

TECHNICAL WORKSHOP 1
MODULE 9
BUILD A SIMPLE SOCIAL MEDIA STRATEGY
December 9, 2021

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>>NANCY PROCTOR: Hello and welcome to module 9: social media – build a simple social media strategy with Lori Byrd-McDevitt. Apologies for that audio interference. This webinar is brought to you by the Digital Empowerment Project for small museums, a nationwide initiative organized by the six US regional museum associations. And dedicated to providing free, self-paced training resources for small museums. This inaugural series of online trainings focuses on digital media and technology topics made possible by funding from the institute of Museum and Library services. My name is Nancy Proctor, and I'm the technical advisor to the Museum learning hub. My pronouns are she/her/hers and I'm your host for today's program.

I'm a middle-aged white woman with short blonde hair wearing a burgundy cardigan. I'm speaking to you today for my home office where I'm sitting in front of a wall-to-wall white bookcase filled with books and a lot of clutter. In this era of virtual meetings when digital spaces may substitute our physical sense of place, it is important to redirect our attention to the land we each occupy in this moment and honor the indigenous people who have called it home. I am based at the Peel in Baltimore, situated today on the traditional land ancestral and unceded lands of Piscataway Lenape and Susquehanna indigenous people. The vast coastal area today known as Baltimore city, Maryland, sustained Indigenous peoples until the arrival of Europeans beginning in the 1600s. Over the next 400 years, many Piscataway, Lenape and Susquehanna communities were decimated, absorbed by larger villages or

tribes and/or forced by the US federal government to move west beyond the Mississippi River with larger tribes. Since then, other tribal peoples moved here in diaspora including Lumbee peoples. On January 9, 2012, two tribes of Piscataway – the Piscataway Canoe tribe and the Piscataway Indian nation – became the first tribes recognized by the state of Maryland. In 2017 the state also recognized the Akahanic Indian tribe. We acknowledge the Peel stands on stolen lands, and I would like to thank Ryan A. Coons, Peter Dayton, and Ashley Minor of the Lumbee tribe who authored the original text from which this version was adapted.

Wherever we are located let us all acknowledge our Indigenous nations as living communities, their elders both past and present, as well as future generations.

We, the Digital Empowerment Project for small museums, recognize that our organizations and those of our members were founded within a colonizing society which perpetuated the exclusions and erasures of many native peoples throughout the United States and beyond. We ask you to reflect on the place where you reside and work and to respect the diversity of cultures and experiences that form the richness of our world and our profession. Thank you.

And now for a few housekeeping notes before we introduce today's presenter and dig into the content. I'd like to acknowledge today's ASL interpreter and let you know that captioning for today's program is embedded in a box just below the Youtube player on our website, with controls to adjust your experience. The best way to continuously refine our craft is to listen to our attendees so we ask that you share your candid feedback with us. Following today's program you will be sent a link to a satisfaction survey. Sharing your experience through the survey will only take a few minutes and will greatly improve our work. During today's program we will address as many of your questions as time allows. However, sometimes we are not able to answer all of your questions. Frequently questions can arise after reflecting on a program so we have set up an online community forum for raising questions, posting answers, and connecting you with your fellow Museum practitioners on our website. If you're looking for help in between programs, please visit the forum and our website, create a login and post your questions. A member of the community or one of our student technology fellows will get back to you.

Lastly please follow us on social media to be aware of future programs. Links will be posted in the chat. And now, it's my pleasure to introduce today's presenter, Lori Byrd-McDevitt. Lori is the cofounder of the 1909 Digital, an end to end digital marketing agency that supports many museums as nonprofits. She is a long time social community organizer thanks to her decade as social media manager at the children's Museum of Indianapolis. She is a former Museum Computer Network board member and cofounder and administrator of the Museum social media manager's Facebook group. She is passionate about self-care for Museum professionals, audience engagement, cross institutional collaboration, crisis communications and agile leadership. Please give her a hearty welcome and let's begin. Lori? Please take it away.

>>LORI BYRD-MCDEVITT: Thank you so much Nancy, I appreciate that. Really excited to be here today. I'm Lori Byrd-McDevitt my pronouns are she/her. And you can find me on twitter at lorileebyrd.

I'm a white woman with brown hair and thick framed glasses wearing a tan shirt today and I'm sitting in a renovated attic space with low ceilings and I'm in Indianapolis today. I want to begin by acknowledging that I'm joining you from land which is currently occupied and is the ancestral territory of the Miami, Shawnee and Pottawattamie people. So thanks much for being here today. A bit about me Nancy mentioned this but I'm the cofounder of 1909 Digital and I spent about 10 years at the children's

Museum of Indianapolis and while the children's Museum is very large, I always have to tell people that, I've also spent time in a small historic house and have supported a lot of projects for small museums over the years. Many know me as the cofounder of the Facebook group, Museum social media managers. Last week Melissa was kind enough to point out the group in her session. It is a great resource for a lot of what this module will be talking about today so join if you have not already.

