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**Deployment of a common European data
space for cultural heritage**

DS. Communication and dissemination plan M23

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Author(s)	Georgia Evans, Nicholas Jarrett, Beth Daley, Aleksandra Strzelichowska, Rania Mouzakiti, Lorena Aldana (Europeana Foundation)
Contributors	Sabine Mordini-Pound, Alba Irollo, Jolan Wuyts, Ad Polle, Julia Schellenberg, Albert Verhaar, Adrian Murphy (Europeana Foundation)
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Please see [glossary available on Europeana Pro](#) for formal definitions of terms used frequently.

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TABLE OF CONTENTS

Introductory context	4
Section 1: Approach	5
Audiences	5
Objectives	7
Strategy and tactics	8
Narratives and messaging	10
Vision and mission	10
Key messages	11
The Europeana Initiative Visioning & business strategy 2030	14
Three focal areas	15
Budget	16
Section 2: Reporting and planning	17
Corporate comms/positioning	17
Editorial	21
Email marketing	25
Events marketing	26
Social media	30
Communicators Community	32
Media coverage	33
Section 3: Appendices	35
Appendix 1. Europeana-owned channels	35
Appendix 2: Partnerships	40
Appendix 3: Tools and training to support narratives around the Europeana Initiative and data space	42

Introductory context

This document presents the communication and dissemination plan to promote the common European data space for cultural heritage and the work which the Europeana Initiative undertakes to support the data space. It outlines the strategic, consistent and focused approach we will take to all of these activities; shares learnings from the work outlined in *CNECT_LUX_2021_OP_0070_DS. Communication and dissemination plan_M11*; and outlines communications and dissemination work that will be undertaken in year 3.

In year 2, communications and dissemination work focused on building on the narrative around the data space as well as the role the Europeana Initiative plays in it. The Europeana Foundation introduced branding of the common European data space for cultural heritage, ensuring consistency with the well-established Europeana Initiative brand, and published editorial which continues to build understanding of the data space and emphasise its benefits, including in delivering technological advances and higher quality data. Initiatives including [Twin It! 3D for Europe's culture](#), the [Digital Storytelling Festival](#) and [EuropeanaTech 2023](#) have emphasised the value of reuse and high-quality data to key audiences, demonstrating how the data space offers new opportunities for engagement and reuse.

The Europeana Foundation Marketing and Communications (MarComms) team has continued to take an evidence-based approach to communications, marketing and editorial activity, and used data and learnings collected from promotional activity, combined with learnings from market research activities, to inform what data space activity is promoted, how it is promoted it and who it is promoted to. The team also uses relevant feedback received via social media and other channels to inform approaches or to inform the workflows/planning of relevant teams. In a changing landscape, the MarComms team has encountered new challenges and opportunities, and has created specific plans for social media and email marketing plans to guide approaches and address those challenges and opportunities.

In year 3, the MarComms team will continue to experiment with new formats and innovate on existing initiatives to engage data space audiences, continue work to understand these audiences and promote relevant products, services and content that meets their needs. The MarComms team will align our work with recommendations and outcomes from two market intelligence activities, *Report on user needs and requirements of cultural heritage professionals to inform product and service development* and *Report on areas of potential reuse, research and results achieved towards new and established audiences*. Communication and dissemination work will support the realisation of the

organisational objectives set out in the *Europeana DS Tender* and the related *DS Implementation plan M24*.

The approach set out in this plan continues to recognise and build upon the Europeana Foundation's close and fruitful working relationship with the Europeana Network Association (ENA) and the Europeana Aggregators' Forum (EAF), whose active involvement is crucial for the deployment of the common European data space for cultural heritage. The Europeana Foundation MarComms team's communication efforts will emphasise the key role of ENA and EAF as co-creators and amplifiers of the data space. This will continue to build the profile of these bodies, supporting them to enhance their work, and increase awareness and engagement with the activities of the Europeana Initiative as a basis for building the common data space for cultural heritage.

The MarComms team leads the work detailed in this document. Unless specified elsewhere, the actions and activity described in this document will be carried out by this team.

Section 1: Approach

Audiences

Communications and dissemination efforts target key audiences and stakeholders of the common European data space for cultural heritage, including those who use and reuse digital cultural heritage and are involved in the sector's digital transformation, both at European and national level. These audiences are listed below. Terms in bold are how we broadly refer to an audience, and the exact meaning of this is clarified in bullet points.

Audiences are a changing and evolving group, shaped by developments in the data space, activities undertaken by the Europeana Initiative and other timely opportunities. New audiences (tourism data space and writers, for example) will be identified and added to this plan as the organisational offer for these groups develops.

Academics and researchers

- Teaching staff in higher education, university students, research support staff and cultural heritage domain experts in universities, researchers within and beyond academia (incl. cultural heritage professionals engaged in research, and non-professional researchers, e.g. in Citizen Science) that want to contribute to, or make use of, the data space and its infrastructure, products, tools and services.

Accredited aggregators

- Professionals who work for a national, regional, thematic or domain aggregator that is part of the Europeana Aggregators' Forum (i.e. an accredited aggregator) and shares data with the data space.

Creatives

- Professionals and non-formal professionals¹ who work in the [Cultural and Creative Industries \(CCIs\)](#) and want to contribute to, or make use of, the data space and its infrastructure, products, tools and services.

Cultural heritage professionals

- Professionals, emerging professionals and non-formal professionals working in cultural heritage institutions (including but not limited to galleries, libraries, museums, archives) who have the professional interest, need or motivation to benefit from data space activities and products.

Data providers

- Professionals and non-formal professionals working in cultural heritage institutions who have the professional influence, need or motivation to share their institution's data with the data space.
- Professionals and non-formal professionals working in cultural heritage institutions who already share their institution's data with the data space.

Developers

- Professionals working in tech development and non-formal professionals with an idea for a digital project who want to contribute to, or make use of, the data space and its infrastructure, products, tools and services.

Educators

- Teachers and educators in formal and non-formal education
- Professionals and non-formal professionals who work in pan-European education organisations, networks and platforms and want to contribute to, or make use of, the data space and its infrastructure, products, tools and services.

¹ In line with the European Commission's report 'Fostering cooperation in the European Union on skills, training and knowledge transfer in cultural heritage professions' (2019), non-formal professionals in the heritage sector might include volunteers, workers in the process of qualification or with non-formally obtained cultural heritage competences.

Europe's society

- Europe's citizens interested in exploring shared European cultural heritage and identities
- Europe's citizens interested in developing digital, creative and storytelling skills while engaging with cultural heritage
- Europe's citizens seeking to work in, with or around cultural heritage

Stakeholders

- EU level: the European Commission, the CEDCHE Expert Group, the European Parliament, the European Council, Council of the EU (Cultural Affairs Committee) and Rotating Presidencies
- Member States (MS) level: Ministries of Culture, Education, Research
- Common European data space for cultural heritage consortium partners
- Data Spaces Support Centre (DDSC)
- Stakeholders involved in other data spaces, including tourism and media
- Europeana Aggregators' Forum (EAF) Steering Group
- Europeana Network Association (ENA) Members Board and Members Council
- Other European cultural networks
- Other pan-European and EU-funded initiatives linked to cultural heritage

These audiences are not mutually exclusive. For example, someone working in a gallery may, at different times, have the motivation to reuse data for their work as a cultural heritage professional; and personal enjoyment as a European citizen.

In year 3, colleagues in the MarComms team will explore an audience identification and validation workflow for emerging or less well-defined audiences (such as some groups within CCIs), to allow us to better connect with colleagues creating content for these audiences and to help us better understand how to target these audiences.

