Being effective at social media, whether for business or personal use, means capturing people who have short attention spans. They're only a click away from a picture of a funny cat, so you have to make your thing more compelling than that cat. And that can be a high bar.

- Alexis Ohanian

**What is Social Media?**

An internet-based method of interacting with others.

Social media sites allow:
- communication
- sharing
- collaboration

(and time wasting, so have a plan before you decide to use a social media tool)

<table>
<thead>
<tr>
<th>Advantages</th>
<th>Disadvantages</th>
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<tbody>
<tr>
<td>Interact with more people</td>
<td>Time Wasting</td>
</tr>
<tr>
<td>Social Contact</td>
<td>Too much choice of tools – so don’t jump in without doing a social assessment</td>
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<tr>
<td>Information</td>
<td>Information overload</td>
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<tr>
<td>Find people and organisations</td>
<td>Copyright/Confidentiality – need to understand risks and manage them</td>
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<td>Cross generations – sharing ideas</td>
<td>Cross generations – there can be issues around use of slang, length of text and attention to grammar.</td>
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<td>Portable</td>
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Social Media Assessment

Below is a sample of the social media assessment used by the State Library of NSW. It was derived from the NSW Trade and Investment Department’s Social Media kit, and adapted by Mylee Joseph (Project Leader, Innovation Project, State Library NSW).

1. **Background**
   Brief background of project, context (one or two paragraphs)

2. **Why**
   What are you trying to achieve? What problem are you trying to solve?

3. **Target audience**
   Who are you targeting? What do you know about your audience?

4. **Existing channels**
   What existing social media channels can be leveraged to support objectives and reach the audience?

5. **New channels**
   What new social media channels will support the objectives and reach the target audience?

6. **Tactics**
   What methods/tactics and types of content will be used within the selected social media channels?

7. **Strategy for building fans/followers**
   How are you going to drive fans/followers? How will the audience know about your social media presence?

8. **Integration**
   How is this integrated as part of a wider communications plan? How can the social media channels be cross-promoted?

9. **Success**
   What does success look like to you? What is the end result you’re looking for?

10. **Measurement**
    How will success be measured? What tracking tools may apply?

11. **Evaluation**
    When will you evaluate success? Is this a finite project? Will this have a known end point?

12. **Resources**
    What resources will be made available to maintain the social media presence? Have the staff member/s been trained?

13. **Risk Management**
    What are the risks? How will you deal with negative posts? Offensive comments? Reputational risks?

14. **Approval**
    Who will be providing branch approval?
Facebook – Profile, Page or Group?

PROFILE

Your Facebook profile is a home base on Facebook for you as an individual, not as an organisation. Your personal timeline is not the place to sell. Save promotions for a Facebook Page.

Best for:
Sharing photos, videos, and links
Adding friends
Posting comments
Communicating with your friends
Connecting with causes
Viewing a log of your Facebook activity

PAGE

Your Facebook Page is basically a Timeline for your organisation. Set one up so that your customers can “like” your organisation on Facebook.

Best for:
Promoting your organisation
Showcasing your work
Posting announcements
Sharing photos, videos, and links
Encouraging people to like your organisation
Getting people to sign up to a newsletter

GROUP

Think of Groups like discussion forums that can be either public or private.

Best for:
Sending messages to all group members
Following discussions about topics you care about
Asking and answering questions
Inviting new members to join the conversation
Posting links
How the RAHS uses Facebook

• Daily posts on RAHS events and other RAHS news
• 1 hour spent on this each day
• Directing traffic to the RAHS website
• Usually posts are structured so that a summary or introductory paragraph is included and then a link provided to the RAHS website
• Post ‘teaser’ text and upload PDFs to website where viewers are directed to
• We take note of peak viewing times to maximise reach (3pm – 9pm), however this is not always possible or practical

Example of RAHS Facebook Page viewing times 12am – 12am

FACEBOOK BENEFITS

• Raises the RAHS’ profile and expands our potential reach. We are regularly making contact with people overseas.
• Membership – we now ask on our membership form where applicants heard the about the RAHS – Facebook is often mentioned.
• Increase in event numbers.

