

SOCIAL ◻ MEDIA ◻ INCLUSION

SECOND INTERNATIONAL TRAININ ◻

Project n. 2019-1-UK01-KA204-062024. This project has been funded with support from the European Union. This website reflects the view only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein



With the support of the
Erasmus+ programme
of the European Union

2nd Social Media Inclusion International Training Course

Session 5: Social Media, Cultural Heritage and Social Inclusion

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16.04.2021



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Session Content

How to use social media and cultural heritage to advocate for social inclusion

- How to creatively reuse digital cultural heritage
- How to use social media for advocacy

A Little Bit of WWW History



WWW Historical Logo by Robert Cailliau,
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1990s

1989: Invention of the World Wide Web

1991-1995: The Web goes public & grows

1995 onwards: Democratisation of the Web

2000s

Interactive Web (Web 2.0)

Blogging

Social media

**We have all transformed from
passive receivers and consumers
to active creators and curators
of cultural content.**

Meanwhile, in the GLAM* Sector...



GLAM Logo Transparent

by [User:Husky](#) and [h3m3ls](#), [Mischa de Muynck](#) and [Niels](#),
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2000s - present

Cultural heritage institutions digitise their collections and publish them online

- on their own websites,
- on cultural heritage aggregators and repositories,
- on video and photo sharing platforms.

*GLAM is an *acronym*.

It comes from the words *Galleries*, *Libraries*, *Archives* and *Museums*, and it is used to describe the cultural heritage sector as a whole.

Where to find open cultural heritage content online (1/2)

A few examples

Wikimedia Commons, i.e. the online repository of free-use images, sounds, other media, and JavaScript Object Notation (JSON) files, operated by the **Wikimedia Foundation**.

CC Search, i.e. the tool by the **Creative Commons** organisation, that allows openly licensed and public domain works to be discovered and used by everyone.

Europeana, i.e. the digital platform of European cultural heritage, operated by a consortium led by the **Europeana Foundation**, and co-financed by the European Union.

Where to find open cultural heritage content online (2/2)

A few examples

Flickr Commons, i.e. the project launched by the online photo management and sharing website **Flickr**, in partnership with the **Library of Congress**.

List of national, domain and thematic aggregators of Europeana:

<https://pro.europeana.eu/page/aggregators>

Scratchpad for referencing known uses of CC licensing and material in the GLAM sector:

<https://wiki.creativecommons.org/wiki/GLAM>

Digital Access vs Open Access

Digital access

We can access the cultural heritage content online, *without having to pay a subscription fee.*

But the cultural heritage content might be published with *all rights reserved.*

This means that *we cannot do anything with this content, without asking for permission from the copyright owner...**

**...and usually, we have to pay to get that permission.*

Open Access

The cultural heritage content is published under the terms of a *Creative Commons license*, or is marked as *Public Domain.*

We can engage ourselves in one or more of the so-called *5R activities without asking for permission from the copyright owner.*

Open Access - The 5R Activities



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Retain - make, own, and control a copy of the content (e.g., download and keep your own copy)

Revise - edit, adapt, and modify your copy of the content (e.g., translate into another language)

Remix - combine your original or revised copy of the content with other existing material to create something new (e.g., make a mashup)

Reuse - use your original, revised, or remixed copy of the content publicly (e.g., on a website, in a presentation, in a class)

Redistribute - share copies of your original, revised, or remixed copy of the content with others (e.g., post a copy online or give one to a friend)

