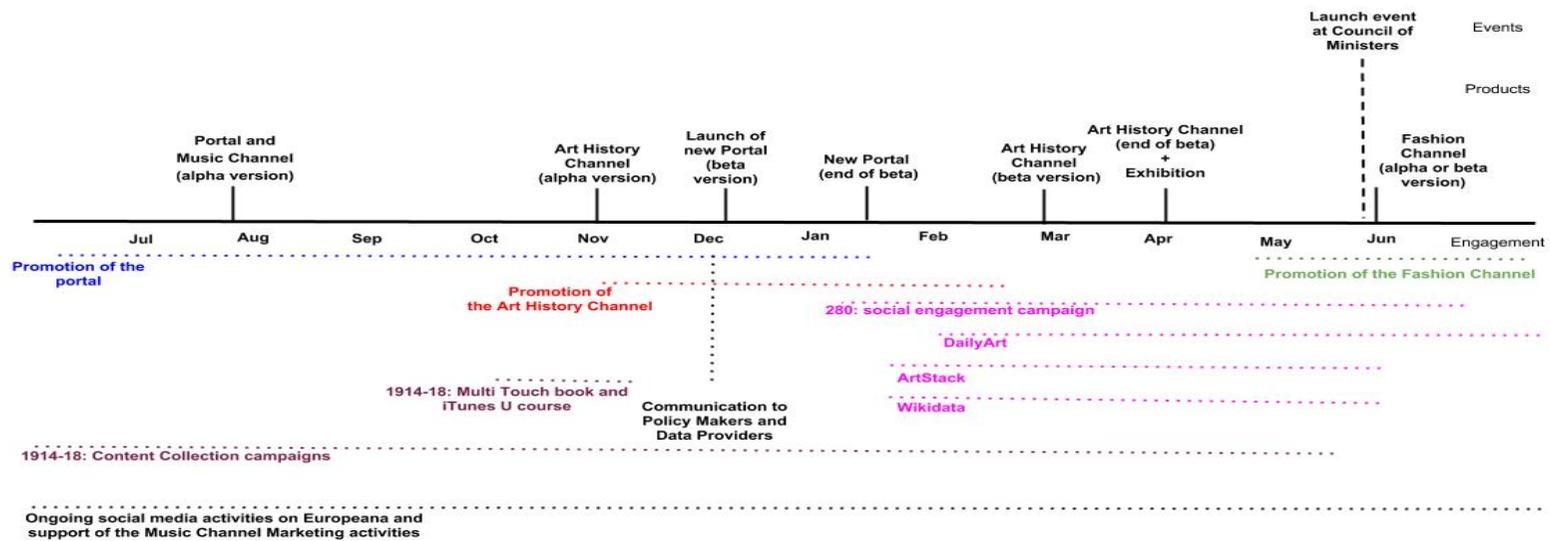
Timeline of key events that require marketing activities from summer 2015 to spring 2016.

Ongoing Social Media Activities by Europeana

While the portal is mainly used by culture vultures, we interact with culture snackers mainly through social media platforms that they already use. Our activity in this field consists of improving reach, engagement and finding new creative ways of reaching culture snackers.

Twitter

We aim to (re)tweet at least 3-5 updates per day. We also closely monitor what's being said about Europeana and respond if appropriate.

Facebook

According to the best practices for maximum organic reach, we aim to publish 5-10 Facebook posts per week. We would also like to re-start posting targeted updates in multiple languages in order to reach the right audiences with more long tail and niche content. We are working with partners in various countries to achieve a more multilingual presence.

Pinterest

Europeana plans to extend the number of boards even further. Some boards will also be embedded in new or existing channels. To achieve maximum efficiency and exposure, Pinterest boards will be promoted on Facebook and Twitter.

Medium

We plan to publish at least three stories per week by re-using older articles from the Europeana blog. In this way, we recycle quality existing content, while reaching a new community of users.

Open Collections

One social media initiative that has proved to be popular with Europeana's following is the #OpenCollections campaign. Each week, the end-user services team highlights an openly licensed collection on Facebook and Twitter, putting a spotlight on the data provider at the same time. The openly licensed datasets are also communicated to the re-use team, to be included in the datasets section of Europeana Labs. In addition the Open Collections could be highlighted on the (new) portal landing page, for example in a double-size feature box below the hero image.

Just one 'Open Collections' Facebook update (20 August 2015) reached nearly 70,000 people and amassed over 500 likes.[23]

Popular Hashtags

To increase interaction with Europeana content, we'll increase the use of popular hashtags for example:
#ThrowbackThursday #tbt - to show vintage/retro content linking to current times
#Caturday - for pictures featuring cats in art
#MusicMonday - for content related to music

Additionally, software such as http://trendsmap.com/ and http://hashtagify.me/ will be used to follow and use trending hashtags and themes.

---

[23] Source: https://www.facebook.com/Europeana/posts/10153234294668668 (September 30, 2015).

New Portal Launch

Marketing Activities

Marketing activities around the launch of the new portal are meant to familiarize the users with new and improved features and the new possibilities the portal offers.

