



## → **Disrupting History**

How galleries, libraries, museums, and archives can unleash their viral power

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Chris Wild is the creator of Retronaut, highlighting photographs that show you 'the past like you wouldn't believe'. Retronaut's digital time capsules are licensed exclusively to Mashable. Number 20 on the Times of London's list of the '50 people you should follow on Twitter', Wild worked across the museum and archive world for the better part of a decade. He is guest curator for a range of digital and physical museums, and lives near Oxford. His first book, 'Retronaut: The Photographic Time Machine', is published by National Geographic.



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## Introduction

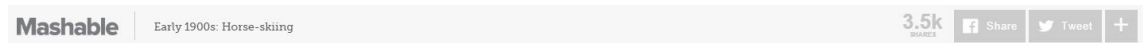
In the autumn of 2013, Europeana's marketing team began a collaboration with Retronaut - a highly successful online distributor of fascinating 20th century photography. The aim was to discover the secrets of Retronaut's success, to emulate it and to work together to multiply it for the benefit of both parties.

### social media

*noun*

websites and applications that enable users to create and share content or to participate in social networking.

We are advocates of using social media to reach new and existing audiences, and we firmly believe that this is something all memory institutions (galleries, museums, libraries, archives) can do fairly quickly and easily with great reward. By using social media in an intelligent way, we can bring high impact images from our collections to the fore - images that we may not have considered sharing before - and generate impressive awareness across the web. This in turn leads to more visitors to our own websites and ultimately, to our physical venues.



## Early 1900s One-horse open ski

The noble sport of Skjoring.

by Europeana



*Image from Europeana, shared on Mashable's Retronaut feed.*



The sharing of cultural collections is trending on social media at the moment, evidenced by the likes of [Mashable](#) who are now including such material in their followers' news feeds. At Europeana, we felt that the knowledge of the magic ingredients that lead to viral sharing was lacking from our own social media strategy and by working with Retronaut we hoped to uncover and exploit them.

**viral**

*adjective*

(of an image, video, piece of information, etc.) circulated rapidly and widely from one internet user to another.

*Disrupting History* outlines how working with Retronaut has changed our thinking about sharing on social media and improved our results hugely. Our average number of impressions on Facebook pre-Retronaut was around 1.25 million per quarter. During the collaboration, this went up to 4.5 million. The key to this success was the adoption of Retronaut's SPEED model for selecting which items to highlight.

In this paper, we first think about who our social media audience are and what they want and introduce the concept of 'Cultural Window Shoppers' and digestible servings. Then we give you two of the best examples of social media activity from our partnership with Retronaut. Finally, we look at the decisions that led us to those success stories - the use of Retronaut's SPEED model, which other institutions can try for themselves.

This paper focuses on the sharing of photography, partly because it suits the nature of social media interactions (as explained in 'Images - the currency of the internet') and partly because this is the medium used by Retronaut. However, the SPEED model can equally be applied to other types of collections. In every collection, you'll have remarkable items or remarkable details. So whether or not striking photography forms part of your collections, this paper can still give you ideas for successful social media sharing.

We hope that other memory institutions will be inspired by our experiences and take on board some of the techniques we've used to make social media work for them.

## Why use social media?

The short answer is that we use social media because the people we want to talk to use social media. There are many more available but the social media channels Europeana focuses on are: our public-facing [blog](#), [Facebook](#), [Pinterest](#) and [Twitter](#).

We believe the potential that social media presents is far too valuable to ignore or to leave to chance. So much so that our approach is included in the Europeana Strategy for 2015-2020, which states that we want to 'reach people through the channels they are already familiar with... and use social media so that our heritage becomes part of popular discourse, integral to the school curriculum, to the digital humanities research, in fact relevant to everyone's lives.'<sup>1</sup>

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<sup>1</sup> <http://strategy2020.europeana.eu>



Of course, social media is not the only solution for memory institutions looking to make their collections more accessible and widely known, but we believe it is an important element of any outreach strategy today. Because the technology and trends change constantly, finding the right path to success can sometimes be challenging. So we are sharing our experiences and lessons learned in order to make the journey a little easier for our partners and other interested parties.

