The Three-Pronged Attack

A Tactical Approach to Promoting Digital Collections

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In-built audiences

- Some core philosophy:

You shouldn't have to fight for your audience.

In-built audiences

Audiences are built out of a few basic needs:

➢Who has a developmental stake in the material?

➢Who has external pressure pushing them toward the material?

➢Who is already here, sharing space (physically or digitally)?

➢Who has a project that dovetails with our project or material?

In-built audiences: Money

Case Study: Good Medicine

➢Grew out of a paid digitization project

➢Cooperative grant to expand the size of the project

➢Cone Health had a direct need, and were willing to pay for services easily and efficiently provided by a digital projects unit at UNCG

In-built audiences: Fame

Case Study: Runaway Slave Ads

➤Partnership with HBCU NCA&T

➤Largest digital project for NCA&T to date

➤UNCG provided infrastructure and labor, and hosts the finished collection

➤Both schools feature the same project location on their respective media

In-built audiences: Knowledge

Case Study: Faculty Partnerships

➢Runaway Slaves Ads metadata and transcription expanded through the work of students in UNCG HIS 391 and 430 as part of assignments in primary sources research methods.

➢Nickels & Dimes dime novel project metadata and summary information expanded through social history projects from NIU ENGL 330 and 693.
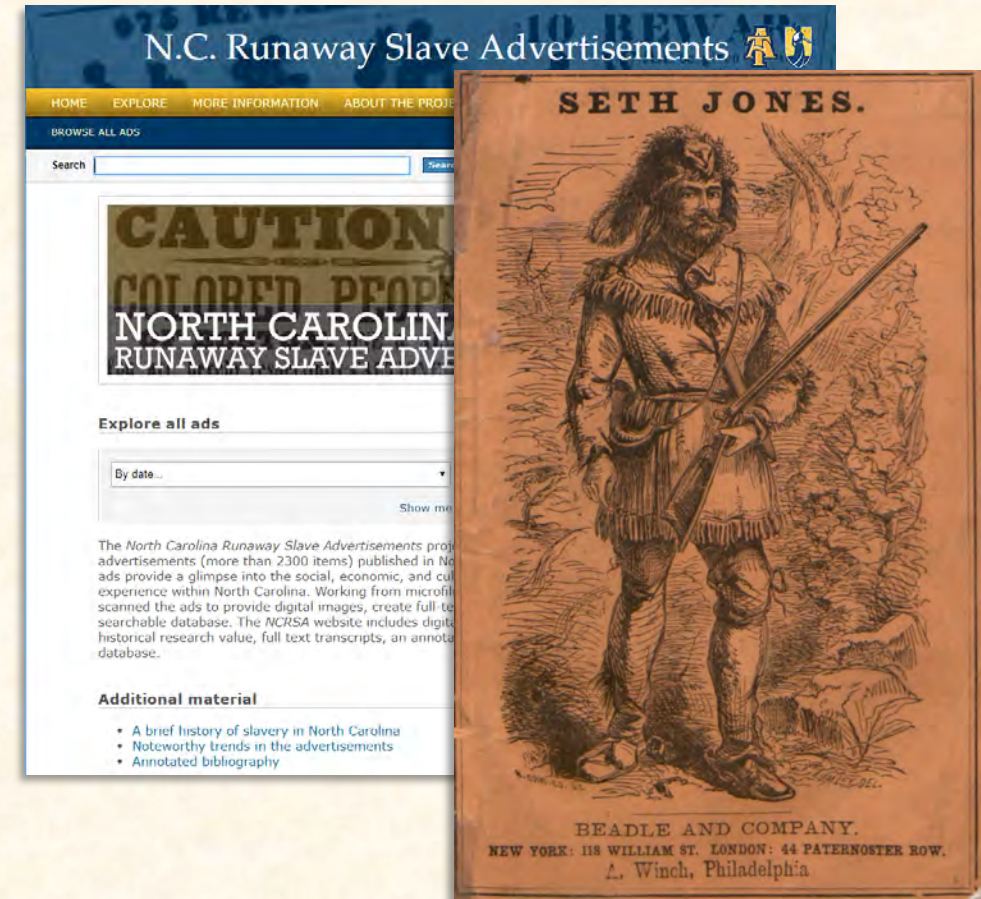
Physical Audiences

Physical audiences come to the collection via in-person interaction:

➢Who has opportunities to view materials directly?

➢What kind of events can promote the collections successfully?

➢What kinds of events will cause people to actually *show up*?

➢How do you add audience value to events?