Pre-launch activities announcing the new portal:

Time	Message	Platforms
Q4 2015	Social media updates, thanking users for their feedback and announcing the new portal	Facebook Twitter

Post-launch activities promoting the new portal:

Time	Message	Platforms
Q4 2015 onwards	Social media posts with hashtags #TransformationTuesday and #TT presenting new features of the new portal and the way to use them	Facebook Twitter

Art History Channel

Communication Channels

Ways to announce the launch of the channel:
- Art magazines and websites
- Art History professionals
- Europeana's general social media channels
- Partner institutions (via the Europeana communicators group)

Marketing Activities

Pre-launch activities

Time	Message	Platforms
Q1 2016	Social media posts announcing the channel and thanking users for their feedback	Facebook Twitter
	Multilingual messages announcing that the channel is available	Facebook Twitter

Post-launch activities

Time	Message	Platforms
Q2 2016 onwards	Social media posts announcing the channel and thanking users for their feedback	Facebook Twitter
	Updates explaining the way the channel works and how it's helpful to its users	Facebook
	Posts presenting different features of the channel	Facebook Twitter
	Articles written around the browsing entry points in order to encourage the discovery of the curated content by users	Europeana Blog Medium
	Guest blogs by institutions and partners	Europeana Blog

Europeana 280

To support the development of the Art History channel and to communicate its value to European Culture Ministries and EU Institutions, Europeana has conceived a pan-European campaign that will engage both these target groups, cultural institutions and end-users with Europeana at key stages of the campaign. On a content level, the Europeana 280 campaign feeds into the Art History channel by providing 280 works of art from museums all over Europe, selected by the Ministries of Culture of each member state.

The main target groups for this campaign are political stakeholders (see D8.1) and the general public. The aim is that Europeana 280 encourages people across the EU to engage with their national art history in the context of its contribution to Europe's rich heritage and raise awareness of the Art History channel.

Brief/Background

The Europeana 280 project is an initiative from Europeana and the European Commission involving the European Ministries of Culture to engage people with their art heritage and to support the launch of the new Europeana Art History Channel in the second quarter of 2016.

The premise of the *Europeana 280* campaign is that each of the 28 Ministries of Culture in the European Union is invited, with the assistance of their national cultural institutions, to select 10 pieces of art held in their country that have contributed to or created a European art movement.

Europeana 280 will support the Europeana Art History channel by:
● raising awareness of the channel with European culture ministries and cultural organizations;
● providing the channel with additional high-quality artworks representing all EU member states;
● developing a virtual exhibition to showcase that content;
● highlighting how Europe is united through culture by engaging the public across Europe in online and social media campaigns based on the pan-European content provided;
● a Ministerial level event to formally launch the Art History channel during the Dutch Presidency. The launch event will impress the importance of culture to the fabric of the European Union, and it will allow ministers to celebrate their country's contribution.

Public Engagement Activity:

The precise nature of public engagement activity for Europeana 280 is currently being explored and developed. The concept will be finalised during the fourth quarter of 2015 and the activity developed during the first quarter of 2016.

Maximization of Leverage from External Channels:

In keeping with the overall approach to the platforms outlined above, we will aim to maximize the leverage of working with external platforms, such as Twitter and Facebook, in 280 public engagement. Which channels are employed to do so will depend on the final nature of the engagement currently being developed. However we will call on the Ministries and cultural

institutions who have contributed to 280 to amplify Europe-wide engagement through their own profiles on the relevant external channels.

Marketing Activities

Pre-launch activities

Time	Message	Platforms
Q1 2016	Social media posts featuring the background and objectives of 280 campaign	Facebook Twitter
	Announcement of the calendar of the public engagement activities	Facebook Twitter Blog

Post-launch activities

Time	Message	Platforms
Q2 2016 onwards	Presentation of artworks of each country (slideshow, short videos created with software such as Stupeflix or Animoto) – to present the artworks to a wide public in an attractive way	Facebook Twitter YouTube Vimeo Blog Medium
	Quizzes and interactive games around the artworks (prepared with software such as https://www.onlinequizcreator.com/)	Facebook Twitter Blog
	Posts promoting the public engagement activities	Facebook Twitter Blog
	Board(s) featuring selected artworks from the exhibition	Pinterest (promoted further via Facebook and Twitter)
	We will be using the launch of the Art History channel, and associated '280' project, as the opportunity to run an outreach campaign focusing on Wikidata for the first time.	Wikidata

Partnerships

DailyArt

In the run-up to the public launch of the Art History channel in early 2016, a selection of works coming in via the Europeana 280 campaign will be disseminated via DailyArt, a free app that publishes one piece of fine art every day. This app has over 180,000 users worldwide. Every week one work of art is provided to the user, together with more information and links to the source.

DailyArt - your daily dose of art.

ArtStack

Coinciding with the soft launch of the Art History channel, selected pieces will be placed on ArtStack (www.artstack.com), a service which describes itself as 'Your online museum: create your own collection from 800,000 of the world's favourite artworks'. An engagement campaign will be launched to encourage audience interaction with the campaign artworks. The element of voting might be used in order to inspire reflection about the provided artworks and add another layer to the choice made by the institutions.

- In January, Europeana uploads the openly licensed 280 content;
- The users can see and 'stack' their favourite artworks and use them as inspiration for their own creative work;

Virtual Exhibition

A Virtual Exhibition is a way to present the artworks from the 280 campaign in an accessible and engaging way. Selected artworks will be centred around a common theme and contextualized by an appointed curator. New media such as videos of curators discussing an artwork will be created. The exhibition allows users to explore the content in a variety of media (image, text, audio, video). The attractive form, combined with elements of storytelling, create an enriching interactive experience and foster a more in-depth understanding of the subject.