POSTING TO FACEBOOK AND TWITTER

• Take a screen shot of images instead of posting an original JPEG image – these are often too large for image size limits.
• Facebook file size max. 25MB and Twitter max. 5MB.
• Link to website – handy when posting PDFs – if the PDF is not too text heavy (eg. event flyer), you can always screen shot this too and turn it into an image file which Facebook supports (Facebook does not support the uploading of PDFs).
• Standard, consistent structure for posts of the same nature. (e.g. events) will include a block of text listing:

• Date and Time
• Venue
• Cost
• How to book

THINGS TO CONSIDER

Ask Questions

The right questions typically result in lots of interaction from viewers and could generate questions (especially if existing viewers share your post). Everyone likes to have their say, and as your Facebook presence grows, people will see it as a way of having one on one contact with you and your project. Think about whom you are trying to reach, what aspects of your project they might be most interested in and use this to appeal to them.

Comments, ‘Likes’ and ‘Retweets’

Make commenting on your Facebook profile or mentioning you on Twitter an enjoyable experience for those interested in your project, and thank them for doing so with a simple ‘Like’ or ‘Retweet’. It’s a personal touch that costs nothing, and takes next to no time. By doing this you’re encouraging them to come back and comment again, which will increase your viewer interaction, and in turn make your project content appear in more news feeds. If your readers ask you questions, answer them. Also, consider your profile image - this is what will appear whenever you comment or post something.

Ask for Opinions

Make your viewers feel like their opinion matters, so ask them what they think. Whether you personally care about what they think about your project is one thing but making them feel like what they say counts is what really matters. Asking for opinions provides a subjective view of your project or where you are heading with your project. It may help you understand your own project better, and how it might be received, which is all useful information.

Commitment

• Daily monitoring of followers posting to our page (we can share these on our main timeline if we choose and we have complete control over this)
• Regular updating of cover image
FLICKR AND FLICKR COMMONS

• Flickr is an image and video hosting website that allows users to share photographs with the online community. It is a tool widely used by researchers and bloggers to host images that they embed in blogs and other forms of social media. The free version of Flickr grants users 1 terabyte of storage and accounts can be upgraded to increase storage for a monthly fee.

• Flickr accounts are intended for members to share original photos and video that they themselves have created. Cultural institutions, including the RAHS post images from their collections on it.

• Flickr has private and public settings but most members allow their photos to be viewed by anyone.

• Flickr assumes that the person who has loaded the image has full copyright. It has rules and codes of conduct to manage copyright infringements.

• Flickr Commons is a version of Flickr favoured by participating institutions around the world that allows these institution's public photography archives to be shared online.

• Participating institutions include the State Library of NSW, the Powerhouse Museum in Sydney and the New York Public Library, although smaller historical societies are also participating organisations.

The aims of the Flickr Commons Project are:

• to increase exposure to content currently held in the public collections of civic institutions throughout the world.

• to facilitate the collection of general knowledge about these collections, with the hope that this information can feed back into the catalogues, making them richer and easier to search.

• Flickr Commons Copyrights on Photographs and Participating Institutions

https://www.flickr.com/commons/usage/

• Copyright – RAHS Copyright Statement linked from Flickr Commons

FLICKR COMMONS STRUCTURE

Flickr Commons is structured in the following way:

**Photostream** - displays in order of the date posted to Flickr
**Albums** – as the name suggests, it is a collection of images adhering to a specific theme
**Map** – Geotagging images
**Favourites** – Images by others that you like
**Galleries** – a collection of images from other Flickr users that you ‘curate’

FLICKR COMMONS AND THE RAHS


The collections presented on Flickr by the RAHS have been compiled for a number of different reasons:

- To tie in with an upcoming RAHS event, whereby the images (and accompanying text) are used to publicise the event (links to website)
- To tie in with a particular project that the RAHS is working on (Western Crossings)
- To provide an historical perspective on a national holiday or annual event
- To introduce a collection of images to the public, previously unseen or to broaden exposure

Using accompanying text

- Link to a website or other image hosting site – use Flickr as a preview for image collections and put entire collections on Historypin or vice versa
- Mention news or events, again provide a link

Tags

- A tag is a keyword or term assigned to a piece of information such as a digital image, in this case. This kind of metadata helps describe an item and allows it to be found again by browsing or searching. Tags are generally chosen informally and personally by the item’s creator and can also be added by viewers of a Flickr channel.

- RAHS Flickr channel viewers – 34,838 views for the 10 most viewed images since September 2013.
HISTORYPIN

- A global community collaborating across history developed by not-for-profit organisation
  *We are What We do*

- *Historypin* allows users to post historical photographic images, videos, audio clips and descriptive and narrative text online

- The main aims of *Historypin* are to increase the participation of research into family and community history by individuals and organisations, and to open up historical archives to the wider community.