Objectives

In its role as the steward of the common European data space for cultural heritage, and in support of the strategic objectives of the *DS Implementation plan*, the Europeana Foundation's overarching communication and dissemination objectives are to:

- Raise awareness of and share examples of the value of the common European data space for cultural heritage.
- Raise awareness and share examples of the value of the Europeana Initiative, its constituent bodies (Europeana Foundation and consortium partners, Europeana Network Association and Europeana Aggregators' Forum) and their activities which are at the heart of the data space.

- Position the data space within the broader landscape, including the data space ecosystem, relevant EU policies, national contexts and the larger cultural heritage field.

As part of the MarComms team's evidence-based approach, the team tracks and evaluates the efficacy of all promotional work. The team plans and evaluates its performance, including on agreed KPIs, against the objectives above in [section 2, reporting and planning](#).

Strategy and tactics

The communication and dissemination objectives detailed above will be achieved by employing an evidence-based, strategic, coherent and coordinated approach to planning and activities across areas, audiences and channels. This will be informed by clear and consistent organisational messaging and narratives, targeted to the relevant audiences. This is referred to as a 'holistic' approach to marketing and communications.

The [objectives](#) (detailed above) and approach to [planning](#) for communication and dissemination activities (detailed below) will be achieved through relevant strategies (noted where relevant below and available on request) and through discreet and bespoke marketing plans for high profile activities. The MarComms team will consistently apply the following tactics across its work:

Position the value of the data space, building on the Europeana Initiative

- Develop narratives to grow audience understanding of the value of the data space; in particular how it offers opportunities for reuse of high-quality and diverse types of cultural heritage data
- Reinforce connections between activities across the data space; and communicate the distinct value of these activities in relation to other initiatives in the European digital cultural heritage field
- Emphasise how the expertise and experience of the Europeana Initiative equips it to steward the data space and empower the digital transformation of the cultural heritage sector
- Position and promote activities that are data space specific emphasising how they add value to the work of Europeana and challenge the Initiative to grow in its role as data space steward.

Make professional connections

- Support colleagues across the data space in the development, refinement, promotion and dissemination of products, tools and services, thus providing consistent, effective communications
- Amplify the role of the Europeana Network Association and its specialist communities, the Europeana Aggregators' Forum, and cross-Initiative Country Groups as co-creators of and key contributors to the data space
- Build and reinforce connections with other actors of the data space ecosystem - from the [Data Space Support Centre](#) to other data spaces including tourism and media
- Align with the overarching narrative of the data space ecosystem and engage in outreach efforts targeted at tourism and media data spaces

Reach audiences

- Refine approaches to communications, marketing, editorial and promotional activity to further develop understanding of data space audiences and what they need
- Further develop use of the Europeana Initiative's [channels](#) so that audiences across Europe are made aware of, and use, the full range of the data space's services and products
- Use newly gained understanding and insight to tailor approaches to different audiences via different channels
- Implement and iterate embedded approaches to promoting evergreen content² so that audiences access resources and opportunities made available by the Europeana Initiative and the data space
- Communicate the tangible benefits that the three focal areas of the *Europeana Initiative Visioning & business strategy 2030* provide for data space audiences, that meet audience needs identified by market intelligence activities

Take creative and flexible approaches

- Experiment with editorial and social media (through new forms, formats, content, and partnerships) to convey the value of the data space
- Prioritise creative, diverse and inclusive storytelling from a variety of perspectives to make the data space a place by all and for all
- Keep up with new trends, tools and changes in the broader societal landscape to stay interesting and relevant

² The MarComms team considers 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.](#)

Narratives and messaging

Communicating strong and clear narratives which focus on priority areas of work and target specific audiences are all important for telling the story of the data space so that its audiences understand - and engage with - its benefits. Relating those narratives to relevant EU policies and initiatives helps to reinforce the value and role of the data space and digital cultural heritage in a broader European context.

In order to communicate the benefits, opportunities, outputs and function of the data space, and the work of the Europeana Initiative at its heart, the MarComms team has developed narratives which promote and position the data space and align with well-established messaging highlighting the Europeana Initiative's expertise, experience and capability to steward the data space. These narratives are reflected in the landing page of the common European data space for cultural heritage, which is itself a platform to position and promote the data space. Further details are provided below in this [Narratives and Messaging section](#) and in [Section 2](#).

All communications recognise the common European data space for cultural heritage as a flagship initiative of the European Union, funded by the Digital Europe Programme. The data space is also positioned and promoted as part of a larger ecosystem of 14 data spaces in strategic and public interest domains. Whenever possible, the data space is linked to EU policy goals and frameworks, such as the European data strategy, to better convey its relevance in a wider policy context. To support colleagues and partners to deliver consistent messaging, the MarComms team develop, maintain and promote strategic communication tools (see Appendix 3).

Vision and mission

The vision, mission and core values of the Europeana Initiative are outlined in the [Europeana Strategy 2020 - 2025](#). While this vision and mission were established before the deployment of the data space, they are integral to its realisation. They build on a core set of values that continue to hold true and ensure that the Europeana Initiative's efforts - and outputs - within the data space are usable, mutual, and reliable. The data space offers an unprecedented opportunity for the Europeana Initiative to advance its vision of a sector powered by digital and the mission to empower the cultural heritage sector in its digital transformation. Therefore, this vision and mission continue to remain valid in year 3 of data space deployment.

The vision and mission of the Europeana Initiative are as follows:

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 core values: *Digital, reliable, mutual.*

Key messages

Europeana Initiative

The Europeana Initiative's key messages were originally developed alongside the [Europeana Strategy 2020-2025](#). In the context of the Europeana Initiative's role as the steward of the data space the five core key messages remain valid and relevant. However, the sub-messages have been updated to better align with and reflect the work being undertaken to deploy the data space for cultural heritage.

The messages are incorporated into wider strategic communications about the Europeana Initiative, and communicated on the homepage of Europeana Pro (and reflected across the website). They are available to EF colleagues in a slidedeck and internal video course, and training on using and implementing the key messages is available to staff. The MarComms team have developed internal proof points which evidence the key messages.³

The key messages are as follows (in this case, 'we' refers to the Europeana Initiative):

We collaborate

- We bring together professionals from a variety of domains who work in, with and around cultural heritage and from all of Europe to participate in and benefit from the data space.
- We steward the common European data space for cultural heritage.
- We take part in partnerships and EU-funded projects that develop digital solutions for sharing and using cultural heritage, and support the data space.
- We develop innovative models and approaches to collaboration in the data space.

³ Available on request.

We advocate

- We provide the cultural heritage sector with a voice advocating for better digital policies and practices.
- We work towards a holistic triple transition in Europe - digital, social and environmental - powered by digital cultural heritage.

We reach audiences

- We provide opportunities for cultural heritage institutions to connect with existing and new audiences online.
- We inspire people to reuse, contribute to and participate in Europe's digital cultural heritage.
- We help institutions to make it clear how their online cultural heritage can be reused by different audiences

We build capacity

- We provide opportunities for institutions and individuals in the cultural heritage sector to develop their digital skills and practice. This supports them to contribute to - and benefit from - the data space.
- We support professional communities with a view to cultivating an inclusive and equitable data space, and build skills for the next generation of heritage professionals.

We build technology

- We provide an infrastructure that supports a trusted, secure and interoperable data space ecosystem.
- We build partnerships with technology organisations that foster and promote innovation in the data space ecosystem.
- We develop opportunities for institutions to connect their collections to other services, sites and applications.

Data space

Building on work undertaken in year 1 to outline some initial key messages for the data space the MarComms team have developed key messages for the common European data space for cultural heritage; their implementation and further development is [detailed in Section 2](#). As the European Commission, the CEDCHE and the Europeana Initiative develop a data space strategy over the next year, we will continue refining these messages to ensure they align with the evolving priorities of the data space.

The key messages are as follows:

The common European data space for cultural heritage is a data space for the public good.