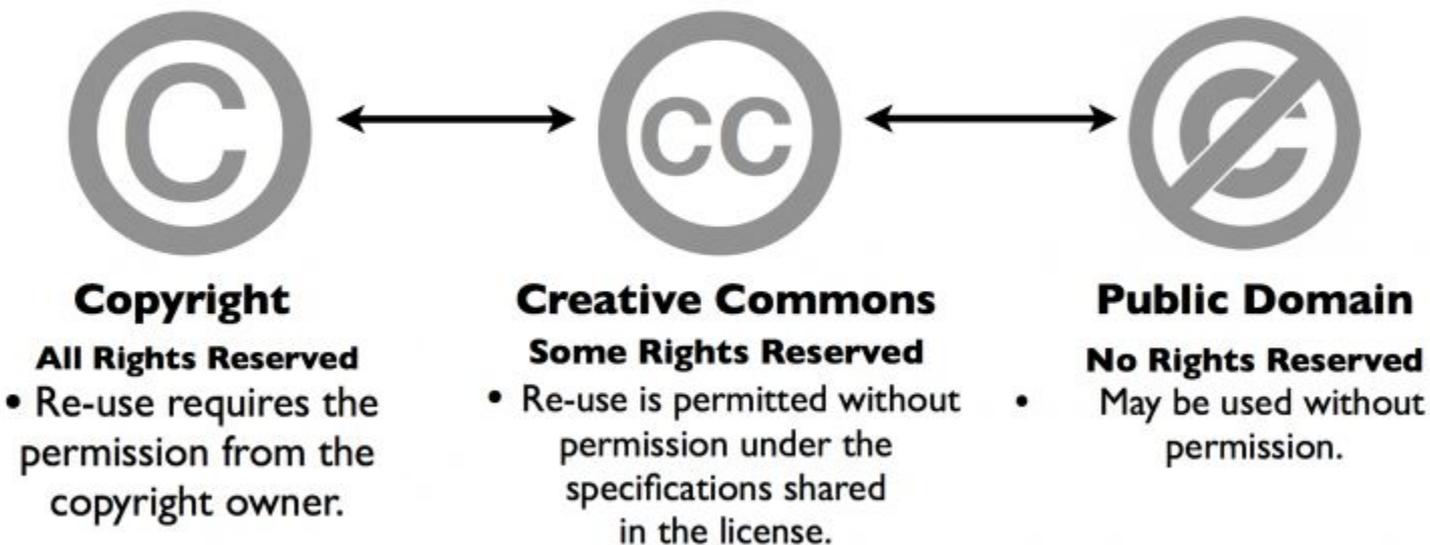
This material is an adaptation of “Defining the ‘Open’ in Open Content and Open Educational Resources”, written by David Wiley, and published at <http://opencontent.org/definition/> under the terms of the CC BY 4.0 license.

**In the digital era,
it is important to know
a few basic things about
intellectual property rights.***

*At least,

- for the digital copies of cultural works that we can find online, and
- from the perspective of the reuser.

the spectrum of rights



The Spectrum of Rights

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The 4 Terms of the Creative Commons Licenses

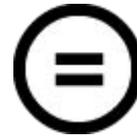
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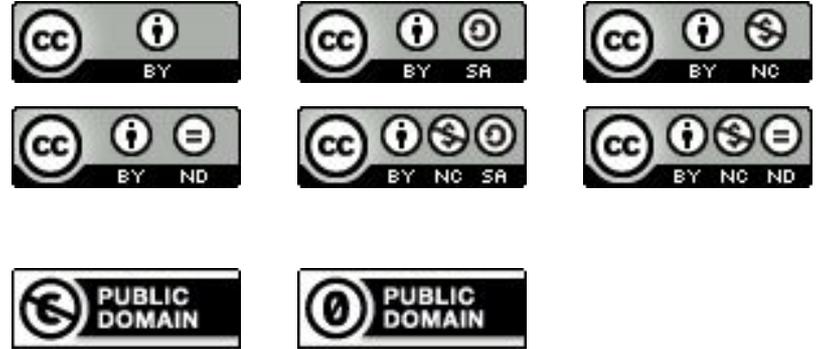
ND - No Derivatives



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The 6 Creative Commons Licenses and the 2 Public Domain Tools

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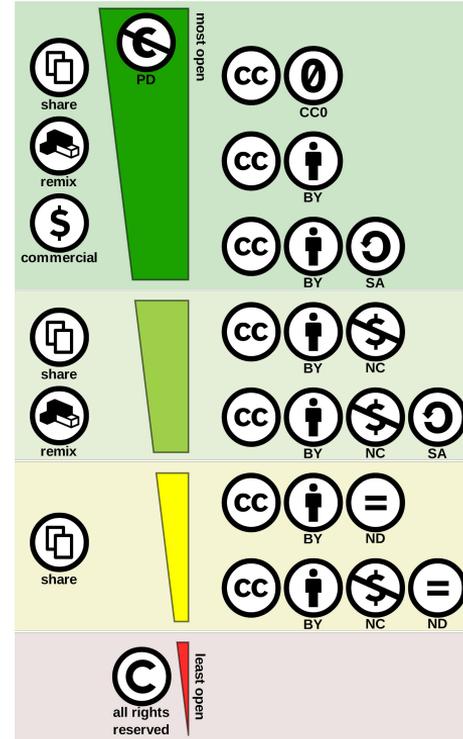
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- In some jurisdictions [moral rights](#) of the author may persist beyond the term of copyright. These rights may include the right to be identified as the author and the right to object to

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Some licenses are more open than others



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The License Compatibility Chart

When remixing multiple cultural works, it is important to check the compatibility among the licenses.

