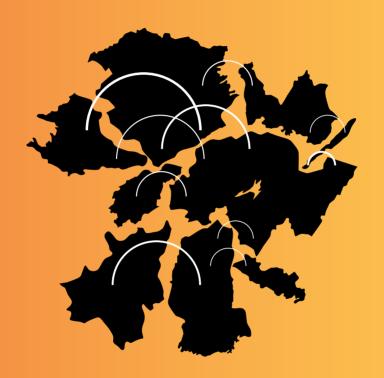# SOCIAL MEDIA
A HANDBOOK FOR JOURNALISTS

"It's about starting to build a network that will eventually contribute to more people seeing your work, giving you further perspectives, a greater inflow of ideas and making your journalism more relevant for your listeners and readers."

- From the Research chapter, p. 67

ABOUT SWEDISH RADIO

Sveriges Radio is a non-commercial, independent public service radio broad-caster. Its mission is to provide high-quality programmes for the Swedish population. Swedish Radio's primary aim is to provide enriching programmes for all Swedes, wherever they live and regardless of their age, gender, and cultural background. Swedish Radio's comprehensive range of programming should offer something valuable and indispensable for everyone.

Swedish Radio provides programmes which are impartial, accurate and a forum for free speech. Overall programming aims to appeal to a broad audience but also to satisfy niche interests. Each and every programme aims to be character-ized by our belief in the equal worth of all human beings and the freedom and dignity of the individual. This is the basis of public service broadcasting.

Swedish Radio broadcasts news and current affairs in Swedish and a num-ber of minority and immigrant languages. We cover: popular and classical music; social debate; children's programming; culture; sport; drama; enter-tainment; public information; traffic reports and the weather. We broadcast around the clock over four nationwide domestic FM channels: P1, P2, P3 and P4; 25 local channels; the Finnish language channel Swedish Radio Sisuradio and our external service, Radio Sweden.

The Swedish Radio website continually streams over 40 radio channels, including our four national FM stations and some ten web-only channels. All programmes are available archived and on demand 24 hours a day for 30 days following the original FM broadcast. In Sweden alone, approximately 4 million people listen to Swedish Radio every day. Our listeners abroad can visit us online.

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cecilia udden @ceciliauddenm · 11 May
@Cilla_Benko vad sa du exakt om SR-journalister o twitter?
Expand

Cilla Benkö @Cilla_Benko · 11 May
@ceciliauddenm Jag sa att målet är att våra journalister ska vara på Twitter och använda det som en del i sitt journalistiska arbete.
💬 Hide conversation · ← Reply · ⟲ Retweet · ★ Favorite

5 RETWEETS · 2 FAVORITES

11:53 AM - 11 May 12 via Twitter for iPhone · Details

Cecilia Uddén (Foreign correspondent): what exactly did you say about SR journalists and twitter?

Cilla Benkö (Director General of Swedish Radio): I said that the goal is for our journalists to be on Twitter and to use it as part of their journalistic work.

INTRODUCTION

Today social media are a natural part of the everyday lives of people all over the world. With 4.5 million Facebook users, for example, Sweden is no. 38 on the list of the countries with most Facebook users.

This makes social media fantastic tools for communicating with our audience. We can use them to spread our material, expand our networks, gain new knowledge and receive invaluable help in our journalistic work. By being present where our audience is, and showing that our communication is seriously intended, we can become credible and relevant also for those who have no previous relationship with Swedish Radio.

If you are working with a niche station, a cutting edge programme or a language minority, social media give you the opportunity of becoming a hub in an online community. People who speak the language your department represents may be spread out geographically, but get together in groups and on social media pages.

We have chosen to divide this manual into three main parts: dialogue, research and sharing. These three parts are interlinked, however. For example, it is difficult to spread one's material without a dialogue, since dialogue is the basis of all activities in social media. Still, the division corresponds to the needs we generally have: we want to talk to our audience, we want to find better approaches and new ideas, and we want as many people as possible to have access to our work.

GOOD LUCK!

Christian Gillinger, Helena Sahlén, Johan Ljungström, Jonas Edlund, Marie-Louise Kristola, Nicklas Malmberg, Tove Svenonius and Yasmine El Rafie.

Stockholm in March 2013

sverigesradio

PREPARATIONS

Just as in all journalistic work, it is important to create a structure for social media work.

- Begin with a meeting
- Decide what the editorial needs are
- Select what services to use
- Choose when you are going to be most active
- Set up accounts
- Start building your network
- Put someone in charge

BEGIN WITH A MEETING

It is important for the whole editorial staff to be involved in social media work. Just as we don't just have one telephone at the department, that only one person answers, social media are editorial tools that affect the entire department.

When you decide to, or are formally instructed to, sharpen your presence in social media, begin the process with one or more meetings involving the whole editorial staff. Commit a strategy to paper and use it as your basis to get going. Then, once you've started, you can refer back to it to ensure that your working hours are being used in the most efficient way.

DECIDE WHAT THE EDITORIAL NEEDS ARE

Think about how you want to change your web presence. What do you want to achieve? Do you want stir up debate, pick up new ideas, or launch a big investigation? Do you want to receive feedback about your journalism? Discuss what expectations you have on your work and on your visitors, listeners and audience.

Bear in mind that social media are called "social" for a reason. When you begin social media work, you are opening up a dialogue. This makes it very important to be exactly that - social. A dialogue requires that you respond and *contribute* to the conversation - more on that in the **Dialogue** chapter.

SELECT WHAT SERVICES TO USE

Understanding which is the right channel to use is a decisive factor for involving visitors and using the media in the best way. For a department that needs to be quick, Twitter might be best, while Facebook might be better for those building relations, and for in-depth programmes it might be worth starting up a blog. Most often you will be using a combination of these.

New services are forever replacing old ones, so knowledge about them is a perishable good. What follows is a brief run-through of currently available services (December 2012):

Facebook

Facebook is an excellent tool for giving the public access to the editorial staff - for showing them the faces behind the voices and for building trust and collaboration. Thanks to its size, Facebook is hard to beat when visitors want to help spread a story - and the impact can be massive.

- Popular
- Spread content - tips for live events and listening
- Attract new radio listeners
- Embed the Swedish Radio player
- The possibility of sharing many different media types: images, film, sound
- "Slow" crowdsourcing, input from visitors
- Relationships, emotions and opinions, chats/discussions about emotionally engaging topics with elevated identification levels
- Building relationships, following others' "lives"
- Dialogue during the course of the programme, feedback
- Mapping individuals on networks
- Finding cases

Twitter

Twitter has long been popular among those in power and among journalists, which has made it a strategic choice for spreading own material. Recently, however, Twitter use has increased among other groups as well - the number of active Swedish users doubled in 2011.

With the help of Twitter you can quickly reach the "right" people, who can help you spread the news item. Particularly if you, like the local Gothenburg station, P4 Göteborg's real-time investigative programme *Bostads-*

fronten, make contact with key persons/"ambassadors" (read more about real-time investigations in the **Research** chapter, and about "ambassadors" in the **Sharing** chapter) who have many followers that help spread you material in their own networks. Bostadsfronten, which was headed by Filip Kruse and Samir Bezzazi, spent an extended period of time investigating the housing market in Gothenburg in collaboration with visitors - continually feeding back the results to encourage new input.

Twitter is more sensitive to the *timing* of your post than Facebook, for example. Twitter feeds are fast, and posts quickly disappear in the multitude. This means there is a real risk that your followers will miss your posts. It may therefore be a good idea to post the same or similar content on several different occasions.