Appendices

Appendix 1: The Europeana Personas

Personas Art & Art History

Linda — Culture Vulture

Age	31
Occupation	Freelance illustrator & designer
Interested themes	Art & art history, natural history, fashion, music
Relevant platforms	Pinterest, Tumblr Rijksstudio

Linda's life is all about arts. 7 years ago, she graduated as an art students. Now she has her own studio, working together with some friends.

As a freelance illustrator, she mainly works for projects to design illustration for books, based on which she makes exhibitions. She plays with other forms of art as well, such as patterns of floors and walls, prints for fashion, pottery, etc. She is quite fond of plants and insects, her personal logo and lots of her work is inspired by things in the nature.

Apart from design, Linda is also keen on research. In a recent project, she did a research why people don't write any more or write less . For one year she researched letters from 1940s until now, and made an illustration so it can be exhibited.

She gathers inspiration and resources for design and research from various channels, like images on Pinterest, Tumblr and Rijksstudio, movies, music, etc. She is inspired especially by the lyrics, and collects her favorite quotes of lyrics on Tumblr.

Goal

- To search & collect inspiration for her design work
- To search for resources for her research
- To share her works

Needs

- **Search:** wants to have further information than images; able to know the color table, color name & paint name; wants to search content in various themes
- **Collect:** wants to collect stuff of her interest, and make her own sets in form like a collage or mood board, possible to mix different content types; wants to have her own ordering of topics
- **Create:** wants to share her design work and research results inspired by or using the resources on the platform; wants to have a "workplace" to store her creations
- **Communicate:** wants to follower other users she likes

Touch point

She saw a nice imaged shared on Pinterest, which is linked to Channels. Curiously she explored the site, and find some quite good content there.

Search literacy: Effortless

Explorative behavior

Navigational behavior

Search literacy: Difficult

Personas Art & Art History

Paul

Age	42
Occupation	Research fellow at university, cultural historian
Interested themes	European history, art history
Relevant platforms	Historici.nl; gallica.fr; britishmuseum.org; Louvre Boijmans van Beuningen museum; europeana.eu

Paul is an expert on Dutch and Hungarian heritage. He does interdisciplinary research focused on diplomacy, network studies, political thought and early modern national identity in the East Central Europe region in relation to Western Europe.

Paul has always liked digital humanities. He does discoveries on various sites on cultural heritage, uses and manipulates the materials for studies and teaching, publication and presentation. He finds it great fun to browse through the enormous sources and share the findings on Twitter and Facebook, with colleagues, students and friends.

For Paul, history is something which must be experienced by objects. He has the opinion that certain ideological changes at a time cannot only be experienced in books and texts, but at the same time in arts and crafts. He likes Rijksmuseum a lot, where he can collect and categorize high quality images on art and history.

Paul likes to share his academic efforts with others. Now he has earned some credits from academic discoveries which was now only possible through long and painful scientific work, publications etc. Through this, he has got in contact with some scholars he have quoted, and enhanced his presentation in academic life.

Goal

- To search, collect & categorize materials for his academic life
- To share his view as a cultural historian on art

Touch point

As an active user of Europeans, he found the new platform was launched on the main Europeana site. He likes the idea that it is built upon various themes.

Needs

- **Search:** wants to search the content under a clear structure
- **Collect:** wants to collect and categorize things he has found; wants to download some materials
- **Create:** wants to share his research work and students projects related to the resources on the platform
- **Communicate:** wants to exchange his knowledge and opinions in history and art; wants to get in touch with some scholars; wants to have some reputation in his research area
- **Edit:** wants to provide information or relevant materials for some content

Search literacy: Effortless

Explorative behavior

Navigational behavior

Search literacy: Difficult

37
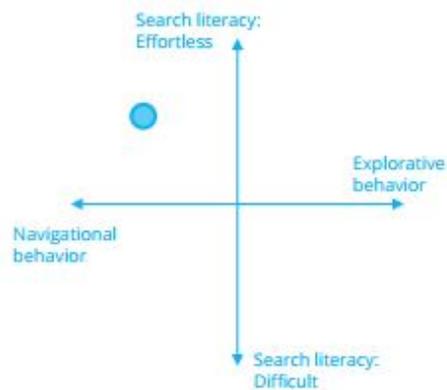
Personas Art & Art History
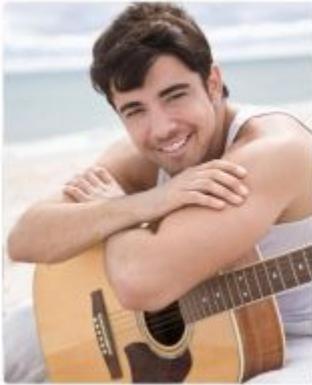
James

Culture Snacker

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

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

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

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

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

Goal

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

Touch point

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

Needs

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

Search literacy: Effortless

Explorative behavior

Navigational behavior

Search literacy: Difficult

Personas First World War

Aaron — Culture Vulture

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

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

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

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

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

Goal

- To know more stories that happened in WW1
- To share the stories he knows to more people, unravel the mysteries of posed by inadequate information

Touch point

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

Needs

- **Search:** wants to find the stories in WW1, especially those related to his family and country
- **Collect:** wants to collect and categorize his findings
- **Create:** wants to share the stories of his family in WW1; wants to share and recommend more materials he has found about WW1, such as photos, books; wants to write articles to express his ideas about the history
- **Edit:** wants to add, correct or refine the information of existing content
- **Communicate:** wants to discuss with people on some topics, either in comments or articles

Search literacy: Effortless

Explorative behavior

Navigational behavior

Search literacy: Difficult

Personas First World War

Amy

Culture vulture

Age	52
Occupation	Research scientist
Interested themes	History, architecture, music, art
Relevant platforms	Europeana.eu, Historypin

Amy is a research scientist with the background of software engineering. Currently she is working on projects to develop personalized cultural experiences by seamlessly incorporating cloud-based information about the habits, preferences and motives of individuals into the digital content of a cultural object. She is interested in encouraging people to tell stories about places, to which people feel emotionally attached.

