



ROYAL
HOLLOWAY
UNIVERSITY
OF LONDON

HOW TO RUN SOCIAL MEDIA AND DIGITAL MARKETING CAMPAIGNS

A GUIDE



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INTRODUCTION

WELCOME TO THIS GUIDE

Social media poses a challenge to all cultural and artistic institutions, no matter what the size. Keeping the world informed about what we do across four or five digital platforms is overwhelming, especially when resources are limited. Social media can feel like a never-ending performance, a never-ending search for more likes and shares and tweets and comments. If it were a real relationship, it would be like a never-ending round of applause and soon feel absurd.

What if there was a different way?
What if we could take control of those timelines and really know

what we are doing? What if, by learning to concentrate on finding the 'human' in technology, we provided something of real value?

A way of developing audiences closer to the art is the aim of this guide. To bring people closer together and to learn the art of social media without it becoming exhausting.

About the author

I am lucky enough to teach modules in social media on the Digital Media, Culture and Technology programme at Royal Holloway, University of London.

The programme quite rightly has a great reputation and the hands-on nature of the teaching means that our students are equipped to harness the power of digital media cultures and work with the latest, emerging forms of social media

In writing this guide, I would like to thank Alisa Oleva for passing on her online wisdom in the form of a case study.



Please feel free to get in touch if you would like or join our online community on Facebook. Just search for: **Media Arts at Royal Holloway, University of London.**

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HOW DOES MARKETING WORK ONLINE? HOW IS ONLINE DIFFERENT FROM OTHER MEDIA?

WHAT WILL I LEARN BY READING THIS?

You will learn the history of internet marketing and the role it plays in the development of social media.

WHAT SKILLS WILL I LEARN?

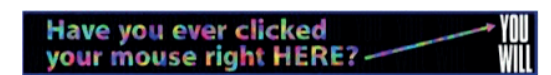
You will understand the basics of internet engagement data.

ESTIMATED READ:

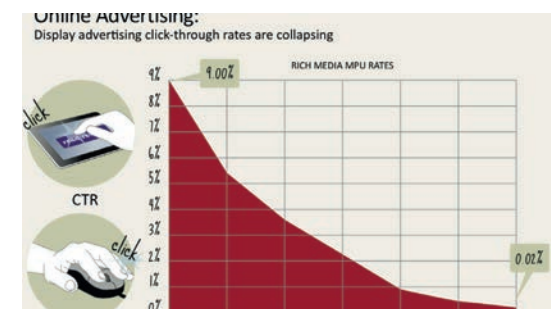
15 minutes.

Since 1996, advertising has been an integral part of the internet. The first digital ads were in Hotwired magazine (now Wired magazine). They were for Club Med, AT&T and a now-lost alcopop called Zima. Think of internet advertising as the oil that keeps the whole thing going: every click on every ad makes a fraction of a penny for whoever hosted the ad. These days, Google and Facebook and Twitter and the like take 70 per cent of all display advertising budgets. The other sites fight for the rest.

The first-ever internet ad for AT&T looks like this:



In the context of the early net, online ads were just as interesting as the web itself. People clicked on everything. People were exploring. There was hardly any negativity associated with online advertising and consequently, response rates to advertising were phenomenal. This didn't last.



The internet's click-through rate declined rapidly from 2000 to 2012

Because it was possible to measure how many people saw an ad, how many people clicked on an ad and how many people landed on the advertiser's website, online advertising reaped the huge benefit of being the first truly and instantly measurable advertising medium. Early internet marketers made much of these statistics.

Click Rate

The first and most basic was the click rate. The formula for the click rate goes like this.

$$\frac{\text{Number of clicks on an ad}}{\text{Number of ads seen}} \times 100 = \text{click through rate \%}$$

The click rate is still used today. In fact, people generally get stuck with it and hung up about it. A high click rate is surely a great thing: it means lots of sales, right?

Only sometimes.

The click-through rate is a chemical reaction between the viewer, the viewability of the ad, the size of the ad, the offer and how busy that person viewing was at the time.

If the ad is served below the viewable part of the page, it can't be clicked on. If the ad is small, it can be ignored. If the creative isn't attractive, it will put people off. If the offer of the ad isn't impressive, people won't click. If the person is busy, they will ignore the ad (eg.

if you are searching for a flat on a property website, you'll be less likely to click on an ad than if you were, say, browsing on Facebook).

The responsibility for a click rate is thus jointly owned by the creative team behind the message of the ad and the publisher who places the ad. Agencies often blame online publishers for bad results. Publishers often blame agencies for bad campaign creatives. Usually a poor campaign is the result of poor planning on both sides.

Finally, some people just don't click on anything, some people click a little and some people click a lot. Generally, the younger you are or the more new you are to the technology, the more you click. By the same token, the more time you have, the more you click.

After the click rate was mastered, two more important measures came to the fore: post-click rates and post-view rates.

Post-Click Rate

The post-click conversion rate measures those people who bought a product after clicking through to a website.

Early internet marketers realised an amazing thing. By using cookies it was possible to see how many people saw an ad, didn't click, yet still went on to buy a product. This is the holy grail of advertising. If

The formula for the **Post-Click Conversation Rate** is:

See ad + click on ad = buy product!

In maths this would be:

$$\frac{1,000,000 \text{ see ad}}{(7.078\%) 10,784 \text{ clicks}} \times 100 = \% \text{ click rate}$$

If 10,784 people click on the ad, then 384 people buy the product. Then:

$$\frac{384 \text{ buy product}}{10,784 \text{ clicks}} \times 100 = \% \text{ Post-Click Conversion Rate}$$

Therefore 10,784 click on ad (3.56%)

“Follow That Ad!”

A good analogy for remembering how post-click and post-view advertising works is to imagine a London taxi-cab. London taxis often have ads on the side. However, people don't often flag down a taxi, get inside and ask the driver to take them to the place advertised on the side of the cab so that they can buy that advertised product. What's much more likely is that they'll remember the ad and go to the shop at a moment of convenience. The same is true of online display advertising.



The gap between ad sighting and product purchase doesn't mean the ad wasn't remembered

people were seeing the ad, not clicking and then buying a product, then it meant that the brand was being remembered; that those small internet ads were effective in creating brand recall. Previously, advertisers had had to wait up to three months after a sales drive to see if a campaign had worked or not. Now they could see the results within 24 hours.

Marketers realised that as many as 25 per cent of sales came from people who saw but never clicked. This was amazing: it meant (as had always been suspected) that there was something happening called ‘the branding effect’.

Television vs Online Marketing

Naturally, marketers began to compare online marketing activity with what had gone before: television. It soon became apparent that spending £250,000 online and £250,000 on TV would get very different results. On TV, this is a small campaign budget. Online, it was very large. It soon became obvious that it was more economical to establish a new brand online than on TV. The early online brands thus established themselves in a powerful new way.

However, the internet is an ever-expanding canvas upon which to advertise, meaning the amount of money needed to spend online to have the same impact as in the early days of the worldwide web

Cappuccino to Go

If your product or service or event is online-based, there is no better place to advertise than online.

The ‘cappuccino-priced decision’ is an online, often impulse, decision made by the consumer that will cost them around £2.50.

has drastically increased. If you wish to buy all the ad words on Google relating to credit cards for one month, it will cost you £3m.

Though the internet was still expanding incredibly quickly, people began to click on fewer ads. This was only natural. As a result, internet marketers began using more intrusive methods to gain people’s attention. The years 2000–06 were ‘the age of the pop-up’: the annoying self-loading window that popped up in the middle of your screen. (Some porn sites still use this method but they are now called ‘pop-unders,’ because they appear underneath the content).

With pop-ups the click-rates soared once again – and how advertisers cheered! However, the more diligent marketers knew deep down that these ads were annoying their consumers. Actually, the click-through rate for pop-ups was probably a measure of nothing more than people desperately trying to close down the ad unit but failing. It led to the advent of pop-up blockers, which then led to the advent of anti-

pop-up blockers. This then led to the creation of anti-anti-pop-up blockers! Eventually, advertisers realised that associating the advertiser’s product with an annoying consumer experience probably wasn’t the best idea. That marked the end of the pop-up.

As response rates in digital marketing declined, the annoying pop-up tendency returned. This time it came in the form of data. Marketers began using more and more data to make sure their ads reached the right person at the right time. It was less annoying than the pop-up, yet somehow more intrusive. Marketers called this behavioural targeting.

Some people are worried about the use of online cookies, used extensively by marketers to try and help them sell products online.

“Mmm... Me Want Cookies!”

So, what are cookies? Cookies are simple text files that you can read using the Notebook programme on your own computer. Typically, they contain two pieces of information: a site name and unique user ID. The website that you’re visiting drops this text file onto your computer and then it always ‘knows,’ should you revisit that website, that you have been there before. This is useful to that company so they can vary your user experience.

EU law requires all sites that use cookies to seek your express

Ghostery in The Machine

There’s a video on YouTube by a company called Ghostery that explains how the cookie process works and how you can take control of your cookies. Search for the video on Google by using the following terms: ‘Ghostery: Knowledge + Control = Privacy’ or by typing in: youtu.be/EKzyifAvC_U

permission to store and retrieve data about your browsing habits.

Some people are worried about the use of online cookies. They are used extensively by marketers to try and help them sell products online. They are very rarely linked to you as a person, but they are linked to your computer. If five people use the same computer, it will think they are the same person.

Things to Think About

- What do you find annoying about internet advertising?
- Yes – it is okay to find those factors annoying!
- That gut feeling is what will turn you into a great digital marketer.

A SHORT HISTORY OF SOCIAL MEDIA

SOCIAL NETWORKS FROM 1983

WHAT WILL I LEARN BY READING THIS?

You will learn how social networks developed from 1983-2013 and why Facebook became so big.

WHAT SKILLS WILL I LEARN?

You'll be better able to place future evolutions in online marketing within a context.

ESTIMATED READ:

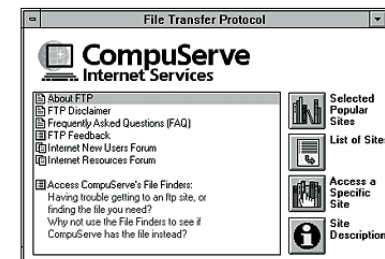
20 minutes.

Social media is now a big part of everyday life but it stemmed from humble beginnings. Before likes, shares, follows and tweets, people socialised online in myriad different ways. Even in the 1980s, the web had plenty to offer on the social media front.

The Bulletin Board

It all started with the bulletin board system, or BBS. The BBS was an online meeting place that allowed users to download and share files and games and to post messages to other users. Most of these bulletin boards were run by hobbyists and catered to niche interest or, because of the slow internet speeds at the time, to local users only. They were often linked to a specific academic institution or government organisation.

Eventually, similar bulletin boards began to link together, forming a very basic, early form of the online social network. One of the first services to offer full-scale email messaging and discussion forums was CompuServe.



CompuServe offered full email messaging and forums

The First Network

In spite of CompuServe's early claim, many people consider AOL to be the first true social network. AOL featured member-created communities that included member profiles, instant messaging and forums. This was still a long way from what we understand to be a social network today but with the 1990s internet boom just around the corner, AOL had set the precedent.



CompuServe's ads tapped into the online early-adopter market

The first site that we might recognise as the precursor to modern social media network arrived in the 1990s with SixDegrees.com.



SixDegrees.com: precursor to the modern phenomenon of social media networking

SixDegrees.com is named after a theory that everyone on Earth can connect within six steps to anyone else – later known as the Six Degrees of Kevin Bacon game, originally created by three students who were inspired by a Kevin Bacon interview, where the actor said that he's worked with 'everyone in Hollywood' or with someone who's worked with them.

SixDegrees.com was launched in 1997 and was one of the first websites that allowed users to create profiles, organise groups and browse other user profiles. SixDegrees was also one of the first social sites that encouraged users to invite other users.

Unfortunately, in the early days of the internet, this was considered somewhat invasive and many felt SixDegrees was becoming a

spam service. After the turn of the millennium, SixDegrees shut down.

Social Networking Sites

Then in 2002, social media really started to take off with the launch of social networking site, Friendster. Using a similar concept to SixDegrees, Friendster dubbed theirs 'the circle of friends' and promoted the idea that a rich online community can exist between people who have true common bonds. Friendster's purpose was to provide a way of discovering those bonds.

A year later, two key players in social networking launched: MySpace and LinkedIn.

LinkedIn aimed for a more niche, professionals-only market and their focus on that key market has kept them going strong to this day. Their aim is to bring together the world's 600m 'knowledge workers' – people who use their knowledge to make their living – and help professionals swerve the wastage caused when the wrong people are in the wrong job.

MySpace, whose focus was music and music videos, was for some time the English-speaking world's number one social network. The layout worked in the same way that a teenager's bedroom wall might, which helped it appeal to a cool youth demographic. It

saw phenomenal growth and by 2007 it had a user base of 227m: equivalent to the population of Russia. MySpace now has a user base of only 1m and there are many reasons for this decline. You could say that the party had moved elsewhere – but the main reason was Facebook.

Founded in 2004, Facebook totally changed the social media game. The secret to Facebook's success is debatable but many point to its ease of use, multitude of features and its memorable name (originally 'thefacebook') and advertising model, which used the content created by its users to create billions of pages containing highly-engaging content. This created such promising early revenues as to quickly make its development programme far bigger than those of its competitors.

Facebook's trick? To make people sharing the minutiae of their personal lives okay. Micro-blogging was now simple and attractive and, since this coincided with reality TV's boom, Facebook successfully surfed a seismic cultural shift.

The success of Facebook paved the way for many other social networks that are widely used today, such as Twitter, Instagram and Google+. And as social networks were normalised, more people started moving more of their lives online. This created a unique opportunity for advertisers, with social networks providing a space that was perfect for highly targeted advertising and for connecting with consumers, as people added more detail to their profiles, such as age, marital status and favourite films and bands.

As mobile technology improved, it was natural social media would grow with it. Apple led the way with the release of the iPhone. It was now possible for people to make contact with brands from anywhere – not just online on their home and work computers but also on the computer in their pockets – and this meant marketers had to evolve too. It was possible to buy products from a park bench or the top deck of a bus.