- Reaching agenda setters
- Fast but still relatively small in Sweden
- Spread content - tips for live events and listening
- "Fast" crowdsourcing
- Real time reporting
- Specialised/initiated discussions
- Geographical groups, e.g. "people in Gothenburg"
- Searches: what is being talked about how and where…
- Dialogue during the course of the programme, feedback
- Fast temperature checks of talking points
- Find people on the spot as news events develop quickly
- The possibility of viral spread

Blog on sverigesradio.se

With your own blog on sverigesradio.se you get the possibility of establishing a closer relationship with visitors, of carrying on a conversation and of deepening the discussion with links to reports and other analyses.

If you are working on a series of in-depth programmes, your blog can optimally become a tool where your posts are developed by your visitors who want to help you with links and follow-ups in the the comments.

A blog works well for longer-term projects such as a station remake or a special interest programme. Probably more edge than breadth, but don't underestimate how quickly people can spread a blog post they like, regardless of whether they're arguing against a P1 documentary or for a pushed-aside item of news from SR International.

When blogging on sverigesradio.se you are also formally covered by the Fundamental Law on Freedom of Expression. That means that there is a editor who is responsible for the content of the blog.

- Specialised
- In-depth
- Personal perspective
- Relationship building/long-term view
- Storytelling
- "Behind the scenes"

Twingly

Twingly is a service we have the possibility of using on all our articles. The way it works is that if a blogger links to an article, a link to the blog is placed in the Twingly box below the article on our site. It provides an incentive for bloggers to link to us, but is also a way for us to offer our visitors more depth and breadth on the subject. Twingly can be activated on all articles or on selected ones.

Forums

At a feature department it can be a good idea to check what big forums there are that discuss "your" topic. A programme about relationships, for instance, might find it useful to spend time on the *Familjeliv* (family life) website and do outreach journalism there - sharing and discussing programmes and knowledge. Forum users are very sensitive about people who participate only to market themselves, their service or product. Here it is extra important to actually want to contribute if you choose to write posts yourself. When you visit a forum for the first time, always check the rules of that particular forum. Sometimes, as on Flashback (Sweden's biggest discussion forum) , they have their own page, but often they will be in a FAQ or a Readme presented as a first post at the top of the forum page.

If you work in a newsroom or investigation department, you can save research time by searching forum threads on the subject to find cases.

The current topics tab on Flashback

The "Current topics" tab on Flashback shows what issues are getting a lot of attention at the moment, which can provide research ideas. Simply reading on Flashback is unproblematic (whereas writing requires a certain knowledge of the forum's internal rules).

YouTube

At Swedish Radio we primarily use Screen9 to publish video clips. It works very well for publishing clips on sverigesradio.se, and in addition to the fact that the Fundamental Law on Freedom of Expression applies, we also avoid having to deal with logotypes and such.
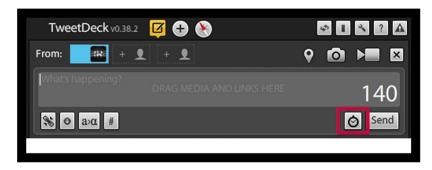
But when you think that a clip might have great spreading potential, it can be a good idea to upload it to YouTube as well. YouTube remains the leader in terms of videos embedded on blogs and Facebook, and is a very large platform for spreading. By publishing on YouTube you also become searchable there.

- The possibility of creating "social objects"; a platform for spreading talking points
- "Behind the scenes" feeling
- Part of a social network, with its own comments and recommendations system

CHOOSE WHEN YOU ARE GOING TO BE MOST ACTIVE

Reflect on *when* your audience is active on social media. Some common peaks are around 8 and 9 in the morning, when people are commuting to work, around lunchtime and after 8 pm when parents have put small children to bed. By keeping an eye on when your posts are re-tweeted (RT), i.e. when they're reposted on Twitter, or when people comment on Facebook, you can determine when your visitors are active. Try to adapt to that.

But we are professionals, and no-one should spend their free time writing posts just to make sure they reach parents with young children. If you haven't got evening staff and you have material that isn't strictly time bound, you can opt to control the timing of publication. You can order the Tweetdeck software from the Help desk. It has a small clock symbol under the status window, where you can set the time of your tweets and re-tweets. Facebook also has a small clock symbol right under the box where you type in updates.

Use the clock to time posts

Bear in mind that timed posts can give the impression that you're present even when you aren't. For that reason, use them sparingly.

SET UP ACCOUNTS

In order to be active in social media you almost always need to have your own account. It is actually possible to view Facebook pages without having logged in, and most things on Twitter are open to everyone, but the work you can do becomes very limited.

Unless it is technically impossible, it is the managing editor who should

be the account subscriber and it is also the managing editor who ultimately decides what services are to be used. You can read more about this on page 132 in Swedish Radio's *Public Service Handbook*.

However, an account is not complete when you have an image and a name to use. It's also about starting to build a network that will eventually contribute to more people seeing your work, giving you further perspectives, a greater inflow of ideas and making your journalism more relevant for your listeners and readers.

Choose an account name
It has to be easy to find us and it needs to be clearly visible who is the sender. Applying a consistent policy of publishing journalists' names facilitates things for your audience and protects the credibility of Swedish Radio. Swedish Radio is a large corporation with many different voices. This makes it extra important to be clear about the person or persons behind an account. Alltid Nyheter, for example, decided to name all accounts NameAN (AN=Alltid Nyheter): @StefanNilssonAN, @KrisBoswellAN and @KonstadinidisAN.

Personal or editorial accounts
People prefer to collaborate with individuals rather than companies. If you have a personal account, it is easy to be precisely that - personal. That doesn't mean that it's wrong to start a Facebook page or a Twitter account for your programme. But then you can e.g. sign your posts with your initials or first names instead.

Be personal by signing your name:
Hi, is your child going to attend day care in Västerås? The link was about Malmö?
/ Web editor Samira

An editorial Twitter account can serve as an "umbrella", or editor, and re-tweet (re-post) individual journalists' tweets. That gives you the opportunity of further increasing your reach.

Having a joint Facebook page can also be a way of economising on resources. P4 Skaraborg is a successful example of this. Many of the journalists see the page as a social sounding board between the editorial office and the audience, and have the ambition that it should serve as agreeable company in the same way that listeners feel the radio station does. When many journalists contribute to the same page it means less work for each individual journalist.

Write a clear presentation
Be as clear and detailed as possible when you fill out the presentation for each account. This not only makes it clearer who the sender is, but also makes it easier for search engines to find the sender. It must be clear that the account is a Swedish Radio account.

It is also a good idea to use the presentation to show what other social media services you use.

Presentation of PP3 on Twitter: *Every weekday 10–12 we have a pop-cultural talk show on Swedish Radio P3. It's hosted by @Lernstrom and we cover your world.*

> **PP3**
> @SRPP3
>
> *Varje vardag 10-12 har vi en popkulturell talkshow i Sveriges Radio P3. @Lernstrom är värd och vi bevakar er värld.*
> *Facebook.com/sverigesradiopp3*
> Radiohuset · http://sverigesradio.se/p3/pp3

Use Swedish Radio's own images
Only use images that Swedish Radio owns the copyright for. Use the public-ity images for P1, P2, P3 and P4 that the communication department has produced for Twitter and Facebook. There are also background images for Twitter and cover images for Facebook.
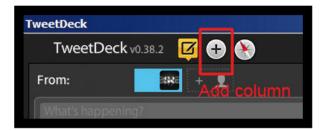
START BUILDING YOUR NETWORK

You can build your network in different ways depending on the service. On Twitter you can both be methodical about who you initially choose to follow, and also set up searches for individual "hashtags". A hashtag is a simple marking that you give your tweets. i.e. your Twitter posts, to allow many people to collect posts under one name.

Examples of common Swedish hashtags include #08pol, which is about politics in Stockholm, and #svpol, which is about Swedish politics. A simple way of following hashtags is to use the Tweetdeck software and, for example, add your own column for a search. You create such a column by clicking "Add column", typing the hashtag (or another search term) in the "Search" field and clicking the Search button.