Physical Audiences: Direct Promotions

Case Study: "Hop" into History

Physical Audiences: Direct Promotions

Case Study: Vintage Viands

Physical Audiences: External Needs

Case Study: Professional Development and Youth Education at the SELF Design Studio

➢ Digital courses using materials for students

➢ Multi-week professional development classes with educators

➢ Cooperative summer camp with writing camp

➢ Participation in campus-wide science festival

➢ **The key it to use what already exists!**

Digital Audiences

A very quick wander through social media engagement:

➤How do your audiences digest their media?

➤Do you have an idea of when your audiences are online?

➤Do you have a system for engagement?

➤What definition do you have for engagement success? And, also importantly, for failure?

Digital Presence

Traits of social media success:

➢ Success through automation
  ➢ Scheduled posts
  ➢ Work of posting broken up across a department
  ➢ Standardized format
    ➢ **Copy and paste whenever possible**
  ➢ Automated cross-posting tools
    ➢ IFTTT
    ➢ HootSuite
    ➢ Tweetdeck

Digital Presence

Traits of social media success:

➢ Ease of access for audience
  ➢ ADA and accessibility considerations
  ➢ Mobile responsivity
    ➢ Platform limitations
  ➢ Image versus text
  ➢ Long form story versus sound bite
    ➢ Spartan Stories as value-added social media
➢ Beginner's first algorithm manipulation

Digital Presence

Traits of social media success:

➢ Beginner's first algorithm manipulation

  ➢ Learn your platform's algorithm quirks

  ➢ Common considerations:

    ➢ Response time to comments on posts

    ➢ Number of likes/upvotes within a certain time window

    ➢ Timing of posts

    ➢ Percentage of photo versus text type posts
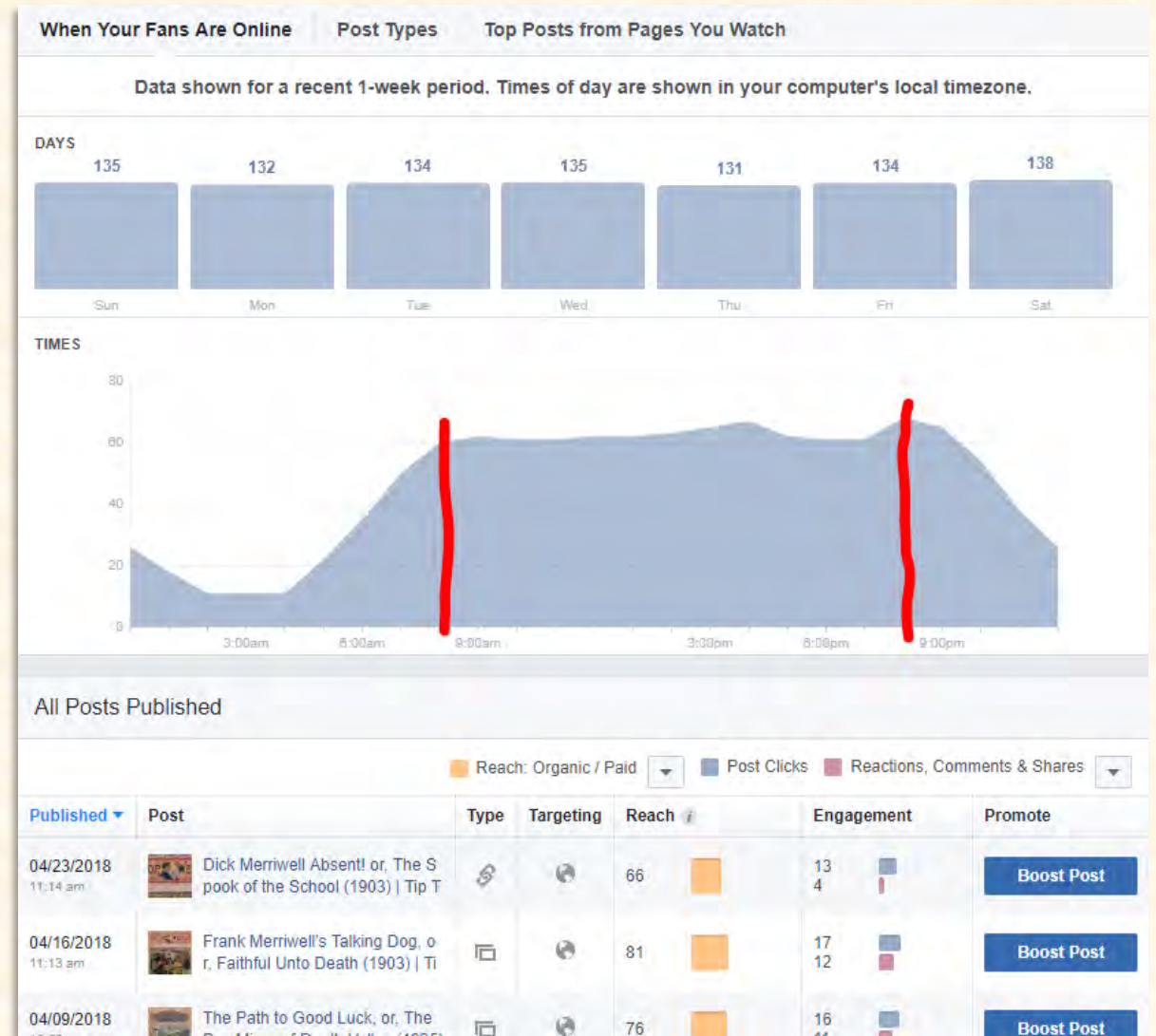
# Sexy Factor