	 PUBLIC DOMAIN	 PUBLIC DOMAIN	 CC BY	 CC BY SA	 CC BY NC	 CC BY ND	 CC BY NC SA	 CC BY NC ND
 PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
 PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
 CC BY	✓	✓	✓	✓	✓	✗	✓	✗
 CC BY SA	✓	✓	✓	✓	✗	✗	✗	✗
 CC BY NC	✓	✓	✓	✗	✓	✗	✓	✗
 CC BY ND	✗	✗	✗	✗	✗	✗	✗	✗
 CC BY NC SA	✓	✓	✓	✗	✓	✗	✓	✗
 CC BY NC ND	✗	✗	✗	✗	✗	✗	✗	✗

The License Compatibility Chart
by Creative Commons, Source: [Creative Commons](#), License: [CC BY 4.0](#).

The Adapter's License Chart

The compatibility of the licenses is also important when licensing a derivative cultural work.

Adapter's license chart		Adapter's license						
		BY	BY-NC	BY-NC-ND	BY-NC-SA	BY-ND	BY-SA	PD
Status of original work	PD	Green	Green	Green	Green	Green	Green	Green
	BY	Green	Green	Green	Green	Green	Green	Yellow
	BY-NC	Yellow	Green	Green	Green	Yellow	Yellow	Yellow
	BY-NC-ND	Grey	Grey	Grey	Grey	Grey	Grey	Grey
	BY-NC-SA	Grey	Grey	Grey	Green	Grey	Grey	Grey
	BY-ND	Grey	Grey	Grey	Grey	Grey	Grey	Grey
	BY-SA	Grey	Grey	Grey	Grey	Grey	Green	Grey

Adapter's License Chart

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**With the help of these info & tools,
which we can find easily online,
we are ready for
GLAMorous remixes ;)**

GIFs

GIFs are small animations and low-resolution video clips, without sound.

GIFs can be used instead of using words, and for reacting when messaging online.

The GIF a suitable format for social media that favour visual rather than textual content.

Tutorials on how to make GIFs, can be found [on the website of the GIF IT UP competition](#).*

*GIF IT UP is the annual gif-making competition for creative reuses of digitised cultural heritage materials, organised by [Europeana](#) in cooperation with [Digital Public Library of America](#), [Digital NZ](#) and [Trove](#).



GIF IT UP 2020
Submission by Elyse Kallen
Portrait of Loef Vredericx
Thomas de Keyser
Mauritshuis via Europeana



GIF IT UP 2020
Submission by Andrea Ullrich
Landscape with Salmacis and Hermaphroditus
Louis-Jean-François Lagrenée
Mauritshuis, Netherlands & Europeana



GIF IT UP 2020
Submission by Chaiti Nath
The Appeal | DAG Museums



GIF IT UP 2020
Submission by Tamas Pflum
Selma Sahlberg self portraits: 1, 3, 4;
Ingeborg Enander self portrait: 2
Bohusläns museum via Europeana

Digital Galleries

Galleries are a type of curated content.

Galleries are a set of a limited number of digital items (approximately 10-20) on a specific subject or a theme.

We can create interesting galleries by just typing keywords on the search box of cultural heritage websites, or by selecting specific filter options.

Famous migrants



This gallery highlights a selection of well-known people from across Europe, who worked in the arts and sciences and were migrants or refugees



σχέδιο



De compositist César Auguste Franck



Gerard Mercator



Macht mir den rechten Flügel stark - den linken aber auch nicht!



Screenshot from the digital gallery: **Famous migrants** by Europeana.

Disabilities in art



This gallery features depictions of disabilities in artworks across centuries, reflecting the diverse lives, experiences and treatment of people with disabilities.

Gallery curated with #DisabilityHistory twitter community



The blind leading the blind.
Oil painting after Pieter Bruegel.



τέμπερα



Rheumatism, gout treated by mesmerism



Karl Franz Grüner



Screenshot from the digital gallery: **Disabilities in Art** by Europeana

Digital Exhibitions or Blog Posts

Exhibitions and blog posts are different editorial formats.

Usually, exhibitions are long form narratives (3000-5000 words), while blog posts are short editorial pieces (300-400 words).

Despite this quantitative difference, we can use both formats to present a topic and engage the readers with both textual and visual content.

People on the Move

How migration has changed the world



Share

Screenshot from the digital exhibition: **People on the Move: How migration has changed the world** by Europeana.

How to Share Cultural Heritage Content on Social Media Platforms

Social media are designed in such a way, so that we can easily share cultural content online.