This is our agenda. This slide is titled agenda and lists the following bullet points that we will go over today. Why build a social media strategy? Establish your goals, know your audience, confirm your social media channels, identify your content, organize your content, centralize your messaging and finally be ready for a crisis. Essentially today I will help you create a simple social media strategy as a way to build on the case studies you heard last week from Alyssa and Emily, and this will also serve as a foundation for the tactics and tools and campaign ideas you will learn next week when this module continues. I am going to walk through an actual strategy template with you today that you can use immediately and together we will discuss how to fill out each of the sections. We will wrap up our time with some important points around crisis communications, a thing I'm pretty passionate about, and it is unavoidable for even small museums, unfortunately, so we'll dig into that a little as well.

So our next slide is titled "Set yourself up for success". It has a cartoonlike graphic of a computer monitor with people placing little "like" hearts on the screen. We will talk about the bullet points on the slides which are: be authentic and transparent, be relevant, be consistent, and be gracious and giving. I consider these four things to be the most important in Museum social media. When it comes to being authentic and transparent, you may have heard the term radical transparency which this is when leadership is honest and open. It's the best practice. Audiences appreciate an organization that is human and owns their successes but also their challenges. So authenticity goes a long way in all that you do online.

The next is: be relevant. We all know that relevance is a key issue for museums as a sector, especially right now. Social media is an important way to make museums more accessible and more relevant by being where our audiences are, you often hear that, but it's also important to connect your content to things that matter to your online community to make it relevant. We will talk about that today.

Also, be consistent come I'm going to say consistency a lot today. It's absolutely key to success. It will not only help your stress level to have consistent preplanned content from week to week in your busy schedules, it will also set expectations and build anticipation for your audiences. And last, be gracious and giving. I always like to say stand on the shoulders of giants. Do this by being confident and sharing content from others that you admire or collaborate with on Twitter, Facebook, anywhere – and there's no need to worry about competition. Being gracious with community organizations and other museums will only benefit you both in the end.

The next slide is titled "you are not in this alone". It has three yellow icons with phrases over them that include mass institutional collaborations, staff expertise, and community contributions. Visitors have high expectations of social media even for small museums. That does not mean that you need to be overwhelmed by it. Remember throughout all of this that you do have support. To do social media well in a small organization all you really have to do is leverage your existing resources. Both Melissa and Emily talked about this a lot in their examples last week. That's also what we will talk about a lot today.

Often that means collaborating with other museums. You can find a lot of things to do in the Museum social media manager Facebook group for one example. Also we will talk about repurposing staff

expertise and also being smart about not only user generated content or your visitor' content but also other content from your local community.

The next slide's title is "why build a simple social media strategy?" Why talk about this today?. Suggesting that you create another document seems a little crazy, I know. This one matters though. By putting a bit of time in upfront, you can keep yourself, your staff, any team, any volunteers around you on track long-term. The bullet points on the slide read: why build a social media strategy? It communicates an established plan; it reinforces goals; it centralizes best practices; and it provides a reference point for decision-making. Which is really important. In other words – a simple social media strategy simplifies content creation, it can prevent inefficient miscommunications which we know happens and it can keep your schedule running smoothly.

The last visual on this slide is a yellow button with a link to the actual simple social media template. The link for this is <https://bit.ly/simplemusesocial>

This URL can be typed into your browser directly. Look out in the chat if you are watching live today. It also should be available in the description of the session after it is posted. You can get it one way or another, reach out to me on Twitter if you didn't. The link will automatically create a copy of the template for you that you can immediately start typing indirectly yourself. If you would like to go over it today as we are talking, that's great. If you want to sit back and listen today and get started another time that is fine too.

Let's get started.

The URL will be on every slide going forward so don't stress about jotting down quickly and while you are getting organized, if you would like to open that document I'm going to share really quickly the sections of the simple social media strategy, so you know it is coming up.

The title the slide is "anatomy of a simple social strategy" it has an overhead view of a cartoonlike graphic of someone's hand holding a cell phone with eight arrows radiating out pointing to various colored icons that represent the sections I'm about to describe. The icons represent: goals and objectives; audience; channels; engagement goals by channel; on the right side followed by content plan; annual campaign calendar; schedule; and core messaging. Don't let all these components worry you. As we go through, if there are sections you think simply are not relevant for your museum, skip it. It's most important that anything in your head is just down on paper whatever that is so this is just a model for that. It is not as important that you complete it. So also the majority the information in this strategy is really going to be pulled from other places and built upon. You're not starting from scratch here. It's just about combining a lot of the disparate parts that you have and adding context that is relevant for social media.