The internet is a vast space and we cannot control it or measure it all, but we can influence it and propel the best items from our collections into the limelight. And if we don't, someone else will. The power (and weakness) of the internet is that if you have something interesting but you don't share it, somebody else will find it and share it themselves. And they won't always do it responsibly and include links or references to where they found it. So it's better that we - and our partner institutions - do what we do best, that is curating and surfacing our most interesting content. That way, we ensure that the attention generated by a great image or artwork comes back to us and our organisations.

**reach**

*noun*

the extent or range of something's application, effect, or influence.

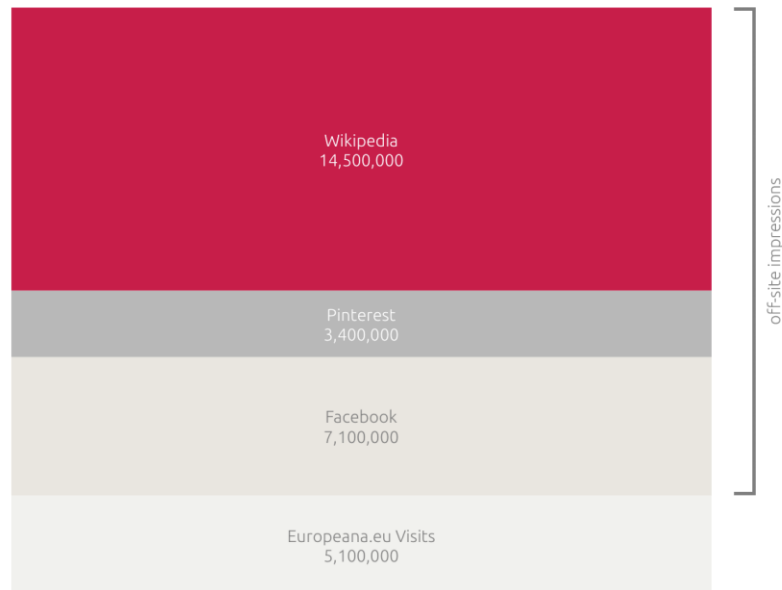
Our approach is to move away from simply using social media as a tool to broadcast messages, and instead use it as a tool to significantly increase the reach of the 40 million digital objects that our partners have made available via Europeana. Up until now, this work has taken the form of a number of experiments with partners. In 2012, for example, we used Pinterest to create new visibility of and interaction with collections away from Europeana and partners' websites.<sup>2</sup> Since then, we've seen off-site metrics continue to increase.

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<sup>2</sup> <http://pro.europeana.eu/blogpost/case-study-europeana-partners-on-pinterest>



2013: 1 visit = 5 impressions off-site



By taking partners' collections out of Europeana and their own institutional websites and surfacing them where our users are - on social media - we increase awareness hugely. In 2013, for every visit to the Europeana portal (5.1 million), at least five times as many impressions (25 million) occurred on our Facebook and Pinterest accounts and on Wikipedia pages that include Europeana imagery. This does not take into account the content shared by other people or the extensive reach of our collections via the Europeana API - indicating that the true figure is significantly higher.

'For every visit to Europeana, at least five times as many impressions of our collections occur elsewhere online'

[Tweet this](#)

Through working with Retronaut, we have started to identify what works best on social media and who we should be targeting to optimise our efforts and increase our reach even more.

## Cultural window shoppers

So, who are we targeting on social media? We're targeting the large number of people who are not actively seeking out heritage collections but who are receptive to them when brought into their workflow, mostly in their news feeds on social media platforms. Chris Wild from Retronaut calls them 'cultural window shoppers'.

Cultural window shoppers are attracted to the aesthetics of our collections and they have the power to increase our reach significantly by sharing and liking posts. But we need to feed them with that they want on a regular basis. Retronaut have done a great job of attracting this audience and engaging them with the heritage collections that can be found in our memory institutions. In its five year history, Retronaut has amassed a huge following with 240,000 on Facebook and over 100,000 on Twitter.