- Photographic images can be pinned directly to the *Historypin* map by users and these images can be of any location - outdoors or indoors - at any time in the past. Audio and video content can also be pinned to maps and are pinned to the location and date of where and when they were recorded. Any kind of descriptive or narrative text can be added to images, audio or video.

- You need to be able to ‘Pin’ the images on a map and give a date (within 30 years). People can then load “Repeat Photos” of the same place across different time periods

- It can be used to promote exhibitions, walking tours, sharing stories of a particular place.

- Historypin assumes that person who has loaded image has full copyright or that image is out of copyright. It has rules and codes of conduct to manage copyright infringements.

**How we use it**

- The RAHS began using Historypin in 2013 as a tool to promote its photographic and image collections to new audiences.

- In particular, the RAHS used Historypin to increase awareness of its Frank Walker Crossings collection, which was recently digitised. This collection is available to view on the RAHS website: [http://www.rahs.org.au/western-crossings/](http://www.rahs.org.au/western-crossings/)

- The Frank Walker collection contains glass lantern slides, scrapbooks and albums and is valuable material for tourists, school students and researchers with an interest in early regional tourism. We compiled image collections connected to the Blue Mountains, in particular celebrating the 1813 Crossing of the Blue Mountains by Wentworth, Blaxland and Lawson.
• We also plan to do a Historypin exhibition based on the history of the towns that evolved after the 1813 over the mountains. We will be inviting our Affiliated Historical Societies and friends to submit images.

• Image requirements: Image files must be uploaded as JPG or PNG <5MB in size

• Every pin should include a live link e.g. website for more information/catalogue entry


Peters Ice Cream Float: “Australia's March to Nationhood”, January 1938 [RAHS Collection]

CULTURAL/HERITAGE GRANT RECIPIENTS

Adel Briggs was a Heritage Grant recipient in 2013 – the aim of Adel’s project was to document letter receivers in NSW, including design, construction and distribution. Other historical aspects incorporated in the research include an historical account of the foundries and manufacturers.

Collaboration – after Adel’s book *Cast in Iron: NSW Letter Receivers* was published, we began to collaborate by posting images from the book on Flickr Commons and adding them to Historypin – pinning them to the Historypin map so they revealed each letter receiver’s precise location.

As a result of this publicity, which included this kind of linking between the RAHS’ Flickr and Historypin channels, a number of Adel’s books were sold both here and in the UK.

ADVOCACY

What is Advocacy?

Advocacy refers to the way social media can be used to contact, inform and even mobilise a group to take action around an issue or cause.

There are no costs involved in setting up a profile, which generates a potentially wide reach. Facebook, for example, amplifies the ability to reach supporters quickly and is helpful particularly in advance of making a specific request. No matter where you are in the process, you can use social media to help support your cause.
MITCHELL LIBRARY CASE STUDY

Background

In February 2014, a petition ‘Save the Mitchell’ was set up to protest the changes being made to the Reading Room of the Mitchell Library. The RAHS was able to source the will of founder and benefactor of the Mitchell Library, David Scott Mitchell, and post it on Facebook, so those interested (and there appeared to be many interested) could compare the changes being made with the terms set out in Mitchell’s will.

This post quickly became our most widely viewed and shared post at the time. The petition has since generated almost 10,000 signatures, and while we are not suggesting that this is due to the posting onto Facebook by the RAHS of the will alone, to us it demonstrated the potential for social media to galvanise support for a specific cause.

What we learned

We followed the campaign’s progress and were active in making sure our Facebook and Twitter followers and website viewers were kept informed as we believed it constituted a news item that would be of interest.

This episode taught us one key lesson – a message from the organisers of the campaign was posted onto our website with the authors’ name at the bottom. Confusion arose as to who or what organisation was imparting the message. Clear attribution at the beginning of the release saves confusion.

Make sure that your audience know who exactly a message is coming from – if it is not yourself or your organisation begin a post or article with the simple words: “A message from....”

In other words, make it clear when you are delivering information on behalf of someone else if the information is not your own.