Create your own column for a hashtag on Twitter
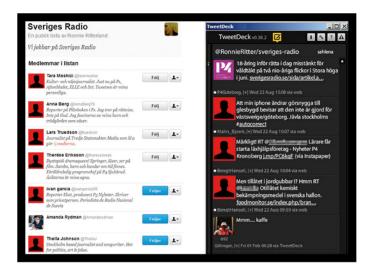
That will create a separate feed in Tweetdeck for that particular hashtag, making it easy to follow. If you see a hashtag in someone else's post, you can also click on it to create a new column for it in Tweetdeck automatically.

When you've progressed a bit you can use a similar procedure to add columns that show tweets only from specific users. You then use Twitter's list function to group users in different subject lists, after which you choose to show the list in its own column:

When you create lists you choose whether they are to be private or public. Private lists are a good way of following Twitter users without them finding out that you are following them.

Group users in different subject lists

APPOINT A MANAGING EDITOR

Appoint one person, or a small group of people, to have the main responsibility for social media work. Some departments call them "social media editors", "audience editors" or "social media correspondents". *That doesn't mean that they are the only ones who should work in social media,* but in a typically stressful working situation it is important that there is someone who can prioritise social media work.

MEASURE

In order to be able to tell if you have succeeded in your work, you first have to decide what "success" is. Then you have to measure whether or not you've achieved it.

- Set goals
- Set the zero value
- Learn the tools
- Compute outcomes
- Feed back to your colleagues

SET GOALS

Think about how you would like your activity to develop and how long it should take. Set up specific goals: "In a month we're going to have 150 followers on Facebook. We're going to have five new comments on our home page a week, we're going to use one audience generated idea every week."

Don't try to do too much from the outset - focus on a *few goals* instead. It's also a good idea to begin with simple goals. There is of course no intrinsic value in having lots of followers, but it is an excellent early indicator of how the work is going. When the work is going well, develop it further!

Some examples of measurable goals:

- Increase the number of friends and followers by 25%
- Increase the number of visitors to the programme page by 25%
- Increase forwarded traffic by 25% (forwarded traffic is when visitors have found a link on Facebook, for example, and clicked their way to us)
- Every week, at least three ideas for features in FM should come from internet contacts
- Every week, at least three articles on the home page should end with a direct question

SET THE ZERO VALUE

Once you've decided what goals you want and what you're going to measure, check what things look like right now and set the zero value. If you have 150 visitors to your Facebook page today, set that as the zero value. How many followers do you have on Twitter, how many comments do you normally have on your home page? Note down how things look today. That will give you something to compare with in a week, a month and so on.

COMPUTE OUTCOMES AND DRAW LESSONS
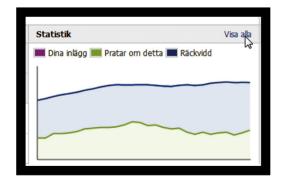
Decide who is responsible for measuring and how often measuring should be done. At a department that broadcasts and publishes several times a week, once a week can be suitable. At a department with a lower production rate, it might be enough to measure once a month.

It is often possible to make a manual measurement: look for your content on the internet and count how many times it's been mentioned. When you get links via the Twingly box, make a note of it. Count comments.

Make a simple diagram of the change. Print out and save good examples of tweets that were widely spread, comments that led to a new angle or led to an interesting discussion, feedback that provided new knowledge, or a new source that appeared in an unexpected way.

Facebook

Facebook has an excellent statistics page. On it are quite few things you can use to measure spread, for example. You make more information visible by clicking on "show all" in the right hand corner of the statistics box in the first page. Bear in mind that you have to be the administrator of the page in order to see the statistics box.

Statistics on Facebook

In it you can set time intervals of up to 89 days. Facebook has good help functions for all the statistics types. Next to every item is a small blue question mark. Hover your cursor over it and you'll get explanations for what the item is.

Some basic values to begin measuring:

- "People talking about this" refers to the number of people who have reacted in some way to your page - commented, liked, shared, tagged and so on, and the per cent increase/decrease on the previous period.
- "Reach/week" refers to how many people have shown your posts in their own feeds. Here it is perhaps the increase/decrease which is most interesting - the figure should be taken with a pinch of salt, because it is not at all certain that a user has seen an update just because he/she was online.
- "Virality" tells you what percentage of those who were reached by the post passed it on.

Twitter

On each post you can see how many people have re-tweeted your post:

Post on Twitter that have been re-tweeted:
At the moment Afghanistan has a higher share of women in its parliament than USA does, says Nils Horner on #radiokorr.

Next to the little photographs is a number showing how many people have re-tweeted the post. This tweet has been spread by 16 people. In order then to find out how many people were potentially reached by the post, click on the "16 re-tweets" box and check the number next to each person's account.

That shows you how many people are following them. Add it all up and you get a figure for the maximum potential reach (don't forget to include your own followers!). Remember, though, that this is the potential reach.

To see the screen with re-tweets as in the picture above, click on the date or time of the tweet in question. You'll find in the top right hand corner of the tweet.
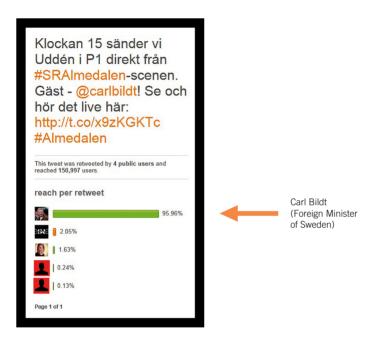
There are also services that do this automatically, more or less well. One example is retweet.co.uk.

This is what it can look like:

In the yellow box it says that you've had four re-tweets.

An analysis of them:

Klockan 15 sänder vi Uddén i P1 direkt från #SRAlmedalen-scenen. Gäst - @carlbildt! Se och hör det live här: http://t.co/x9zKGKTc #Almedalen

This tweet was retweeted by **4 public users** and reached **150,997 users**.

reach per retweet

95.96%
2.05%
1.63%
0.24%
0.13%

Page 1 of 1

Carl Bildt
(Foreign Minister
of Sweden)

The post had a potential reach of 150,997 readers. This is an example of the fact that it isn't always important to get a lot of re-tweets if those re-tweeting have large numbers of followers. In this case it was Carl Bildt (Foreign Minister of Sweden) who brought the numbers up. Since @carlbildt was mentioned in the post, it was easy for him to see it and spread it.

Other utilities include twittercounter.com and twentyfeet.com. By setting up an account on the URL shortening service Bitly and then using it when you spread links, you can very easily get statistics on how many people are actually clicking in them. By using Twingly Microblog Search (http://www. twingly.com/microblogsearch) you can count mentions on your own.
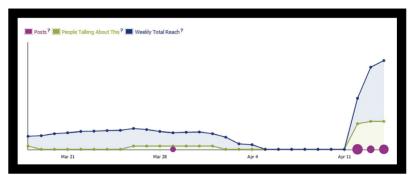
FEED BACK RESULTS TO EACH OTHER
AT THE DEPARTMENT

Ensuring the the whole department can follow developments and see the results is an important part of social media work. Just as it is inspiring to learn that listener numbers have increased, it is inspiring to see what social media work leads to.

A simple way of doing that is to pin good examples of of tweets or comments on a notice board at the department. If a tweet has received many re-tweets, write that underneath the tweet itself.

You can also pin up screenshots of Facebook statistics, for example:

Show that simple diagrams are fine

CHALLENGES

IT TAKES TIME

Don't expect miracles, and remember that it's always hardest at the beginning.