She is interested in local history. As a young girl, a mile away from her house, at that time in the middle of scrub-land, now in the middle of a course, there stood a small memorial constructed in the local sandstone. It commemorates a training camp which was only there for the duration of WW1. It is a place she was and still drawn to. Now she is determined to research its history as much detail as she can. She has put some pictures on the albums online.

Recently she has got in touch with an old neighbor from her childhood, whose father trained at the camp. He knows more about the place than she ever knows, and she wants to invite him to tell the stories to more people together.

Once she started reading the War Diaries whilst finding what happened to her husband's grandfather. She's lost count of tears. She quite appreciates the sacrifices made by a whole generation. As no one else in the family seemed to know anything about him, she felt a duty and obligation to tell his story to her children and grandchildren.

DOUGLAS HAIG
WAR DIARIES AND LETTERS
1914-1918
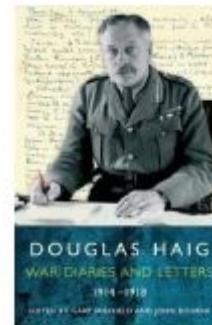
Goal

- To search for more stories of WW1
- To collaborate with people on storytelling of the history

Touch point

She used to search for materials of interest on europeana. eu. Then she found that Channels was launched on the site. She explores Channels and found a theme of WW1

Needs

- **Search:** wants to find the stories in WW1, especially those related to her family and the places in her memory
- **Collect:** wants to collect her findings; wants to collect the materials to other platforms to expand her existing collections
- **Create:** wants to share the stories of her family and places in her memory in WW1; wants to share and recommend more materials he has found about WW1, such as photos, books
- **Communicate:** wants to collaborate with people on storytelling and finding information

Search literacy:
Effortless

Explorative behavior

Navigational behavior

Search literacy:
Difficult

Personas   First World War

Bob

Culture Snacker

Age	33
Occupation	Microbiologist
Interested themes	History, natural science, photography
Relevant platforms	Facebook, Google+

Bob is an environmental microbiologist. He studies microbes that live in the ocean. He goes out to the sea on research cruises, and there are lots of opportunities to travel to exotic places to take samples of microbes and microbial DNA to bring back to the lab for study. He likes to get close to the nature, and he always take pictures on his cruises.

Bob has a girl friend, and both of them are Christian. He is interested in WW1 history, around which some movements of the Christian took place, such as the Ecumenical Movement. He also has a broad interest other genres of history, such as Jewish history("Christians and Jews share the same root, I think"). When he is free, he'd like to go to history museums with her girl friend. He thinks it is good to learn about where we come from, the differences and similarities in different cultures and religions.

Bob doesn't want to take history too seriously. For him, it is nice to see something about it, reflect on it a bit, then let the knowledge and insights influence your life unconsciously later.

Goal

- To find anything interesting on WW1 history
- To communicate his findings with friends

Needs

- **Search:** wants too find interesting stories about WW1easily
- **Collect:** wants to collect his findings
- **Communicate:** wants to share something with friends on social platforms; wants to discuss or comment or some content sometimes

Touch point

He found a photo of a Christian in WW1 shared by his friend on Google+. He traced the link and found Channels. He found it includes some themes of his interest, including WW1.

Search literacy: Effortless

Explorative behavior

Navigational behavior

Search literacy: Difficult

Marcus

contributor (collector)

europeana 1914–1918 user

Demographics

- 40+ male

Behaviours

- Active on specialised collectors sites & WWI forums
- Used to search on the web for WWI memorabilia
- Buyer & seller of memorabilia
- Memorabilia orientated, rather than story orientated

Needs / Goals

- Wants to add expert knowledge to stories
- Wants notification when somebody comments on his stuff
- Wants to embed media
- Batch upload of images
- Wants to provide detailed metadata

Victoria

research assistant

europeana 1914–1918 user

Demographics

- Research assistant in a film production
- 29 years old

Behaviours

- Skilled at online discovery
- Owns a tablet & smartphone
- Uses online bookmarking service

Needs / Goals

- Wants a list of film titles
- Clear copyright and reuse terms
- Contact info for the film archives
- Good technical metadata
- Clear download procedure

Alexander
researcher

europeana 1914–1918 user

Demographics

- Middle aged
- Knows native language +1
- Graduate or higher
- Works in higher education
- Both teacher and researcher

Behaviours

- Sometimes uses Facebook
- Uses iPad occassionally
- Does not know Europeana
- Likes to browse by using controlled subjects and categories

Needs / Goals

- Wants to access newspapers on the site
- Wants access to higher resolution content
- Wants detailed rich metadata
- Wants full text search
- Wants to search non-European sources

Benjamin
family historian

europeana 1914–1918 user
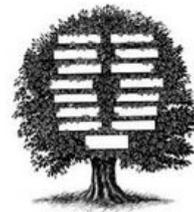
Demographics

- Retired
- Native language + German
- Learns about site via mass media (newspapers / television / radio)

Behaviours

- Uncomfortable with new technology
- Keyboard only user
- Does not own a tablet
- Does not use social media
- Uses site for genealogy