- The common European data space for cultural heritage is one of 14 data spaces in domains considered economically strategic and of public interest.
- The data space supports the cultural heritage sector in undertaking a digital transition centred on values, people and culture.
- The data space plays a role in Europe's societal development by expanding cultural participation, further democratising access to culture and promoting openness.
- The data space serves as a platform for sharing knowledge on sustainable digital practices; its digital heritage resources and data can also be used to increase climate awareness and inspire action.

The common European data space for cultural heritage is built on collaboration.

- Active engagement, content contribution and financial support from the EU Member States and their cultural heritage institutions is crucial for the data space to flourish.
- The data space is part of a broader ecosystem of EU-funded digital heritage initiatives, which work together to ensure complementarities, reach wider audiences and support heritage professionals.
- The data space is made possible by the collaboration of 19 partners, with the Europeana Initiative and its three interlinked pillars at its heart.
- The data space is a broad and encompassing space in which a diverse pool of actors take part and have stakes.

The common European data space for cultural heritage is being designed for interoperability.

- The data space will be interoperable with other systems through the use of open standards and common frameworks.
- The data space for cultural heritage will be interoperable with the other 13 data spaces, offering possibilities for connections, innovation and discovery.

The common European data space for cultural heritage facilitates reuse of different types of high-quality data.

- The data space has ambitious content targets for high-quality data. By 2030, all 27 EU Member States are expected to jointly contribute to a total of 40 million new high-quality datasets and over 16 million 3D digitised assets.
- The data space provides access to a rich high-quality data offer, with an emphasis on 3D, and encourages more people to reuse and find new value in it.

- The data space provides rich, multidimensional, multilingual, connected and interoperable metadata.
- The data space infrastructure provides the technical means for data providers to share high-quality data, and enables its reuse.

The common European data space for cultural heritage offers individuals and institutions control over their data.

- Data providers - institutions or individuals who share data through the data space - determine how their data can be used. This is referred to as 'sovereignty' in the data space.
- The data space offers technology and governance frameworks that enable data providers to share their data while managing and applying full usage rights.
- The data space provides an alternative to commercial, for-profit, and non-European platforms.

The common European data space for cultural heritage is inclusive and participatory.

- A decentralised model enables the delivery of data through a broad array of actors, diversified data-sharing pipelines and new collaborative mechanisms.
- The data space has participatory and collaborative mechanisms which make it a space for both professionals and audiences of the cultural heritage sector.
- The data space is stewarded by the Europeana Foundation, which deploys the data space in a transparent, inclusive and responsible way, ensuring that others can contribute to and benefit from the data space.

The Europeana Initiative Visioning & business strategy 2030

The *Europeana Initiative Visioning & business strategy 2030* sets out the vision of the Europeana Initiative to leverage the opportunities offered by the data space, and to best align its work as data space steward with both the ambitions of the European Commission 2021 Recommendation and the design principles of data spaces (as described in the Data Space Support Centre blueprint). It outlines three focal areas the Europeana Initiative will emphasise to ensure the data space thrives, by bringing in different kinds of data and a higher diversity of tools while sustaining a robust data space infrastructure, leverage the participation of the Europeana Initiative as data space steward in other large EU funded initiatives, and increase Member States' engagement.

The *Visioning & Business Strategy* will serve as key input for the Data Space Strategy that will be developed by the European Commission, the Member States (via the CEDCHE) and the Europeana initiative in 2025.

Three focal areas

To best leverage the opportunities presented by the data space, the *Europeana Initiative Visioning & Business Strategy* puts forward three focal areas. Focal areas remain consistent with the priorities of the Europeana Strategy 2020-2025, and are relevant in all the Work Packages of the *DS Implementation Plan*. This consistency enables strong core messaging, emphasising a continuation of established expertise and focus, and to integrate this established messaging into a narrative for the data space, while at the same time developing messaging on the distinctive features of the data space. The narratives that will be developed around each focal area are outlined below, with details of specific work in year 3 detailed in Section 2.

Focal area I. The Europeana Initiative will expand the data space to include different kinds of data and a higher diversity of tools and training while sustaining a robust data space infrastructure

The data space will be positioned and promoted as a broad and encompassing space in which a diverse pool of actors take part and have stakes in. Narratives will strategically position the Europeana Initiative as the steward of that space. This will require an increased investment in the data space brand to establish it as an attractive shared place for the cultural heritage sector. In time, data space branding will also encompass other relevant datasets, tools and training which may be developed by intermediaries, but showcased and promoted as part of the data space.

Focal area II. Leverage the participation of the Europeana Initiative, as data space steward, in other large initiatives

The data space is part of a broader ecosystem of data spaces and EU-funded digital heritage initiatives, such as the Cultural Heritage Cloud, EIT Culture & Creativity, Time Machine Organisation and the European Heritage Hub, to name a few. Developing a clear narrative that stresses the unique value proposition of the data space and its differences and complementarities with other initiatives will be key to avoid confusion among audiences. The data space brand will clearly convey its distinct contribution, relevance and impact, while emphasising its collaborative nature and commitment to building complementarity with other relevant initiatives for the benefit of the cultural heritage sector. Having a clear brand position will also be useful in reaching out to other data spaces.

Focal area III. Review and adapt the Europeana Initiative Member State engagement model in relation to the data space

The ambitious goals for more data and higher reuse in the data space are highly dependent on active engagement of the Member States. The Europeana Initiative will invest in services that make the data space more attractive to them and identify

interests and priorities of diverse Member State actors in relation to the data space. The MarComms team will tailor narratives and activities accordingly, which may include strategies for targeted communication and advocacy, awareness raising about value offerings, and promotion of customised capacity building and national/pan-European campaigns.

Budget

The communications budget for year 3 in the common European data space for cultural heritage 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.

Activity	Amount (EUR) Per year
Collections Engagement promotion & dissemination	40,000
Branding and Design and documentation (3.3)	5,000
Market promotion & dissemination (3.2)	5,000
Communication tools (3.2)	500
TOTAL	50,500

Section 2: Reporting and planning

This section focuses on specific MarComms work areas and workflows. This is a change from previous DS comms plans, which focused on reporting and planning against Implementation Plan work packages. The reason for this change is that it better allows the MarComms team to report and plan for the activities under its direct control, especially as at the time of writing the year 3 Implementation Plan is still under construction.

The MarComms team will still support all outcomes, tasks and activities in the Implementation plan, consistently adopting the approach outlined above in 'Strategy and Tactics'. The team will work closely with colleagues across the Foundation, wider Europeana Initiative and data space consortium to ensure that it supports all relevant work across the data space, including the bodies that make up the Europeana Initiative. This supports the decision made in year 2 to promote EI holistically and to focus on the benefits that Europeana Initiative and data space activities offer to audiences. Plans for year 3 will ensure focus on, and make connections to, data space priorities, including reuse and 3D, and the three focal areas of the Europeana Initiative's vision for the data space.

Corporate comms/positioning

Communicating around the data space

In year 1 of the deployment of the data space, MarComms team work focused on emphasising how the data space built on and offered continuity with the achievements of the Europeana DSI. In year 2 of the deployment of the data space, the team has focused on communicating the specific opportunities the data space offers and emphasising the value it has for audiences. The interest demonstrated by audiences suggests that this has been successful.

In April 2024, the Europeana Foundation launched a new [landing page for the data space](#), which seeks to present its benefits and opportunities to [stakeholders](#); foster participation and better understanding of the potential new target markets served by these data spaces; and in time, promote related developments and activities. The MarComms team ran a promotional campaign to launch the landing page and promote it to key stakeholders, including targeted communications pointing to a [news post](#) introducing the page. The page itself has received 2,217 visits up to 30 June 2024. As the data space develops this landing page will develop accordingly and will be promoted at appropriate moments.