Maximizing the collection's core draw power:

➢What special events have happened at local, regional, and national/international level that features the collection, all or in part?

➢Is there any celebrity power you might be able to leverage?

➢Is there a pop culture tie in?

➢Do you personally know the ten coolest items in the collection?
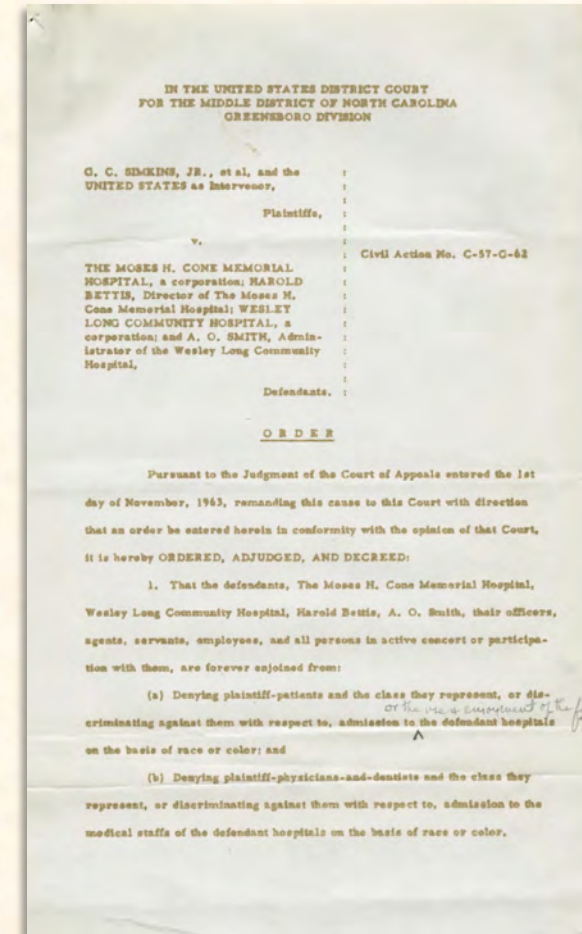
Sexy Factor Examples

"Batman" in the dime novels

UNCG thanked in the notes
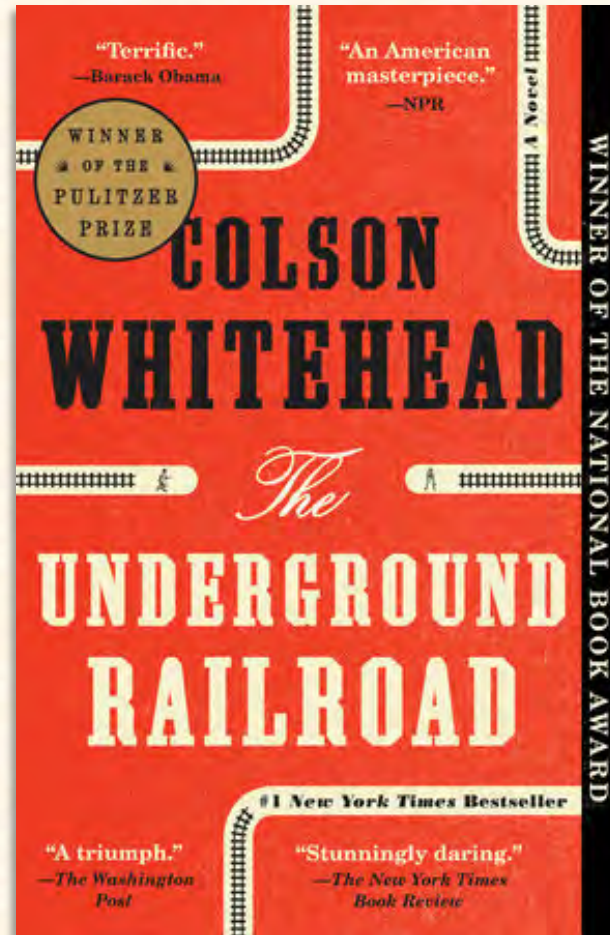
End of private organization segregation

Thank you! Questions?

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