Introduction and Background

Podcasting perfect tool to promote history – it gives more depth of analysis than social media tools

- We have many regional members and we want them to be connected to what is happening at History House
- It is an opportunity for us to support historians as RAHS staff manage all the recording and editing
- Speakers who we podcast often promote us by sharing the link to talks through their media networks

RECORDING PROCESS

Lectures are recorded using the Rode Podcaster Microphone (left below) that connects via USB to a laptop. The software used is Audacity, an open source digital audio editor and recording computer software application, available for Windows, Mac OS X, Linux and other operating systems. Audacity can be downloaded for free for at the Audacity website - http://audacity.sourceforge.net/

The Rode Podcaster Microphone retails for around $350 but can be purchased for as low as $220. A more cost effective alternative to this microphone is the Zoom H1 (right above), which retails for around $220 but can go as low as $150. The Zoom H1 is a lightweight alternative that still maintains very good audio recording quality. The Zoom H1 also connects to a computer via USB.

The Editing Process

The lecture recording is edited so that content itself is left largely untouched, but lengthy pauses, 'ums' and 'ahs', and any unwanted background noises are removed. This enables the resulting file size to be minimised as much as possible and the flow of the lecture is maintained for the podcast audience.
Once the lecture has been edited, it is exported as an mp3. As a general rule, for a roughly one-hour lecture, the resulting file size is approximately 50 - 60MB.

**Incorporating PowerPoint slides into the podcast**

Since many lecturers include *PowerPoint* presentations as part of their lectures, it is necessary to include the slides shown as part of the podcast. Any slides used as a *PowerPoint* presentation are exported as JPEGs, which are then imported into a new project in *iMovie*. A two-second cross-dissolve transition is applied between each slide, including a transition at the beginning and end of the lecture.
The edited version of the lecture recording is then imported into *iMovie*. It is then necessary to go back and listen to the lecture recording again in *iMovie* and apply specific durations to each slide so that the timing of the slides corresponds with how they were presented in the actual lecture. This is the most time-consuming part of the process but of course depends on the number of slides in the presentation. If no slides were used, the podcast is still produced in *iMovie*, but with a black background detailing the following information:

- Title of Speaker
- Speaker’s Name
- Lecture Date

Once the necessary durations of each slide have been applied, the podcast is complete and ready for exporting. To minimise the resulting video file size while still maintaining quality, the video is exporting as 'Large' video file in *iMovie*.

The final file size depends on the number of slides used in the presentation, but to give an idea, a presentation with 11 slides results in a 127MB video file.

**Uploading to Vimeo**

- Open a free Vimeo account
- Upload video
- Add text, tags
- Link to finished podcast from Facebook, Twitter, website etc

![Example of completed podcast on the RAHS' Vimeo channel](image-url)
COMMUNITY ENGAGEMENT

Grants (Osborne Collection)

Applying for grant funding is a positive step towards community engagement and using social media in the ways we've outlined can play a key role in creating a successful and engaging history project.

In 2011 the Royal Australian Historical Society received a donation of six albums containing over 320 photographs from the early 1920s to the late 1930s of primarily City of Sydney images. The Osborne family from Narellan Vale had stored the images for over twenty years in their family home but were moving and no longer had space. Although the family did not know the identity of this avid photographer they recognised the historical value of the collection. Not only did the mystery photographer capture people and places of the City but he or she also often assigned poetic names to these images.

‘Macquarie Place’ c.1930s [RAHS/Osborne Collection]

The RAHS has applied for a grant as the Society wishes to share this collection with the community and use it as a way to engage a broad audience with the history of the City of Sydney. Overall the project aims to encourage positive community attitudes by helping cross-generational audiences understand the cultural and historical significance of the 1920s - 1930s period for the City of Sydney and to generate awareness of the importance of photographic images for historical research and as a cultural resource.
Where this project is concerned, the RAHS will use social media to:

- Seek community support to capture key information on each image to support the indexing process;
- Encourage a young adult demographic to support the promotion of the exhibition through designing online exhibitions of this material;
- Promote a series of lectures that inform audiences of 1920s-1930s Sydney and provide skills around conserving, dating and using historical photographs for research and cultural projects.

Useful sites and readings

*Social Media for Family Historians* by Carole Riley


INFORMATION ON COPYRIGHT

Australian Copyright Council


Arts Law Centre of Australia


LOST TOWNS AND CITIES – Geoff Allemand

*There is a growing interest in our family history and that of the towns/cities where we live or where we grew up. Facebook pages and groups, have helped great numbers of people find and share photos and stories. This website will help you in your quest to find historical photos and more about the history of towns/cities that interest you. It may be for your family history or curiosity about where you live now or lived in times gone by. We have researched websites and Facebook pages that are focussed on the historical photos of towns and cities. If we have forgotten a Facebook page or website let us know.*

*Thanks for dropping by – Geoff Allemand*