The MarComms team continued a [Europeana Pro news series on the data space](#), interlinking these pieces to develop a comprehensive narrative around the data space, the role of the Europeana Initiative and Europeana Foundation in it, as well as its relation to EU policies and other initiatives in the European digital cultural heritage field. In 2023, news posts related to the data space received on average 472 unique page views per post, making them the second most popular topic on Pro news that year (after the Europeana conference). The [data space page on Pro](#) also received 2,732 unique page views and data space was the most searched term on Pro in 2023.

In addition, the MarComms team have developed key messages for the data space (detailed in Section 1), and maintained and updated static resources to support understanding about the data space, including a [FAQ webpage about the data space](#); a [‘data space essentials’ slide deck](#); and [publications on data space activities](#).

In year 3, the MarComms team will continue to work on developing data space key messages, in particular writing proof points for sub-key messages. The team will incorporate the key messages in communications around the data space, including on the data space landing page and in Pro news posts (the series will continue). The team will work to ensure continuity and coherence between the data space landing page and content on Europeana Pro, assessing where information is best placed to sit and establishing a plan to update and move the information when appropriate. The team will reflect developments and updates to the terminology used to talk about the data space in external communications and [glossary](#) on Europeana Pro, in line with the DSSC terminology.

Branding the data space

As part of an ecosystem of 14 data spaces, from a branding perspective, the common European data space for cultural heritage needs to be seen to be part of this ecosystem, yet have its own identity that speaks to its own audiences. Exploring how this could be presented has been a key and ongoing activity of the Marcomms team in Years 1 and 2 of the data space deployment.

As a result of this work, and in agreement with the European Commission, the Europeana Foundation will continue to focus on the already established Europeana brand while developing a new data space brand that can accommodate other services, products and organisations. This approach gives the possibility to:

- Position the Europeana Initiative as the steward of the data space and to showcase the work of the last 15 years, capitalising on the established expertise and recognition we bring with us to the data space.
- Have flexibility to further develop each brand as needed.

- Position the data space as the main entry point for accessing and reusing cultural heritage data by data space audiences, where services from other actors can be developed.
- Develop each brand according to the specific needs of audiences.

In year 2 the MarComms team has developed a visual identity for the data space brand, to compliment the positioning work already undertaken, and is finalising brand guidelines for the new data space visual identity which provide information about how and when the two brands should be used.

In year 3, the Europeana Initiative will continue to liaise with the European Commission and Data Space Support Centre on branding, taking into account their own resources and terminology - notably the [Data Spaces blueprint version 1.0. Core Concepts](#), to make sure messaging aligns with the overall vision for the 14 interlinked data spaces.

Twin it!

In year 2 of the data space deployment, a key focus of efforts to position and promote the data space and its opportunities was to emphasise the importance of high-quality, usable and accessible 3D content.

In June 2023, the Europeana Foundation and the European Commission launched the 'Twin it! 3D for Europe's culture' campaign to collect and showcase emblematic samples of Europe's cultural heritage in 3D and raise awareness of the benefits of 3D for our sector. The MarComms team developed communication tools to support this campaign, including a [campaign page](#) on Europeana Pro. From publication on 21 June 2023 to 30 June 2024, the page has received 6,731 unique views, making it Europeana Pro's 4th most visited page in this time period. The MarComms team also launched a ['Twin it!' label](#) to brand events and initiatives which contributed to the objectives of the campaign, which was granted to 15 highly visible initiatives. The team held editorial collaborations with Twin it! labelled initiatives and/or published them as events in Europeana Pro for visibility and promotion.

The MarComms team developed a dedicated 3D series on Europeana Pro news to raise awareness of the campaign and to share practices, opportunities and examples of how 3D technologies can be used in relation to digital cultural heritage. A total of 42 entries related to [3D](#) and the [Twin it!](#) campaign were published as part of this series. The team also supported the development and promotion of a multilingual [Twin it! Exhibit](#) showcasing all 3D digitised heritage assets and their stories on europeana.eu. In year 3, the team will continue to enhance editorial coherence across platforms through

cross-links around thematic campaigns on europeana.eu, Europeana Pro and the data space landing page.

Promotional and communication activities within Twin it! included cooperation with initiatives such as [4CH - Competence Centre Competence Centre For the Conservation of Cultural Heritage](#) and the [G20 Summit](#) which took place in September 2023 in India, to reach audiences beyond our own. The [2024 edition of the Europeana Digital Storytelling Festival](#) focused on storytelling with 3D, highlighting Twin it! and the collected material. The Twin it! campaign demonstrated that a thematic focus - such as 3D - facilitates engagement by diverse stakeholders and audiences by providing a clear, cohesive framework for alignment. This approach will be further explored in year 3, mobilising other actors such as Europeana communities and Country Groups.

The campaign was supported by three conferences on 3D under the Swedish, Spanish and Belgian Presidencies of the Council of the EU, which aimed at raising awareness on 3D, building Member States' capacities and supporting the sharing of good practices (more details below).

In year 3, the Europeana Initiative will continue and refine the approaches we have established within Twin it!, including cross-Presidency thematic campaigns building on learnings. This will see the creation, development and promotion of dedicated campaign pages in Europeana Pro, promotion of related events and editorial work.

Member States

Reviewing and adapting the Member State engagement model has been identified as a key focal area for the Europeana Initiative's work in deploying the data space, as its success depends heavily on Member States' contributions. Building on work undertaken in year 2, in the coming year the MarComms team will develop tailored narratives to Member States (see Section 1) and extend communication with and dissemination to Member States.

In year 2, the MarComms team promoted the Europeana Initiative's events organised under the Swedish, Spanish and Belgian presidencies of the Council of the EU, which were all linked to the Twin it! campaign. Combined, these conferences reached over 800 participants onsite and online. The outcomes were reflected both in the [Member States page](#) on Europeana Pro and [Twin it! page](#) to keep Member States informed about our activities. The MarComms team also cross-promoted event outcomes in europeana.eu, for example by enriching the Twin it! 3D for Europe's Culture [exhibition](#) with event material.

In year 3, The Europeana Initiative will adopt a holistic and campaign-based approach to Presidency events, grouping them under a common theme around the data space and the European Commission Recommendation of 2021 to create a sense of shared purpose, building on the learnings of the Twin it! campaign.

In year 2, as part of the dedicated 3D series launched on Europeana Pro news to promote the Twin it campaign, the MarComms team experimented with editorial collaborations with individuals and groups of Member States ([Austria](#), [Finland](#), [Cyprus](#), [Sweden](#), [Bulgaria](#), [Croatia and Poland](#)) to highlight their respective national Twin it! experiences. In year 3, the team will build on and refine this approach, notably as part of new thematic pan-European campaigns which will be launched in alignment with the rotating EU presidencies. This will include exploring editorial and social media content in different languages, with a focus on the national languages on the ongoing Presidencies. We will also review the Member States newsletter approach and update the Member States page on Pro.

In year 2, the Europeana Initiative launched the Country Groups pilot project to improve national cooperation throughout the data space (three country groups have been formed in Bulgaria, Italy, and Slovenia). The MarComms team supported the promotion of this initiative through a [page in Europeana Pro](#) which includes multilingual content to amplify local reach. The team also linked Country Groups' communication and dissemination activities to wider data space activity such as the Twin it! campaign through editorial work around [events organised by country groups which received the Twin it! label](#). In year 3, the MarComms team will continue supporting Country Groups communication activities, and will also mobilise them to improve outreach to Member States.

Editorial

Editorial (galleries, blogs, exhibitions, news posts) is published on [Europeana.eu](#) and [Europeana Pro](#) on an almost daily basis.⁴ Ensuring that this editorial is strategically relevant and high-quality, and aligns with the Europeana Initiative and data space's key messages, forms a key part of the MarComms team's work, as do the practicalities of writing, editing, managing and publishing this editorial. This section provides an overview of the editorial work undertaken in year 2 (noting where greater detail can be found in other reports), as well as key learnings and plans for year 3.