'Cultural window shoppers have the power to increase our reach but we need to feed them with what they want'

[Tweet this](#)

The internet is an economy of attention. On the high street of the web, everything is available all at once, and everything is competing, eager for us to spend our attention on it. If your website is your shop, then social media is your shop window - a space to position selected pieces from your collection the way you want and breathe life into them.

'The internet is an economy of attention. If your website is your shop, then social media is your shop window'

[Tweet this](#)

How do shoppers select which shops to go into? They look in the windows. Looking at a window display is far less expensive in terms of attention than crossing the threshold into the shop interior, handling the merchandise, risking having wasted our time. We can glance into windows. If we like what we see, we go inside. If not, we move on - and we still have our attention, unspent.

Museums, libraries and archives are not separate from this online high street. Each institution is a shop competing for attention. You cannot *not* compete for attention, after all, reaching out to people with your collection is part of your mission as a public institution, and the internet can exponentially increase that reach. If you *do* choose not to compete, the result will be fewer and fewer metaphorical shoppers walking through your metaphorical doors, and less attention being spent inside, less engagement with your collections. Whereas greater engagement online leads to greater engagement offline with more tangible visits to our galleries and museums.

On the high street, shops which serve their core audience brilliantly while also attracting the attention of passers-by - window shoppers - are the ones that have the most success. Online, we can continue to serve our core audiences brilliantly while also stopping cultural window shoppers in their tracks. An arresting shop window is enough to convert a window shopper into a browser, then a buyer, then a customer for life.

## Digestible servings

The success of social media accounts such as [@HistoryInPics](#) and [@History Pics](#), both of which attracted millions of followers (the types of cultural window shoppers we target) in a relatively short space of time, show that there is great success to be had in presenting the past in people's social news feeds in digestible servings. This means high quality historical images that need no explanation and are quick to consume.



**History In Pictures**  
@HistoryInPics  
Sharing the most powerful and entertaining historical photographs ever taken. HistoryInPics@gmail.com  
[bit.ly/historyallday](http://bit.ly/historyallday)

TWEETS	VOLGEND	VOLGERS	FAVORIETEN
9.460	275	2,38 mln.	212

Tweets   Tweets en antwoorden   Foto's en video's

 **History In Pictures** @HistoryInPics · 9 u  
Jayne Mansfield, 1955.



← ↻ 205 ★ 662 ⋮

The simplicity of accounts like @HistoryInPics and @History\_Pics can be admired, yet, the value of such distribution of our cultural heritage is somewhat shortsighted as they lack context, curation, attribution and links. Even if this is what cultural window shoppers desire, we think that as memory institutions we can take this format and do it better. We can add correct attribution and further contextualisation by linking back to our websites - the trusted sources of cultural heritage material.

We were interested to see how this model of distribution could be adopted at Europeana. Surely there was a way in which we could tap into the success of these pop-up accounts in a way that was relevant for Europeana and its partners.

Retronaut has been engaging millions of users in a similar way to @HistoryInPics and @History\_Pics, using the collections that memory institutions have made available online, but without losing what is important to us, attribution and contextualisation.

So, how do we serve our cultural window shoppers?

Leave the extensive curation for inside your shop (on your website). Let your shop window (social media feed) be uncluttered and free from complicated texts, but give shoppers the option to click through to find out more. Follow the SPEED model of selection to find the best items to share.





Keep the text to a minimum but do add context and a link back to the original source - there is always an opportunity to gain traffic from those cultural window shoppers who are interested in delving a little deeper, and anyone wishing to re-use the item you're sharing will need the source information.

We can benefit from Retronaut's learning curve, which is backed up by our own experiences, to say that cultural window shoppers like their servings to be consistent and predictable. That means evenly spaced throughout the day/week and with the next serving in the same format as the last. So start thinking like this: Frans Hals for breakfast, Victor Hugo for lunch and rat-catchers for dinner.

'Frans Hals for breakfast, Victor Hugo for lunch and rat-catchers for dinner'

[Tweet this](#)

So, we're giving our cultural window shoppers interesting and regular bitesize chunks of culture to meet their needs. And we're adding context and attribution to meet our own needs.