Needs / Goals

- Needs simple interface
- Help on how to digitise and use site
- Wants to be able to submit text only stories
- Excellent localisation of the site
- Wants to contact other contributors

Louise
local historian

europeana 1914-1918 user
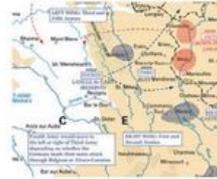
Demographics

- Geographically lives close to the war
- Middle aged

Behaviours

- Collects historical information of local interest

Needs / Goals

- Wants to provide local stories and items
- Wants information related to their area
- Local interest
- Map search
- Institutional attribution when contributing

Sonya
cataloguer

europeana 1914-1918 cataloguer

Demographics

- Volunteer
- Knows native language +1
- University student
- Studies history

Behaviours

- Active on social media
- Tech savvy
- May not be familiar with Europeana

Needs / Goals

- Wants to easily add users and stories
- May need to add data afterwards from paper
- Some need to access stories from other cataloguers

44

Appendix 2: Art History Channel Product Description

Upon launch, the Art History channel landing page should reflect the key messages and content strengths and weaknesses as defined above, keeping in mind the relevant target audiences. The main channel elements that contribute to the thematic experience are the channel's hero image (the background image behind the search box), the spotlights (6x), and tiles (6x).

Homepage
The homepage interface enables users to easily find art related content using search and browsing features.

→ The search interface with search box allows users to retrieve content by using specific search terms;

→ The exhibitions link leads users to curated art experience by introducing virtual exhibitions e.g. on topics such as *Record and Playing Machines* or *Photography on Silver Plate*; users can also explore the virtual exhibitions by browsing the tiles under the 'Spotlight' feature;

→ The blog entry directs users to art-related blog posts, e.g. about art movements, special collections and guest blogs;
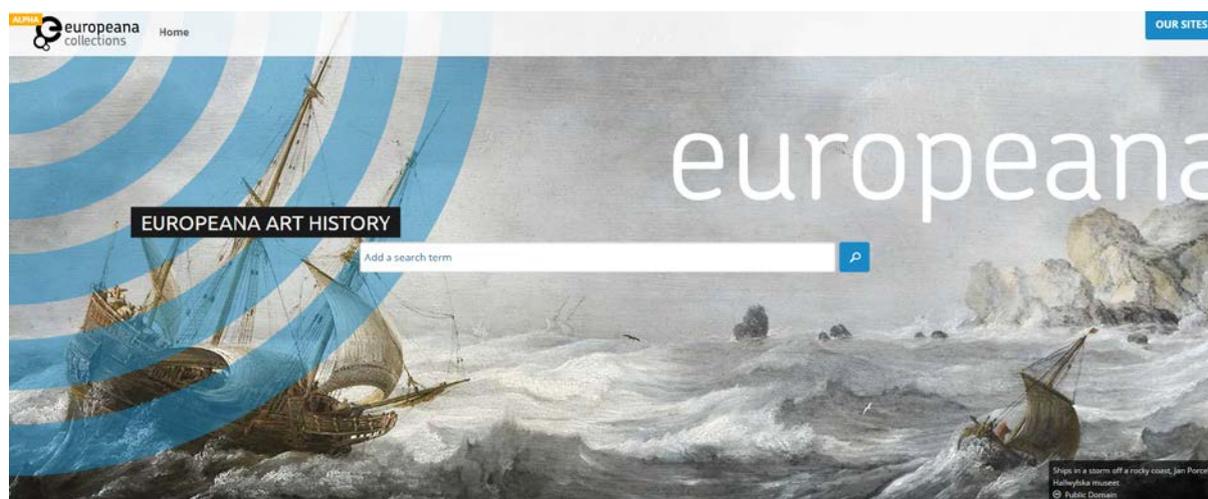
Test interface of Europeana Art History channel: landing page top with hero image and search box.
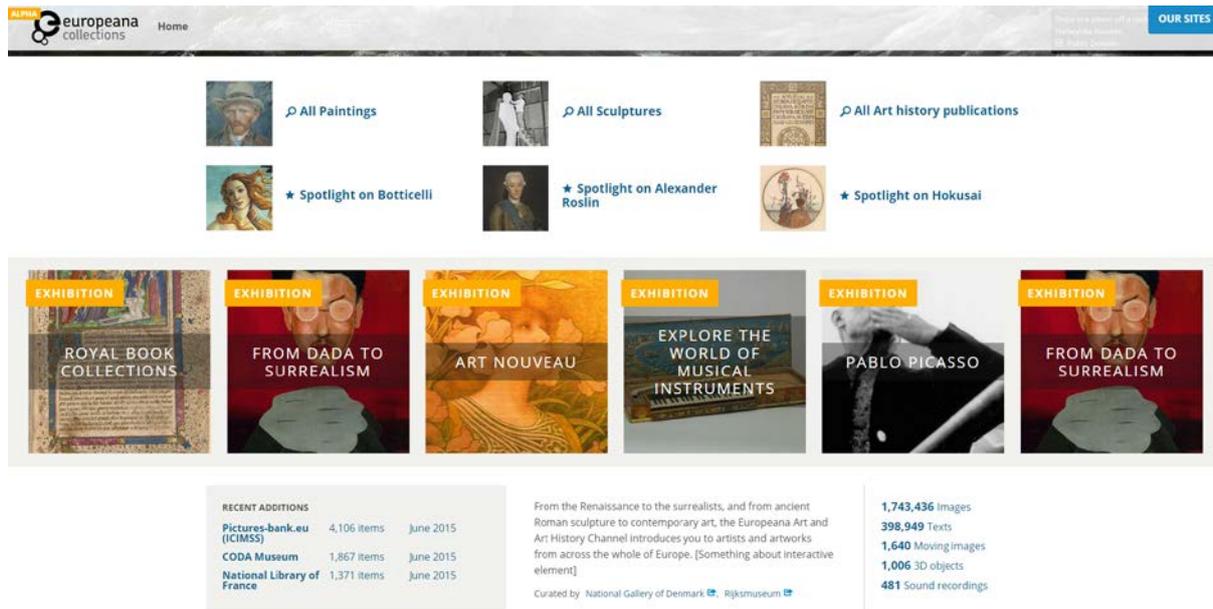
Test interface of Europeana Art History channel: landing page bottom with spotlights and tiles