⁴ Content (for example, static resources, documentation, training guides) is also published frequently on the platforms managed and overseen by the Europeana Initiative, but this is reported where most relevant and not discretely in this report.

Editorial on Europeana Pro⁵

Europeana Pro news pieces share the latest news from across the Europeana Initiative and data space, promote key campaigns and share learning on topics relevant to the digital transformation of the cultural heritage sector. Pieces include calls to action to register for events, learn more about work being undertaken in the data space, or register for the Europeana Network Association.

In year 2, Europeana Pro news pieces were published on an ongoing basis, with focused themes (running over one - two months) and series (running over several months) providing audiences with a deep dive into different topics. In year 2, these have included topics which align with strategic messaging and campaigns (the [data space, 3D and the Twin it! campaign](#)); mark seasons and international initiatives ([Black History](#) and [Women's History Months](#)); promote specific products and events ([EuropeanaTech conference](#), [Digital Storytelling Festival](#), [Europeana Impact Playbook](#)); promote data space supporting project activities ([AI4Culture](#) and [DE-BIAS](#)); and showcase work from and of interest to ENA communities ([EuropeanaTech series](#)).

Learnings from this work, the ongoing publication of other news pieces, and the analysis of the performance of content across Europeana Pro show that the data space, and topics of key technical focus within it (3D and AI) remain of high interest to audiences. Editorial related to significant events, which offers a clear call to action, also performs well. Editorial which aligns with the development of other content on Pro - a landing page, events pages, static resources - performs well with audiences, supports alignment across the site and creates momentum in wider communications.

As noted in the corporate comms section, in year 3 editorial focus on the data space and key technical topics within it (3D and AI) will continue through themes and series. Editorial on specific pages on Pro (for example, the [annual conference](#), [Digital Storytelling Festival](#) and [Twin it!](#)) will be developed and aligned to create a central entry point for relevant content and news about that topic, and bring visitors to these pages. In year 3, the MarComms team will also support multilingual editorial by encouraging contributors who write content which relates to a specific Member State/Member States activity to translate it; encouraging translation of all content related to the country groups; and exploring ways that we can group multilingual content available on Pro in one place.

⁵ Specific details of technical and development approaches to Europeana Pro are provided in the Europeana Pro strategy. The tactical approach to content and editorial on Europeana Pro are defined in detail in the Europeana Pro content strategy. Editorial activities are also further detailed and reported on in periodic reporting and as part of the Europeana Pro traffic Reporting Metric.

Editorial on Europeana.eu⁶

Editorial remains one of the key ways in which audiences engage with content on Europeana.eu as it provides an entry point to the vast collections and helps people to contextualise, learn about and enjoy the material available. Editorial includes calls to action for visitors to subscribe to our newsletter, as well as other calls to action and prompts for them to explore more of the site, e.g. by browsing galleries or reading other stories.

In year 2, new editorial content (blogs, galleries and exhibitions) on pan-European themes has been created and shared on Europeana.eu, and evergreen material repromoted at appropriate moments. Recurring themes include content in October for [Black History Month](#), an interactive advent calendar in December, [Women's History Month](#) in March and [LGBTQ+ stories](#) for Pride Month in June. New approaches included a [series of interviews](#) with people who use Europeana.eu material in creative ways, and in the final months of year 2, the results of this year's Online Creative Residency on the theme of 'journey'. In year 3, the existing themes and seasons approach will be built on to ensure the development of new content while still providing contributions to sector-wide initiatives that our audiences have come to expect and enjoy. To enjoy greater search engine visibility and organic traffic, popular themes will be developed further and attention will be focused on search term trends, to identify opportunities to connect collections to these.

Other pieces of content are linked to current and timely events of broad interest, such as sporting events, religious festivals, national/international celebrations (International day of literacy, International crafts day), or significant dates (births, deaths etc) of the subject of a piece of editorial. Linking stories to dates and events helps to promote them on social media by connecting content to people's lives and interests.

Editorial from partners and projects related to Europeana also provides a significant contribution with stories coming from, for example, Europeana Fashion, Crafted and DE-BIAS. These contributions support the aim of driving participation with cultural heritage and offering a variety of perspectives that makes editorial inclusive, diverse and representative of Europe's society. This aim is also supported by the Editorial Grants offer, which provides €200 funding for writers to contribute stories that put a spotlight on underrepresented communities, voices and lived experiences.

⁶ Europeana.eu editorial is reported on within the quarterly periodic reports as part of Task 4.2 and in the bi-annual *DS. Users and Usage report*.

Another approach to building more representative and participatory editorial is developing skills in audiences/contributions via a new course available on the Europeana Academy. The course guides people through Europeana's storytelling tips and how to create a blog post for Europeana.eu. The course ends with a prompt to submit a story proposal through a form (in which they can also apply for an editorial grant). As the course is taken by more people, the conversion to blog submissions and also the quality of the resulting editorial will be monitored.

The Europeana Foundation wants to make stories accessible to as many people as possible. So, while all editorial on the Europeana website is published in English, in order to provide a multilingual experience covering the 24 official languages of the European Union, the Foundation has increased efforts to provide stories in multiple languages and will continue to develop this strategy using in-house, agency and crowd-sourcing approaches. Popular stories vary by language, with localised content doing well in its own geographical region. In 2023, the majority of people viewed Europeana.eu pages in the English language. Spanish was the next most popular language. Other popular languages were French, Italian, German, as well as Polish, Romanian, Portuguese, Dutch, Hungarian and Greek. More detail on translations and multilingual work is available in the *DS. Users and Usage report*.

In year 2, to enhance the storytelling and audience engagement with stories, the Europeana Foundation Audience Engagement team worked with developers on new visual immersive elements (see [Claude Cahun](#) and [The imagined life of Judith Shakespeare](#)). These moments of interaction 'pull' the reader through the story, allowing them to experience it on a deeper level. As more stories use these elements in year 3, the effect on user behaviour and experience will be monitored.

Exhibitions take a deeper look into a particular topic. In year 2, four exhibitions were published: [Shaping Europe](#), [Twin it! 3D for Europe's culture](#) (created with contributions from 27 Member States), a further contribution from the European Parliament Archives in all 24 languages of the European Union and [A queer tour](#) - a contribution by the DE-BIAS project - in English and Italian. The approach to exhibitions and their place within the Stories strategy for Europeana.eu will be evaluated for year 3, with exhibitions continuing to provide a valuable entry point to collections.

Aligning editorial across the two websites

In year 2, the MarComms team ensured that editorial output on Europeana Pro and Europeana.eu was aligned and created momentum in wider communications. For example, during Black History Month, [editorial on Europeana.eu](#) highlighting the histories of Black people in Europe was complemented by [news on Europeana Pro](#)

exploring innovative approaches cultural heritage institutions have taken to foreground Black history in their collections. The Marcomms team took the same approach for Women’s History Month. Reuse of the content made available through Europeana.eu has also been a topic in focus across editorial, on Europeana.eu (see above) and on Europeana Pro, where examples continue to be added to a dedicated [reuse page](#). The MarComms team has also worked with external contributors and project partners to shape and align editorial for both websites (the DE-BIAS project, for example, has contributed an [exhibition to Europeana.eu](#) and [multiple news posts to Europeana Pro](#)).

Aligning editorial activities across websites supports coherence in communications (particularly relevant on days and months marked internationally) and offers opportunities for cross-promotion of our websites. Supporting internal and external colleagues writing for our websites improves the quality of contributions and helps to build skills. In year 3, the MarComms team will continue to work on complementary editorial on both websites and emphasise these connections within editorial itself and in wider promotion. The team will also continue to build the skills of contributors through clear guidelines, bespoke presentations and training videos.