Since a brand's relationship with a customer could start anywhere at any time of day, marketing has clearly had to evolve.



Facebook cleverly made 'oversharing' the norm rather than an embarrassment

THE BIG SOCIAL NETWORKS

WHAT MAKES THEM UNIQUE?

WHAT WILL I LEARN BY READING THIS?

You will learn what makes each of the Big Five social networks: YouTube, Instagram, Twitter, Facebook and LinkedIn – unique. You will learn each one’s specific character and type of user.

WHAT SKILLS WILL I LEARN?

You will know which social network suits you and your business best and the optimal time to use it.

ESTIMATED READ: 20 minutes.

Each social network strives to make it as easy as possible to share our lives via mobile and tablet technology. But no matter how good the technology actually is, social media would not have taken off if we weren’t comfortable with sharing what we share in such a public way.

From the mid-1990s people were very careful with their online identity, as lampooned by Peter Steiner’s classic cartoon, published by The New Yorker, 5 July, 1993.



Online identity’s myriad issues of promotion, protection and perversion were yet to come

Interview Links With The Social Media Bosses

Network	SEO	Monthly Users	Interview Link
YouTube	Susan Wojcicki	1bn	https://youtu.be/5UVOK4SdVno?t=2m
LinkedIn	Jeff Weiner	600m	https://www.youtube.com/watch?v=jm15S1QmOTw
Facebook	Mark Zuckerberg	1.65bn	https://youtu.be/ObfHOLY-eZo
Twitter	Jack Dorsey	317m	https://youtu.be/oMdpC_kj4Yo?t=35s
Instagram	Kevin Systrom	500m	https://youtu.be/d5NCrVnSzTM?t=9m57s

While global use of smartphones is now at record levels, it is important to note how uncomfortable some people still feel sharing online. To reach the entirety of your digital audience, you will have to use some traditional ad methods too.

The Social Media Bosses

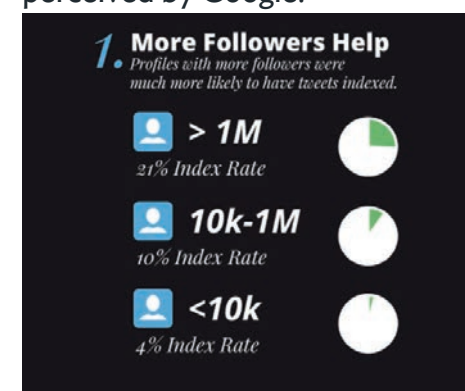
To understand what makes a social media platform unique, it’s best to hear it direct from the online company’s CEO.

YouTube is used to store videos. It has so much content that it is the second-largest search engine in the world after Google. People go to YouTube when they want something explained to them in a visual way. It is possible to create your own channel on YouTube but there’s no guarantee that, just because you store content there, people will watch it. An incredible 100 hours of video is uploaded every single minute. Imagine a TV station with 6m channels: it’s like that. You need to know how you’re going to distribute your content.

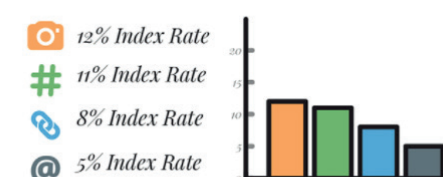
Although people often associate YouTube with the thrill of ‘going viral’, only about five per cent of video content ever gets shared. The rest gets distributed using paid advertising or social media campaigns.

Social Media and Search Engine optimisation

Search Engine Optimisation (SEO) is the art of making the content of your website friendly to search engines – which in turn means it will pop up when people are looking for that type of content. In 2014 Google started indexing social media content. This meant that for the first time, what you did on social media could have an impact on how your site was perceived by Google.



2. Images & #Hashtags
Tweets containing images and hashtags were more likely to be indexed.



YouTube

One of the reasons that content remains unwatched on YouTube is because people uploading haven’t built a community of followers. To do well on YouTube you need to actively communicate and this is what some teenagers do so successfully; actively trying to get their content viewed. Night after night they contact people who make content like themselves to share and build a following. It’s a slow process but once your channel’s subscriber number is high enough, YouTube will automatically recommend your content more often on the sidebar. This subscriber number is around 20,000 followers. It’s also important on YouTube to keep uploading videos regularly. Would you watch a TV that didn’t broadcast any new programmes?

Companies with long-established brands tend to find YouTube an expensive social network option. They’ll often use the same production values that they would use on TV but then find that, just because something is well-made and looks incredible, doesn’t mean it’ll be shared any more often. In fact, big brands are sometimes oddly at a disadvantage to younger, more DIY start-ups. What gets shared more often is originality and an authentic voice. Limited production budgets force originality. Sometimes brands are guilty of operating a ‘top-down’ policy and try to get involved with and reflect culture without really ‘getting it’. This results in big hitters getting the tone of their communication wrong.

Influencer Marketing

Sometimes, brands find it difficult to get the right tone of voice on YouTube, so they’ll often turn to YouTube followers for help. YouTubers are exceptionally good at creating short-form content with a ‘human’ tone that generates positive feeling. They’re usually less good at long-form content.

How do you know if someone is an influencer or not?

The tech company Klout says there is an 85 per cent correlation between any content provider’s number of followers and their online influence. However, you don’t know how many ‘active’ followers they have. The followers could all come from a number of years ago and their influence no longer as strong as it once was.

How do I get to know an influencer?

It can take a long time to develop a relationship with an influencer; they are careful with the integrity of their brand and it has to be the right fit for both parties. The bases for starting a conversation with an influencer are:

WhoTube?

How many of these YouTubers have you heard of?

- PewDiePie
39.3 million total subscribers
- HolaSoyGerman
31 million total subscribers
- Smosh
21.1 million total subscribers
- JennaMarbles
15.5 million total subscribers
- Nigahiga
15.2 million total subscribers
- VanosGaming
14 million total subscribers

There are many types of influencer. In smaller industries they’d be journalists, academics, industry analysts or professional advisors. The one thing they all have in common is they turn information into knowledge. This is a key point. With so much information out there and an ever-expanding ‘universe’ of content, those internet users who seek to make sense of it for others are the ones who have most influence.

- Listen carefully to the conversations that the influencer has online.
- Understand the rules of the conversation.
- Understand the hashtags used within the conversation: each industry has its own hashtags.

- Re-tweet and share the posts that you believe are important.
- Always add a personal comment to what you share.

Following these rules often results in the influencer following you.

HTML5, Video and Social Media

HTML5 is the new language of the internet and is very helpful to the development of video. It means that the internet is moving from a medium dominated by words to a medium dominated by video (and video and social media go together very well). Here are some statistics to bring that point home.

- 8 billion videos are watched every day on Facebook.
- By mid-2016 there had been 200 million broadcasts on the Twitter app Periscope.
- Video gets 15-20% engagement rates; more than any other form of digital advertising.
- Only around 25% of people ever get to the end of an online video so keep your content between 15-30 seconds.
- Facebook, Twitter and Instagram have amazing, simple-to-use video distribution capabilities and in-depth targeting. When you want to get an important message to your fans and followers, use video.

Since the end of 2015, Instagram, Facebook and Twitter have all experimented with the experience of ‘live video’. This is where you can broadcast to your followers something that is happening live. This can be a very powerful tool, and when we look at digital storytelling later on we will go into the idea of ‘story-doing’ rather than ‘story-telling’.

Live Social Video

Live video is considered very much the future of social media. One way of looking at high levels of smartphone penetration is that millions of people now have a colour television in their pocket. While the Big Five (YouTube, Instagram, Twitter, LinkedIn, Facebook) aren’t creating live content like on TV just yet, Twitter regularly partners with live sports events like America’s NFL, while (sixth contender) Snapchat increasingly looks like a social-media reality TV show.

Instagram

It is easy to think of Instagram as the place where hipsters go to take show-off pictures of wacky meal choices. But no: the skill of Instagram is more interesting than that. Instagram CEO Kevin Systrom was the first big hitter to monopolise on the fact that everyone has a camera and computer in their pocket.

The Instagram Difference

Instagram

You can only upload photos from mobile app.

Filters create great pictures.

Users are careful about the photos they share since they’re taking a moment out of their lives to be artistic. There is minimal negativity or over-shared memes.

Thoughtfully selected pictures give an immediate sense of what is going on in someone’s life. It’s intimate.

Facebook

You can upload from phone and desktop.

No filters.

Blend of real news and friend news. Many opinions on outside issues. A place of debate and sometimes major negativity, as algorithms concentrate on shareability.

So much content, there is heavy use of algorithms to curate it, which creates a more fragmented sense of community.

The Instagram Difference

Keeps blogging ‘in the moment’ and high quality. Fresh content.

Mostly beautiful images.

The focus on images means Instagram has less opinion on ‘issues’ and hence is largely a more simple and positive experience.

There is often a deeper sense of positive community on Instagram than Facebook.

He also knew that the process of uploading photos to a website to share with your friends was a time-consuming pain – the pictures had to be uploaded onto a desktop computer and then transferred to a picture-sharing site.

Systrom decided he’d concentrate on making photo-upload as instantaneous as possible. On Instagram, the moment a picture is taken it is being uploaded to the network, meaning that people can react within moments. It is a satisfying experience. In 2012 Instagram was bought by Facebook for \$1 billion and it now has over 600 million users. To understand the power of Instagram it’s useful to compare it with Facebook.



Instagram is about telling stories in a visual way. It suits people who prefer photos and pictures as their primary source of information. The people who use Instagram to best advantage are those who take great care in the pictures that they post. They use each shot to inform and educate as well as entertain or nourish artistically.

Twitter

Twitter is the social network that people find, initially, the most difficult to engage with. A lot of people find it terrifying.

This is down to three things:

- Pressure to be concise because of the 140-character limit.
- Not understanding how hashtags (#) work.
- Trolling (online bullying).

To add even more pressure, Twitter itself recommends that to hold social influence, tweets must:

1. Demonstrate insight.
2. Share valuable information.
3. Display a great personality.

How on Earth do you do that in 140 characters?! Well, let's break it down into simple elements.

What is a Tweet?

This picture breaks down a tweet into smaller portions:



Image courtesy of Hootsuite

140-Character Rule

It used to be good journalistic practice to write all the key information of an entire newspaper article in the first paragraph – often people read no further and so the first paragraph was everything. With Twitter, the 140-character rule means it's good practice to try and tell the whole story in a headline. If it is relevant enough people will click on the link to find out more.

The #Hashtag

A hashtag fulfills two functions on Twitter. Firstly, it is a label that you give to the conversation you're having with your followers. Some of these labels are set in stone and are used by an entire industry. If you use them, you'll be adding your tweet to that fast-moving industry discussion. For example, here are the hashtags associated with social enterprise.

#SocEnt Social entrepreneur and entrepreneurship.

#SocEntChat Monthly social entrepreneur chat by Ashoka UK.

#socialentrepreneur For those who don't know about #SocEnt.

#Prize4SC A prize for social change.

#4change 'For change'.

#BoP Base/bottom of the pyramid.

#nonprofit Non-profit.

#npotech Non-profit technology.

#SSIR Stanford Social Innovation Review.

#i4c Internet for change.

How Do I Find Out My Industry's Hashtags?

There are a number of tools you can use to try and understand which hashtags are important to your audience. Here is a simple one to use: hashtagify.me/

Your Personality

The second function of the hashtag is to express your personality in the form of an afterthought or subtext, like the example below. This is a technique often used in comedy. A comedian will have a thought and then have an afterthought that contradicts and clarifies the original thought. Humour and comedy is a great way of showing online that you are 'human'. It separates you from those brands and companies using social media simply as a marketing tool.



Hashtags drive home 'knowing' humour

Hashtags' other great use is they help search engines. If you search Google for a specific hashtag you will find a record of the very latest tweets on that subject, even those published in the last minute. Think

of them as anchors in cyberspace to past conversations.



Click on #mysuperpower for the full story

The Golden Rule of Twitter

The most important thing to remember when composing a tweet is to have a specific person in mind to whom you're sending the tweet. This will make the tweet sound more 'real' and draw a greater number of people. The most dramatic thing that you can do to increase engagement is to include an image, a GIF or a video.

Daily Hashtags

Over time, Twitter has developed its own unique personality. One of these is the 'daily hashtag' and each day of the week has a specific hashtag associated with it. The aim is to have fun. They are a great way of showing off the character of your organisation or brand and engaging with your followers.

NB. These hashtags are used on both Instagram and Twitter.

What Makes Twitter a Unique Social Network?

There has been much criticism of Twitter in the press, especially from Wall Street. They didn't think that Twitter was growing fast enough,

Daily Hashtag	Twitter and Instagram	Meaning and when to use
Monday	#MondayBlues	Post anything that helps people cope with being back at work.
	#MotivationMonday #MondayMotivation	Your aim is to inspire: use quotations, fitness tips and life lessons.
Tuesday	#TipTuesday	If you've industry advice you'd like to share on a Tuesday, use this hashtag.
Wednesday	#WonderfulWednesday	Staying positive midweek is the key here. Share something to be grateful for or post a photo of a memorable Wednesday moment.
	#WednesdayWisdom	A good hashtag among thought leaders and business experts. It's a great way to join in and share your industry knowledge.
Thursday	#ThrowbackThursday	Used on nearly all social media networks and very popular. Users post old images; typically of themselves during a different period in their lives. When companies use this hashtag they come across in a more human way.
	#TBT	
Friday	#FollowFriday, #FF	A Twitter trend where you recommend people follow one or more accounts (a person; a brand) that you admire. Make sure you give a reason why.

particularly when compared with Facebook. This is a bit like being angry about a lemon not being an orange. From a B2B perspective, Twitter’s value lies in its having created a worldwide map of businesses: what company now doesn’t have a Twitter account?

This means it’s easy to create B2B marketing campaigns that targets the right audience. Twitter doesn’t allow you to target followers of a competitor directly. However, it does allow you to target followers who are ‘like’ those of a competitor. This is very powerful. I’d say that Twitter has the most in-depth B2B marketing system in the world – even more in-depth than LinkedIn.