## Images - the currency of the internet

The timeless adage of 'a picture is worth a thousand words' has never been more true than in the world of social media. Images are the currency of the internet. Images are instantaneous. We can look at a picture far faster than we can watch a clip or read a paragraph. Photographic information is transmitted and received immediately, just by the act of looking. 93% of the most engaging posts on Facebook (those that get the most likes, comments and shares) are images, only 2% are links, another 2% videos and 3% status updates<sup>3</sup>.

Watching a clip or reading a paragraph requires commitment. We ask an endless number of questions, 'Am I enjoying this?', 'Is this funny?', 'Is this going to get funny?', 'Is this interesting?', 'Is this going to get interesting?', 'Am I getting more back than I am giving here?', 'Should I click the back button?'

Images answer our questions instantaneously - we know at once whether a picture is enjoyable, funny or interesting. A picture requires no time commitment and fits into the stream of the rest of our online activity. Glancing at a picture doesn't slow us down when time and attention are precious.

This isn't to say that all our collection must be fast to view - just what we put in the shop window to catch our window shoppers.

However, be aware that not all images are created equal. Not only must they be decently sized, they must also be the most striking examples from your collection and the SPEED model will help you to identify them.

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<sup>3</sup> 'Photos Make Up 93% of The Most Engaging Posts on Facebook!' (study by socialbakers), <http://www.socialbakers.com/blog/1749-photos-make-up-93-of-the-most-engaging-posts-on-facebook>



## Examples

Below are two examples of images we shared as a result of following Retronaut's SPEED selection model. Without it, it's unlikely these images would have been chosen as they do not fit the traditional cultural heritage 'arty', intellectual or highbrow mould that we, along with many other memory institutions, have traditionally adhered to. In that sense, as light-hearted non-serious items we would have considered them 'risky'. But as you can see from the results, sometimes it's well worth taking a risk.

'Images are the currency of the internet. But not all images are created equal'

[Tweet this](#)

### The 1930s nose jobs that went viral

In the 1930s, plastic surgery was thriving as a direct result of the First World War. Many soldiers suffered facial injuries as a result of the trench war. Surgeons gained experience with facial reconstruction and began to apply their knowledge in cosmetic surgery. The image below was selected following the SPEED model and shared via Europeana's blog and Facebook and Retronaut's website with extraordinary results.



PLATE II.

Upper row: Long nose, with dorsal and alar protrusion. Front and profile views.  
Lower row: Nose long, twisted, wide and protruding. Front and profile views.

*J. Sheehan, Plastic Surgery of the Nose. CC BY [The Wellcome Library](#).*



The image was shared and liked by thousands of people and it was even featured by media like Dívány, one of Hungary's premier news sites.



Credit: [Divany](#)

This fascinating but bizarre image really caught people's imaginations after they saw it in their social media news feeds.

As a result of sharing this single image, 'plastic surgery' became the most searched for term on Europeana.eu for several weeks and we counted over 100,000 pageviews for plastic surgery-related content (7% of the overall pageviews on Europeana.eu in October 2013).

Interest in the Wellcome Library collection increased by 17,000%, generating 57,000 views of individual records.



## Pig-rider - Europeana's most shared image





Europeana's most shared image of 2013 was a photograph from the Bibliothèque nationale de France. The photo was re-published on numerous websites, repinned across Pinterest, used on countless blogs, and re-shared across Facebook and Twitter. It generated over 250,000 impressions and reached over 100,000 unique users. That's 10-20 times more than an average update before we started using the SPEED model.



*Mr Wingfield's Tame Animals, Agence Rol, 1914, public domain.*



A year after it was originally shared, it was still being re-used across the web. Just by dropping the photograph into Google Image search, you will see how extensive its reach has been, even being tweeted by @HistoryInPics<sup>4</sup> on July 30 2014.

Google  describe image here   

Web **Images** News Shopping Maps More ▾ Search tools

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About 747 results (1.08 seconds)

Image size:  
647 × 455

Find other sizes of this image:  
All sizes - Small - Medium


Best guess for this image: ***hobbit war pig***


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Visually similar images Report images

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Pages that include matching images

**War Pigs! | 6d6 Fireball**  
 [6d6fireball.com/rpg/war-pigs/](http://6d6fireball.com/rpg/war-pigs/) ▾  
620 × 436 - Dec 9, 2013 - War Pigs! Riding Pig. To hell with riding dogs, my next halfling will be on a pig! Riding Pig. Pig with Adult Rider. Via here and here.