Spotlights and Tiles

Each spotlight and tile can be a hook for targeted marketing actions. Instead of marketing the Art History channel as a whole, specific messages will be formulated for specific platforms and target audiences. The tiles are also an excellent way of promoting apps created by external developers, in the case of art history this could be VanGoYourself, CultureCam, etc.

To make the channel landing page truly demand-driven, a keyword search analysis will fuel the selection of curatorial elements that are displayed on the landing page.

Gogh, Vincent van	2192	Art History	Impressionism
Mucha, Alfons Maria	1977	Art History	Art Nouveau
Bosch, Hieronymus	1398	Art History	Renaissance
Munch, Edvard	885	Art History	Expressionism, Symbolism
Rembrandt, Harmensz van Rijn	736	Art History	Baroque, Dutch Golden Age
Boucher, François	674	Art History	Rococo
Mona Lisa	651	Art History	Renaissance
Picasso, Pablo	536	Art History	Cubism, Surrealism

Most popular Art History related search keywords (July 2014-June 2015)

Spotlights

The Spotlight feature gives curated access to different types of high quality media focusing on openly licensed content to support sharing, downloading, and remixing of material. Promoted are not only artworks, but also books, manuscripts, and videos about art movements, specific artists

and artworks. Moreover, special collections i.e. museum collections of well and lesser known institutions are promoted.

Example: spotlight on artists
Direct link to information about the artist Vincent van Gogh.
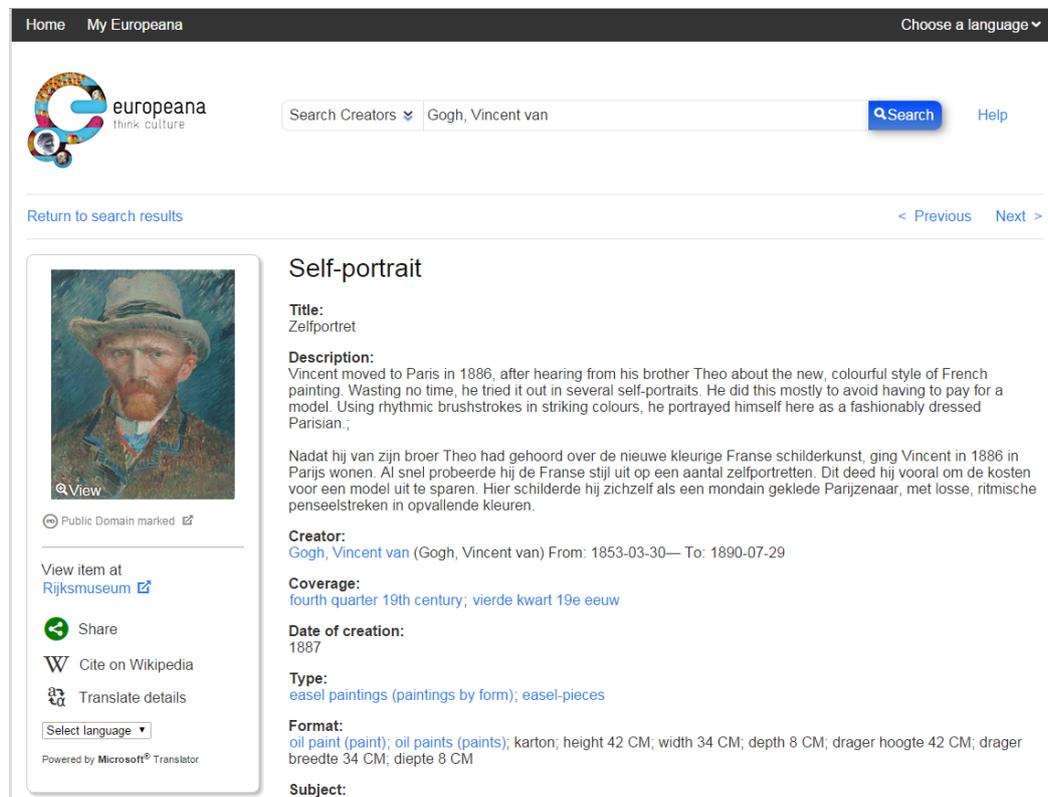
Figure: Europeana record showing a self-portrait by Vincent van Gogh, 1887. Rijksmuseum, Public Domain

Example: spotlight on artwork
Direct link to the artwork and further information about the "Night watch" by Rembrandt van Rijn.