Email marketing

Email marketing is a valuable tool to reach engaged and relevant audiences, as it allows for direct contact with people who have expressly shown an interest (by signing up to products, services or relevant forms) in the data space offer. The MarComms team currently manages email marketing in two main ways.

1. Sending regular newsletters to groups who have signed up for those newsletters
2. Sending one-off single Call To Action (CTA) emails to people who have registered interest in specific topics, or to target a specific group with specific activities that we expect to be of interest to them.

Marketing emails, 1 September - 30 June

	Sep 2023 - Jun 2024	Sep 2022 - Jun 2023	Sep 2021 - Jun 2022
Sent	563,964	534,307	577,596
Open	161,012	160,112	165,447
Click	18,407	19,292	20,495
Open rate	29%	30%	28.6%
CTR	3.3%	3.6%	3.5%

Subscribers increased again (following a drop in 2022-23, as a result of the migration to Zoho campaigns), and the number of people sent emails in year 2 also increased. There were relatively stable open and click rates, however there was a slight decrease in both compared to year 1.

Single CTA emails continue to perform better than newsletters and as a result of analysis, the MarComms team has created an 'approaches to email marketing' plan⁷, that breaks down performance by newsletter and type of email, provides some goals for year 3 email marketing activity and details a plan to achieve them. In year 3 the MarComms team aims to:

- increase open and click rates and drive more people to our products, tools and services by
 - diversifying approaches away from newsletter marketing (communicating updates on a regular basis) and
 - testing new approaches to workflows and funnels, including implementing segmented and targeted email marketing (based on identifying and communicating single CTAs to the right people at the right time)
- increase the number of people signing up and receiving emails by
 - diversifying the ways people can sign up to hear more from Europeana on the topics that interest them the most
 - running lead generation campaigns

Events marketing

The data space events offer is rich and varied. It contains both large and medium scale events, and training for diverse skills on different levels: from low-threshold available for everyone, to in-depth, boosting specific skills. During the reporting period, over 3,500 people participated in events with a satisfaction rate of over 90% for events and over 85% for training.

We see events as a low-threshold way of introducing people to the data space and Europeana Initiative ecosystem, giving them the opportunity to connect with like-minded participants. Quality and relevance, also within a wider societal context, are crucial when selecting speakers and themes. The preparatory work is done throughout the year which helps to secure enough options and a strong programme.

⁷ Available on request

Event promotion uses a mix of marketing channels to help people stay up-to-date in their preferred way: social media, email marketing, cross-promotion with other events, and amplification with partners. Given that reaching people through social media becomes more and more difficult, the MarComms team prioritises efforts to reach audiences directly. To facilitate this, a dedicated mailing list for events and training was started (this currently has around 1,800 registered people).

Evaluation of the events and the improvements based on the participants' and speakers' feedback are important elements contributing to the success of events, in terms of how they are both designed and promoted. Some highlights from flagship events include:

Digital Storytelling Festival

This year saw the fourth edition of the Digital Storytelling Festival, an international event encouraging cultural heritage professionals, educators, creatives, and students from Europe and beyond to boost their storytelling skills and tell stories exploring culture. This event is managed and run, working closely with the events team, by MarComms colleagues. This year's highlights include:

Category	2024	2023
Registrations	1,262	808
Unique participants	518	440
Satisfaction	89%	80%

Not only did the number of registrations and attendants increase, 87% of participants stated they were not a member of ENA and people from 61 countries registered (participants came from 49 countries). This highlights the power of this event, the storytelling topic, and events in general in helping us to reach new audiences. In terms of promotional activity this year, social media posts generated over 980,000 impressions, compared to 155,000 in 2023, and traffic to the Pro DSF page rose from 2,500 in 2023 to 2,900 in 2024.

For the next edition, the MarComms team plans to further optimise the programme, especially developing social moments like the live DJ set and the pub quiz which were introduced this year, as both received positive feedback and they are a way to build connections and make our events unique. The MarComms team has already started collecting the sessions and speaker ideas, focusing on the topics of diversity and inclusion, creativity and 3D.

Residency programme

For the second year of the [Digital Storytelling Festival Online Creative Residency](#), two new formats were added: storytelling with 3D and collage art, on top of creative writing, social media and animation offered last year. This year's theme was 'Journey', selected based on a variety of possible interpretations and ways of reusing creative collections, and a potential link with tourism.

There was a lot of interest in the two new tracks and they will continue to be offered in the coming year. The MarComms team are also exploring the possibility of scaling up all the tracks to accommodate more participants and expand the reuse of cultural heritage collections available on Europeana. The works created during the residency will be published on Europeana.eu during the summer.

GIF IT UP

GIF IT UP is managed and run by colleagues from the MarComms cross team. The 2023 edition of GIF IT UP included a new partner - Goethe Institute. Goethe Institute sponsored the special prize category "Diversity and Inclusion", supported the organisation of two in-person workshops in Amsterdam - for school children and teachers and helped spread the word on social media. Additionally to the online workshops, we run an online workshop with 114 attendees and satisfaction rate 88%

Category	2023	2022
Eligible entries	98	88

Of the 98 eligible entries in 2023 there were participants from 21 countries, and 134 artworks from 53 different cultural institutions remixed. In terms of raising awareness, the MarComms team's work drove more traffic to the GIF IT UP website in 2023 (up to 29,000 from 15,000 in 2022), largely as a result of testing Wordpress advertising. However the increase in traffic did not translate to a significant increase in entries, and so the MarComms team will not undertake this promotional activity in the future. A press release test resulted in coverage about winners in three major Polish local media outlets (see [Media coverage](#), below).

In 2024, the MarComms team is planning to expand the workshop offer and run a series instead of a single session, exploring different techniques and various types of content during specific sessions. The team will also offer an in-depth session on licensing and gallery building to encourage the participants to open an account and use it for the contest and other creative projects. The team will test additional promotional channels, for example LinkedIn, to reach people interested in animation.

Conference

The annual conference is managed and run by the events team, and colleagues from MarComms provide promotional support before, during and after the event. Promotion of the flagship annual conference, EuropeanaTech 2023 ran over summer 2023, and as the conference was hybrid, communications emphasised the benefits of the conference to both onsite and online attendees.

Category	2023	2022
Registrations	1,267	1,337
Unique participants	719	994

Whilst registrations and participants were down vs 2022, the topics of the two conferences were quite different (2023 was focused on tech, whereas 2022 was more general) and 2023 was more focused on onsite attendees (these attendees increased in 2023). Promotional activity performed well in 2023. The MarComms team published seven Pro news articles about the conference which received 14,0782 unique page views in total (an average of 2010 unique page views per post), and ran social media campaigns to promote the conference landing pages (including sending people directly to Pretix, the ticketing platform) which achieved a reach of 743,000 (up from 197,000 in year 1) generated over 2.2 million impressions (down from 3.3 million in year 1) and over 18,000 engagements (up from 10,000 in year 1). The increase in engagement and reach is as a result of implementing learnings from previous activity to reach and engage more people.

The event resulted in increased traffic to Europeana Pro, with over 20,000 thousand visits to conference related content (up from 17,000 in year 1), and evaluation activity and learnings will be applied to promotion of the next Europeana conference, planned in 2025.

In year 3 the MarComms team will continue to promote all of the data space events and training offer, and using existing workflows the team has established, will continue to provide a place to showcase and promote other events happening within the sector on [Europeana Pro](#). Events are very popular with audiences, and evidence from activities to promote training also suggests a high level of interest. The MarComms team promoted the pilot instructor-led training events for the Europeana Academy in May 2024, and targeted these to ENA network members to showcase a benefit of joining ENA. These were promoted using a single CTA email to ENA members and places were filled in under 12 hours. When the Europeana Academy is ready to launch in full, the

MarComms team will promote this extensively to our existing and potential audiences, and expect this to be a central element of our promotion of the data space, as it develops.