Building networks takes time, but with fairly simple planning it can be done in a structured and effective manner. There are no technical tools to do the job for you - a living network is simply something you achieve by doing. Some tips to get you followers/fans/friends:

- Be personal. That doesn't mean you have to get private, nor that you should be partial.
- Talk about your social media presence on the radio. There's good reason to be pleased that you have managed to get re-tweeted to thousands of people, but the same content can reach millions via the airwaves. Talk about what's happening, not about the fact that you have an account.
- Thank people who have helped, both on the air and on the internet.
- Dialogue is the basis of all social media work. Have a dialogue, don't hold a monologue.
- Show people where to find you on the internet - even on the internet. List your Twitter account on your Facebook page as well, and vice versa.
- Use email and email signatures to highlight which services you are available on.
- Be generous about following those who follow you.
- Meet your followers in real life.
- Make use of colleagues who are active in social media.
- Seek out and follow people who are active in areas that are relevant to your work.

Also, remember that it isn't always the number of followers that shows the strength of your particular network. It is often better to have 200 Facebook followers who click Like, who spread content further and who comment, than having 2,500 who do nothing at all.

DON'T UNDER-MEASURE

Measuring is important. Particularly during the initial phase, when everything

seems to steal precious work time from other tasks, it is easy to feel that social media work is a heavy obligation with little reward. The risk is that you begin giving it less priority and that you end up in a negative spiral: social media work gives nothing in return, so it's better to do something else, which leads to social media work giving nothing in return. Just as with ratings, achieved goals can motivate you when everything seems to be a struggle.

DON'T OVER-MEASURE

Measuring is hard work. Making diagrams is hard work. Only measure as much as seems justified. The goal of measuring is for the use of social media to make your journalism more relevant to visitors. Making diagrams is not a value in itself. And not everything can be measured. We don't measure how often we answer the phone at the department, but the telephone is nonetheless an important part of the contact with the audience. Social media should be a natural way for visitors to contact us. We should be an integral part of the audience's internet day.

LEGAL ISSUES

We are not allowed to urge people to join

Bear in mind that we aren't allowed to urge anyone to join social media services, and that we need to be careful about mentioning brand names in FM broadcasts since we risk favouring the commercial interests they represent. It's OK to say "Eve told us on Facebook…", but not "Join Facebook and follow us!". We also mustn't mention Facebook too many times during the same broadcast.

Remember the user agreements for new services

Every service has its user agreement - Facebook has one, Twitter another and so on. Even if companies are permitted to use a service, there can be specific provisions in the agreements that don't suit our activity. These might be copyright issues, for example, such as the service getting the right to use Swedish Radio's material, that logotypes have to be shown in specific ways, or that sources cannot be protected. In these cases we should be extra careful or refrain completely from using them. The managing editor decides whether a department is going to start using a new service or not.

If you are unsure in any way, contact our lawyers at the Programme secretariat.

"Bear in mind that social media are called 'social' for a reason. When you begin social media work, you are opening up a dialogue. This makes it very important to be exactly that - social."

- From the Preparations chapter, p. 11

DIALOGUE

WHY?

Dialogue is the basis of all social media work. It is via a dialogue that listeners and visitors get to know us. It is the dialogue that makes people want to share their experiences, their thoughts and opinions.

Communication on the internet works exactly in the same way as our other everyday contacts - the coffee room chat, the first fumbling minutes with someone you're meeting for the first time. And as in all other situations, it's often down to small talk - seemingly trivial things such as the weather, a TV programme you both saw last night, the initial cementing of the conversation that can then lead on to a deeper relationship between people.

The communication with others in social media - discussions, small talk, a presence in feeds and comment threads - gives rise to the kind of things that you can make journalism of. Often in a simple and creative way.

An example of this was when **Ring P1** (Swedish equivalent of BBS's 'Have Your Say') received a comment on its Facebook page. The listener, Chris, simply wrote that she was beginning to get tired of the vaccination debate. The department asked a quick question back, about what she would like to hear instead, and she answered that the alcohol issue was always interesting.

That led to a completely new discussion:

Wine tips contributing to alcoholism?
ALCOHOL. Chris XXXXX thinks there's a double standard in the Swedish media: One minute they're offering wine tips, and the next they're complaining about violence and drunk driving. She posted this comment on Ring P1's Facebook page.

Do the media's wine tips contribute to romanticising alcohol?

HOW?

THE CONTRACT WITH THE VISITORS

The visitors and the audience have expectations on how our programmes, departments and employees should behave in social media. These expectations are created by what we have done on the air, on the web and in social media, as well as on what we describe ourselves as in account descriptions and the like.

Everything we do and say thus contributes to constructing an unspoken agreement with the visitors about what we should offer them in our various communication channels. This agreement might be called the contract with the visitors.

The contract is made up of several parts. Unforeseen and unjustified deviations can be perceived as annoying, rude or even as junk mail or spam. This can harm the trust on which the contract is based, and visitors may decide to give your specific content a miss in the future.

Formulate what you would like the contract to contain. Here are suggestions for some basic issues to consider for such a document:

- How often should we upload content?
- How often should we talk to visitors?
- What should our posts be about?
- What tone should we adopt?
- How should the comments function?

HOW OFTEN SHOULD WE UPLOAD CONTENT?

On the web, we are flooded with information from many sources. In this flow, we need to master the balancing act of being seen often enough not to be forgotten, but not so often as to be perceived as spam. Obviously it is the recipient who decides where to draw the line, but it's about combining volume with relevance. Too much irrelevant information is perceived as spam, and no-one wants to follow a spamming account. It is therefore important to remember to keep a predictable pace for publication in social media. No-one will enjoy a Facebook page that suddenly goes from one update a week to a hundred a day, unless the change is comprehensible and relevant. Neither is it a positive thing for a page to be suddenly abandoned.

This is not to say that deviations aren't possible. *Do tell visitors what's going on, though.* Write that the programme is on summer break and has wound down activities on the Facebook page or Twitter account. Explain a

sudden increase in updates if the activity grows due to a new launch, an event or something similar. In advance, ideally!

Note that predictability doesn't have to mean regularity. The contract can also be of the type "we update when we have something interesting to say", a bit like the contract between listeners and traffic reports regarding emergency traffic notifications.

HOW OFTEN SHOULD WE TALK TO VISITORS?

When visitors react to what you do they will comment and ask questions. It's important to answer direct questions. How quickly you should answer has to do with what kind of presence you generally maintain. If you update several times a day, visitors will expect answers quickly, at least during the day. If it's evident that the department only updates once a week or so, the answer can take a little longer - but bear in mind that it can seem flippant to let questions go unanswered.

If someone asks us a question in the comments section, on Facebook or Twitter, we should obviously reply. The same applies when we are questioned, attacked or criticised. Leaving such comments unanswered looks bad and risks aggravating visitors' anger and frustration. Try to be frank and humble when you reply. Clarify misunderstandings, be nuanced and show it if you

take the criticism on board. That can lead to increasing visitors' trust in you. Don't hesitate to ask your colleagues for help before sending a reply - that way it's easier to get the tone and message right even if you feel upset or wronged. If you don't have an answer you must say so. Ask if you can come back to them with an answer, or ask someone who has the facts to reply. And keep your promise!

Sometimes the criticism just keeps coming, and the tone grows more rancorous. You can read more about what to do in those situations under the heading "When things get rough".

WHAT SHOULD OUR POSTS BE ABOUT?

If you have been a subscriber to the gardening magazine "Flowerbed" for 20 years, you will not be pleased if the magazine suddenly contains nothing but motor sports. Sudden and unforeseen subject changes to a social media account may be perceived as a breach of contract. Be clear, and warn followers ahead of time if contents are going to change.

WHAT TONE SHOULD WE ADOPT?

Just as we have one tone in **Ekot** (national and international news) and a completely different one in **Ligga med P3** (weekly sex and relationships show), *the tone on web pages and in social media accounts* can vary. Every department has to find its own tone.

It's important to be personal in one's dialogue. Nobody likes having a dialogue with an anonymous and secret representative of a large media corporation. People like to speak to people. But personal is not the same thing as private or partial. For example, we aren't supposed to take sides in controversial issues. Simply put, personal means that your followers can see that there is a real person behind the posts - someone they can relate to. How personal, serious, ironic or joking do you want to be? Decide on a tone and stick to it, at least to begin with.