LinkedIn

LinkedIn is so much more than your CV online. For a start, it has the express and dynamic aim of

creating opportunity for every member of the global workforce. LinkedIn won’t be satisfied until they’ve helped 2–3 billion people develop their career opportunity. They have extremely big plans. But until that day, LinkedIn is a social network for the world’s 600 million ‘knowledge workers’.

Knowledge workers are workers whose main capital is knowledge. Examples would be software engineers, scientists, lawyers and academics: professions that have an emphasis on creative thinking.

Long-term, LinkedIn is interested in promoting education around the world. They purchased Lynda.com: an educational tool that contains thousands of video tutorials by industry experts on topics from photography and graphic design to business and computer skills. Think of Lynda.com as a video library for upgrading work skills.

LinkedIn make money in three ways by helping companies to:

- **Hire** LinkedIn Talent Solutions (cloud recruitment software) = 60% global revenue.
- **Market** LinkedIn Marketing Solutions (ads to a targeted professional audience) = 20% global revenue.
- **Sell** LinkedIn Sales Solutions (cloud sales software including Sales Navigator) = 20% global revenue.

What is LinkedIn good for?

LinkedIn is incredibly useful – so useful that you can think of it as much more of a business tool than a social network. From a small business or government institution perspective, the website can:

- Set up a company page for free.
- Post updates for free in your company page.
- Deliver basic ads or sponsored updates.
- Publish to the platform for free. The LinkedIn Influencer programme is invitation-only but all members have the access to publish long-form content to all LinkedIn members.

From a personal branding perspective, the power comes from the control of how you appear in Google search results.

Where do You Sit Online?

Type in your name into Google. What comes up first? Twitter? Facebook? Instagram? Your website? Managing the order in which people see them will help you clarify your intention.

Your Profile

It is worth spending time making sure that your profile is as complete as you can make it. It’s also worth getting everyone in your institution or company to do the same because it’s a very visible way to show you are an open company. Each profile that points to your company is valuable to you in terms of the way Google analyses your company website. The more links pointing towards it, the more valuable Google sees your content.

A profile lets people contact you and your company easily. A really good profile actually encourages people to contact you. Right at the bottom of each personal profile is a visual record of your reputation and skills, as endorsed by your LinkedIn business peers. This system builds trust directly and personally.

When people keep their profiles updated, LinkedIn acts as an extremely useful up-to-date contacts book.

When you’re a first-degree connection with someone, LinkedIn provides you with that person’s email address and allows you to

send a message to them directly. You might, however, have this email already. It also gives you to access to people outside your network. This is usually done through what is called InMail and there is a charge to use it.

Tips Contacting an Influencer Via LinkedIn:

- Do some research on them.
- If you admire that person, let them know.
- Keep the conversation on an industry topic.
- Don't ask for a job!
- Some people ask not to be contacted directly. Respect this.

LinkedIn Groups

Creating a well-organised LinkedIn group will repay you many times over. It is a great place to display how much you care for your industry. You pay into the group by sharing quality industry knowledge and responding to industry questions and concerns. The aim of the group should always be to give people something of value such as job leads, referrals and good content. This will turn the mass of information out there into relatable, targeted knowledge for your peers.

Once you have created it, you'll be able to contact the group directly using the weekly email function. You won't be able to brand the email with your own design but it is still immensely useful.

Contacting a 'Dream' Influencer

Like Twitter, LinkedIn is great at giving you direct access to people who, in real life, are surrounded by gatekeepers. Here's how:

If you have a mutual friend, ask the friend for an introduction. This way you'll automatically be trusted more by your target influencer. If that isn't an option, try this:

- **Step 1** Visit the profile page of your 'dream' connection.
- **Step 2** Scroll down their profile to see which LinkedIn groups they've joined.
- **Step 3** Join one of their groups or click on a group you share.
- **Step 4** In the top navigation bar of the groups, click on 'members'.
- **Step 5** Beneath the group member's profile, click on 'send message'.

Should I Create a Company Page on LinkedIn?

Yup. Just do it. It isn't hard and your efforts will be rewarded.

Long-Form Content: LinkedIn Publisher Platform

LinkedIn has created a publisher platform that lets you distribute longer pieces of content. Presently it isn't possible to publish updates from your 'company page' but one way to bypass this is to choose five employees or peers who publish articles on your behalf.

Whatever you publish is kept as part of your personal profile and helps further establish your professional status. Articles are also shared in your followers' news feeds. Your long-form post is searchable on and off LinkedIn.

If you need help establishing a LinkedIn publishing strategy here's a link to an excellent presentation:

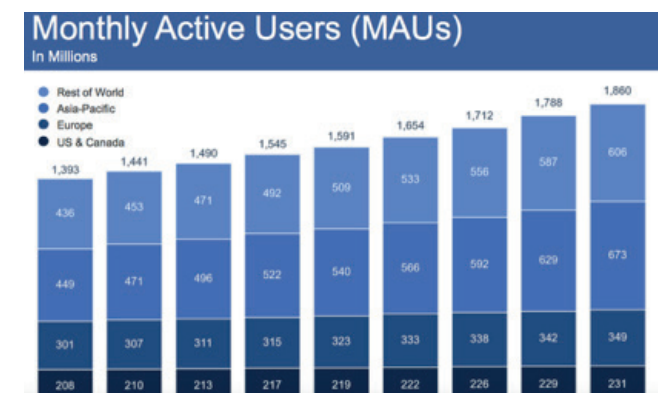
slideshare.net/Lmarketingsolutions/linkedin-corporate-publishing-playbook-37698996

SlideShare

In 2015, LinkedIn acquired professional-content sharing platform SlideShare for \$119m. What YouTube is for video, Slideshare is for PowerPoint presentations. It's a great place for business research. Since you create great presentations, why don't you make them public? You'll be surprised how much good traffic they generate.

Facebook

The success of Facebook is staggering: a quick look at the numbers in 2016 (shown below) shows you the success they've had in getting us to change the way we think about sharing our lives.



Monthly Active Users

If you ask people what they like most about Facebook they'll point to the fact that it helps people to stay connected with their friends. The scale of Facebook growth also allowed you to find friends you'd lost. What's not to like about that?

Facebook is very careful about what it does and doesn't allow you to know. It also tries very hard to help keep the peace between people. Consequently:

- There's no dislike or 'down vote' button, as on Quora or YouTube.
- There's no 'report this post' button.
- You won't receive notification for un-friend or un-follow actions against you.

- There is no notification if someone shares your post as a private message.
- You won't know who stalks you –at least not directly. (Though you can find stalkers as you will see them in 'the people you might want to follow' list.

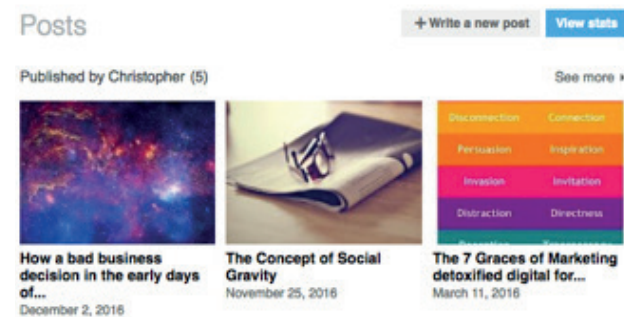
85 per cent of Facebook revenue comes from skilfully showing ads that use your data to target themselves. The other 15 per cent comes from revenue earned through games that are played on the platform.

Should a company use Facebook?

Most companies have a duty to protect the information of their employees. Before embarking on a social media strategy that involves Facebook it is worth checking what your responsibilities are, especially if people leave. You might have to delete posts, for instance.

Do I reach all my Facebook followers with a single post?

No. On Facebook, the number of people who see your posts is dependent on how people have been interacting with you. Facebook use an algorithm called Edge Rank. This methodology looks at all the interactions that you have with Facebook – from status updates to 'liking' something to sharing content – and uses this information to curate what it puts into your newsfeed. However, on top of this it adds



decision-making that chooses which news is going to be most interesting to the most number of people. Edge Rank looks for similar content to that which you have 'liked'. It also randomises some content to test your reaction to serendipity.

All this means you can't simply use Facebook as a broadcast medium. It isn't like an email service that you use to keep people up to date. It is a social network where the efforts that you put in to be social have a big impact on how many people are affected and respond. The only way to increase the reach of your posts on Facebook is to try and create good content – and the only way to reach everyone with a post is to pay for the privilege.

Things to Think About

Companies understand the need to be on social media. There's also a sense that you have to be on social media constantly to make a success of it. In a way, social media is telling a never-ending story. How can we make this easier?

Private Lives

A social network couldn't exist if you insisted on being private. Share a photo on a social network and you give permission to Facebook to share that photo as widely and as often as it likes. If you leave Facebook then that's no longer the case, but while you still have an account open you can't prevent your content being shared.

WHAT IS SOCIAL CAPITAL?

AND ITS IMPORTANCE IN A SOCIAL NETWORK

WHAT CONCEPTS WILL I LEARN BY READING THIS?

You will learn about the concept of social capital. You will learn about the role that trust plays in social networking. You will learn the role that both these concepts play in telling social media stories.

WHAT SKILLS WILL I LEARN?

You will learn the skill of being ‘human’ in an online environment.

ESTIMATED READ:
30 minutes.

What is Social Capital?

“Social capital is the aggregate of the actual potential resources that are linked to possession of a durable network of more or less institutionalised relationships of mutual acquaintance or recognition.” Bourdieu, 1986.

“Social capital is the expected collective or economic benefit derived from the preferential treatment of and co-operation between individuals and groups.” Wikipedia 2016

From a social-media perspective, social capital is that combined value of the resources that are held within your social networks. From a personal perspective it’s simply: Who do you know and how might they help you?

It is helpful to think of a social network as the bank that contains the combined value of your network of friends and connections. Like a bank, before you can take out from your social network you must ‘pay in’. You do so through interaction and actively helping your community.

‘Trust’ as a Concept

It is easy to take the concept of trust for granted but there are many places in the world where trust can’t be taken for granted and this has an impact on how business

Social Search vs Explicit Search

Social networks and smartphones have fuelled what is called ‘social search’. For example, you might ask Google an explicit question like: ‘What are the cheapest flights to New York?’ However, you might ask your social network something more like:

‘What’s the best camera to take to New York?’ This second type of search is social search and the number of replies you receive will be dependent on how social you’ve been and how much you’ve ‘paid in’ to your social network. By the way, you’d almost certainly take the advice you’ve been given about the camera because it comes from people you trust.

is done in those places. Much economic backwardness in certain parts of the globe can be explained through lack of trust. It discourages innovation because so much time is taken up with problems related to the lack of trust. The benefits of trust are manifest:

- You need fewer contracts.
- You don’t constantly have to monitor employees or contractors.
- You are less involved in litigation.
- You spend fewer resources protecting yourself, whether that’s through insurance, private security or even bribes.

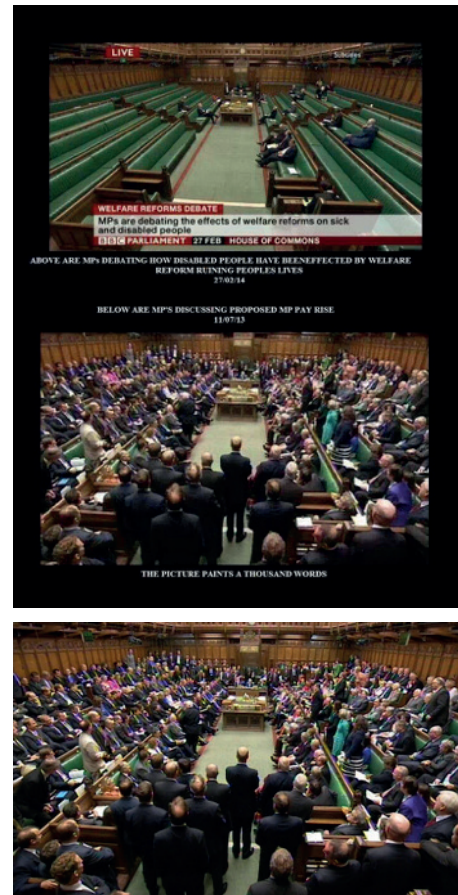
Trust in Social Media

Trust is invisible glue that holds our social media experience together. Think about how you experience content on social media: it comes at you in fragments; small packets of easily understood information. These fragments often come without full context. We don't know what came just before or came just after. For the most part we simply trust it.

For example, on the right is a 'viral' – or very widely shared – internet picture that shows MPs debating on two separate issues. The captions say that the first (empty House) photograph shows a debate about disability rights, the second (full House), a vote about MPs' pay.

However, Isabel Hardman of The Spectator's research discovered that the second photograph was not showing a debate about pay but a busy Prime Minister's Questions, taken almost a year before.

Often we believe a piece of content because of who it came from. If the sender is a friend or a known brand, this lends the fragment of content the credibility that allows us to trust it.



This lie was uncovered by Isabel Hardman of The Spectator. (blogs.spectator.co.uk/2014/11/the-menace-of-memes-how-pictures-can-paint-a-thousand-lies/)

The Attention Economy

"Attention is a resource: a person has only so much of it". Matthew Crawford, Writer and Research Fellow, Institute for Advanced Studies in Culture at the University of Virginia.

Why are fragments so popular? To answer this, we have to look at an idea called the attention economy. This theory states that human attention is a scarce commodity.

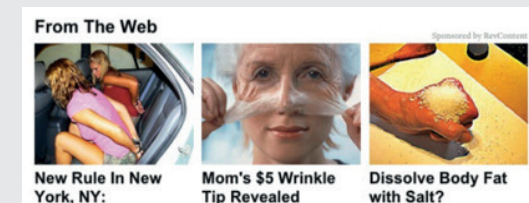
Firstly, there is simply so much content online that we need quick ways of sorting what information is important to us and what is not.

"In an information-rich world, the wealth of information means a dearth of something else: a scarcity of whatever it is that information consumes. What information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention and a need to allocate that attention efficiently among the overabundance of information sources that might consume it." Herbert A. Simon, US political scientist, economist, sociologist, psychologist, and computer scientist, 1971.