Once cultural heritage materials are published online and under open licenses, we can easily redistribute them on social media platforms, either by uploading the materials per se, or by sharing the links to the (re)sources where they can be found and accessed.

But we have to remember to give credit where credit is due.

How to Give Credit Where Credit is Due (1/2)

How to cite CC-licensed works

Ideally, we have to find, provide, as well as keep for future reference the following information:

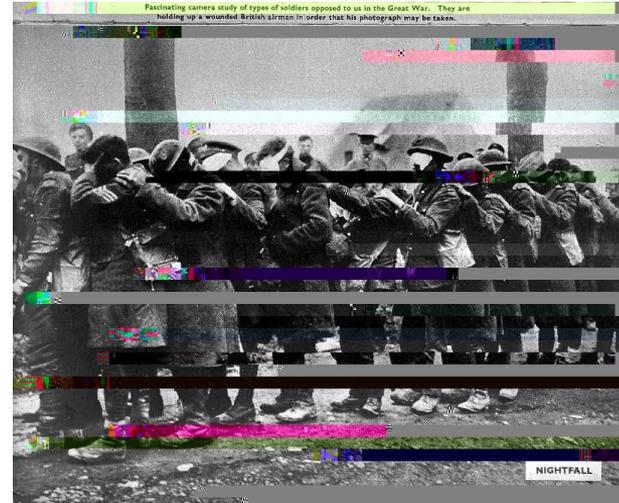
- Title of the work
- Name of the creator - linked to a profile page
- Source - linked to the source page
- License - linked to the license summary / deed

In the case of a derivative work, we have to find, provide and keep this information for both the original and the derivative works.

Best practices for the attribution of CC-licensed works can be found [on the Creative Commons Wiki](#).



World War One: men with wounds to the eyes walking in a single line, each man placing his left hand on the left shoulder of the man in front for assistance. Captioned 'Nightfall, from Wellcome Collection, license CC BY 4.0.



This work *Glitching out the disturbing past* by Revekka Kefalea is a derivative of *World War One: men with wounds to the eyes walking in a single line, each man placing his left hand on the left shoulder of the man in front for assistance*. Captioned 'Nightfall, from Wellcome Collection, license CC BY 4.0.

The work *Glitching out the disturbing past* is licensed under CC BY-SA 4.0 by Revekka Kefalea.

How to Give Credit Where Credit is Due (2/2)

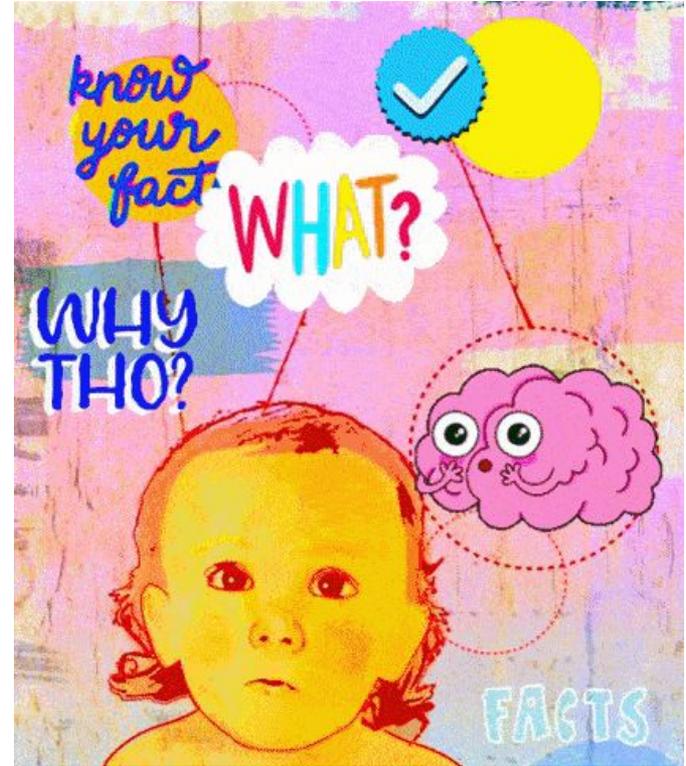
How overcome technical
or other limitations

If, for technical or other reasons, we cannot include all the appropriate source links and license information alongside the content and/or metadata that we have reused (which is the case in the most popular social media, such as Facebook, Instagram and Twitter), we can always include them separately (for example in a separate image distributed with the content), or link only to one specific source (a separate web page or document) where all the available sources and license information can be found.