Let's get started. From here on, each strategy section will have an introductory slide summarizing the steps that we will take. These introductory slides all look the same – they have a navy blue background on the left-hand side with the section title and on the right-hand side a white background with bullet points about what we will talk about. This slide is titled establish your goals and trust me the goals and objectives will honestly be the toughest part of the strategy. It's all downhill from here. The bullet points read: pull from Museum strategic plan and update to be relevant for social media; decide social media specific goals; and confirm these with the board and CEO. In other words, you can start off with the

Museum's existing strategic plan and build from that if you have one. Or reach out to your CEO and your board to confirm what goals they already have in place or what goals they want you to be tracking towards.

Beyond that it's really just thinking through what you want to see in your social media and let's do that by looking at the template itself.

This slide is like many that will be upcoming in the presentation, it is actually a screen grab of the Google doc template itself and this is just focusing in on the current section we were discussing. This one is titled goals and objectives. Each one of these screengrab slides has a cartoonlike side view graphic of a man sitting in a chair typing on his laptop. I'm not going to describe him every time, but he is on every slide. Each section of the temple there is an italicized portion that guides you through how to complete that section. In this case it is important to discern between your goals, which are the final results you are aiming for, and the objectives which are the measurable outcome of these goals. This goes back to my background as a teacher and writing lesson plans, but what I find easiest is to write your goals with the formula of: the action you wish to see through or by the tool or tactic it takes to get you there. So for example, visitors will register for more programs through detailed promotion on Facebook events. It's not just one part – not just the what you want to see, it's also how you get there.

Ultimately your goals for social media may be centered around either increasing engagement on social or driving them to your website. It might be about brand awareness or maybe about promoting ticket sales or event promotion. It's the big stuff is what goals are so you'll want to think through what is the most important for your museum even though there's a couple examples here in this template.

Let's keep moving through the next sections because that could take some mental time. The slide is titled "know your audience" because after your goals, knowing your audience is really foundational to all of your other decisions. The bullet points on the slide read: review past persona documents, if you have them; consider online and on-site audiences; and document motivations and barriers.

Reviewing past persona work if your organization has any can really help you see if these still apply to social media. If not, if you don't have any persona work having done in the past, simply think through who you feel are your top three audiences. You should think about the audiences as I mentioned both through an online lens and an in Museum lens especially in this post pandemic post COVID world where so many people are coming and interacting with you online. In the strategy we are going to document really just what we know about these audiences. This is not a massive market research scenario for personas right now, that is a thing a big Museum can do. This is just what you know of them.

First a meme. The next slide reads "Why are motivations and barriers more important than demographics?" On the right is a white square graphic with two photos and bullet point descriptors, the top photo is the late Prince Charles and the bottom photo is Ozzy Osbourne so both bullet point descriptions of these two gentlemen read the same: they both are male, both born in 1948, both raised in the UK, married twice, they both live in a castle and they both are wealthy and famous. The joke being that two very different people can have the same demographics. I came upon this graphic recently and it's the perfect illustration of why audience and persona research should focus more the motivations and the barriers around an audience rather than the demographics like age, income, education. Thinking through what motivates a group and what barriers or challenges to entry they have will help maximize the positive and minimize the negative when they engage with your museum.

Back to our strategy.

This slide is a screengrab of the Audience section of the strategy, like the last one it has a graphic of a man at the computer. First ask yourself again who are the three most important audiences for your Museum? I would always list those audiences in priority order. A Caveat to remember here which I always want to say is that you need to hold in your mind that everyone is in fact an individual. We have to know that while we will also think generally about the group as a whole just for the sake of messaging and targeting. In this section of the temple there is a space to describe your audience; list what they care about related to your Museum, which is their motivators; and also what holds them back from engaging with you, which is their barriers.

The next slide will all relate to what is titled here of which is confirm your social channels, which is what we will be talking about for the next few slides. The bullet points list the main questions that we will address. Where does each audience engage? What social channels do they engage in? What are the top priority channels? And what action should they take on each channel? The name of the game especially for you and your limited time is to minimize the social platforms you will be using. One could be plenty. I will keep repeating that. This being for small museums you wear a billion hats and there's no reason why you need to be on every single social channel so this is going to have some strategies for helping minimize that for yourself but also defend against those who might be pushing for you to have social channels more and more.