We have little choice but to develop the kind of reading where we scan for important information. Since trust is a key factor in the decision-making process, one of the ways we choose which information is important to us is to see who sent the information. In short, trust is one of the ways we decide which information is good and which is bad. On sites such as Twitter, where these fragments are placed into a cascading waterfall of information, this process becomes especially important; on Facebook, where your timeline is curated by how much time you spend interacting with other people, this 'scanning' process is done for you.

Clickbait and Internet Chum

Fragments of information are often designed to cause reactions within us that are big enough for us to click on them. The more we react, the more we click. The more we click, the more money we earn the website we've clicked on. If you have time, read the following article about how these ads are designed: theawl.com/a-complete-taxonomy-of-internet-chum-deob7ao7oa2d



Warning: some of the pictures are disturbing. All these 'stories' are designed freak you out just enough to click.

Conclusion

When you realise that attention is a scarce resource, a responsibility is placed on you to make your communications relevant and valuable. In the attention economy, brands that are not relevant are ignored.

HOW TO BUILD CAPITAL IN A SOCIAL NETWORK

AND HOW TO BUILD A PERSONAL BRAND

WHAT CONCEPTS WILL I LEARN BY READING THIS?

You will learn about the different roles that people take on within a social network and how different people create value in different ways. You will also learn the idea that we all have a social media identity.

WHAT SKILLS WILL I LEARN?

You will understand your social media usage in more depth. You will learn that a secure knowledge in what we are doing on social networks will lead to more authentic and engaging content.

ESTIMATED READ:

20 minutes.

Social Media Identities

Klout is a company that tries to measure the influence of people in social media. It seeks to define our online identities. Have a read and then when you've finished, answer the questions.

<https://klout.com>

The Curator

You find the most interesting information and share it widely. Filtering through masses of content, you surface with the nuggets that your audience truly cares about. In turn, they appreciate your hard work.

The Broadcaster

You broadcast great content that spreads quickly because it's information essential to your industry. Your audience is wide and diverse. It values your choices.

The Syndicator

You keep tabs on who and what is hot and important to watch. Focusing on a specific topic or targeted audience, you share the best trending info and save followers from having to keep up on their own.

The Feeder

Your audience relies on your steady flow of focused info. Your audience is hooked on your industry and its topical updates and secretly can't live without them.

The Tastemaker

You know what you like and your audience likes it too. You know what's on trend but you aren't one to follow the crowd. You walk your own path and have earned your network's respect.

The Celebrity

You are the height of influence for better or worse. People hang on your every word and share your content like no other. You are probably famous in real life and your fans can't get enough.

The Thought Leader

People look to you to help them understand the day's developments in your industry. Sharing relevant news and opinions, you know what's important and your audience values that.

The Pundit

You don't just share the news, you create the news. Your opinions are widespread and highly trusted. You are a leader in your industry. When you speak, people listen.

The Dabbler

You are just starting out with the social web or you are simply not that 'into' it.

The Conversationalist

You love to connect and have the inside scoop. Good conversation is an art. You're witty; your followers hang on your every word.

The Observer

You don't share much but you follow the social web more than you let on. This could be just your style or you are checking it out before jumping on in, full force.

The Explorer

You're constantly trying to find out new ways to interact and network. You're exploring the social web and making it work for you. Your activity and engagement shows you 'get it' and will probably soon be moving up the social media ladder.

The Socializer

You're the hub of the social scene and people count on you to find out what is happening. You connect people and readily share your social savvy. Followers appreciate your network and generosity.

The Networker

You connect to the right people and generously share your network to help followers. You know which content is important to your influential audience and have high levels of engagement.

The Activist

You've got an idea or cause to share with the world. You've found the perfect medium for your message and your audience counts on you actively to champion your cause.

The Specialist

You might not be a celebrity but in your area of expertise, your opinion is second to none. Your content is likely focused toward a specific topic or industry. Your audience is also focused and highly engaged.

Categories courtesy of Klout 2014

Questions to Answer

Q. Which social media type matches your own character and preferences?

Q. What social media role would you like?

Q. Which skills link all of these roles?

A. One common theme of all of these roles is that they seek to do something useful. They seek to turn information, of which there is a lot, into knowledge, of which there is less. All of these roles create value in a digital economy that is attention-led. Consequently, these category captains are considered influencers.

Can I Have a Personal Brand?

“Yes!”

When it comes to social media, the idea of having 'a personal brand' seems possible. Whether we like it or not, when we use social media we leave a digital vapour-trail of pictures and comments that people can view easily with a simple Google search.

“Yes!”

The direct connection between our ideas and thoughts and a broadcast medium (the internet) has resulted in people becoming more comfortable than they've ever been before with having a public persona and broadcast voice.

“No!”

The identity we present online is merely a highly curated version of ourselves: a commercial construct where we merely present the highlights of our lives in return for a meaningless digital currency of 'likes' and peer approval.

Whatever your view, there has been a collapse of public and private across many aspects of society. From the work of whistleblowing website WikiLeaks to the fashion for personal over-sharing, we seem to have changed as a society. We are definitely more comfortable with having a public persona.

Your Personal Trust Fund

A useful definition of a brand is that it is a trust marker; a symbol encapsulating the values that we stand for. It's a mix of personality and trust and a structure around which accumulates the intangible and abstract notion of trust.

Your Brand Looks Like...

CEO of Amazon Jeff Bezos makes two very clear points when talking about personal branding:

“A brand for a company is like a reputation for a person. You earn reputation by trying to do hard things well.”

“Your brand is what people say about you when you're not in the room.”

What's interesting about the second statement is that it is less about what you say while you're in the room and more to do with the feeling with which you leave people. As Carl W Buehner of The Church of The Latterday Saints put it (and which many others have paraphrased): “We don't remember what people say to us. However, we do remember how they made us feel.”

So your personal digital brand is about what you make people feel online. This is why authenticity online is so important. With so

much information in the attention-based economy, we are finely tuned to what is fake. We know instinctively when we're walking on AstroTurf and when we're walking on grass.

Personal branding expert and Goldsmiths' Social Media Short Course co-teacher Adah Parris suggests that a good way of understanding your personal brand is to think in terms of 'personae'. First, try to see the connections between the different personae you present to the world. Then look for patterns and combine what excites you about each of those personae. Once you've done so, you start to have a better understanding of what makes you who you are in your current stage of life.

After this, look at the needs and desires of the people you have a relationship with. If you're a brand, then they are your customers. You are now working from a more empathetic standpoint. You'll be able to gain a better sense of how you can add value to those relationships, which in turn will affect the way that people interact and feel about you – whether or not you're in the room.

Adah offers a two-part exercise to pull these personae out of you.



Starbucks' #racetogether and The Authenticity Deficit

In March 2015, Starbucks USA asked all their baristas to write the hashtag #racetogether on every cup of coffee that they served. Why? They wanted to initiate conversations of race and diversity between their customers. The result was a social-media backlash. From a marketing perspective, the #racetogether gimmick combined poor brand alignment and an authenticity deficit. The brand had never been associated with racial diversity. Starbucks, in fact, were more closely associated in the minds of their customers with gentrification of cities. The ultimate blow to their credibility was #racetogether's actual tweets: no people of colour were included in the campaign!



Your Personal Brand Part One

For this activity you'll need a pen and eight blank playing cards or sticky notes.

Stage One

Take the eight cards. On the top of each card, write about a specific role that you have in life. These can be professional and personal. Using Adah's exercise and myself, Chris Hogg, as the test study, my eight roles would be:

- Father
- Husband
- Brother
- Playwright
- Comedian
- Academic
- Entrepreneur
- Traveller

Now, next to each role, write down a sentence about what excites you regarding each of your life roles. It helps to start each sentence with the words.... "X excites me because.." or "I am excited when..." So, mine would run:

Father I am excited to show my son the world.

Husband I love and am excited by having someone to laugh with who knows me.

Brother I love having a witness to my childhood sharing my life.

Playwright I love engaging deeply with the questions that I feel are running through society's mind but for which there are not yet words.

Comedian I love standing in front of a crowd and making them laugh.

Academic I love sharing knowledge and experience.

Entrepreneur I am excited by the thought that helping to solve the world's problems could make me a millionaire.

Traveller I am excited by engaging in artistic collaboration with different cultures.

Stage Two

Look at the cards and ask yourself these questions:

Can you see any similarities between the different cards?

Which themes emerge about what you like and what you are like?

Can you see any differences between what you give to your work roles and what you give to personal roles?

Which skills do you assign to your work life that you don't give your personal life?

Which skills do you assign your personal life that you don't give your work life?

Are there ways you approach your work life that could be used in a situation in your personal life?

For example, imagine you have a conflict with a work colleague. Think about how you'd approach the situation if it was a conflict with a family member and use the same tactics, skills and levels of empathy to approach the work issue.

Stage Three

This is where we get really creative. It's been said that it is possible to express any film plot in one sentence, eg. "An alien falls to planet Earth, meets a group of youngsters who learn to love and appreciate him and they then help him return home." This is, of course, E.T. The Extra-Terrestrial.

Now write a sentence that sums up your story. See if you can combine what is on your cards into something complete. This is how I define my personal brand:

"Entrepreneurial showman-teacher who tells digital stories that travel."

It's not perfect but it is me! I use this sentence on my Twitter profile. You have now completed Part One of your personal brand creation.

Get Personal!

Let your 'brand' protect you! Next time you're debating whether to take on a project, take out your cards. Is there a match between the things that excite you and the things on the cards? If not... pass.

Your Personal Brand Part Two

Just as important as having a sense of who you are, what you do and what you love, it's important to understand who your personal brand's 'customers' are. In the cards you just created, these customers are the people you have relationships with. It's important to understand what they're trying to achieve and the problems they face. A brand often sees its function as the alleviation of those problems. For a personal brand, the same logic applies.

1. Map your customers

Your Roles	Your Customers
Father	Son
Husband	Wife
Brother	Sister
Playwright	Artistic directors and audience
Comedian	Club promoters and audience
Academic	Head of department and students
Digital Media Consultant	Clients and accountant
Artistic Traveller	Artistic collaborators

2. Understand your customers' hopes and aspirations

Approach this from a functional, social and / or emotional standpoint.

My Roles	My Customers	Customer Hopes and Aspirations
Father	Son	Learn about the world
Husband	Wife	Teach improvisation
Brother	Sister	Develop an acting agency
Playwright	Artistic directors	Programme society's most relevant stories
Comedian	Comedy club promoter	Create a great comedy experience for the audience
Academic	Head of department/ students	Create a good highest-level learning experience for students; manage everyone
Digital Media Consultant	Clients	Communicate well digitally
Artistic Traveller	Artistic collaborators	Make great art

3. Understand how to help your customers achieve their aims

Again, approach this from a functional, social and / or emotional standpoint.

My Role	My Customers	Customer Hopes and Aspirations	How Can I Help?
Father	Son	Learn about the world	Create a stable environment in which my son's natural desire to learn about the world can flourish. Teach him about the world in manageable portions.
Husband	Wife	Teach improvisation	Help her find teaching opportunities. Teach her social media marketing skills.
Brother	Sister	Develop an acting agency	Help her find clients. Teach her social media marketing skills.
Playwright	Artistic directors	Programme society's most relevant stories	Write good plays that explore the questions society is asking.
Comedian	Comedy club promoter	Create a great comedy experience for the audience	Have a comedy routine so bulletproof it works anywhere, meaning zero risk of audience displeasure.
Academic	Head of department/ students	Create a good highest-level learning experience for students; manage everyone	Make sure I'm up to date on the latest research and that I'm available to offer industry and teaching insights.
Digital Media Consultant	Clients	Communicate well digitally	Make sure I'm up to date on the latest research and available to offer actionable digital media insights.
Artistic Traveller	Artistic collaborators	Make great art	Make sure I devote adequate time to projects. If, say, the project involves collaboration with Korea, communicate as clearly as I can to mitigate against cultural miscommunication.

It certainly feels somewhat odd to think about your friends and family in this way: as ‘customers’. It even comes across as tasteless and ‘corporate’. The aim, however, is to think about all of our relationships in a different light.

If your personal brand is, as Jeff Bezos says, “what people say about you when you’re not in the room”, then refining the things you do for other people will have much more effect upon your personal brand’s impact than concentrating on – as we tend to on social media – the things that you say about yourself. This strategy is also a vital antidote to the tendency towards narcissism that’s rife on social media.

Conclusion

- We all have roles that we present and develop online.
- In today’s ‘attention economy’, it’s a key skill to turn information into knowledge.
- Your personal online brand is a combination of expressing the things you love and the ways you help others achieve their aims.

HOW TO TELL GOOD STORIES ONLINE

HOW SOCIAL MEDIA KNITS TOGETHER

WHAT CONCEPTS WILL I LEARN BY READING THIS?

You will learn how fragments of social media knit together to tell a story. You will be introduced to media theorist Professor Douglas Rushkoff and hear about The Seven Graces of Marketing by Lynda Serafinn.

WHAT SKILLS WILL I LEARN?

You will learn the skills of blogging in long form and short form, how to curate a social media festival and how to sell online in a ‘human’ way.

ESTIMATED READ:

20 minutes.

“We tend to live in the distracted present, where the forces of the periphery are magnified and those of in front of us ignored. Our ability to create, plan – much less follow through on – is undermined by our need to be able to improvise our way through any number of infernal impacts that stand to derail us at any moment.”

Extract from Present Shock by Douglas Rushkoff, 2015

The Distraction Economy

The aesthetics of online content are partly created by the need to be direct in an attention-led economy but also by the constraints and demands of the technology itself. Being able to create content that works well within these limitations is a digital skill. As we said earlier, a newspaper journalist’s key skill is creating a summary of an entire story in the first paragraph. These days, perhaps the key skill of a writer is creating the entire story in just the headline.

The skills of telling a good story on social media go beyond this insight. Social media and smartphones are restructuring the way we experience information. It might take several hundred years for this to play out fully but early studies are being conducted and the more we understand how digital stories work, the better storytellers we can become.