For example, check the [Credits page](#) of the digital exhibition [People on the Move: How migration has changed the world](#) by Europeana.

To think...

Why do you think it is important to give credit where credit is due?



GIF IT UP 2020
Submission by Jeroen Boer
Learning and Memory
Bill McConkey
Wellcome Collection | Europeana

Social Media for Advocacy

Let's suppose that...

We want to organise an advocacy campaign for social inclusion.

We want to reuse and remix cultural heritage materials to communicate our message(s) to our audiences (and let's suppose that we have already prepared these materials).

We want to organise our campaign on social media.

Can we do it? And how?

Oh Yes, We Can Use Social Media for Good Causes (1/2)

With the use of social media
storytelling techniques

Social media are a powerful tool to advocate for and promote social inclusion, because they give us the opportunity to communicate and disseminate information and points of view.

However, providing information and arguments ("*the rational appeal*") is not always enough to persuade other people to change their behaviour, adopt new values or take action.

It is not even enough to attract their attention to our posts and read them. Triggering feelings ("*the emotional appeal*") is also essential in an advocacy campaign on social media -- and this is the point in which storytelling enters the stage.

Oh Yes, We Can Use Social Media for Good Causes (2/2)

Storytelling has superpowers

We tend to associate storytelling with literary works, but stories aren't found only in books. Storytelling is everywhere.

Storytelling is the process of using facts and narratives to communicate specific messages to specific audiences.

It can take the form of textual and visual content, as well as the form of actions.

All forms of storytelling empower readers, listeners or viewers to visualize vivid, sensory elements of the story based on their own experiences and understandings.

Storytelling has superpowers -- and this is what makes it a suitable technique for advocacy and for social inclusion.

It might seem impossible to narrate a story with social media posts and tweets that are supposed to be short. But, fortunately, it isn't. :)

Facebook

Storytelling techniques

- Writing an entire story in a post
- Creating a Fb photo album
- Shooting a long Fb video

Instagram

Storytelling techniques

- Creating a narrative with a caption
- Telling a visual story with the use of three, six of nine separated images (useful tool: grid maker applications)
- Curating user-generated content by sharing stories from your followers
- Creating a short video
- Using a series of Stories

Twitter

Storytelling techniques

- Tweeting like a storm (Tweetstorm)
- Creating a Twitter Moment
- Using hashtags

Twitter provides tips and help on how to **create** and **interact** with Twitter Moments, as well as **tips** and **help** with hashtags.

YouTube

Storytelling techniques

- Creating a YouTube channel or playlist
- Creating a series of video interviews

Videos don't need to be long.

But they need to be of good quality.

Tips and Tricks (1/2)

Things to consider before the launch,
and while organising an advocacy campaign
on social media

- Type of campaign
- Audience
- The 'long' story
- A meaningful story
- Tone of voice
- Social media options
- Audience engagement
- Use of tools by and for social media platforms

Tips and Tricks (2/2)

Resources by social media platforms

Facebook Social Impact:

<https://socialimpact.facebook.com>

Facebook Social Impact - Instagram:

<https://socialimpact.facebook.com/learning-support/instagram/>

Twitter for Good:

https://about.twitter.com/en_us/company/twitter-for-good.html

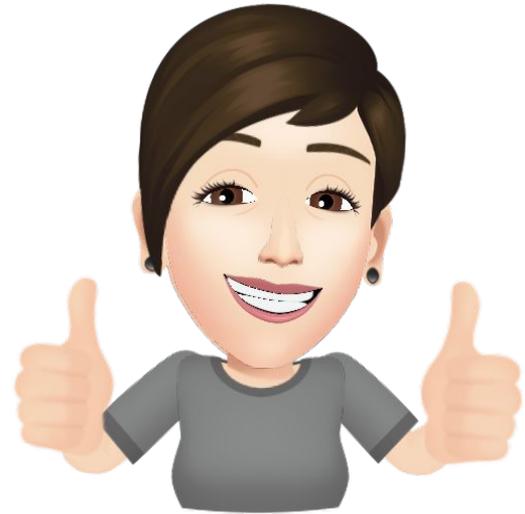
**In the digital realm,
the wealth of information creates
the scarcity of attention.
So, one of the biggest challenges
online is to grab people's attention.**

For Questions or Comments, Get in Touch

For more info in relation to the
topics of this session, contact me:

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Goodbye

Thank you for participating in the
second Social Media Inclusion
International Training Course!

The SMI team

Check the toolkit on the website of the
project <https://smiproject.eu>, and evaluate
it.

Follow Social Media Inclusion on Facebook:
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