**The Hobbit: The Battle of Peter Jackson's Ego - laura akers**  
 [lauraakers.com/.../the-hobbit-the-battle-of-peter-jacksons-ego...](http://lauraakers.com/.../the-hobbit-the-battle-of-peter-jacksons-ego...) ▾  
640 × 450 - Dec 27, 2014 - Yesterday I went to see the final installment of The Hobbit saga with a crowd of ... Dain Ironfoot, another dwarf king, shows up on a... pig. Yes ...

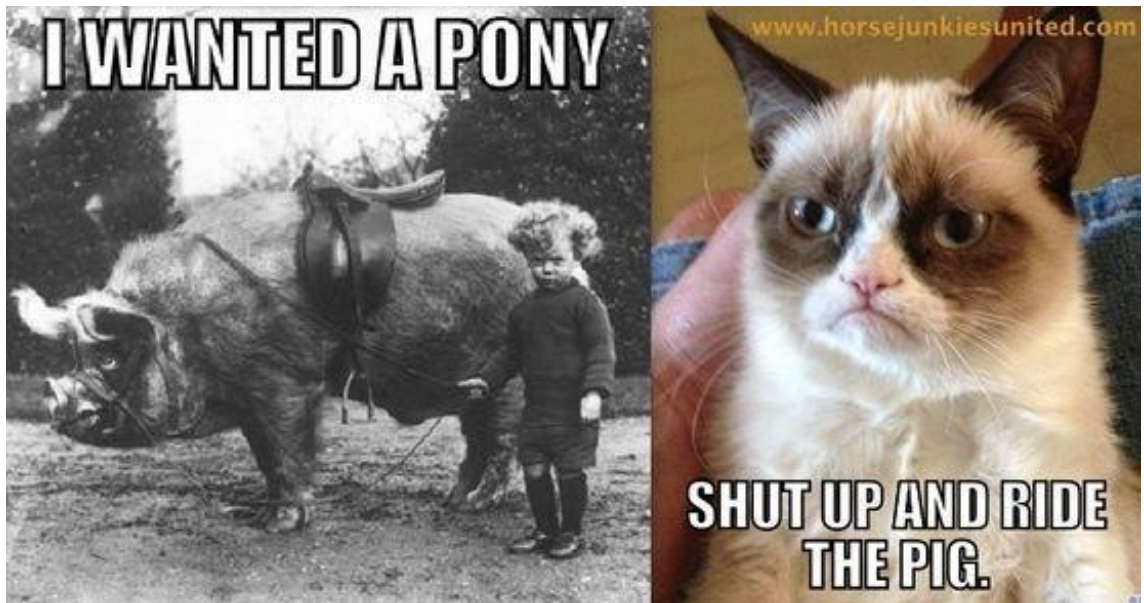
**16 'Old-School Cool' Pictures From Back In The Day ...**  
 [www.answers.com/.../17-old-school-cool-pictures-from-back...](http://www.answers.com/.../17-old-school-cool-pictures-from-back...) ▾  
672 × 471 - ... Africa 1941. New Zealand's Maori soldiers performing a haka during World War II in North Africa. ... Pig Rodeo. Even the pigs were cooler back in the day.

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<sup>4</sup> <https://twitter.com/HistoryInPics/status/494568666282065921>



Below are some examples of the images being re-used in blog posts, memes and posters.