This next slide is a screengrab of the section of the template and titled “engagement goals by channel”. It is a chart with three columns titled social channel, audience, and goals. This chart is a visual flow to clarify what channels are most important for each audience and what you hope they do on these channels. First think about where each of your audiences spend the most time. They may have a couple places. It might be that your legacy members and donors, they hang out in a Facebook newsfeed but they also might be more interested in a Facebook events because they are already present on Facebook and they also might be very active in a Facebook group. And then also, Facebook will likely always be one of your platforms you are on but you have to think about where you need to focus so Tik Tok or LinkedIn may not be relevant at all for example. You want to also think through what action or engagement you are hoping to achieve with that audience on that platform.

This will help determine what your content is, which is really important and I want to note that multiple audiences may exist on each channel as you can see listed here. There also could be multiple goals for each social channel especially with their multiple audiences there. Listed here are examples their multiple goals under the Facebook newsfeed row which shows that local history enthusiasts and legacy members and donors, that they both care about being in the Facebook newsfeed.

The next slide is titled “less is more” and has a textbased graphic that reads: “don't try to be on every social channel. Choose one and find your community.” With social media channels less is truly more and I wanted to further encourage this point. This is a recommendation that, from a lot of places even outside of the museum field. I always like to use the puppy metaphor when it comes to deciding on new social media channels. Here we go with this metaphor. A social media channel is like a new puppy – it seems like a great idea at first but then they grow up. You still - you feed them, give them content every day. You cannot leave them alone for very long before they start barking or chewing up things and they create messes that you have to clean up which we will talk about when crisis comes later on.

If you are struggling with leadership, who wants another social channel? Try the puppy metaphor, I've had it work multiple times and hopefully it will work for you too.

Wrapping up the social channels discussion, the next slide is a screen graph of the platforms section of the template, it is a chart with five columns including your site, the handle for the site, the URL, the current number of followers and the rationale for use. This chart is a way to lay out what social channels you decided to use and the rationale for why. Less is more and one social channel might be all listed here, you might just have one main row. It's worth pointing out, I mentioned this on another slide that Facebook really has three main tools in it that could separately be of value to you and I have here is an example of a couple of those.

You know the primary brand page and that newsfeed is what everyone knows. Facebook events, I consider almost its own channel because this can be an important way to be where the people are and to share your programs if that is a goal for you. A Facebook group can be managed by brand page. It's not just a personal thing it can be a brand page that manages it and they are full of features that make online community building way easier, so if that is a goal for you it's something to consider. If someone is asking for a new channel and is curious why you chose one over another after using the puppy metaphor, you can go to this as a resource to share what your rationale is for those that you currently have and they can understand that a lot of thought went into it.

The next slide kicks off the next portion of this talk which is focused on content. This is titled "Identify your content" and the bullet points list the questions we will be asking which is : what content is low hanging fruit? Who is already making content? And what can be repeatedly repurposed? In small museum content must be easily gathered and repurposed, you guys know this from living a day to day. New content creation takes a lot of time so definitely prioritize finding your existing great content and use that, there is no need to always make new fresh content all the time. Your sanity is more important than content being of the highest quality or timely with the trends. Don't put that pressure on you. If you do ever create new content, ensure that it can be reposted often for a number of topics or holidays. It should not ever be a one-off thing. Unless there's some extreme circumstances. It also should really be able to be distributed widely across many digital platforms.

The next slide is titled "where's the low hanging fruit?" It has a cartoonlike graphic of larger than life stacked books and a cell phone with small human characters looking at the screen and the phone thoughtfully. The bullet points list potential places to find content which we will talk about. So, your collections metadata, blogs, exhibit labels. It also lists the people that might be creating the content like we said before we ask that question. Staff research is a great resource. News coverage, local or of your museum. User generated content and also your community partners. Think about some of these obvious places where you can copy text or use images but simply update them to be appropriate for social media. Some of the obvious places are, as I mentioned, collections metadata, label copy, curatorial research. If you already have a blog, take ownership of it as your central source of both old and new content. It is an owned channel that you have control over as compared to social media channels which things change every day and you cannot control that, so it's something to consider. If you don't have a blog it's okay, please don't start one, that's another thing I don't want you to add to your plate. This slide also starts to answer the question who was already making the content besides your museum staff? You can also seek out content from your local news sources that relate to your museum and you can also repurpose user generated content or reposts from your visitors. Always ask permission for visitor posts, as you're using that to mix up content even more it's important to ask permission, and when it comes to community partners, they are an invaluable resource for sharing

content that's relevant for your museum. You can always go in and do a retweet or a Facebook share of things that are relevant to you.

This slide is titled "organize your content" and we are going to spend some time on this, different ways that we can get organized now and get a sense of what you have now that you have a sense of what you have handy. The bullet points here list these three methods we will talk about, so that is selecting 3-4 content buckets to focus on – I will describe that in a second. Identifying each month's campaign or theme in an annual campaign calendar. And confirming the cadence or schedule for each content type.