- We are less able to remember and recall information for ourselves as we crowd-source answers using social media friends and search engines.
- We are less able to concentrate if we have been distracted by a message on our phones and we haven’t answered it.
- What we term ‘multi-tasking’ is actually often merely distracted ‘task-switching’, whereby we are derailed by moving over to a newer piece of information.
- Constant digital media distraction hinders our ability to process memories and store them long-term.

Our posts and social media updates have to vie for attention in this world. You can liken it to shouting to your friend in a hurricane.

The choices open to the storyteller are clear:

- We can shout louder.
- We can shout more often.
- We can go out and grab people, take them somewhere sheltered and speak to them normally while helping them fix their hair.

Okay, I’ve extended the analogy too far – but the point is, don’t add to the force of the hurricane. Be relevant to people’s lives. Above all, be human!

The Six-Second Rule

When YouTube were developing advertising packages, they found something interesting. If they invited users to watch a seven-second ad before watching the content they had originally clicked on, the majority of viewers didn’t bother waiting for and then watching the content; the ad had put them off. However, if the ad was six seconds, then the majority of people did watch the content. In the attention-based economy, six seconds is therefore important: it represents the upper-limit amount of risk people are prepared to take before they reward themselves with the content they chose. Six seconds of their time? Affordable. Seven seconds? Too long.

This is why YouTube created the ‘skippable’ ad. If advertisers want to make viewers watch a whole ad, the advertisers have to pay. With skippable ads, if the viewer clicks ‘skip’ before the allotted time, the advertiser delivering the ad that has been skipped doesn’t pay.

With the now-defunct social network platform Vine, we saw a similar six-second rule. Vine was a short-form video-hosting service where users could share six-second-long looping video clips.

With Vine, the six-second restraint was also to do with the fact that the majority of content was consumed on smartphones. Since

The Distraction Economy

The apps on our phones often try and keep us hooked. Want to find out how and why they do it? Google Tristram Harris: How Technology Hijacks People’s Minds: From a Magician and Google’s Design Ethicist <https://medium.com/swlh/how-technology-hijacks-peoples-minds-from-a-magician-and-google-s-design-ethicist-56d62ef5edf3#.p752wepgu>

data takes a long time to download on low connection speeds, it was important to keep the experience a fast-moving one for the user. Secondly, data costs money on mobile phone networks, so limiting the amount of data being used also made sense.

Technology therefore mediates not only how we tell a story but also how we understand that story. According to the great media theorist Walter J Ong, in all spoken of communication there is a certain amount of what is called ‘redundancy’: a certain amount of information that is lost in the process of transmission. This affects the way the story is told.

Certain key pieces of information are repeated to help us remember and to differentiate one character from another. For example, in The Odyssey, Homer talks about the wise goddess Athena as ‘Flashing-Eyed Athene’. Everytime she is mentioned, she isn’t called just Athena, but ‘Flashing-Eyed Athene’

This epithet helps the listener to visualise and anchor the character in the story.

On social media, where your story is placed within a timeline of many other competing stories, then this is also true. To get a story across, it might need to be repeated. To get a story across you might need to anchor it with specific hashtags that you use consistently.

Twitter themselves suggest that to reach the majority of your followers in a day you will need to post the same information a minimum of three times. The skill here is in varying the message. For many this will feel like that they are talking too much, repeating themselves or ‘over-sharing’. This is to assume that you will reach all your followers with a single update. Don’t worry: this is unlikely to be the case.

Think about it the next time you change channels, fast forward an ad-break or un-friend someone. What made you do that? It may be because the ad made you angry with information that you don’t like or don’t agree with. You choose a different story. While we’re on it, when was the last time you picked up a newspaper you knew you’d disagree with?

A Clear Identity

Look at this stick of Blackpool Rock. No matter where you snap it, it always reads Blackpool Rock. The same needs to be true of your social media personal brand. Wherever people join your story, a clear identity – a quintessential ‘you’ that people recognise and relate to – must emerge.



What Makes People Lose Interest in a Story?

We often feel it’s boredom that makes people stop listening to the story. Douglas Rushkoff suggests it’s more likely to be because they are angry:

“You don’t click the remote to change channels because you are bored but because you are mad. Someone you don’t trust is attempting to make you anxious.” Douglas Rushkoff, ‘Present Shock’.

In social media, this ‘someone’ who is trying to make you anxious is usually an advertiser selling you something that you don’t want in an inauthentic way.

Collapsed Narrative

Rushkoff also proposes a theory that he called Collapsed Narrative. The theory goes like this: there has never been any society that has not told stories. Stories are the way in which we hand down knowledge and cultural values from one generation to the next. Stories are comforting and orienting. They “help smooth out obstacles and impediments, recasting them as bumps along the road to some better place,” as Douglas Rushkoff writes in *Present Shock*.

The theory examines narrative in the context of an ‘always on’ digital world. Traditional narrative techniques in drama take a character with whom we identify, put them in some kind of danger, heighten that tension, then a create a climax followed by a speedy resolution, or: “Get a man up a tree, throw rocks at him, get him down from the tree.”

On TV, often these moments of tension will be relieved by an ad-break and the products themselves will be associated with the positive emotional release. This narrative arc has a beginning, a middle and an end.

Digital narratives, especially those in social media, do not have a traditional beginning, middle and end. Not only are they experienced in fragmentary form but it is possible to click off and follow links in other directions even while the story is

being told. Narrative is operating more like a computer game – a world to be explored – as opposed to a journey to be followed.

Within a ‘collapsed narrative’ it isn’t so much about a character winning or losing, it is more a creative exercise in how long we can keep the game or the story going.

The same is true of social media storytelling. It isn’t a story with a beginning, middle and an end – it’s a story that keeps going. In fact, you might call it a never-ending story that is also a creative game. The real storytelling skill here is to keep the content sufficiently interesting for a prolonged amount of time. It’s the difference between writing a play and a soap opera.

Social media networks are also making video core to their ideas of development. Snapchat, Facebook and Twitter are all focusing on the notion of ‘live’ stories: the ability to broadcast what is happening live from where you are.



Facebook’s Live Video button sits left of a Facebook profile under ‘Explore’ header

This Facebook Live map shows live broadcasts happening at 7.17am in Europe on 29 January 2017.

While watching the video, people can and will interact with each 'broadcaster', whether they're live broadcasting a war zone in action, a busker (as per Facebook's 2016 ad premise to sell the concept of 'live') or a cat playing with string in their kitchen.



The 'live' tool has been used to great effect by Greenpeace demonstrating against British Petroleum (BP) and its association with the British Museum, London's Sunken Cities exhibition in 2016. Activists climbed pillars to unfurl protest banners that highlighted the damage BP have wreaked globally through their gas and oil excavations.

It's early days but the direction is clear: Social media and TV will merge. Consequently, all social media networks are in an experimental stage with all forms of video and it's possible to broadcast your events live. Even if your audience is small, it sends a clear and positive message to your fans and followers that they matter and that you want to reach out to them. That they can also interact with other viewers is key.

A quick Google search will give you instructions on how to broadcast effectively to your audience.

Story-doing, Not Storytelling

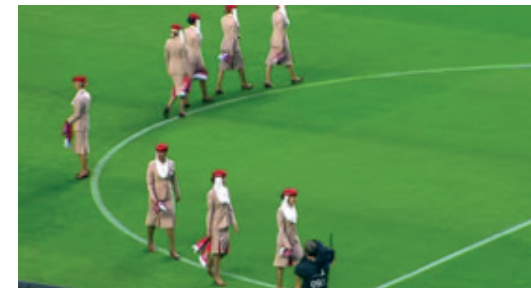
Twitter has its own version of a live tool called Periscope but it is Snapchat that's most successful thanks to their encouragement of young people to blog using video. The way that Snapchat thinks about video is to encourage you to create a narrative of the last 24 hours of your life. This narrative is called 'a story' and is deleted after it has been viewed.

Remember: everyone now has a video camera in their pocket that can broadcast live. If you create an event exciting or different enough that people want to share it, it's likely people will broadcast it live, which in turn amplifies your event and grows your audience. This is story-doing as opposed to storytelling.

Emirates Go Live

In 2015 the Emirates airline orchestrated a very powerful live event. Emirates Sponsor the Portuguese football team Benfica. With no warning, and in front of 65,000 fans, a group of very smartly dressed airline hostesses came onto to pitch to give a safety demonstration. The demonstration was a pastiche of the well-worn

pre-take-off demos we all know. Except now, it explained how to be a true Benfica fan.



Wit and wisdom from Emirates and Benfica

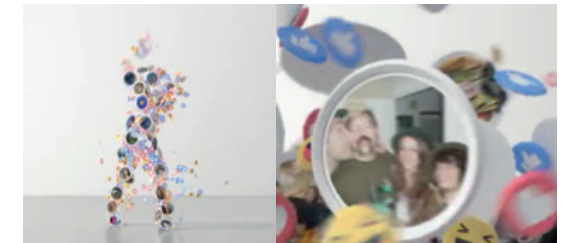
As well as being moving, what is interesting is that so many people were recording the event on their phones. They could either broadcast the event live, or indeed keep it to show their friends later, and so the reach for this very small action could have been many hundreds of thousands.

To watch, go you YouTube and and google Benfica Safety video / Emirates Airline. <https://youtu.be/jAF2hZxdFRE>

Narrative From Fragments, AKA 'Facebook Friends Day'

These stills are from my Facebook Friends Day video, 2017. Dancing fragments of my photographic library are returned into a narrative using an amorphous human form. <https://www.facebook.com/christopher.hogg/videos/10155905169138569/>

In a distracted world, a world of many social media fragments, with



just so many things going on and because we are so distracted, it can be easy to forget all the things we do and have done. We forget ourselves. So our social networks have started to create stories for us. In 2016 Facebook created Friends Day, which, if you as a Facebook user decide to activate it, delivers a personalised Friends Day video to you on your timeline. These videos are stitched together special moments from your timeline. When they are ready, you can shared them. This idea displayed so many things about what makes a good social media story.

- It's authentic. Facebook is all about friends.
- It makes you feel good. It's a celebration.
- It stitches together a narrative that reminds us of ourselves and our lives.

However, is it memorable or do we need a real narrative for that to be the case? This is an important question.

The skill of digital storytelling is to be able to curate 'moments' into a narrative that is useful to us, we can learn from and we want to share.

Social Media: a Digital Festival

For seven days each year 200,000 people congregate in a field in Somerset in the UK for Glastonbury Festival: the biggest mixed arts festival in the world.



<http://www.creative-mapping.com/>

Note all the different tents and stages. If you were the curator of Glastonbury, you wouldn't put the same band on every single stage at the same time: the audiences would be completely different.

The same is true of your social media. One of the biggest errors people make about social media is they think it's all one single audience. It's not. Your content simply can't simply be copied, cut and pasted into each one – the data evidence is very clear on this. Your Twitter audience is not the same as your Instagram audience, which is again different to your Facebook audience. There will be overlaps, sure, but they are also different groups who like to be communicated with in different ways.

Contact is King

Find and follow the Twitter account of an artistic institution you admire. Out of ten, mark them on to how close let you get to the art. Mark them on how much you feel they are 'selling' to you. Mark them on strongly much it feels like there's a real person behind the content.

People often ask the question: "How hard should I sell myself and my business via social media?" The answer is, "Nothing – until you've connected with your audience." Remember Rushkoff's modern social-media mantra: "Content isn't king, contact is king."

If this fact makes you think that social media has become even more work, don't worry. Even though social media is always on, you don't have to be. A number of very prominent social media accounts are simply open during office hours and proud of it. (An example would be [@pactcoffee](#)) A good social media strategy is manageable long-term.

Have two or three key moments in your year and plan around those. Think of these events as a digital festival that you curate. There is so much culture out there, make a choice to be a guide. The key-word here is contact. When you treat contact as more important than content, the content becomes far easier to create.

Whatever type of organization you are, ask yourself in what ways can you guide people to becoming closer to what you do or the things that matter to you. In what ways can you give your followers something exclusive?

For example, if you are a theatre company, opposite is a list of things that you might use as inspiration around which to create interesting stories.

There's a wealth of possibilities; all you need is a little imagination to curate a social media experience that is enjoyable experience for your 'family' of fans.

People	Places	Objects	Experiences
Artistic Director	Space	Costumes and Sets	Performances
Leadership	Homes	Collections	Rehearsal
Curators and Artists	Costumes and Sets	Ephemera	Backstage
Collaborators	Collections	Research	Previews
Member Organisations	Rehearsal	Tickets (Priority)	Announcements
Celebrities	Member organisations	Discounts	Recognition
Board Members		Recordings	Master Classes
Power Brokers		Archives	Special Events
Potential Friends		Others' Objects	Anniversaries
			Member Organisations

Devos Institute of Arts Management

The Seven Graces of Marketing

Lynn Serafinn is an ethical marketer. She believes that marketing tactics don't make us feel good. This led her to develop a set of principals to change the way we sell.

When you look at the lists together it is starkly apparent how toxic selling has become. Would you be friends with a person who made you feel any of the things in the first list? How many times are we encouraged to make swifter decisions to part with our money or speed up our purchases because tickets 'are about to run out'. (ie. scarcity). How much nicer to be told that there's plenty of room for everyone or politely warned of a need to make a choice.

The 7 Deadly Sins of Marketing	The 7 Graces of Marketing
Disconnection	Connection
Persuasion	Inspiration
Invasion	Invitation
Distraction	Directness
Deception	Transparency
Scarcity	Abundance
Competition	Collaboration

Copyright Lynn Serafinn, 2011 www.the7gracesofmarketing.com

There are two important takeaways from Lynn Serafinn’s concept. Attraction is more important than promotion and in the process of selling, it is important to have human contact.

Conclusion

In the digital age being a genuine human is perhaps the biggest skill of all. Being a genuine human cuts through the noise. It’s that simple.

Selling in a ‘Human’ Way

For a moment, think about what happens when you go to a real market. You choose a stall because you like the look of what they are selling. As you walk closer, the stall holder decides how much they like you. You also decide how much you like the stall holder. If they like you, they can decide to accept a lower price. If you like them, you can decide to pay a higher price. You get better deals by connecting in a human way. The same applies to selling products on social media.