HOW SHOULD THE COMMENTS FUNCTION?

With our pages on sverigesradio.se we decide for each individual publication if we're going to activate the comments section or not. That means we can choose to let visitors comment on all articles, or on just a few.

Try to be consistent. To open all articles to comments one week and disable comments completely the following looks strange. The same thing is true if only the occasional article is open to comments. If visitors are going to choose to come to us to discuss a topic, it must be more or less predictable when comments will be allowed.

Try not to have more commenting going on than what the department can handle. On Facebook you can choose between only letting visitors comment on what you publish, or also letting them create their own posts. The latter means that anyone can write whatever they like on your Facebook page, which in turn puts higher demands on the department. Departments that have been using the commenting function for a long time usually have an easier time, since visitors know the contract, so to speak. For that reason it can be a good idea not to open up comments completely to begin with.

It is difficult to achieve a good climate of discussion in the comment sections. Asking for comments is also asking for people's time and mental effort. This also entails a responsibility to put some of your own time and effort into creating good conditions for participation. Badly maintained comments sections have a tendency to develop a life of their own, and it is rarely the life we would wish for.

There are three important points to check if you want to be successful with comments sections:

1. A journalistic idea
2. A clear angle for comments
3. Editorial presence

1. A journalistic idea

The journalistic idea is about what you want to achieve with the comments section. Do you want to generate debate? Receive feedback? Find new ideas? This is what determines how narrow a scope you're going to have for comments, how liberal you're going to be about discussions and how much you will be moderating, or controlling, them.

Swedish Radio has specified a set of rules for comments, which you have to accept in order to be allowed to write a comment (see the section Credits and sources for a link). For example, the rules stipulate that you may not write commercial messages, make personal attacks or send spam. Our rules also state that comments must stick to the original topic, which is also known as the "off topic rule". The way in which it is applied varies. Swedish Radio is a large corporation with many different departments, all of them with different aims for their comments sections. It is the underlying journalistic idea that governs how far off topic the comments are allowed to go.

Ring P1 (Swedish equivalent of BBS's 'Have Your Say'), for example, wants visitors to discuss the topics that the programme brings up, so that the posts can then be used on the air. In a post asking "Is it right that the Swedish Air Force does exercises together with NATO?" it can be problematic if people begin to discuss wing designs on 1950s aircraft instead. Those who actually want to discuss collaboration with NATO may then get fed up and stop writing. In such cases it is a good idea to be restrictive about allowing off topic comments.

If instead you want comments to lead to completely new ideas and approaches, it can be a good idea to apply a more generous moderation policy. It usually takes a while before you find a suitable level - but the clearer your journalistic idea, the easier it becomes.

2. A clear angle for comments

Just like with other journalism, commenting needs an angle. It is important that visitors easily understand what is to be commented on.

> **Kom igen när ni vet vad ni vill**
> Gammelmedia gör alltid samma fel. Tror att de som kommenterar ska leverera förstklassigt material bara de står "kommentera här" längst ner. Och blir arga när svaren inte passar.
>
> Ett tips: Ansträng er lite. Visa att ni bryr er.
> AnonymaInternet, 2012-08-28 17:54   Svara ⓘ Anmäl

You should therefore choose a topic and pose a question before you let the visitors in. That way it will be clear what is being commented on, which will make things much more interesting for the visitors. Bear in mind that the question has to be relevant to the content of the article, and think through what in the article visitors might want to discuss. An irrelevant question can make visitors frustrated, which will in turn be reflected in the comments. Naturally, you can formulate the article in such a way that a question becomes unnecessary, but that can be difficult. A clear angle makes it easier to moderate and to identify what is off topic.

An irrelevant question can make visitors frustrated:
Come back when you know what you want
The old media always make the same mistake. They expect those commenting to deliver first-class material just because it says "comment here" at the bottom. And then they get upset when the replies don't match their expectations.

A suggestion: Make an effort. Show that you give a damn.

Hen - användbart eller trams?

💬 393 kommentarer | 🔗 Dela ▾

HON/HAN/HEN. Charlott är kritisk till DN:s riktlinjer för användningen av ordet "hen". "Ni är reaktionära!" skriver hon i ett mail.

Tycker du att det könsneutrala ordet "hen" behövs? När i så fall tycker du att det ska användas?

❯ Läs mer

A question makes the comments function clear

3. Editorial presence
Editorial presence can be shown in a variety of ways. A simple way is to drop into the discussion every now and then, just to make the point that you're following it. Often it's enough to write something like "Very interesting points of view here. Any others who want to share theirs?".

Another option is to do what Malin Dahlberg, dialogue editor on **Ring P1**, does - ask new questions and request clarifications:

RE:Än erövringen av Norge?
Lennart ▓▓▓▓▓▓▓▓: Utveckla gärna dina tankar! Är Sverige inte värt att fira eftersom vi har ett skamlig förflutet, är det så du menar?

Dailogredaktör/Malin, 2012-06-05 15:26   ℹ Anmäl

Behöver vi en ny svenskhet?
Vi behöver en ny svenskhet som är mer inkluderande, skriver Folkpartisten Jasenko Selimović i dagens DN. Han exemplifierar med USA: Folk kan känna sig amerikanska relativt snabbt, men i Sverige tar det generationer, enligt honom.
http://www.dn.se/debatt/det-behovs-en-ny-svenskhet-som-alla-kan-vara-stolta-over

Håller ni med?

Dialogredaktör/Malin, 2012-06-05 14:17   ℹ Anmäl

Ask follow up questions about earlier comments, click Like if someone has written a good comment on your Facebook page, or highlight comments that the department has used in some way. You also show editorial presence by actively moderating the comments section. That means that you are leading the conversation after having started it with an article. That doesn't mean you have to write your own comments. But you (or the department) are the moderator, and it's your task to moderate the discussion.

SV:Trevlig samtalston
Sorry Yasmine, jag skall bättra mig.

Göran   2012-05-07 22:31   ℹ Anmäl

Don't hate, just celebrate!
WTF!! Herregud vad många haters det finns här i kommentarsfältet. Shitting bricks over here!

Tung, 2012-05-07 22:29   ℹ Anmäl

Trevlig samtalston
En påminnelse bara om regeln mot personliga påhopp på personer och andra kommentatorer. Samtliga regler hittar man här:

http://sverigesradio.se/sida/artikel.aspx?programid=3756&artikel=4136835

/Yasmine

Moderator, 2012-05-07 22:26   ℹ Anmäl

Our comments on sverigesradio.se are subject to an initial moderation by a security firm, Interaktiv Säkerhet. Their primary function, however, is just to remove comments whose publication could be in breach of the Act on Responsibility for Electronic Bulletin Boards, also known as the BBS Act. This means that they remove comments that contain incitements to racial hatred, copyright infringements or sedition. They are also instructed to remove comments containing slander. They could be described as an extra safety net. However, journalistic moderation of comments is our task (and on Facebook and other social media we do all moderating ourselves).

Just like the moderator of a panel debate on a stage, or the host of a talk show on the radio, a moderator on the web, Facebook or Twitter controls the conversation by intervening when necessary to give the word to someone else, ask follow up questions, interrupt anyone who is straying off topic, and reprimand anyone who isn't following the rules. Often this only requires you to keep an eye on comments every now and then. When the topic is controversial, though, moderating needs to be more continuous and vigilant.

Journalistic moderating of course requires that the department reads all comments on the articles on the web, all posts on the Facebook page and all Twitter posts addressed to it.

Try to predict what kind of comments an article will elicit even before you open the comments section. If you open the discussion on a controversial topic, you need to be aware that it will require a bigger effort by you and the department. In addition to tone of the discussion probably becoming more agitated, with more personal attacks, the comments can also become one-sided. For example, if all comments support the same point of view. That may require the department intervening to balance things, e.g. by making space for counter-questions and other voices in editorial text.