Let's get started with that.

This slide is a screen grab of the contents plan section of the template. Under that section title is the subtitle content buckets. Here we are talking about content buckets ideally should think of 3-4 types of content for your content buckets- these are things that you can consistently share on social media. You can use this template to record each content bucket goal, followed by details about how the content would be shared on social. A specific idea can also be included for additional context. Here you see examples of behind the scenes as one content bucket followed by what the goal for behind the scenes bucket is and I have spots for what sort of content that would be. I also have programs promotion as a content bucket so these are high-level ideas.

This helps establish consistency and we stated earlier this is key to setting an expectation with your audience and building anticipation for content you will post week to week. This helps you not have to continually come up with new flashy ideas. Remember you cannot compete with Coke or Disney. You are never going to be able to do that. So, instead lean into your best-performing content type, do it a lot, and do it well. Melissa shared an example of this last week where the Dyckman Farmhouse Museum uses a stuffed lamb named Luna to build engagement and she has gone all in on this content type. So that is a really great example if you have not had the chance to watch the prior session in this module.

The next slide is another screen grab within the content plan section this time of the annual campaign calendar. This is a chart with four yearly quarters establishing the left-hand rows and each quarter or month has a different color. Along the top are columns for the month, the campaign or theme, and existing content. You can update this chart with the high-level campaigns or themes that will be the primary focus each month so you will also likely have other bits of content coming from this content bucket it doesn't mean that just because in January you are promoting an exhibit opening that you're and not also going to have a post occasionally about a program you are promoting but this in general shares what that high-level, biggest campaign or theme that you might be talking about.

When you are overwhelmed by so much potential content, this chart can help you apply themes to your content buckets themselves and bring that chaos into focus. What I mean by that is applying these themes to content buckets. For instance, in March, the collections feature, if that is one of your content buckets you are trending topics post which can be another content bucket and your programs promotion can all be tied to women's history content in March. That is how these two things are overlapping here to bring focus to all that crazy content. And when I say all that crazy content it is that us in museums we know we have this plethora of opportunity in regards to content we have to share. I always joke that when we are here in museums we are not doing social media for a toilet paper company. We have so many opportunities they are endless which seems great and fun but it also can be really overwhelming.

The last way to get yourself organized is with a high-level schedule or cadence. You will hear the term cadence sometime for your content. This slide is a screen grab of the template that simply reads schedule. It includes a chart with three columns that includes the content bucket, which we talked about, the frequency and day and then the platforms that that content bucket will be on. If you do have multiple channels you're posting to, this table can help you make a plan for dispersing the content in a way that is balanced and less overwhelming. It will also help you stay consistent with your content types so if you do have a few that you are trying to balance out you are not going all in just on one content type. It gets you motivated to keep the content rolling. For example if Friday is "Fossil Friday", you've just made that a thing, and staff will help you get that content pulled together for this week's fossil Friday. If it's just any other post, and just another fossil post on another day, it's easy to let things slip by and eventually fall off completely when you have so many other things to do. Beyond motivating you it also motivates your audience. They all start to look forward to this recurring content and this is what establishes consistency and anticipation from week to week.

Now the last piece of the social strategy puzzle. This slide is titled "centralize your messaging." The bullet points read the steps that we're about to take: include your existing mission and vision; choose 3 core words that describe the museum and its goals; list 3 differentiators that make it unique; and write short marketing phrases that elaborate on each differentiator and I will show you more about all of these in a second.

Your core messages really provide a consistent foundation to repeat some of these phrases while also combining them with unique specific details for the piece of content you are sharing. You are starting with your current mission and vision and you use that to really focus in on three core words for your branch. You might already have these, which would be great. If you don't, just think through what are those three main words that you want to get across for your brand day to day. Use this as inspiration to develop your differentiators which are literally what makes the museum different or unique in the community or as a museum.

This next slide is a screen grab of the core messaging template section and includes a chart that helps you think through your differentiators and the columns list differentiator one, two and three. The second row is where you start high-level with the big idea of how your museum is unique. Underneath each one is where you can get into more detail with writing three copy and pastable phrases you can intermix in your content to bring that idea home. I have an example, I think it's worthwhile to read. Just pulling out of thin air one example being differentiators – an open access archive for our community maybe your organization has an open access archive. That is the differentiator itself and below that are the three examples of phrases you can literally copy and paste and use and sprinkle throughout things that are relevant. So our archive is freely available online and on-site. Two make a trip to the archives a family affair with help from our archivist educators. Three, we proudly release our content through open access licenses. So, those are three copy and pastable phrases that you can make be your recurring theme that you add onto your content that is unique and specific like when you are sharing about a piece from your archives. That is the end of the simple social media strategy, give it a try and you'll be on the right track to hopefully less stressful and consistent content in no time. But we are not done quite yet. We're going to dig now into being ready for a crisis.