WE ARE ALL MEGASTARS (ONLINE) MEGASTAR AND ALISA OLEVA

WHAT CONCEPTS WILL I LEARN BY READING THIS?

You will learn how to find your unique story and communicate it online. How to live your brand by ‘story-doing’ not just ‘storytelling’. Pop-culture, cultural trends from below (people doing the right thing, naturally) and liberation from normal identity. How to take negative online behaviours and twist them to be positive. Beauty, femininity and self alongside the joy of oversharing. The story of a small town, re-branding and how to showcase them through online storytelling.

WHAT SKILLS WILL I LEARN?

You will learn how to identify your unique story and reason for being online and how to mobilise the power of the internet.

ESTIMATED READ:

20 minutes.



The Megastar Story

I see myself as a semiotics surfer and visual storyteller with funny bones. My work focuses on the impact of contemporary culture on a female sense of self and the ways in which women create identity.

I created a persona: ‘Megastar’ –an avatar I bought to life. She is a ‘selfie-facing’ selfie-obsessive internet mermaid who lives online, feeds on memes and whose identity is fluid. Megastar’s selfies have featured in the National Portrait Gallery, she was selected by Selfridges concept team for their biggest-ever beauty campaign #beautyproject. She has been commissioned to produce her own tween selfie app for Windsor & Royal Borough Museum and has worked with neuroscientist Doctor James Kilner at UCL to develop the first electromyography experiment

for monitoring reactions for popular selfie expressions.

So, yes, she’s learned quite a bit since I brought her into being.

I am going to unravel everything I’ve learned from these experiences and tell you how I went from an observer of social media to actively living it out and playing creatively and publicly online. I’m going explain how I went from internet novice to successful marketer.

“In a digital age of fluid identity, memes and mythology I swam the streams of the worldwide web with the freedom of an internet mermaid”

Meg Mosley, AKA Megastar



Trends, Celebrities and Online Behaviours

Social media is a narcissistic kid and kids are the centre of their own universes; they are playful and they absorb what they see. Their attention jumps from idea to idea in a free and easy way. Social media learns from the celebs. Observe famous people’s online behaviours and use what you learn. Be ironic, be chilled and try out personae.

How Megastar Did It

At the beginning of social media I was observing the emergence of new ways in which people documented themselves online and I quickly identified patterns in their behaviours. I was living in a small town called Trowbridge in Wiltshire, and the internet became an escape. In the same way, in the small dull towns, I observed the girls dressed up more. Identity was a way to express that we are beyond and above our everyday lives. I was fascinated. What if I was not ‘Meg’ but became someone

else: Megastar? And what if I didn’t live in Trowbridge but actually lived in ‘Trow Vegas’; the ironic name that locals give my town for its lack of glitz?

These thoughts didn’t spring from nowhere. Like many other small-town girls, I was absorbing and mirroring celebrity behaviours. Social media was a way we ‘civilians’ could access celebrity and make it our own. Now we all feel like celebrities by performing



online to audiences bigger than our small-town demographic.

From about 2006 onwards, the smartphone selfie was becoming ubiquitous. I started to play out freely the ideas, behaviours and feelings I had studied on the internet. I realised that we all want to feel like pop stars and manifest glamorous lives online like reality TV stars and further, be our own paparazzi.

As Megastar I bought out a music video called Part Of Me and an online reality TV series, #mylife (see all video works here vimeo.com/megmosley). I performed live on stage to my lip-sync music video at the Rio Cinema, London. I won an emerging artist grant and a solo show at Jerwood Gallery for Megastar and #mylife TV episodes screened in the gallery.

Lurk Moar: Observe and listen until you understand, then make it your own.

Lurk Moar is a phrase used by image board and forums posters to inform other users they need to post less and study the community before posting again.

Megastar and Trow Vegas: Engaging your audience

A story that is real and is told with enthusiasm is your unique selling point. When you work out your reason for being online you have a solid basis on which to build your brand. This ‘why’ and ‘what’ gives your brand momentum. Reasoning it through is worth the effort. It pays off because it will give you clarity of purpose.

Megastar Using the hashtag #trowvegas, I recruited a big crew of eager supporters for my Trow Vegas project. I recruited my whole town. Everyone has around 300 friends on Facebook and many contacts on Twitter so ideas spread like memes. A meme is an idea passed from one person to another. In marketing terms these are called your influencers – and brand ambassadors – who will speak on behalf of you and your brand. I got loads of help with the project by



Megastar’s Trow Vegas sign, made by a fan

inspiring my influencers to feel part of the movement by having them actively attend events and gigs and contributing online and IRL (in real life) in the story.

Recruit people by ‘sip pitching’ a quick idea of what you’re up to. Can you tell them what you’re doing in the time it takes to sip a drink once or twice? Think of it as cocktail party of concepts. People can then ask for more information if they’re interested. Make use of this trust curve.

Online and IRL (In Real Life)

You don’t have to live out your story exclusively online. Megastar starred in a fake reality series in reality!

Megastar I inspired a whole town to get involved in the ‘Trow Vegas’ brand. We had real events with real people having a really great time. This is ‘story-doing’ not ‘storytelling’. If the event you create is engaging, people will actually market it for you. This is called ‘earned media’.

Remember that you can move these audiences to events. I recruited my town through social media channels and they came to my red-carpet event. Twitter, Instagram, Facebook... The whole town took on roles! The internet has a creative carnival vibe and so can IRL: let it reflect the playfulness of the internet.

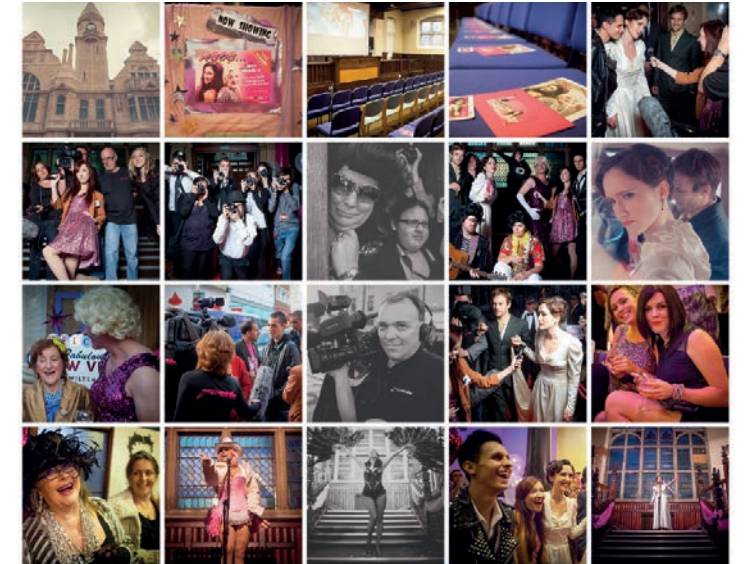
Learning

Build trust in your audience’s marketer. Do this by tone of ‘voice’ and consistency. Create IRL events for your audiences. These can form innovative and creative marketing campaigns like the moving, witty and successful campaign of Emirates inspiring the Benfica football stadium with their ‘story-doing’ approach.

Social media with soul

Let’s bring this back to your marketing campaigns. Marketing at its heart is good storytelling and social media is storytelling with pictures. However, everyone suffers digital lethargy and the storytelling must be genuine and good. All digital agencies do is follow procedures based around the five ‘W’s (who, what, where, why, when). They just use apps and scheduling devices to boost and enhance.

Megastar Before you embark on similar activities get to the heart of your story, I’ve learned that if



Immersive Trow Vegas red-carpet event at Trowbridge Town Hall

you listen and observe a lot then you don’t need a huge social following in order to have impact. My own social media following is not huge but people were engaged. Engagement is golden and the opportunities flowed. I focused more on my story and an enthusiastic sense of adventure, and people were willing to engage and help me. This success can’t be quantified by simple ‘like’s and follows. Build something with your brand rather solely garner a large number of ‘liker’s. Don’t forget to make stories human.

Through my work as Megastar I became the Director of a digital agency and taught at Goldsmiths. Today I market for brands wanting to bring communities together. This truly exemplifies how artistic passion can be turned into successful brand stories. Megastar helped me become a marketing

expert and taught me how to give social media soul. Most of all, it taught me the power of play.

Tips

Don't forget that marketing is good storytelling and we all are suffering digital lethargy, so make your story genuine.

- Real passion is key. Live your story, live your brand. I have gone full circle and now offer marketing that brings communities together. In an era of digital connections we still need each other!
- Online is not so very different to real life. Use it to unite ideas and memes and remember to offer your audience opportunities for interacting with and influencing your directions.
- Don't talk at your audiences, but engage them in dialogues and involve them in your brand missions.
- I never forget that behind the marketing statistics are real people. We all need each other; we all desire to belong – and digital storytelling is one way that we can learn to unite creatively in the digital territories we discover together.

The Alisa Oleva Story

Alisa I do not remember when I first joined Facebook or Instagram.



My use of social media has always been extremely unconscious and I did not pursue any clear agenda. This freedom has allowed me to have an almost mirror-like relationship with it. My use of it sometimes tells me something about myself and where I am at the moment in my art practice.

I produce confusion in my timeline. I share all sort of things. I initially started sharing things just to get back to them and read later, so sharing was a kind of bookmark.

Then, surprisingly, my shares started to form my friends' impression of me. They would see the sort of things I was interested in and they would send me the links they thought I might find useful. Often, I did. I also share a lot of photos, although I am not a photographer. I don't think



about whether they are good or interesting – for me it is more like breathing, something essential and natural. Then I noticed people becoming almost curators of my photos. They began to comment, “Oh, you used to have more self-portraits and now you are more interested in empty spaces.” I would never have been aware of it; other people were.

I have more than 4,000 friends on Facebook. Again, that was never an intention. It just happened naturally. Some of them I have never met, some I've encountered perhaps once, some of them I danced with at festivals, some of them are my best friends, some of them are my colleagues, some of them are my blood relatives.

And so, after a while, all those people whom I almost don't know form a certain impression of me. And when we meet by chance some years later, they talk as if they know me rather well and know where I have been recently

and what projects I am involved in. It would be curious one day to create a portrait of myself through those remote Facebook friends' impressions and descriptions.

Facebook lets me to flick between all my possible identities. Some people think I'm a photographer. I did rifle-shooting, so some believed I'm in the military. I dance the lindy hop and travel for it a lot, so some people think I'm a dancer. I often travel to remote places, so some people think I am a geographer. And I enjoy that confusion and I usually play with it, as I am constantly flickering in my art practice and in the medium I decide to use. I prefer to actually exist somewhere in between.

I also confuse Facebook spatially. I say 'going' to all sort of events; I post pictures from places I have



been to three years ago and then the next day from five days ago. Friends constantly write to me: “Ah! You're in Vienna!”, when those



pictures were taken last year and I'm actually currently in London. Something that is assumed to be about external control, I believe, can be escaped by just aggressive unconscious use of it, which is probably my technique.

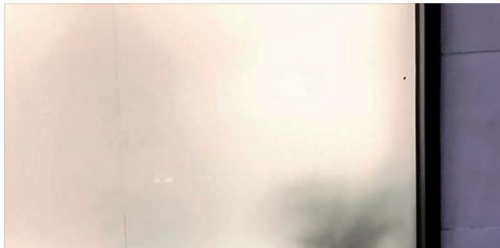
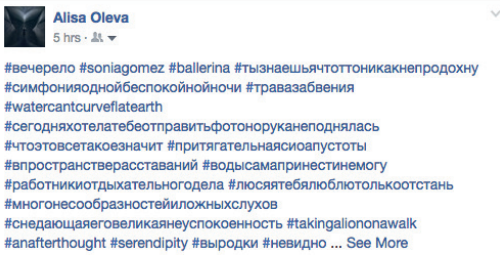
And because my art is about the space and where we are and where we are not; about psychogeography and drifting; about maps and locations, this blends well with the feeling of spatial confusion that Facebook can contribute to and create.

It is impossible to find anything on Facebook. Its entire nature is non-archival. It is like stream of water. And I love it. I like that there is no destination. It is for me a way to impress myself on the virtual world; to manifest my presence. It is not about who I am or where I am but it does hint at my presence. I do not have a website so when I meet someone I give them my Facebook

as a reference, knowing that they will probably be confused, but being fine with that.

Recently I discovered the beauty of using hashtags creatively. They are an ambiguous and confusing archive in the world of Facebook. I turn big phrases and whole sentences into hashtags, allowing them to anchor in the stream of Facebook. I write long list of them, sometimes more than 50 hashtags grouped together. Sometimes, this links my pictures with other people's in a very unexpected way.

I don't often look back and reflect on my use of Facebook as an artist. However, I would definitely advise you to try to look at Facebook as some sort of flickering reflection. It is not 'you' but it can tell the world something about you and unexpectedly become the art itself.



USING ONLINE DATA TO UNDERSTAND YOUR AUDIENCE

WHAT CONCEPTS WILL I LEARN BY READING THIS?

You will learn about the role of data in social media and marketing and how you can also use data to learn about your audience. Learn about paid social media marketing campaigns and become aware of useful tools for managing your social media.

WHAT SKILLS WILL I LEARN?

You will learn how to use Followerwonk and how to analyse data. The targeting options in 'Paid-For' Social Media Advertising.

ESTIMATED READ:

20 minutes.

What Are We Doing On Our Phones All Day?

In his seminal book on social media: Jab, Jab, Jab, Right Hook, Gary Vaynerchuk makes the point that the majority of the apps on our smartphones fall into three categories.

We are:

- Connecting with life via social media.
- Escaping from life with games and music.
- Managing our lives with apps.

Whatever we do on social media it’s clear we’re leaving a trail of data – the digital vapour-trail – wherever we go. It’s probably a good idea if we try and understand about data in social media.

Data or Creativity?