# PIG TAKEDOWN

MONDAY LOINS AND CHOPS - TUESDAY RIBS - WEDNESDAY NECK AND SHOULDER - THURSDAY BELLY  
FRIDAY MEATBALLS AND TROTTERS - SATURDAY & SUNDAY ALL THE REST



*Joseph Leonard,*

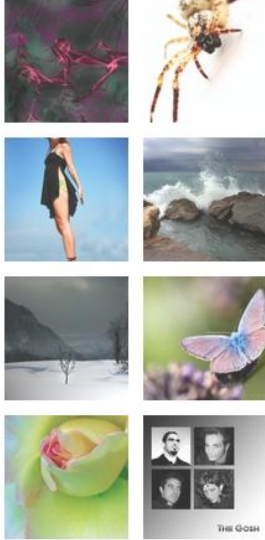
OLD FIELD FARM

FEBRUARY 6TH THROUGH 12TH





More works from Martina Rathgens



8 of 148



Other works in Photography



**Martina Rathgens**  
Last login: 03-10-2014 20:20

[»» Follow](#) [♥ Like](#) [🗨 Share](#) [↔ Embed](#)

9 Likes 2 Shares



**Come for a ride**  
Artist: [Artist unknown](#)  
Child with it's saddle pig

[Report as spam](#)

You need to [login](#) or [signup](#) to add your comment to this work.

Liked by 9 users





## The SPEED selection model

The SPEED model is a five-step approach to image selection that Chris Wild from Retronaut developed after identifying patterns in the type of images that were resonating with cultural window shoppers and in some cases going viral. It helps us identify the pieces from our partners' collections that have the highest potential to be liked, used and shared by a large number of people.

We know that images are the currency of our cultural window shoppers but which ones work the best? Some images spread like wildfire and generate huge amounts of interest while others are lukewarm and fail to ignite any interest.

We believe that the SPEED model uncovers the recipe that makes images go viral. The more closely an image fits the SPEED model, the more likely it is to be seen, shared and re-shared. The SPEED model is a platform agnostic approach, which means it applies to any social media service you use as it focuses on what you share, rather than how or where you share it.

'The SPEED model from @TheRetronaut uncovers the recipe that makes images go viral'  
[Tweet this](#)

So what is the SPEED model all about?







## Seen



*Bibliothèque nationale de France, public domain*

Photographs are the currency of the internet. They are what we share, and we love to share them. Why? Because, they convey rich and complex information to our brain at a speed that appears instantaneous. In other words, we see a picture, and we 'get' it. Text slows us down - and sometimes that's the right thing to do. But for most of us, most of the time, we like seeing more than reading.

What this means for museums, archives and libraries is that, online, we need to regard pictures as THE object, as THE story, as THE information. If we want people be engaged with our institution, we need to cease *telling* people about what is interesting in our collection and *show* them instead.

So, this aspect of SPEED is simple - choose a photograph, a picture, or some kind of visual detail.

## Positive



*Bibliothèque nationale de France, public domain*

For us to like - or 'Like' - a piece of content, that content must give us something, some reward or benefit. Without an impact on us, however small, the content is not valuable to us - however valuable it may be to its owner. And if there is no value to the cultural window shopper, they will walk on by.

What might that reward be? The content may be funny, interesting, clever, thoughtful, cool, exciting, helpful, timely, insightful, shocking or fascinating.

As content owners, the more we can pin-point precisely the positive value in what we are sharing, the more we can amplify that value, and target it at the people who will love it the most, the people who are going to love to share it.



## Easy



*The Wellcome Library, CC-BY*

The funniest jokes are those which require no explanation. In the same way, the simpler the information inside a picture, the easier it is for someone to receive it. And the more confident that person will be that their friends will also 'get' the picture - and therefore the more eager they will be to share it. If the picture requires explanation - or even if there *is* an explanation - the message received by the viewer is 'we understand this already but you may not'. This is an awkward message for someone to share.

There is clearly much that is important that cannot be shared easily in a picture. What we're trying to do here is get the window shoppers in through your shop door. At that point, they are more open to conversation and you can engage them in your more complex collections.

## Emotive



*The Wellcome Library, CC-BY*

Does this picture make me feel anything? Or do I feel nothing at all? Because the more I feel, the more likely I am to share it.

What people feel when they look at your content doesn't have to be an 'up' emotion. Sometimes it is - a picture that generate happiness, laughter, excitement, curiosity. Sometimes it is not - a picture that generates sadness, pity, empathy, shock, even anger. But in either case, what we feel, we share.