What constitutes a controversial topic is extremely variable. Recent experience tells us that subject areas currently (winter 2012) capable of generating intensive comment in Sweden include the Middle East, the wolves issue, immigration, feminism and the climate issue.

There are occasions when we need to be extra careful. This applies, for example, to items featuring cases in which the focus is on an individual who describes very personal circumstances, items in which we have chosen not to name e.g. a perpetrator, or topics that are sensitive from a personal integrity point of view, such as custody battles and some crime reporting.

We must never allow comments on items that feature people who are covered by source protection policies. This is due to the risk that the participant's identity is disclosed.

Never remove a comment without justification based on the rules! This applies in particular to critical comments, since removing them can easily be perceived as censorship or a cover-up. Often someone will have taken screenshots of the comments section which they then upload elsewhere on the internet. Every removal of a comment must be justifiable, and our goal should be to remove as few comments as possible.

Each link on the right is a screenshot of removed comments on flashback.org: *Here are all the comments that were removed.*

Be personal in your presence. It is harder to behave badly with someone who is perceived as a person than with "the Big Media Corporation". Say "Hi", and sign your post with your first name.

Be careful not to take up too much space. No matter how personal you are, you will always represent the owner of the page - Swedish Radio - which means you are at an advantage. A department that fills the comments section itself is easily perceived as taking over.

In our own comments sections on sverigesradio.se you can reply from within Isidor, a content management system. This will make your comment look different from the others, with a Swedish Radio logotype and your name in red. That makes it clearer that it's actually someone on the inside who has responded - not just someone posing as a Swedish Radio employee. This latter behaviour is a common tactic among web trolls (see the **Challenges** section).

Comment from editorial account:
RE:Article has misleading headline.
Thanks for your comment. We've changed the headline.

Article has misleading headline.
Wrong headline!
"Lars Vilks to participate in anti-Islamic conference" would be correct. Swedish Radio has difficulties sticking to the truth, and the object is to demonise these movements in the public eye.
That it is Muslims who live by the rules of Islam to varying degrees is another matter.

You can also write a comment directly on sverigesradio.se, but log in with a Facebook or Twitter account. The account's avatar and name will then be used (but no other connection will be made to Facebook or Twitter). If you use a personal account, as in the example **Vaken med P3 & P4** below, it becomes clearer that the response is coming from you specifically. That may be perceived as a little softer, and the sender's identity is made even clearer.

Comment from personal account:
Respect Ludde
Congrats to the win, good picture and a nice car.

RE:Respect Ludde
Yes isn't it really great picture and sweet car.

If you are commenting as a moderator, you should always use the option of replying from within Isidor. Sign your post "Moderator".

Avoid making changes in articles once you've opened for comments on them. Of course we have to correct errors promptly, but remember that when you make bigger changes to a text you are also changing the conditions for comments on it. You need to tell people what you've changed and why. This is particularly important if you are changing something which was criticised in the comments. If new facts emerge and are added at the same time as a commentator points out earlier errors, it will look strange to anyone reading

the comment after the change.

For instance, you can write "Updated:" in the text, or even better, highlight the fact that a comment has had an effect: "As Eva pointed out in the comments, we got that fact wrong. So we've changed it." That way you're underlining the importance of comments and giving credit where credit is due. If you want to be extra transparent about it, use the strikethrough function for the changed or removed text. That way it remains clear what the article said originally.

SVT, Swedish television, has correction policy for its news items. Here's an example of how it works (the blue box):

After many bloggers commented that the text was strange, SVT edited it and removed errors. The "Correction" box and "Updated 4 May" line make it clear that article has been changed after its original publication. Minor changes such as spelling mistakes and trivial factual errors can simply be corrected, possibly with thanks in the comments section to whoever spotted it.

ON ANONYMOUS COMMENTS

On sverigesradio.se it is possible to log in using Facebook or Twitter to identify yourself when writing a comment. But it is also possible to comment completely anonymously.

The reason we allow anonymous comments is that we want it to be as easy as possible for visitors to contact us about the kinds of things that might be hard to say if you have to identify yourself.

Martin Aagård, a journalist, expressed in this way on aftonbladet.se:

In an anonymous comments section, battered women can speak their minds and hearts, employees with workplace troubles can share their experiences and discuss with other people in similar situations. People who have been badly treated by the social insurance agency, schools, the police or the landlord can tell their side of the story... anonymity is a protection.

CONTRACT BREACHES AS A PART OF THE CONTRACT

When the communication company Visit Sweden allowed Sonja Abrahamsson, a blogger, to take over in the relay where Swedes are allowed to be guest tweeters on the account @sweden, it caused quite a rumpus. The content and tone of her tweets were not what many people expected from what was regarded as the country's official Twitter account.

> Sometimes I just look at my children and think about the time when they had my vagina round their neck.
>
> @sweden / Sonja   un giorno fa
>
> 2 comments

Sonja Abrahamsson's attention-grabbing tweet

Many were surprised but pleased, while others were critical. Mashable, an online news site, published an article entitled "Sweden Twitter Experiment Goes Painfully Awry", but many defended Abrahamsson's tweets and thought they were funny, speculating that this was perhaps all part of a conscious and successful PR campaign. The account was referred to in the New York Times and the Colbert Report TV programme, and got tens of thousands of new followers in a week.

Sonja Abrahamsson's tweets were a breach of the contract with the account's followers, and is an example of how such breaches are not necessarily always a bad thing. The breach of contract can even be part of the agreement with the visitors. You don't have to do exactly the same thing every day, year after year. Make sure, though, that the surprises can be justified, and be prepared for reactions.

How far you can go in your breach of the contract depends on your role in the activity. For instance, it might be more difficult for a news reporter, who has a more formal presence in social media. It's important, therefore, to have an ongoing discussion at the editorial office about how you act.

GIVING CREDIT AND THANKS

The internet has a pronounced culture of referring back to the source and of acknowledging where facts and opinions come from. Good comments, points of view and discussions deserve to be highlighted. Make sure that the visitors' contributions, the result of their time and efforts, are visible. Add them to new publications, link to tweets or blogs that have commented elsewhere. Link thoughtfully and as precisely as possible. Thank and show an interest in those who show an interest in you.

Ping @johanna XXXX and @morgonskiftet RT @StefanXXXX Sweden's most laid-back #summerjob

@XXXX Brilliant! Thanks for the tip!
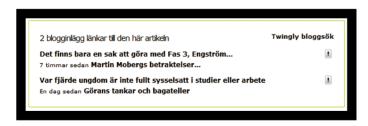
Never underestimate the value of being mentioned on the radio, instead try to tell FM listeners as well when you've used something contributed by a visitor. Beside pleasing the contributor, it will show others that it's worth their while making tip-offs, which will lead to more of them.

Don't forget to include account names or any addresses, when you know them, in the credit. In the example below, CNBC credits the tweeter @diana_olick by ending the tweet with "via". Of course this can also be done internally, by having an editorial account showing which employee found out what the tweet is about.

Give credit with account names

Another way of giving credit is to use Twingly on your articles. Twingly is set up so that every time a blogger links to your text, a link appears in the Twingly box immediately above the comments section. That is an established way of connecting the blogosphere with traditional media and give link credit to those who write about us. It also gives our visitors the possibility of learning more about the topic.

Twingly links

Twingly can be turned on and off in Isidor. It is possible to remove individual links from the Twingly box, and there are times when we have to remove links. For example, links to blog posts that incite crime or contain pornography. It can also be that the blogger has chosen to publish names in the headline when we have chosen not to. In such cases the name would appear in the Twingly box, with the effect that although we don't publish names in the text, they are published in the Twingly box. The basic rule, though, is that we should be generous with Twingly links.