What is more important data or creativity? That’s the big question that every single ad agency is facing at the moment. You see nearly every single ad agency in the world uses Google Technology and consequently the data that Google have is profound. Ad agencies feel threatened by the fact that Google could become a better ad agency than them. They are faced with a choice. Do they become more like Google, and become absolute experts in data? Or do they continue down the path of creativity – an area that Google has yet to colonise?

What is Advertising Data?

One social media network revenue stream is to sell information about their users (us) to their advertisers. It’s the price we pay to use their services. There are two types of data used to target social media advertising:

Declared Data: Information willingly shared. Filling in your social media profile when you first join a network is an example of your creating a profile based on declared data.

Inferred Data: Information that is not necessarily willingly shared but used none the less. An example would be a newspaper site keeping a record of the articles that you read and the links that you click on as a way of making an intelligent guess about what interests you.

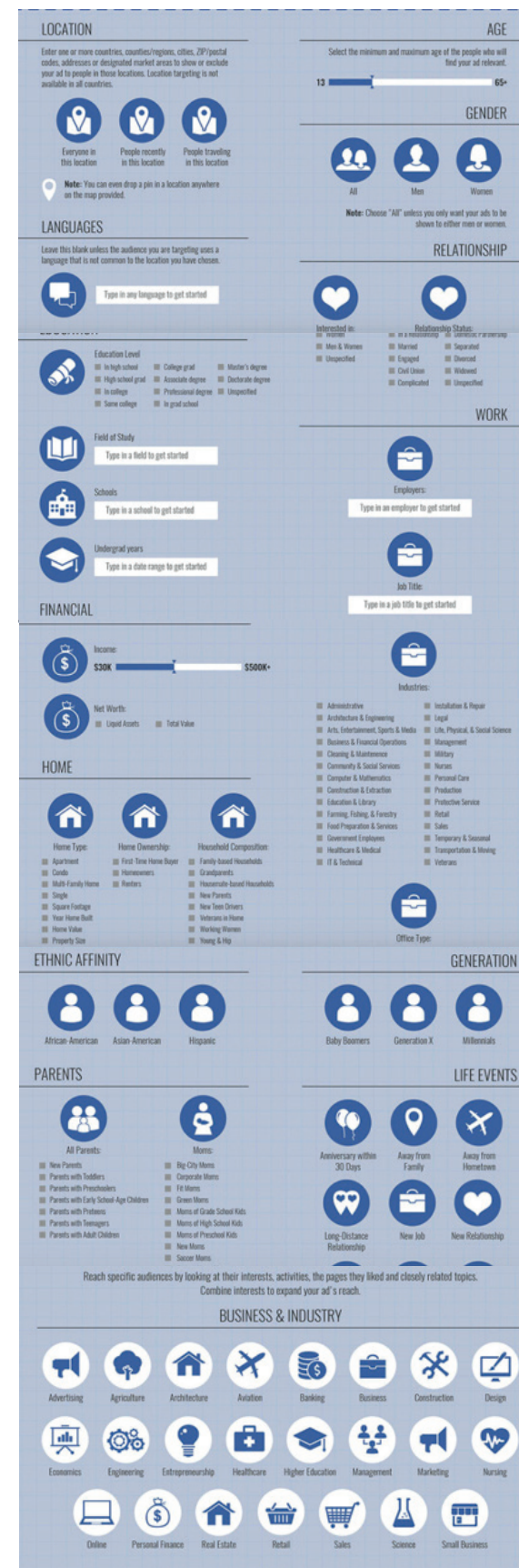
Q. Which of these forms of data do you think is most effective? Most people don’t update their profiles very often on Facebook. Is it still useful?

This graphic on the right shows the different targeting options on Facebook. You get a sense of how adept Facebook has become in using data.

The social network that is most open with our data is Twitter. For around £36,000 a month you can have access to every public tweet that has ever been written.

Analysing Twitter Data For Free

One of those companies is Followerwonk.com, which analyses Twitter data. Followerwonk allows us to analyse our followers and helps us to understand the way in which we communicate with them. It gives us a sense of our ‘social authority’. Uniquely, it also allows us to do the same to any other Twitter account user who hasn’t barred this type of capture via their privacy settings.



Courtesy of wordstream.com

Followerwonk.com

To understand how Followerwonk works, let's analyse the Twitter account **@ENCATC**.



This is @ENCATC's Twitter home page

Step 1: Open Followerwonk.com and click on the 'analyze' tab that's top centre. Type a Twitter handle (in this case, **@ENCATC**) into the dialogue box. Then change the drop-down toggle on the right to 'analyze their followers'.



Open Followerwonk and 'analyze'

Step 2: When the results arrive, you'll notice how rich the report is. All the next screenshots are from the same report. First check the 'social authority' metric.



ENCATC's Twitter profile laid bare

When you start the process of trying to improve your social media presence, make a note of your current social authority. Then log in again in every three months and notice the changes in your social authority each time. **@ENCATC** has a social media score of 41/100. This is good for an institution its size (although it can always be improved!). Let's see what else we can find out.



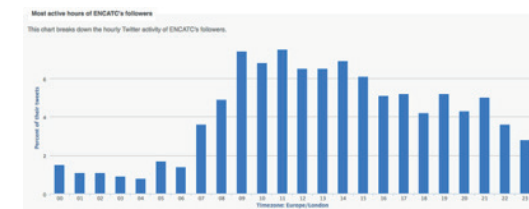
The international distribution of @ENCATC's followers

This map shows us geographical distribution of **@ENCATC**'s followers around the world. The international reach of an organisation or individual is often surprising. It can help you think

What Is Social Authority?

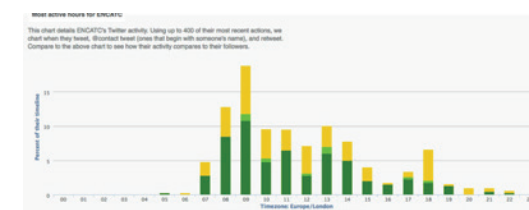
Social authority is a Followerwonk.com statistic aimed to help you understand your own or someone's influence. These other people can be your customer or your competitor. This person or company generally has a large number of followers. When they are online, they have a high engagement rate.

about where you might want to host future live events and it may have an impact on your strategy regarding who joins your events using remote video technology. Either way, it helps you to get to know your audience better.



@ENCATC's followers' Twitter habits

This picture shows us something remarkable: the aggregate times that all **@ENCATC** followers are online and using Twitter. There are peaks at 9am, 11am and 2pm. This is an important insight. People spend time online when they have breaks and they have time to be online. **@ENCATC**'s audience clearly spend their Twitter engagement time at 9am, 11am and 2pm. **@ENCATC** will therefore focus their efforts in communicating with their audience most fruitfully at these specific times.



@ENCATC's Twitter online moments

This picture shows us something even more remarkable. It shows us the times that **@ENCATC** itself is on Twitter – and by this I mean **@ENCATC**'s office in Brussels, comprising a team of four. It shows the level of retweets (building

social capital), it shows the extent to which ENCATC is talking about itself and it shows the proportion of time the company spent having one-to-one conversations with its Twitter followers.

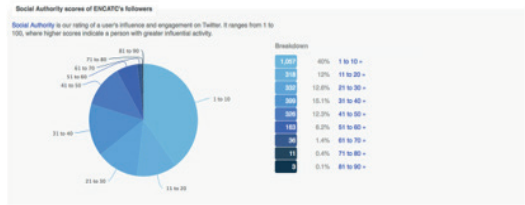
Amazingly, you can assess any Twitter account and make a judgement on their social media policy and preferred terms of engagement. For instance, imagine if the @ contacts (in light green here) were at 89 per cent. You'd then know that this company was using Twitter to administer their customer services, as opposed to doing so via phone or email. They'd therefore be running their social media network more like a café than a soap-box: they're not talking about themselves, they're using social media more like a customer-focused drop-in.

This information allows you to know immediately if you're being unbalanced in your use of social media. Essentially, are you talking too much about yourself?



@ENCATC's most-used words, via Followerwonk.com's report

This picture is from the same Followerwonk report. It looks at the combined word clouds in the biographies of your followers. It's useful to look at the smaller words: they'll give you content ideas.



@ENCATC's social authority

This picture looks in great detail at the 'social authority' of our followers. It shows us that 40 per cent of our followers are simply on Twitter to read news. They don't like interacting; these are the people who have a social authority of 1-10 out of 100. This isn't a bad thing, it's simply a style of using social media.

To the right, we see the same information in a bar chart. If you click on any of the blue links, you are taken deeper into the followers. In the picture that follows we have clicked on @ENCATC's followers, who have a social authority of between 40 and 50 each (a good rating for each individual).

Twitter users by segment							
Showing 1 - 50 of 320 results							
	screen name	real name	tweets	following	followers	days old	Social Authority
Follow	theameerdoor	Thas Meerdoer	16,388	3,383	3,381	5,420	30
Follow	pomereative	Caron (CJ) Lyon	27,140	1,403	3,318	5,388	49
Follow	erfomanager	E. Andrew Taylor	4,806	1,046	5,860	5,304	49
Follow	OpheliaBottom	Ophelia Bottom	17,819	3,348	3,881	5,281	30
Follow	KitaHaamer	Kita Haamer	29,407	15,887	10,370	5,241	41
Follow	StanPrima	Stan Prima	10,389	3,311	2,080	5,204	49
Follow	PLungy	Paul Long	8,008	2,453	1,988	5,206	44
Follow	Jerfur	Jord Treessens	9,151	891	2,541	5,197	30
Follow	seyneere	Edouard Seyneere	17,457	5,088	7,038	5,191	41
Follow	Alisk D. Nand	Alisk D. Nand	8,847	1,854	1,738	5,180	48
Follow	theakindable	Antonia	7,106	4,888	1,216	5,137	48

Social authority of @ENCATC's followers

By mousing over the names, it is possible to examine each biography in detail and really get to know our audience. We can make a call on whether we would like to cultivate them, or take the social media relation into the real world.

Competitor Analysis

You can also use Followerwonk to compare your followers with those of similar institutions or persons. The following picture compares two art galleries in Brussels. Go to the 'compare users' tab and type in two or three handles.



Followerwonk's competitor analysis

There are two useful things to understand from this picture. Firstly, there are 805 followers of both institutions, represented by the Venn diagram's intersect. We might call them Brussels art gallery superfans! Secondly, we can see to what extent the followers of Cinquantenaire Museum enjoy the work of Magritte, almost like looking at a subset. Strategists at either of these galleries could then use this analysis to start conversations, either in-house or mutually, about future exhibitions.



Brussels galleries' social media strategies

In this image compare the social media strategy of each institution. They seem similar but Cinquantenaire posts more links about itself (URL percentage) and is therefore probably more actively 'selling'.

Other Useful Analytic Tools for Audience Research

There are many useful tools for analysing social media and you're usually able to try them for free. Here is a list of a few of them and what they allow you to do.

Nuzzle: Competitor analysis. Nuzzle reveals the most shared content among followers of a specific Twitter account, assisting you as to what content resonates with that audience. It's powerful when analyzing a competitor's follower.

BuzzSumo: A tool that allows to find what content is most liked and shared. Type in any subject and it will take you to the articles that have had most impact, telling you which website wrote the content that was most shared, for example, about Beyonce's pregnancy.

Bluenod: Visualisation of social networks, Bluenod shows you the strength of relationships between members of a Twitter account. See how much they communicate directly with each other.

Should I Buy Followers on Twitter?

If you've spent time making great content, preparing for an event or if you don't yet have many followers (fewer than 500) then: yes. Go to Twitter's advertising section linked to your account and explore 'follower campaign' options. If you are forensic about your targeting you can affordably speed up the growth of your influence.

Conclusion

Social-media targeting is the most accurate, detailed form of advertising – more so than TV, radio, print media and billboards.

Social-media marketing goes directly to everyone's phones: the hub where the modern world organises itself.

It's easy to use social media data tools to get closer to your audience.

Paid-for advertising on social media is a very helpful thing.

THE SIX MOST FREQUENTLY ASKED QUESTIONS ABOUT SOCIAL MEDIA

WHAT CONCEPTS WILL I LEARN BY READING THIS? You

will learn the skills of blogging in long form.
You will learn about lurkers and how to engage with them.

WHAT SKILLS WILL I LEARN?

You will learn the skills of blogging in long form.
You will learn how to increase your number social media followers.

ESTIMATED READ:

20 minutes.

1. How can I get more social media followers?

More isn't actually more. Everyone wants more followers: followers make us feel popular, make us look good and we can reach a wider audience. The number one rule, however, is that it is better to have a thousand engaged followers than a million unengaged ones. If you have an engaged set of followers, they will do a lot for you and your business such as recommend you in real life, come to your events and shut down trolls. An engaged online community is much more powerful assistance to you in the real world than an unengaged one.

Be patient. A teenager on YouTube spends day after day, week after week watching other people's content and commenting on it in order to build his audience. At a certain point, this audience starts to grow of its own accord but in the early stages and over the first two years, a commitment to creating social media content will promote excellent audience growth.

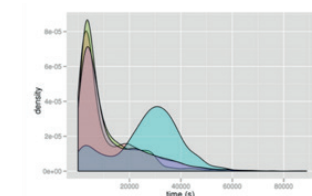
Buy followers. It's not cynical to buy followers and people looking at your profile want the reassurance that a significant number of followers bring. It is important to use only the tools offered by each social network rather than external, independent companies. Only this way can you ensure you have not broken any

2. When's the best time to post content online?

People engage with content when they have time to engage with content. Each social network has a different demographic so it isn't all at the same time. Here are some interesting facts about social media demographics.

- The only mainstream social network that has more men on it than women is LinkedIn.
- Women interact more with brands than men do on social media networks.
- Women consume more news than men do on social media.
- Out of all the social media sites, the highest-value product purchases are made after a session on Pinterest.

Here's an interesting statistic: when it comes to Twitter and Facebook, the engagement rate for a post will decline sharply after 18 minutes. This means that you might have to share the same update two or three or four times to get it to the majority of your followers. The engagement rate on YouTube will last much longer because that is used as a 'how to' video library.



Distribution of half-lives over four different referrer types. Facebook, twitter and direct link (links shared via email, instant messengers etc.) half-lives follow a strikingly similar distribution.