That is what the title the next slide is "be ready for a crisis". The bullet points list the ideas we will talk about next to help you plan for the unpredictable. Those are: preapproved emergency posts; maintain an internal FAQ document; prevent negativity from snowballing; and know when to respond to current events.

While I would not want you to have to create a whole other document, these ideas alone can save you a lot of in the moment heartache and stress if something were to happen in your museum, your community or even further afield, so these are stripped down versions of what a bigger massive crisis communications plan could include but I put some thought into this to make it more digestible for someone in a small museum setting.

Our next slide is titled “preapproved emergency posts”, and the bullet points list the steps you should take. First you would consider the most likely emergencies that might happen in your museum. You need to list the questions that the public would probably have. And then write Social Copy both Twitter length and traditional Social Copy. And secure approval and buy-in from leadership to post when needed. The most useful thing you can do is think ahead about what kind of emergencies can occur at your museum and have social media posts preapproved and at the ready for when that unfortunately might happen. This might be for things like closure for a forest fire, snow, flood, power outage. I repeatedly used the preapproved post for tornado warnings at my museum, for instance.

The next slide is titled “maintain an internal FAQ document”. For less dire emergencies, having a centralized FAQ document for your internal use will save a ton of time in the long run. Again, the bullet points list the steps you should take. Think through recurring questions online visitors ask. Compile all the approved established answers that staff already have for customer service questions. And then centralized information in one place, ready to copy and paste. They are likely responses to questions you've posted and are distributed all over, in emails and on publicly social media. Start with finding all of these best already approved responses that you've done in the past and combine them into one document. That is simply the first thing you need to do. Then think through all those other obvious questions online visitors may ask you and work with your staff to nail down those approved answers that you can use in the future and that will save you so much time in the long run even though it feels like time to put in upfront.

This next slide is really important, is it titled “prevent negativity from snowballing”. Oftentimes a crisis comes out of a single complaint directed towards your social channels. If you don't address it as soon as possible others can pile onto that negativity and turn a small problem into a big one very quickly. I think this is probably all of our fears, right? These can also be in reviews of your organization, which likely exist whether you want them to or not on things like Google reviews or trip advisor or they could just be comments on social posts. The bullet points here address ways to help this. They are: establish a review checkin biweekly or weekly, daily is even better, but at least getting it on your calendar, publicly acknowledge so other viewers see that you are engaged in a complaint, and also sign your first name when you respond.

Take complaints off-line as quickly as possible, and politely as possible as well. And also hide, delete or report abuse, discrimination or personal attacks.

And then finally use the positive response sandwich which is my favorite thing to talk about. To de-escalate a situation, sincerely acknowledge the comment publicly that is really important. Never let your response seem computer-generated even if you are copying and pasting some of those FAQs we were just talking about. Always update with the intro and outro of the positive response sandwich to make it sincere. What is that?

I talked about it being, first part of the bread, acknowledge their concern and that you take it seriously. That is very important, they just need to be acknowledged and feel that you are hearing them, they need to feel heard. In the middle, the chunky part, is providing an explanation or helpful response to whatever their concern or question is. If nothing else, if you have nothing else to say, say that you will take the comments back to your team to discuss, again at least they feel heard. And finally end that sandwich by reaffirming their concern and thanking them for taking the time to comment, which that thank you might seem over the top which it often does. But that will help so much just in noting they took the time to comment and again that you are taking it seriously. And as mentioned signing off with your first name on response posts can also help you see more human. It also helps an angry person calm down often when they remember that they are talking to someone real, not just a computer screen.

So, our final slide today is titled “know when to respond to current events”. Your response to national or international crises is very important as a community serving organization. It doesn’t always have to be something directly affecting your museum. Sometimes a well-intentioned post about a current event can backfire if not done thoughtfully. A lot of these things came out of Black Lives Matter but they have been happening for years, well-intentioned posts going awry. Know that not posting is also a valid response.

The bullet points here like in the previous slides all help address these issues. So you should pause your social calendar for a local or national emergency. And then think, does the issue tie to your mission? If yes, write a thoughtful response or a thoughtful post. If it slightly ties to your mission but not directly, might want to share a post from a more expert organization. If it doesn’t tie to your mission at all, do not post. If you do do a social post, simple is key. Is often not really a reason to do an image, it can just be text. And then you also want to think about having preapproved responses for the potential comments you will get on that post. It's not just that you can put it out into the world and expect no one to respond to it. So to elaborate, you really should assess the current event or emergency and consider if a post from your organization would seem out of place in that moment. If so, pause all your content until it feels right to post again. When considering whether or not you should post, always tie it back to your mission. I will restate this again because it's important. If it directly relates to your museum a proactive post from your organization may be appropriate and the best thing to do at that time. If it only relates a bit, you should go out and research who that expert organization might be that you can share their content on Twitter with a retweet or on Facebook. You should also, again, pause content matter what happens and be thoughtful about what others are posting before you turn on your content again.