Social media

Social media remains an important means of raising awareness of Europeana and the data space and engaging with people interested in cultural heritage. Yet, the social media landscape is changing rapidly. Evidence, both from internal and external benchmarking, suggests that it is becoming increasingly difficult to gain organic impressions and therefore engagement, that privacy laws and heightened awareness of privacy rights will continue to make targeting more difficult and that we may be seeing the end of an era of social media mass participation resulting in a decentralisation of channels and audiences dispersed across them. To keep up with the changes and make sure we remain relevant, in 2024 the MarComms team developed an *Approaches to social media* plan⁸, providing a detailed overview of each platform with a specific strategy, tactics and reporting for each. This document will be updated yearly and the specific data about each platform will be updated in February 2025. Below are top level highlights, learnings and plans.

Engagement metrics for social media channels (Sep - Jun)

No.	Description	Measured by	Target	June 2024	June 2023
KPI 4.4	Social media reach	Total number of impressions on social media (Facebook, Pinterest, GIPHY, Instagram, Twitter/X, Medium, LinkedIn) (cumulative)	450 million	514,004,181	346,811,064
RM 4.12	Social media engagement	Total number of likes, shares, comments per month (Facebook, Twitter/X, Pinterest, Instagram, Medium, LinkedIn)	-	2,394,437	2,243,198

The KPI - social media reach has been reached and surpassed. We observed a slight growth in engagement, despite no longer having access to this data for Twitter/X from late 2023.

The significant increase in impressions is a result of multilingual activities such as tagging GIFs multilingually and multilingual promotion of the posts. Despite the changes

⁸ Available on request.

in user behaviour and engagement on social media becoming lower in general, the MarComms team managed to achieve a slight improvement in engagement through a number of actions:

- developing new social media templates giving more opportunities for storytelling and increasing the shareability
- more collaborative posting with other accounts to increase the reach and introduce content to new but relevant audiences
- focusing on areas and formats with the most potential based on learnings from previous years
- making better connections between content from europeana.eu, Europeana Pro and global events, trends and celebrations to deliver more coherent and interesting stories with a variety of content to explore

Throughout the reporting period, we faced a number of challenges related to changes made by Twitter/X's analytics feature. During late 2023, the engagement functionality was removed from free accounts. From June 2024, a paid account is necessary to view the impressions as well, which will have an impact on future reporting.

Traffic to our websites (Sep - Jun)

Combined traffic to Europeana.eu and Pro	Sep '23 - Jun 24	Sep '22 - Jun '23	Sep '21 - Jun '22
Traffic from social media	202,074 (59%)	258,385 (75%)	220,688 (68%)
Traffic from campaigns	142,610 (41%)	84,578 (25%)	104,590 (32%)
Total	344,684	342,963	325,278

The tables above show two year on year results for two key, and closely linked, traffic acquisition sources. Broadly speaking traffic from 'Social Networks' covers organic activity and some targeted campaigns, whereas traffic from 'Campaigns' covers some targeted campaigns on social media, some email marketing and some historic tracking links added to wiki pages linking to Europeana content. The reasons for the decline in traffic from social media are threefold. Firstly, it is becoming harder to get organic traffic from social media as the platforms are rewarding content that keeps audiences on their platforms, and use of the platforms is becoming more decentralised. Secondly, limitations with Matomo functionality (there isn't a 'source value' which would allow traffic to be correctly allocated) means that sometimes traffic that should be placed under social media appears under campaigns. And in year 3 the MarComms team decided to run targeted campaigns of multilingual activity towards the end of the year once we had the most content to promote, including the Twin It! exhibition. When we compare these figures at the end of year 3, we expect that traffic from social will be comparable to year 2, whilst traffic from campaigns will be higher.

Social media and campaigns only drive a small percentage (circa 5-10%) of total traffic directly to our websites, which is in-line with [industry standards](#), and as such any year on year increases we make will have a relatively small effect on overall traffic metrics. However social media also plays an important role in raising awareness, encouraging engagement, promoting events and contributing to 'direct traffic' and potentially also in supporting SEO efforts.

In year 3, the MarComms team will continue to focus on areas and formats with the most potential based on learnings from previous years, promote targeted multilingual content and functionality to people who speak those languages, and will continue to test new approaches and diversify our channel mix where possible to respond to new trends, future proof our activities in a changing landscape, and to support further increasing awareness, engagement and traffic.

Communicators Community

The Communicators Community is one of the ENA's seven special interest communities. It aspires to, 'Foster a welcoming, inclusive community of engaged communicators, who recognise, share and promote the value of (digital) cultural heritage and of the common European data space for cultural heritage,' and aims, 'To embrace our multinational and multilingual community, and be transparent in our activities.'

In year 2, the Europeana Foundation MarComms and Community and Partner Engagement teams supported the Community to meet these aspirations and to feed into and support communications campaigns across the data space. The Community was particularly active around the topic of digital storytelling. The Steering Group published a [news story on the topic](#); two Steering Group Members acted as mentors in the Digital Storytelling Festival's Online Creative Residency; and Community Members supported the [translation of the seven tips for digital storytelling](#) into Albanian, Catalan and Romanian, alongside the translation of social media material to promote the tips.⁹ The Community published a bi-monthly newsletter which performs well and in line with the performance of the ENA newsletter, with an average open rate of 30.2% and click rate of 5.2% over the five issues sent Sep-May.

In year 3, the MarComms team will continue to support the community to meet their goals and aspirations, in particular focusing on the translation of the seven tips for digital storytelling, and exploring how the community can support the creation of

⁹ The tips and associated infographics are now available in Albanian, Catalan, Dutch, French, German, Greek, Italian, Polish, Portuguese, Romanian, Spanish, Swedish and Ukrainian.

multilingual editorial. The team will involve the Community in the Digital Storytelling Festival and promote the event, residency and relevant training to them.

The Country Groups, launched in year 2 will play an important role in enhancing the Europeana Initiative's national-level communications and outreach to Member States. This includes supporting thematic campaigns and developing multilingual communication resources. In year 3, the MarComms and Community and Partner Engagement teams will foster connections and facilitate collaboration between Country Groups and the Communicators Community, empowering Country Groups to act as accelerators and multipliers for our outreach and communication efforts.

Media coverage

Due to prioritisation of resources and expertise, over the past few years the Europeana Foundation has proactively focused on channels other than news media. However, in year 2, the MarComms team ran a limited number of pilot projects, testing a number of different approaches including using budget to distribute PR, targeting specific countries in specific languages (based on the location of the GIF IT UP winners) and researching and targeting specific media we thought might be interested in our work. These were:

- GIF IT UP competition announcement - September 2023 - using budget to distribute
- Black History Month marked - October 2023
- CRAFTED wins Lovie Award - November 2023 - also Dutch release (via Netherlands Institute for Sound and Vision)
- GIF IT UP winners announced - November 2023 - in Polish and Greek

The MarComms team does not have access to sophisticated press release tracking/mention software, however we do not believe most of the press releases resulted in much media coverage. Some positive replies from some media were received, however much of the coverage, especially from the budgeted activity, appeared to be 'placed' coverage in a variety of small websites that didn't generate any noticeable traffic.

The most successful activity was [press coverage in Poland](#) relating to GIF IT UP winner Bernadetta Pastuszka. The story was covered by 3 media outlets, [Kraków Nasze Miasto](#) (average 1 million monthly visits), [Dziennik Polski](#) (average 2.3 million monthly visits) and [Gazeta Krakowska](#) (average 5.7 million monthly visits)¹⁰, and while there was little

¹⁰ All average visits data taken from [similar web](#)

impact on traffic, the MarComms team believes exposure like this is good for awareness-raising.