## Disruptive



*Tekniska museet, public domain*

Disruption is the most powerful element of the SPEED model. This is the explosion, the punchline, the visual energy that brings your cultural shop window to life. Without it, your window will feel flat and static, however strong the other elements. With disruption, your window will come to life, animate into movement that demands a response.

We all have a mental map of time in our minds. Our collective map of time says, for example, that the past was in black and white. It says that the 1960s were psychedelic, the 1950s were rock 'n' roll, the Victorians were stiff, stilted, and unsmiling. But our map is not 100% accurate. It has been drawn by the average of all the pictures of the past we have seen. For example, because most of the Victorian portraits we have seen show unsmiling people, we believe that the Victorians were inherently unsmiling, rather than the result of a rare and photographic process with a very long exposure time.

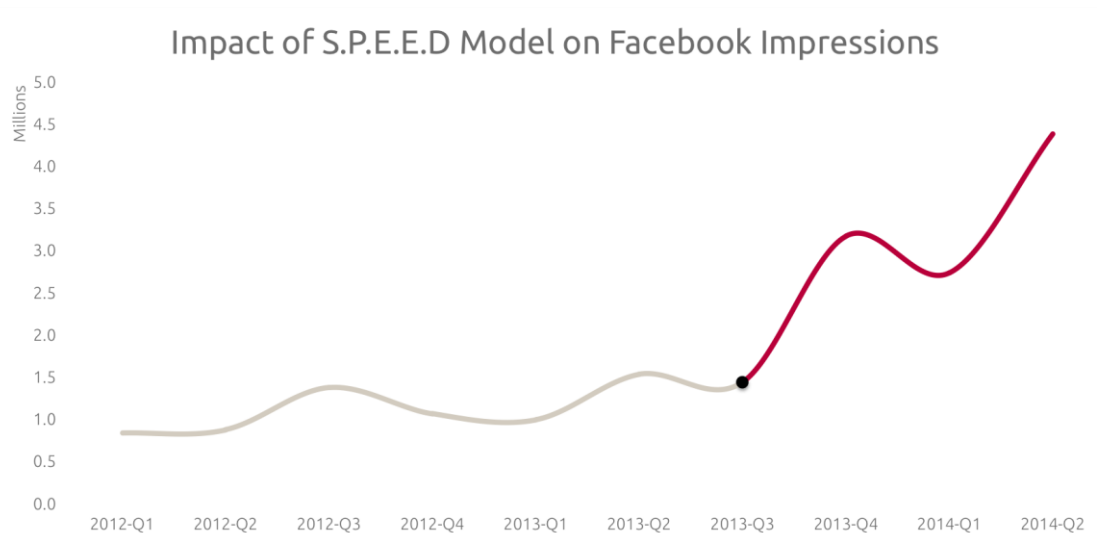
This gives us - the curators of pictures of the past - an opportunity to disrupt. We know where to locate the pictures that do not fit with the collective map of time, the exceptions, the anomalies, the edge-cases - the smiling Victorians. Each and every one of these pictures tears a tiny hole in the collective map of time, and it is this tearing that is so disruptive. What we thought was true has been shown not to be true, and we grow as a result. This not only gives us huge value, it also provides us with huge pleasure.



## Results

We started using the SPEED model in Europeana's social media activities in October 2013. Almost immediately, we saw incredible growth in the reach of what we were sharing on social media, especially on Facebook. It quickly became evident that SPEED was helping us to identify the digital objects from Europeana that would have the most impact on social media and reach many cultural window shoppers.

The collaboration resulted in the selection of 50 high quality and freely re-usable images<sup>5</sup> from Europeana that we thought would resonate with Retronaut's following as well as our own. The images were often quirky and sometimes downright bizarre, ranging from the a diagram of Shakespeare's skull to a 19th century geisha doing a headstand. We distributed these images via our social media channels and Retronaut did the same.



*Chart displaying the increase of impressions on Facebook thanks to following Retronaut's SPEED model.*

As a result of working with Retronaut, we saw the reach and impact of our social media presence increase, simply because of what we were sharing. There were almost as many impressions of our content on Facebook in October, November and December as the rest of the year combined.<sup>6</sup>

<sup>5</sup> This means images that are in the public domain or whose copyright holders have allowed them to be made available for any kind of future use, including commercial use.