I may have said that was my final slide but I lied, this is my final slide and it is celebrating that we made it. It reads, “go ahead, exhale,” and it includes a photo of an antique fan. So we made it. The most important thing to remember is you've got this. And that wraps up things for me, Nancy we can go on to questions now.

>>NANCY PROCTOR: Fantastic that was wonderful, Lori, thank you so so much. Lots of really excited conversation thanks to you for this wonderful template that you provided. And many questions as well. So without further ado I will dive into those for the next 10 minutes or so.

First of all a question about consistency and what exactly do you mean when you say be consistent? And this question notes that often when you're in a small museum and pulled in so many directions by competing priorities and demands, it can be really hard to be consistent even if that is your natural predisposition which I have to convince is not mine.

>>LORI BYRD-MCDEVITT: Absolutely. So there are so many different ways to try to be consistent but it's what works and is realistic for you, which I feel some of these tools and this strategy can help you with when it comes to the cadence, the schedule and those content buckets. It might be consistent that every other week you do one post on Facebook that is about a program and that is your consistency and that is what you can do. And that is what you look at your content and your schedule and your overall routine your, resources ,your staff resources and you can only do a post every other week. On one channel. And that's about this one thing. That is consistent. That is fine, that's great but it's at least not starting a channel and then giving up and it falls off and it looks that you have just gone on you never look at again. That is the worst case, is that a social channel goes dead.

>>NANCY PROCTOR: Thank you, that is really helpful. Another great question, how do you know where the audiences are hanging out? You said go to the people where they are and get to know them but how do you figure that out you start with? Are you monitoring them in some way?

>>LORI BYRD-MCDEVITT: Yeah, I feel like there is a lot of general ideas out there about the premise of boomers hang out on Facebook. Younger moms are on Instagram and there is the big general ideas of things like that. The kids are on Instagram now, right? There is obviously those big kind of picture ideas, but then also you might just have a sense of, I actually just know from experience that our local community, that I've heard they are on this platform. I've heard that they are on Meetup all the time but they never use Facebook events. It is about just what you know and what you have heard out in the real world. You can definitely use the tools in social media if you already have it set up. Facebook does allow brand pages to show the different analytics and about your audiences and you can see the makeup and the demographics of who is already there, so that's a good place to start. Instagram knows that as well. If you don't have them set up yet then you wouldn't do that but that is a tool you can use to kick things off.

>>NANCY PROCTOR: Okay and there are lots of questions about Facebook. I might kind of just put them all out there because I realize that could be its own webinar and you could pick what you think you have time to respond to any time available. What components of Facebook work best for museums? Livestream, stories, polls, etc.? One commenter said having a Facebook page and Facebook live is a waste of time for small museums and there was an illustration about, you don't see much of your content action getting in front of your audience necessarily unless you are able to spend a Coke sized advertising budget which we cannot. So could you speak to that and I will express my own kind of personal thing like I would love never to have to deal with Facebook but is that just a pipe dream? Or are there organizations that are finding ways to be effective on social media and circumvent Facebook than feeding the monster?

>>LORI BYRD-MCDEVITT: There are so many important conversations to have about the ethics of Facebook and whether or not we should even be on it or not. There are some really good talks that our friend, Nancy Mike Edson has about this topic of Facebook and it's something to really think about regarding your audience and your mission and your museum again that could be a whole other talk about the ethics of Facebook. Besides even that, when it comes to Facebook, it changes every day, it's very frustrating. It's one of the monsters that we have to battle every day. And it really depends on if it's worth it for you, if you dig in and think about it and your audience really is there and someone were to go search for you will look you up and it would be weird you are not there. It's absolutely true that the algorithm works against all of us. It was myself and Ryan Dodge had an opportunity, my friend who's another social leader, had the opportunity to go to a Facebook community Summit. Mark Zuckerberg was there, I didn't meet him and it's not that cool to meet Mark Zuckerberg anymore anyway, but we

were there with Facebook humans advocating for community, online community of this event. And we walked up to the developers and we were like why don't you do what Google does which is provide ads, add grants for nonprofits? This is what makes sense, you need to help museums and other nonprofits be level set with the Coca-Cola's. And they just smiled and nodded and were like, that sounds great, and of course it's been another five years and it fell on deaf ears. So it's very true that it is hard to compete.