Figure: Europeana record showing the Night watch" by Rembrandt van Rijn, Public Domain

Example: spotlight on collection

Direct link to the collection with Modern Art provided by the Central Library of the Bulgarian Academy of Sciences, Bulgaria
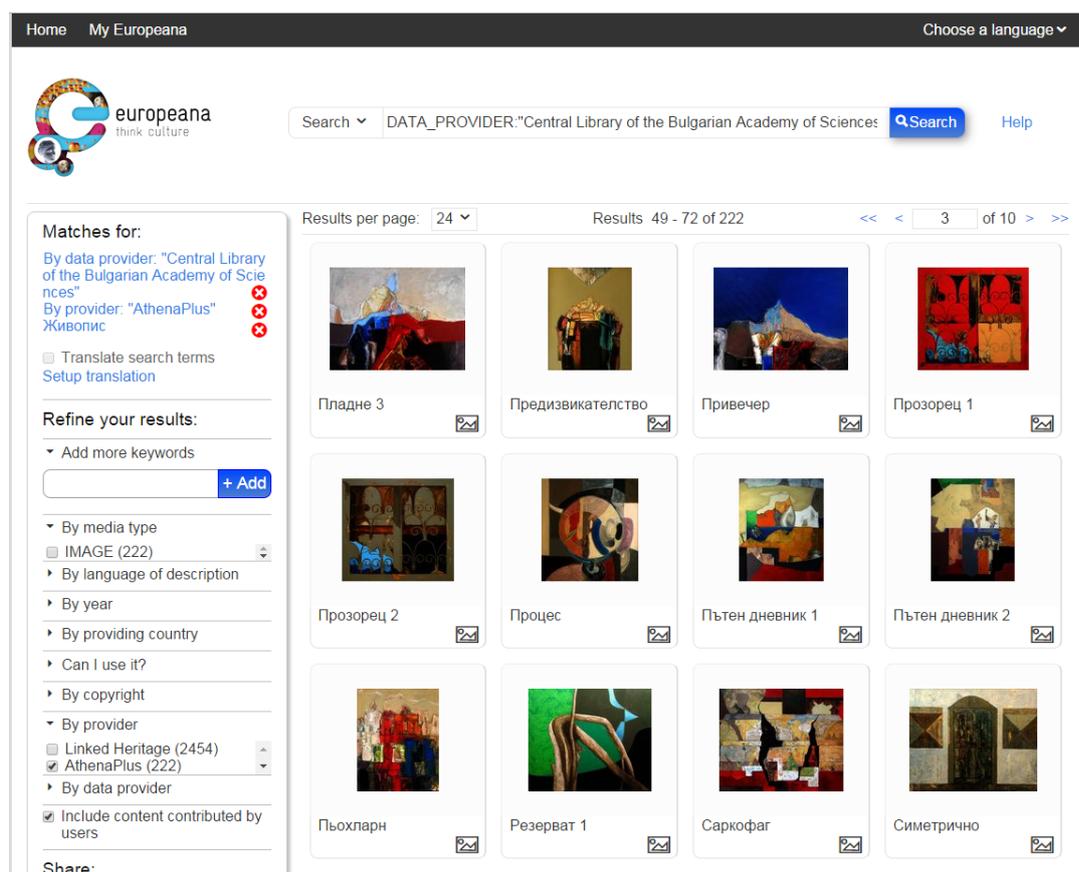
Figure: Europeana page with records from the Central Library of the Bulgarian Academy of Sciences, CC BY

Tiles for culture vultures

Virtual exhibition: 28 works of art that shaped Europe's art history (via Europeana 280) (first exhibition on new exhibition platform - planned for early 2016)
As part of the launch of the Art History Channel, the Art History Channel landing page will feature a virtual exhibition based on the content sourced via the Europeana 280 campaign. The exhibition '28 works of art that shaped Europe's art history' (name and content to be decided) will give an overview of the main art movements that shaped Europe's art history. The exhibition will be curated by a professional in the field of Art History.

Virtual exhibition: From Dada to Surrealism (currently on Omeka)
This virtual exhibition (published in 2011) unveils some of the works in the unique exhibition From Dada to Surrealism: Jewish Avant-Garde Artists from Romania, 1910-1938 that was on display in the Jewish Historical Museum, Amsterdam. The exhibition confirms the importance of Bucharest in European avant-garde art. Also, the lives and work of these seven men shed light on the relationship between Jewish identity and radical modernity. An abundantly illustrated publication accompanies the exposition.

Tiles for researchers

- Pro blog: a researcher's' introduction to the Art History Channel
- Video interview with one of the editorial board members about Art History and Europeana

Tiles for culture snackers

Blog: 15 Things You Didn't Know About Famous European Artworks
A Buzzfeed-style blog post that triggers people with a superficial interest in art history to learn a bit more about European art. To be written by the End User services team.

Libraries in art (Pinterest board)
This Pinterest board is about libraries and books depicted in paintings, drawings and other media: https://www.pinterest.com/britishlibrary/libraries-in-art/. It caters to the target audience of The European Library.

Art Nouveau (Pinterest board)
Another existing Pinterest board capitalising on one of Europeana's collection strengths: Art Nouveau. Next to the virtual exhibition about Art Nouveau, the Pinterest board (containing 70 entries) is a nice addition, aimed at people who love to browse through pictures without too much context. It is available via https://www.pinterest.com/europeana/art-nouveau/

CultureCam integration
Although a technical integration of CultureCam (http://culturecam.eu/) is not feasible in DSI year 1, we could still highlight the tool on the Art History landing page as an example of how app developers can tap into the wealth of works featured in the Art History channel.