3. How can I activate my audience?

As we saw with the @ENCATC followers graphic, there was a large number of people who didn't engage: over 40 per cent of the the total number of followers. This is not to say they aren't interested in communicating – they're perhaps just community members who prefer reading to writing. These people can still gain satisfaction from being part of the group.

There are three main reasons why people choose not to get involved:

They don't need to. There's actually no-one specific in the community they want to talk to or get information from.

They are new. They don't know how the group works – including the technology, the type of language, how hashtags work, etc.

They are worried. They don't want to come across as stupid – more specifically, by asking a stupid question or giving a stupid answer.

The best way to engage these people is to devote a week-long event designed for users who stay in the shadows. Be extra friendly, ask simple questions, take your time with them. You will have the express purpose of making it feel safer for these people to talk. In short, invite collaboration and introduce your members to each other, making your space a safe space.

4. What do I do if it all goes wrong?

The story of Benefit Cosmetics

A 'Twitter storm' can happen to anyone – as evidenced by Jon Ronson in his 2015 book So You've Been Publicly Shamed. Analysing a Twitter storm is very useful and here is a good example.

Benefit Cosmetics has a very large online community: more than 250,000 thousand people. The social media community manager is absolutely excellent: she's natural, fun and human. This Director of First Impressions (her actual job title) really cared about looking after her community.

In July 2015 the hashtag #MakeAMovieAFatty trended. To take part, you had to come up with film titles that were a 'fat' version of the original title. It was just wordplay. Benefit joined in.



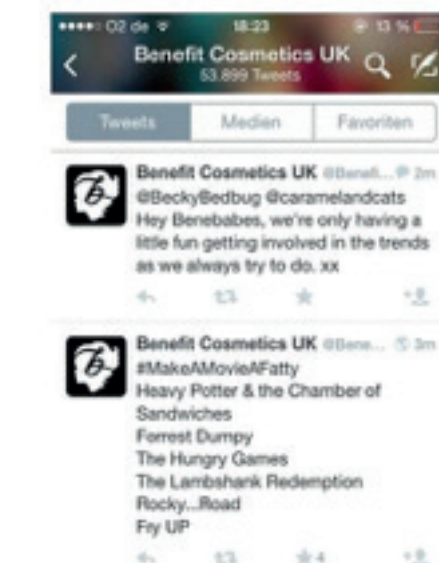
Benefit Cosmetics' Twitter banter misfired

It didn't take long for the Twitterverse to show their disgust.



The public backlash was swift

Benefit reacted in a human tone of voice. You can hear a tone of voice. However, they also persisted contributing to the online meme.



Benefit tried to brush it off as 'a little fun'

Benefit continued to defend themselves online in a public way:



Hashtag: #laughteristhebestcosmetic

Finally Benefit desisted but by now a new hashtag – #boycottBenefit – was trending globally, hitting Benefit's California head office. The Head of First Impressions was forced to retract and apologise.



Benefit back down from the 'fun' position

What to do

Gini Dietrich is a specialist at online reputation management. In her important 2014 book, Spin Sucks, Dietrich recommends the following strategy for when communications go wrong online:

- Find out who they are: this could be a valid complaint. If it's a troll, don't feed it.
- If you have built a community, they will also protect you by commenting against trolls.
- If it's a genuine complaint, don't delete it. Most people just want to be heard and whitewashing your timeline looks bad.
- If it is a troll, don't engage, delete their comments and ban the user.
- Explain to others followers why that user was banned.
- If their complaint is real and valid, reply with the following: 'We hear what you are saying. if you wouldn't mind sending us your email address or phone number, we're happy to talk to you about this.'

This approach has the advantage of being personal, taking the issue seriously and taking the discussion and a potential argument offline. It's damage limitation.

Gini Dietrich's number one piece of advice is this: have an internal policy regarding online complaints prepared in advance. This way you'll avoid a Twitter storm. She advises any organisation to:

- Make sure everyone in the organisation knows the policy.
- Know which personnel will reply.
- Know the timeframe within which to send a reply (don't necessarily reply immediately).
- Know what that person replying will say.

5. What about blogging? How can I become a good blogger?

Blogging is a valuable online activity and every social media post is a form of microblogging. Venturing into longer forms: say, 1000-1500 words, can have significant impact. Blogging:

- It humanises your brand.
- It creates content that might be repurposed for other social media.
- It builds authority in your industry by turning information into knowledge.
- It improves sales conversion rates by increasing trust levels.
- Helps generate inbound links to your site that helps Search Engine Optimisation (SEO).
- Increases leads because you have 'warmed up' your audience with good content.

When you write your blog, have a specific person in mind. Some people call this a 'customer avatar'. This avatar is basically a profile description of your ideal customer and it's as specific as possible. You could use Followerwonk to dig deep for your perfect customer avatar and their description.

A bad customer avatar might read:

Our ideal customer uses our product to gain control of their finances. They want to be better freelancers, so our tool is useful for helping them gain control of their income and expenses.

A better customer avatar reads much more like a short story and really digs into the specifics:

Adam is a 28-year-old freelance exhibition designer in Brussels. He spends four hours a week reading blog posts and following links on Twitter. That's where he found a link pointing to ENCATC.

Adam makes €30-40,000 a year as a designer, yet feels like he doesn't have a good grasp on how much he is going to make in the next year, so he's not sure if he should hustle for more work or tell his partner: "Yes, we can easily take that holiday".

Adam spent four years working for a large museum in town when he realized that he could do better on his own. He has been freelancing for two years and is interested in honing his business skills as well as his curatorial skills.

Adam is straight and has been married for four years. He's starting to think seriously about having children. One of his concerns is getting a good grip on his family's finances and feeling control over his freelancing income. He might

even need to get a full-time job again.

To do so he needs to be completely up to date with what is going on in terms of modern online audience development. As he learns about ENCATC, Adam is thinking that this could be the tool that helps him to gain the necessary control over his career and finances, giving him the confidence to embrace fatherhood without financial fears.

The moment that you imagine a real person reading your blog, the quality of your writing increases dramatically. It becomes more human. Here are some examples of content ideas to get you started:

- How-tos and tutorials
- Lists, e.g. 'My Top Five...'
- Reviews
- Controversial topics
- Infographics
- Interviews
- Guest posts
- A leadership idea that you champion. This is important in that it prevents you from talking about yourself.

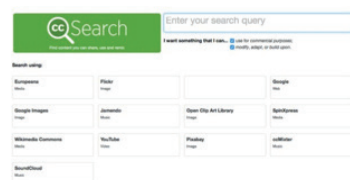
6. What tools are there to make social media more manageable?

Help with running multiple social media accounts.

There are a number of tools on the market for making your social media easier to manage. Most of these bring all social media accounts into one single platform. They also help you plan content and analyse your audience. Two well known ones are Buffer and Hootsuite. There are simple, affordable versions of both.

Help with content.

Creative Commons is a great source of royalty-free picture for your blogs and posts.

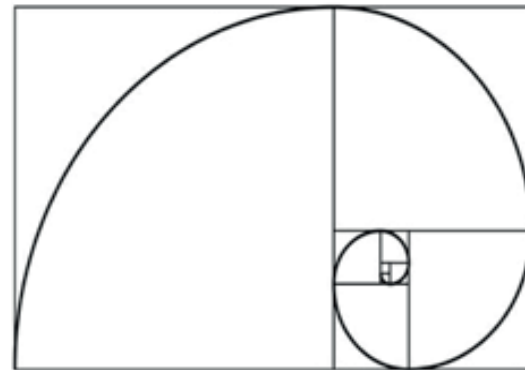


Go to <https://search.creativecommons.org>

Help taking pictures

Taking good pictures is clearly an important social media skill and a key part in good online stories. Composing a good picture help garner you more engagement. People often follow a 'golden ratio' when taking a picture. It places the most important part of the picture at points that the brain is naturally

drawn to. Here are examples using Leonardo of Pisa's Fibonacci spiral:



The Fibonacci spiral, pleasing to the eye



Vermeer's Girl With A Pearl Earring, courtesy of Mauritshuis Museum



New Year's Eve Revellers, Manchester, 2016, by Joel Goodman. Courtesy of The Guardian and Roland Hughes (@hughesroland). Hughes reposted the shot 1 January; a follower added the Fibonacci spiral and it went viral, becoming the first meme of 2016.

Help with design.

Another much-loved graphic design tool is CANVA. It has easy templates that fit social media format sizes and allow you to be more visual in what you send out. (canva.com). It is like a very light version of Photoshop.

Help with personal branding.

Cloze (cloze.com) is perhaps the most interesting and innovative tool when it comes to managing your brand from a personal point of view. What makes this tool brilliant is that it uses machine learning to analyse your email history and then establishes the strength of your digital relationships. More than this it creates a daily action plan for communication and sends it to you as an email.

It also creates a daily digest of all the social media activity of your friends and clients. It means that every time you ring a potential client, you know exactly what has been going on. There is nothing more complimentary than being well informed about someone's work. Often business is given to the people who care the most. This tool makes it easy to care the most. This app wins you business.

Other Smartphone Tips

- Crop, don't zoom in.
- Don't use the flash.
- Keep your lens clean.

As a rule of thumb, if you post a picture, it should include some things to make it interesting. Tag the people. Don't just show an exhibition, tell us something interesting. Give us a nugget of knowledge.

Leadership Ideas

If you want a sure-fire way of not talking about yourself too much on social media, then pick a 'leadership idea': something that is bigger than you that you champion.

Conclusions

With care and focus, you can create content as good as that of any big brand with a large budget.

Digital tools are there to make your life easier: a small effort to learn them will pay you back.

Now you just have to schedule it into your workday!

CO-CREATORS

Chasity Nao

Social Media Profile:

uk.linkedin.com/in/chasity-nao-293165b4

Chief Blog Content Provider for
Energy Tech Start-Up
bulb.co.uk

Start-Up Relations Manager at Friday
Club London, Social Media
Consultant, Founder of Haute
Ecology.

Chasity's social media-marketing and
digital marketing journey began whilst
she was working
as a freelance entertainment blogger
for the Chicago Tribune. Because
bloggers were paid
by impressions, she intuitively used
social media as a means of driving
traffic to her blog posts. As a result
she organically grew an online
readership that was one of the highest
on the site and gained thousands of
social media followers.

Other online publishers and
businesses took notice of her digital
success and contracted Chasity to
help build their online audiences. She
created the foundation for
BlackDoctor.org's Facebook page,
which now boasts more than one
million followers and worked with the
NBC5 Street



Team on a groundbreaking 24-hour
live streaming, blogging and social
media project that garnered a regional
Emmy Award.

Chastity recently worked with People
for the Ethical Treatment of Animals
(PETA) — the largest animal rights
organisation in the world — as the
youth content coordinator. She
launched their Instagram account and
penned
'44 Accidentally Vegan Snack Foods'
for PETA UK, which is the most
popular blog on the website to date.

Meg Mosley

Social Media Profile:

linkedin.com/in/megmosley/

Meg Mosley is a Creative
Entrepreneur, Artist and Digital
Marketing Director.

Meg has made social media an art
form, exploring contemporary culture
and the creation of identity. After
graduating with a Fine Art MA from
Slade School of Art, Meg has had a
creative edge on social media and her
finger on the pulse of what's new and
trending.

Meg developed an online persona
#megastar whom she describes as an
internet mermaid and modern-day
myth-maker who feeds on memes and
whose identity is fluid. In this guise
Meg has built a powerful brand, being
approached by head of the creative
concept team at Selfridges & Co. In
2014, Meg travelled the country as
part of Selfridges' biggest-ever beauty
campaign with the online social media
hashtag campaign #beautyproject.



Meg is commissioned to produce her
own tween selfies app for the
Windsor & Royal Borough Museum.
She has worked with Neuroscientist
Doctor James Kilner at UCL,
developing the first
electromyography experiment that
monitors reactions to selfie
expressions.

Meg exemplifies how artistic passion
can be transformed into a successful
business and how to create
engagement via practical
implementation of social media
strategy in her role as Digital
Marketing Director of a dynamic web
agency.

Adah Parris

Social Media Profile:

uk.linkedin.com/in/adahparris

Co-founder of top London advertising school, the London School of Communication Arts.

Short Course Lecturer: Social Media Marketing for Artists, Artistic Institutions and Cultural Entrepreneurs.

Since 2014 Adah is a speaker, workshop facilitator and consultant for clients such as The Startup Institute, The Hospital Club, the School of Communication Arts, the ArabNet Digital Conference in Dubai, the British Council Digital Europe Conference, Innovate Finance, The British Council, M&C Saatchi PR and Next Day Better London. She was also compere for Digital Shoreditch's Connect Day in May 2016.

Through her workshops, talks and coaching sessions, Adah helps businesses and individuals minimise the miscommunication and misunderstanding of their brand stories and to understand their individual and / or collective brand equity.



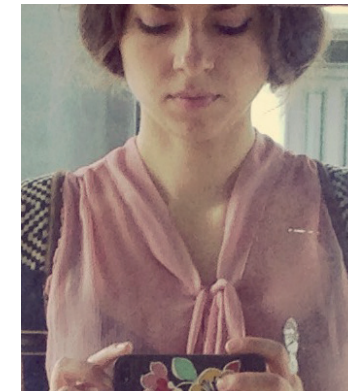
Alisa Oleva

Born 1989 in Moscow. Based in London.

Her practice aims to offer an alternative way to experience and engage with the everyday urban life around us by merging the sense of real and imaginary within the cityscape. She treats the city as her studio and urban life as material, to consider issues of private and public, visible and invisible, urban choreography and urban archeology, traces and surfaces, borders and inventories, voids and silences. Her projects manifest through participatory performance, urban interventions, workshops, audio walks and photography.

Alisa works in permanent collaboration with Debbie Kent, know as The Demolition Project. She also does solo work and works collaboratively with other artists and professionals on occasional projects.

Alisa Oleva holds a BA and MA from the Courtauld Institute of Art and MA in Performance from Goldsmiths College, London.



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Meg Moseley, Alisa Oleva

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