But when it comes to the newsfeed, that is more thinking about your Facebook page as a content repository. You might have photos or an album and a video that is there and you don't assume a lot of people are going to see it organically in your feed if you don't put money behind it. But there are other tools that are useful to Facebook – that being Facebook events, Facebook groups because you can drive people there. A Facebook event is very interesting because once you get someone to say that they are even interested in an event, every notification, every update you add to that event, they get a push notification not just one embedded within the app but an actual push notification on their phone is usually the default unless Facebook changed it yesterday.

There's other ways to get through to people other than ads is what I'm saying. Facebook groups are the same way. You have a community there, they will be able to see that dialogue better than your normal newsfeed, so that is why I often say to not give up on Facebook. Depending on your personal and organizational ethics around it too.

>>NANCY PROCTOR: That is really helpful, thank you. Also could you expand on your suggestion about hiding or deleting complaints? This viewer had only heard this being allowed or suggested with the item in question is a derogatory slur or includes curse words or something not a complaint.

>>LORI BYRD-MCDEVITT: I'm happy to elaborate on that. First of all, one thing I did not have a chance to get into is on any of your social channels anywhere whether a link off or a description on Facebook, you can have your own mini social policy. I'm pretty sure the Smithsonian is really great about this. We can say, "we do not put up with these sort of negativity and discrimination" to really make that even more clear. You have that right to say we hid this comment because if you look in our description, you have gone against our social policy. Our community policy. So that is a really good way to further bolster your confidence in regards to that. I say hiding comments which is a feature in Facebook because a weird thing with that is that the person doesn't even know you hid it. They still think they are out there being a troll. They are none the wiser. The only way that they could come back and bite you if you hide a whole lot of comments and it's obvious on the post. There's 50 comments but someone can only see one or two so you only want to do that sparingly if someone has been just really rude and it is just not worth addressing but you don't want them to see that you deleted it. That is a good way to do that is hiding on Facebook.

The Google review reporting is really useful. When it is just very clear that someone was just angry and being out of control you can report that on Google reviews. That is a good tool as well.

>>NANCY PROCTOR: I'm going to throw out there one more question although we are getting close. So I have to ask you to kind of keep your response, your reply, short but you can always obviously elaborate further in the forum. This is a question about bias. It goes back to when you were talking about understanding your audience personas that kind of thing and what can DIY marketers like small museum professionals do to avoid and be more aware of their own bias and data collection, the tools they use and therefore the understandings and the personas that they produce as a result?

>>LORI BYRD-MCDEVITT: Bias is definitely a huge concern regarding developing personas and, which is why it is a double-edged sword and why a mentioned everyone is an individual. In the John Fox future world, everything should be personalized, right? But we're not there yet especially in small museums. So definitely I feel like keeping things, that you can see my examples are things like legacy members and donors. Families. Things like that, that are definitely there is potential for bias but it's not getting so fine tuned that it's not been useful. So there is that, however ideally the best way to combat biases is to incorporate your community in the conversation, to bring them in and to make sure they are contributing to what decisions you are making and you can do that by even making a quick Google form survey, putting that out on social media even through your email, through different email list you might already have. It's not ideal because again this is not a giant marketing agency sort of report. That can cost a lot of money. But that would be a way to say to shoestring it to reach out to those audiences you already have and get further clarity on their interests, even their demographics even though we talk about motivators and barriers are more important. And asking your community is what is always the most important thing to do is to involve them as much as possible.

>>NANCY PROCTOR: I love that and I think in our community, the museum community, there are a number of organizations that are offering free or very affordable advice and tools so maybe we can add some of those links to the forum as well for other folks. All right great. Thank you so much Lori we are going to have to wrap it up there but look forward to continuing the conversation with you in the forum, social media, and elsewhere.

And I also want to thank everybody who attended the program today. If you enjoyed this webinar please do us a favor and share with your network, we really appreciate participation and hope to see you in the chat for future programs. After each module, all four videos in each of these topics that the museum learning hub is presenting will be available on our website as well as a complete toolkit of resources that are provided by our presenters. So stay tuned to museum – hub.org for more information on upcoming events and remember to visit the form on our website to ask questions and to share your expertise and your comments, your links that you think we all need to know about. Follow us on social media to stay aware of future programs. The links are provided in the chat on this webpage now. And also please complete the post event satisfaction survey. Next week join us for a workshop two in this module which is called time-saving social media tools and cross channel integration. You are not going to want to miss that. It's with Siwan Chung Barrera, who is the senior manager of digital marketing and content strategy at the exploratorium in California. That will be on Tuesday, December 14 at 11 AM Pacific time, 2 PM Eastern time so I hope to see you all there and thank you again. Have a great rest of the week.

[End of webinar]