VanGoYourself
VanGoYourself encourages people to take a photograph of themselves as they restage well-known paintings from Masters such as Van Gogh and Rembrandt and share the results on a dedicated website. One simple way to integrate VanGoYourself in the Art History channel is to simply create a tile which links to the VanGoYourself website. Technical integration of the VanGoYourself engine is not planned for this year.

Blog posts related to Art History
In addition to the tiles as mentioned above, the Art History channel will also feature blogs about art history-related topics from Europeana's end-user blog. Each blog post tagged 'art history' will automatically show up on the channel landing page. The selection of blogs can be viewed here: http://blog.europeana.eu/tag/art-history/

Appendix 3: Positioning of the Europeana Art History Channel vis-a-vis Wiki Art, Artsy, Google Art

In terms of global coverage and availability of high-res images, the Art History channel remains behind other providers:
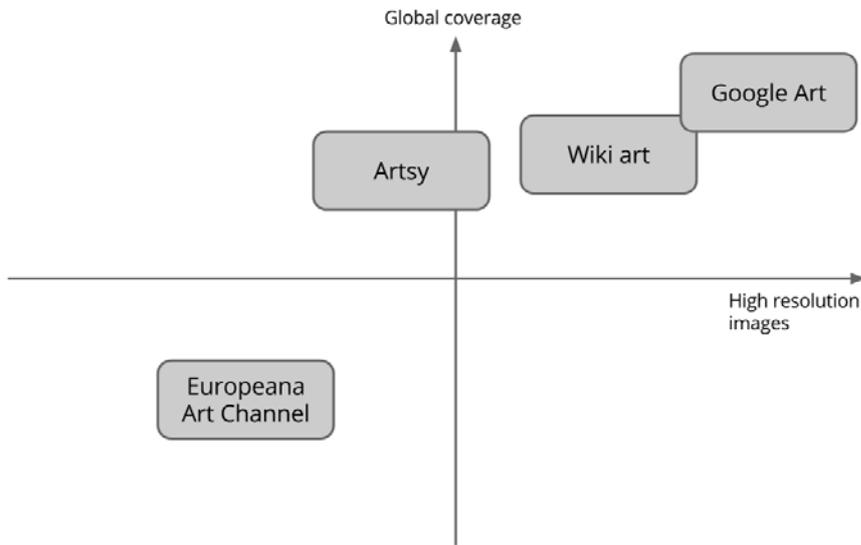
In terms of licences and collection width and scope, the Art History channel stands out against other providers:
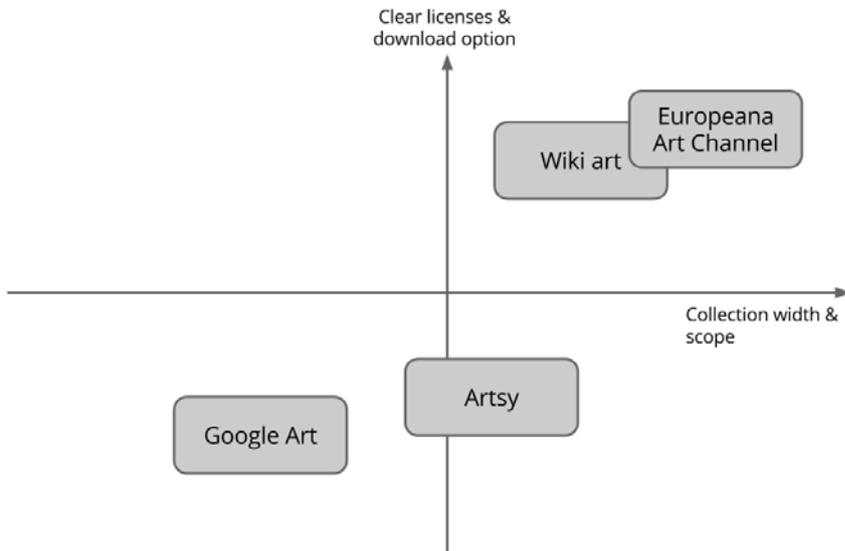
Appendix 4: Future Channel Themes

In DSI year one:
- Art History
- Fashion
- Music
- Newspapers

For Europeana to create a channel, three criteria must be fulfilled:
1. There is **user demand** for the theme of the channel;
2. We have **good quality content** for them (i.e. we have supply);
3. We have **partners** who want to curate and market the channel.

With the above criteria in mind, this is a list of potential channel themes:
- Animals
- Archaeology
- Architecture
- Classical literature
- Countries & Cities / Geography
- First World War
- Food and Drink
- History of Science and Technology
- Illustrated Manuscripts
- Maps & Cartography
- Migration
- Military history
- Natural History
- Newspapers
- Philosophy
- Photography
- Performing Arts
- Religion
- Roma
- Social History
- Sport
- World War II

Appendix 5 : Europeana 1914-1918 Content Strengths and Weaknesses Analysis

Strengths

- One of the biggest resources of WW1-related material worldwide with access to more than 800,000+ objects
- Multilingual and pan-European (global) outreach with content in 12 languages from 24 countries
- Unique content featuring combinations of user-generated and institutional content and documents, objects as well as audiovisual documents
- Variety of object types (unknown personal stories, public documents and audiovisual material)
- Most of the content available for (commercial) re-use (CC-BY-SA)
- Growing and responsive community with over 4,750 Twitter followers, 23,000 Facebook fans and 5,000+ registered on line contributors

Weaknesses
- Many items need transcription and/or translation
- Multilingual communication difficult to maintain
- API or search widget not properly implemented / technically weak
- No funding for further development or editorial work