If you don't have access to Twingly's administrator panel, contact the project manager for social media at Digital Media for help with removing links.

Just as with comments, there are occasions when you're better off avoiding the use of Twingly. For example, in articles where we have chosen not to name any of the people featured. Twingly is not to be used for articles in which we are obliged to keep the interviewee's identity secret due to source protection policies.

WHEN THINGS GET ROUGH

Sometimes an article draws an enormous number of angry and critical visitors. It might be to do with a controversial topic, but can also be criticism of us as managers, e.g. when there is a change in programming or to the content of a programme. Such reactions can never be completely avoided - and neither would that be desirable. Visitors' involvement is a measure of what we mean to them, and of course we don't want to stop affecting them.

To the extent that it is possible, we should try to foresee these occasions. That way we can plan how to act. Who is going to respond, and what should our response look like?

Check list:

• Act quickly
• Don't act in a panic
• Be personal
• Answer for you mistakes and don't lie
• Clarify the contract
• Moderate clearly and transparently

In the case of criticism against the Swedish Radio you should contact the Information department for clear advice, but you can also do that if you receive considerable amounts of criticism of our programme content.

Act quickly
A comment left unattended quickly becomes infected, and it's harder to do anything constructive later on. Act quickly.

Don't act in a panic
Devote a few extra hours to going through posts and then remove them, instead of removing the wrong post in a panic. When visitors go to the trouble of writing posts, they can perceive it as an offence and as "censorship" if their posts are removed. Neither do visitors see that a post has actually been removed - instead they might think something went wrong when they tried to save their post, so they re-post. Also, double-check the posts removed by Interaktiv Säkerhet (a company that moderate comments on Swedish Radio websites) and make your own journalistic assessment.

If it feels as if the editorial office can't keep up, if new post are coming thick and fast, it is allowed to lock the comments function temporarily. But write a post to explain why this is happening. Also try to estimate how long comments will be locked.

Bear in mind that this is a decision for the responsible editor. The moment the comments section is closed it, just like all our web content, comes under the jurisdiction of the Fundamental Law on Freedom of Expression. The responsibility for it therefore rests with the responsible editor. Read more under the Legal Issues section of this chapter.

If you then choose not to unlock the thread at all - write that in a final post. Also, think about whether you want the existing comments to be visible while the section is locked. You can do what Svenska Dagbladet, SvD, (Swedish morning paper) does, for instance, which is to depublish (i.e. remove) the comments.

Avstängd kommentering

Kommenteringsfunktionen på den här artikeln har stängts av eftersom tonen i diskussionen inte var enig med SvD:s regler .

Text from svd.se:
Comments closed
The comments section for this article has been closed since the tone of the discussion was not in keeping with SvD's rules.

The catchword is transparency. As long as you are honest about your intentions, people understand and accept more than you might think.

Be personal
Be friendly but firm when you respond to posts. You don't need to respond to everything, but it's a good idea to show that the department is actually reading the comments and wants to have a dialogue.

Allow your personality to shine through. You of course know that you are an individual and a human, but to visitors you are Swedish Radio, the big corporation. That also puts you at an advantage. You can remove posts, you can stop comments any time you want to. So be humble. When you respond to criticism - especially when it hits the mark - always try to extend a hand. "I didn't express myself clearly, this is what I meant…", "We were in too much of a hurry, so we sounded angrier than necessary…".

Hårt tryck på tråden
Hej!

Det har varit hårt tryck i den här tråden de senaste dagarna. Så hårt att modereringen inte hunnit med.

Det har resulterat i en hårdare moderering än vad som annars är brukligt.

Det ber vi om ursäkt för. Vi går nu igenom tråden och återställer inlägg som borde ha fått vara kvar.

Take the approach that if anything you write can be interpreted negatively, it will be. Some nuances, body language and facial expressions are missing in text. It is often worth your while being overly friendly.

Answer for you mistakes and don't lie
If someone misunderstands what you wrote, apologise and clarify. Tell them what you are going to improve. Don't lie. The internet is made up of thousands of detectives - it always comes out. If you are uncertain about something, be clear about your uncertainty. Refer to sources if you have any. *Don't act confident.*

Clarify the contract
Even if being consistent is a virtue, it's a good idea every now and then to review the level of moderating and adjust it as necessary. Sometimes it's enough to remind yourself of what applies. Sometimes it can be justified to sharpen moderating temporarily and lower the ceiling on the discussion.

Be open, and inform the participants in the discussion about the tougher moderating by telling them about it in a comment or in an addition to the article, or even in a separate article. The most important thing is that those doing the commenting get a reasonable opportunity to understand the change. Visitors have a much easier time accepting the removal of comments if they understand why it's being done.

Moderate clearly and transparently

It's a good idea to be visible as a moderator. You're more likely to get respect and understanding for your moderating if the visitors know who the moderators are. When the department is in the firing line because of a programme or programme content, it can be a good idea to divide up the tasks. For instance, avoid letting the same people who are responding to criticism also moderate the comments sections. This is particularly important in hostile situations, as it is otherwise easy to cause the suspicion that relevant posts and criticism are being removed. Remember that visitors can't see what disappears.

As a public service company we want as many voices as possible to be heard, and this applies to the comments sections as well. Freedom of expression is very close to our hearts, and sometimes it can be hard to remove people's posts. But freedom of expression doesn't mean that you have the right to say whatever you like, whenever you like, however you like. This is how the British comedian Ricky Gervais expressed it on Twitter:

When someone is constantly going off topic, always talking about the same thing, or maybe consciously ruining things, it means that those who actually want to make constructive comments leave. That's why it's important to dare to remove posts that don't stick to the topic. Remember that surly comments about removed posts can be removed since they are off topic. Otherwise there's a risk that the comments section ends up being about the moderating.

Put a clear end to dead accounts
Just as it is important that visitors know what to expect in their dialogue with you, it is important to be clear about ending the dialogue. If you stop using your Facebook page, your Twitter account or your blog, this must be made very clear. Write a final post in which you explain that the account will no longer be used. Close any comments sections and other functions where visitors can interact with you, and consider whether the account should remain visible at all. On Facebook you can choose to depublish a page after some time, and then remove it completely. It is better to shut it down gradually, so that visitors get a chance to understand what's happening, rather than remove it suddenly.

CHALLENGES

FINDING THE CORRECT TONE

Sometimes it can be difficult to find a personal tone without feeling as if you're getting too private. As a professional, you might not want to bring your private life into work contexts.

There's no need at all to write about your children or what you had for breakfast in order to be personal in social media. On the contrary, too many trivial observations can be perceived as boring. A Twitter post that says "dead tired this morning, need a bucket of coffee now" is uninspiring. It's easy to talk about being tired, stressed out, late, angry, grumpy and so on, but for your followers it's usually more interesting and fun to read about how you've solved a problem, been inspired by something, made a new discovery or gained an insight.

Just how personal you can be also depends on how you see your role at Swedish Radio. People working with relationship programmes will probably be more personal in their approach than news commentators. And just signing posts with your own name will make a big difference. Above all: don't complicate things.

P4 Kalmar
den 26 mars

God morgon!
Hörrni, kan vi inte komma överens om att vi allihop blinkar när vi ska till vänster i en rondell? Jag VET att det bara är en rekommendation, men livet skulle bli så mycket enklare …
/ maria

Good morning!
Hey people, can we not agree to indicate when we want to go left in a roundabout? I KNOW it's only a recommendation, but it would make life that much simpler …
/ maria

DARE TO NOT HAVE AN OPINION

Some of those following you will want to know what your personal position is. "What's you thinking on this?", "What do you really think?". After all, social media are very much about expressing one's opinions. They're typically described as being opinion-driven, and that can sometimes make things tricky for a public service journalist.