In year 3, the MarComms team plans to revisit this work and test some new approaches whilst building upon the approaches that worked in year 2. As a result of their testing, the team believes that to have success in this area we will need to build, develop and nurture a press list. In year 3, the MarComms team will explore the feasibility of this and see if it is something we can scale up.

Section 3: Appendices

Appendix 1. Europeana-owned channels

Websites

Channel	Description	Audience(s)
Europeana website with access to Collections pages (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.	Europe's society, Education, Academia and research, Creative industries
Europeana Pro	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 and the data space.	Cultural heritage institutions, Europeana Network Association, Europeana Aggregators' Forum, Cultural heritage professionals (both people who are ENA members and those who are not)
Data space landing page	The data space landing page presents the benefits and opportunities of the data space to CHIs and other data spaces, and promotes related developments and activities. As this page develops, we foresee that it will support positioning of the data space and communication around it, and facilitate engagement by professional audiences and encourage synergies with other data spaces.	Cultural heritage institutions Stakeholders

Editorial

Channel	Description	Audience(s)
Europeana blog	4-8 monthly posts exploring current and interesting topics (taking into account user feedback) while showcasing content available	Europe's society

	on the Europeana website.	
Europeana Pro News	With 1-4 posts a week, Europeana Pro News highlights news and insight from and for the Europeana ecosystem and data space.	Cultural heritage institutions, Education, Academia and research, Creative industries

Newsletters (subscription-based)

Channel	Description	Audience(s)
Europeana Newsletter	Monthly newsletter containing content and event highlights of Europeana Collections. Available in two languages - English and French.	Europe's 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
Member States newsletter	Quarterly round-up of policy, strategy and activity for Member States.	Member States, Ministries of Culture and Education, Policymakers and stakeholders, CEDCHE members
Europeana Communicators	Bi-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	Ad hoc - latest news and updates on the Impact Playbook and impact in the cultural heritage sector	Cultural heritage institutions Creative industries Policymakers and stakeholders Education

Social Media

Channel	Description	Audience(s)
Facebook		
Europeana main account	Posts feature content available on Europeana.eu, and some targeted paid campaigns on specific curated content. Also used to recruit participants for online events	Europe's society
Europeana Education Group	Posts with learning material using Europeana content or curated content from Europeana.eu with strong educational value	Teachers and educators

X		
Europeana (main account)	Shares daily tweets featuring content available on the Europeana website and Europeana Pro; highlights content from other Europeana accounts and accounts of project partners	Europe's society Cultural heritage institutions
EuropeanaTech	The Twitter/X account of EuropeanaTech and R&D community	Creative industries Cultural heritage institutions
Europeana Copyright	Cultivating, curating and sharing knowledge around the topic of copyright in the cultural heritage sector	Cultural heritage institutions
Europeana Research	Promoting Europeana Research's activities; sharing information and knowledge about the reuse of digital cultural heritage in academia and research; advocating for Open Science	Academics, Researchers, university students, teaching support staff; professionals interested in digital cultural heritage, academia and research; stakeholders
Pinterest		
Europeana	Thematic boards showcasing openly licensed images from a variety of institutions	Europe's society
YouTube		
Europeana	Hosting Europeana's videos for sharing on social media and embedding on websites	Europe's society
Europeana Education playlists hosted in EUN youtube channel	Four promotional videos and playlists with 23 multi language webinars on how to use Europeana in education	Teachers and educators
Vimeo		
Europeana	Hosting Europeana's videos for sharing on social media and embedding on websites	Europe's society
GIPHY		

Europeana	GIFs created from content available on the Europeana website	Europe's society
GIF IT UP	GIFs from the GIF IT UP contest	Europe's society
LinkedIn		
Europeana (group)	Platform for cultural heritage professionals to share information with each other	Cultural heritage professionals
Europeana (main profile)	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
Europeana Education Group	Content focusing on education policy related with digital learning and culture (new 2020 strategy)	Teachers and Educators
Europeana Communicators	Content for communications professionals in cultural heritage	Cultural heritage professionals
Instagram		
Europeana Instagram Grid	Visually appealing images with a story from the Europeana website	Europe's society
Europeana Instagram Stories	Engaging posts using interactive features (quiz, voting, sending a direct message, sharing mentions)	Europe's society
GIF IT UP	Animated GIFs from GIF IT UP contest, in a playful way inspiring and encouraging reuse of cultural heritage in	Europe's society, creatives
Flickr		
Europeana	Images from key events Europeana attends	Member States, Ministries of Culture, Policymakers and stakeholders, CEDCHE members, Cultural heritage professionals

Appendix 2: Partnerships

Channel	Description	Audience(s)
DailyArt	An app and a magazine for art lovers, used for featuring Europeana content	European society
GIF IT UP	A yearly GIF-making contest encouraging creative reuse of openly licensed cultural heritage material	European and world citizens
#ColorOurCollections	ColorOurCollections is a week-long colouring festival on social media organised by libraries, archives, and other cultural heritage institutions around the world	European and world citizens
#MuseumWeek	A worldwide cultural event on social networks	European society
Teaching with Europeana blog	An online space for learning scenarios developed with Europeana resources organised by curricula topic and age	Teachers and educators
Historiana	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 , PT , FR , IT , GR) 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 and All Digital week	Online campaigns to promote educational resources	Teachers and educators in Europe and beyond
Educational platforms: Unsplash , Klascement , OER commons	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.	CHI dedicated spaces to Europeana content or resources for education	CHI professionals, museum educators, librarians, educators and teachers, students

Kaleidoscope, University Library of Cluj-Napoca, Digital National Library of Moldavia)		
Europeana Education MOOCs (Five language versions: EN, SP, PT, IT, FR)	Massive online courses in five national languages to help teachers and educators to integrate digital culture regardless of the subject they teach	Teachers and educators

Appendix 3: Tools and training to support narratives around the Europeana Initiative and data space

To support colleagues and partners to deliver consistent messaging, we develop, maintain and promote strategic communication tools.

Tool/Resource	Description	Audiences
Glossary of terms	Webpage of formal definitions of terms used frequently by the Europeana Initiative and across its frameworks.	All - available publicly
Tone of voice guidelines	Webpage with brief introduction to Europeana's tone of voice and further links.	All who write or speak for or on behalf of the Europeana Initiative, particularly those involved in editorial
Tone of voice workshops	Run periodically to introduce new staff to our tone of voice and style	Europeana Foundation staff - new starters
Editorial workshops	Online course of six modules on Europeana's messaging, style and writing	Europeana Foundation staff
Europeana Essentials	Suite of ready-made slideshows covering a range of topics to support presentations about work from, or with, the Europeana Initiative.	Anyone presenting work on or with the Europeana Initiative
7 digital storytelling tips for the cultural heritage sector	Tips for telling engaging and inspiring stories with cultural heritage online, available in a range of formats and in 14 languages.	Anyone interested in telling stories whether for/with Europeana or otherwise
Introduction to collections, audiences and stories on Europeana eu, on the Europeana Training Platform/Academy	Self-paced course which helps people understand how to find collections on Europeana.eu, how collections from institutions across Europe are brought together on Europeana.eu, and how they can use collections on Europeana.eu to reach a range of different audiences. Also run as an instructor-led experience.	Anyone new to europeana.eu, or looking at europeana.eu from a storytelling perspective for the first time
How to tell great stories and write for Europeana.eu on the Europeana Training Platform/Academy	Self-paced course which introduces why we think of Europeana's editorial as storytelling, and helps people to understand what to consider when creating their own story. Also run as an instructor-led experience.	Anyone looking to develop their storytelling skills, especially in relation to cultural heritage