<sup>6</sup> There are of course other factors that lead to greater or lesser success on social media and the wider web. For example, Facebook and Google have algorithms that control what is shown to people. These algorithms change all the time, and so sometimes you find that despite working the same way you were last week or last month, your results are not what you anticipated. This is not a failure of the SPEED model.



## Conclusion

Our collaboration with Retronaut led us to decide to target ‘Cultural window shoppers’ and adopt the SPEED model for our social media work. That resulted in Europeana content reaching many thousands more people than it was doing previously. By focusing on sharing imagery and selecting that imagery very carefully, we can give our target audience something they want to see, and something they’re happy to share with others.

For the past five years, Europeana has had the privilege of promoting some of Europe’s biggest and most important cultural collections. For most of that time we saw social media as an engine to generate traffic to our websites and the services of our partners. Now we realise that the real value of social media is in the reach that it provides for the collections we share there, not in the clicks back to our sites. More people see Europeana from the outside - from our shop window on social media - than from the inside - on our own websites. And their ability to share what they see on social media has the potential to increase the reach of our partners’ collections almost exponentially. So we must embrace and exploit that power.

The SPEED model shows that there is a solid methodology behind Retronaut – a reason why it engages more users than most of the world’s leading memory institutions. The SPEED model is a simple and easy-to-implement way for institutions to really start thinking about what they are sharing and enable them to exploit the viral potential of their collections.

Having access to Retronaut’s enormous and dedicated fanbase of cultural window shoppers clearly played a big part in the success of the Europeana images we shared during this collaboration. But even without the backing and support of an organisation like this to kickstart your social media work, we believe the SPEED model is hugely valuable. By continuously surfacing interesting pieces from your collections on social media, others will notice you and amplify your reach by sharing your posts.



Page	Total Page Likes
1  Fundación Biblioteca Vir...	275.6K 
2  Retronaut	240.4K 
3  The British Library	198.4K 
4  Museums of the World	101.7K 
5  Gallica	81.5K 
6  Europeana.eu	76.5K 
7  BnF - Bibliothèque natio...	48.3K 
8  Polona	20.4K 
9  Digital Public Library of ...	11.6K 
10  HISPANA	3.2K 

Source: Facebook Insights - March 24, 2015

To recap, when deciding what to post on social media, we look for something visual first and foremost. That something has to give us something back (e.g. it's clever, intriguing, cool) and it has to make us feel something (e.g. makes us laugh or feel happy or sad). It has to disrupt our view of the world - show us something new, or challenge what we thought we knew. And it has to do all of these things instantly, so we process it quickly and easily.

On a technical level, the image we share has to be of high quality, so it displays well on a variety of devices and so that it can be used by others. And we have to include attribution to the source (e.g. a link to the item on Europeana).

We have found that by surfacing really interesting and striking imagery, our collections are being re-used across the web, from funny memes to Wikipedia articles. That means that the next time someone searches for a theme related to the posts we've shared, there will be a much greater chance that they'll find a collection from Europeana. The web is fragmented, so outreach strategies should be too - we need to use not just one website, but a network of media that all reach different groups. Visits to our website from social media are important, but reach is king. Magic can happen outside of our website, but we need to provide the opportunities.



'The web is fragmented, so outreach strategies should be too'

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We invite you to consider using the SPEED model as part of your own social media strategy. Whatever your current strategy, we believe this is a great tool to help increase your following and reach, and therefore your relationship with your audiences. By doing that ourselves at Europeana, we were able to increase the impact of our activities across all of our social media profiles.

Social media thrives on aesthetics. We understand that this model is unapologetically aesthetic and that not all of your collections will fit this approach. But by using the SPEED model to identify your most striking images, you are likely to reach more people and encourage them in through your doors, at which point you can share the rest of your collections in the best ways you know how. We realise that this aesthetic approach will not work for all memory institutions, however it is a method that we think will suit many.

We invite you to follow the SPEED model, play with it, adapt it or even disagree with it - and give us your feedback via [pro.europeana.eu](http://pro.europeana.eu).