The *Public Service Handbook* says (pp. 27-28) that *"during broadcasts, employees are not to give vent to their own opinions on controversial issues"*. It can even get to the point that: *"Employees who have publicly taken a position on an issue may not report on it, except when it concerns the foundational concepts of democratic society."*

This should of course be the guiding principle for public service employees on the internet as well. When on duty, programme rules obviously apply (read more about them in the *PS Handbook*, p. 141).

In response to direct questions from followers, you can explain your role as journalist: "Editorially we don't take a position, but it's our job to let different voices and views be expressed so that you, the listener or reader, can form your own opinion."

It's also perfectly all right to participate in discussions without taking sides, e.g. by asking counter-questions or describing others' views: "That's your point of view, but this group had another view. What's your position on that?" Think about what you would have done if you were leading a discussion on the air. You can often do the same thing on the internet.

It's difficult to draw a sharp line between what you can and can't do in social media, but it's always a good idea to consider whether what you're writing can cause problems. If you're not sure, speak to your boss.

THINK ABOUT HOW YOU RETWEET

An important part of social media work is to contribute your own material, but often also to pass other people's material on. This is usually unproblematic, but it can get tricky for public service employees when it looks like we're supporting what we pass on. There's also the risk that the person retweeting, i.e. passing something on to others, on Twitter is held answerable for content. You need to be careful, therefore, with material that may contain e.g. slander or incitement to racial hatred. The Associated Press, AP, recommends its journalists avoid re-tweeting without a comment.

Take this tweet from @miljopartiet (Sweden's Green party) concering SAS, Scandinavian Airlines, for instance:

Sell off SAS and stop wasting billions of taxpayers' money nyteknik.se/asikter/debatt/...

It would *not* be OK to re-tweet it as follows ("RT" stands for "Re-tweet"):

RT @miljopartiet Sell off SAS and stop wasting billions of taxpayers' money nyteknik.se/asikter/debatt/...

That can be interpreted as an endorsement by us of Miljöpartiet's opinion. Instead we comment the tweet first:

(Mp) critical of (M) in opinion piece: RT @miljopartiet Sell off SAS and stop wasting billions of taxpayers' money nyteknik.se/asikter/debatt/... #svpol

A preceding comment also makes the re-tweet a bit more personal.

Be careful also about re-tweeting news that you have no confirmation of. Swedish Radio enjoys a high level of credibility, and that must be maintained in social media as well. Read more about source criticism in the chapter on research.

You should also think twice before using hashtags on Twitter that take a clear position:

Fredrika — 2h
Ni är väl med på twitterstormen idag mot subventionering av fossila bränslen? endfossilfuelsubsidies.org/twitterstorm/
#EndFossilFuelSubsidies #swgreen
Expand

SR Klotet i P1 @Klotet — 1h
@▮▮▮ Litet bakgrund: Här är något av vår rapportering om
#fossilsubventioner bit.ly/NEJBhc bit.ly/N8ORXH #energi #klimat"
Expand

Fredrika — 14m
@Klotet då borde ni också vara med på twitterstormen :)
#EndFossilFuelSubsidies
Expand

SR Klotet i P1 @Klotet — 7m
@▮▮▮ Du får gärna retweeta oss, men på Sveriges Radio är vi
försiktiga med hashtaggar som tydligt tar ställning #fossilsubventioner
Expand

Fredrika — 2m
@Klotet I get it, helt riktigt :)
💬 Hide conversation   ← Reply   ⇄ Retweet   ★ Favorite

1:43 PM - 18 Jun 12 via web · Details

Feel free to retweet us, but at Swedish Radio we avoid hashtags that clearly take sides.

Hashtags that can be perceived as inappropriate in a given context, even if they don't take a clear position, should also be dealt with carefully. At the time of writing, the dominant hashtag for just about everything to do with the city of Göteborg, #gbgftw (an abbreviation of "Göteborg for the win"), would be problematic to use in connection with a bomb threat or a murder investigation, for instance. Hashtags are often a useful tool for spreading one's journalistic material, but they can be perceived differently than intended.

THINK ABOUT WHO YOU FOLLOW/LIKE

It is important to follow pages and people with different perspectives and opinions when you are reporting impartially and objectively, as we do. But remember that others can see who you're following. On Twitter there is general agreement that you can "follow" without "liking", i.e. as a journalist can follow politicians, organisations and interest groups, even controversial ones, without necessarily sympathising with their views. It is simply seen as part of normal journalistic coverage.

On Facebook it's slightly trickier (which has a lot to do with the terminology - that you "like" and become "friends" with other users). In this situation you're more likely to have your intentions questioned than on Twitter.

Be careful, therefore, about following/liking brands, businesses and groups that take a clear position, unless it's justifiable for journalistic reasons. Neither do we hide who we have chosen to follow. A brief informative text can clarify things:

Om dig

Det här är ett Sveriges Radiokonto som används professionellt i journalistiskt syfte. Ett "gilla" från det här kontot ska inte uppfattas som att Sveriges Radio står bakom, eller på något annat sätt stödjer det som "gillas", utan ska bara ses utifrån Facebooks inbyggda system för att följa andra användare.

About you
This is a Swedish Radio account, used professionally for journalistic purposes. A "like" from this account should not be perceived to mean that Swedish Radio backs or in any other way supports what is being "liked". Instead it should only be seen against the background of Facebook's system for following other users.

SPOTTING TROLLS

"In modern English usage, the verb to troll describes a fishing technique of slowly dragging a lure or baited hook from a moving boat. In Internet slang, a troll is someone who posts inflammatory, extraneous, or off-topic messages in an online community, such as a forum, chat room, or blog, with the primary intent of provoking readers into an emotional response or of otherwise disrupting normal on-topic discussion."
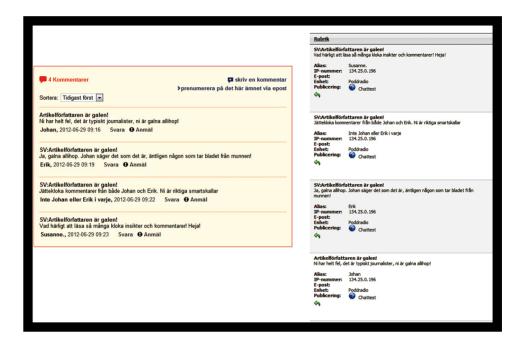
– Wikipedia

A "troll" is thus a term for visitors who are not actually interested in participating in the discussion. Instead they want to provoke a reaction. They aren't always easy to spot, but there are certain common characteristics you can look out for:

- Often uses provocative words
- Often seeks conflict
- Rarely provides any personal information (is often anonymous or has a false identity)
- Purposely tries to lead the conversation towards controversial topics
- Knows what topics get the audience in question involved
- Provides inconsistent information: claims to be a child, but writes like an adult; claims to be an adult, but writes like a child
- Rarely posts specifically on the topic, but generally from a personal agenda
- Tends to use anecdotal evidence ("I've experienced this, so I know") to throw others off balance
- If no-one responds, they tend to follow up their own posts
- Tends to use many different names in the posts

This is what it can look like when a troll uses many different names - it looks like there are four different people, but if you check in Isidor you can see that all four have same IP address, which is a strong indication that all four are same person:

Posts such as these should be removed. Those whose only aim is to provoke and upset others will ruin things for those who are sincerely interested in having a discussion. This does not mean that all provocative or impersonal posts are by trolls. You always have to make an overall assessment. Often it takes many posts before it becomes clear that you're dealing with a troll.

Using several identities to support yourself in the comments section is not permitted, since it can distort an opinion and lead to other visitors getting fed up and dropping out.

When there is a lot of trolling going on it can be a good idea to post a moderator message to users saying "don't feed the trolls". That means they should stop replying to their provocations and instead report the posts using the reporting function.

BLOCKING TROLLS AND OTHER DISRUPTERS

What do you do if someone continues to disrupt the discussion, in spite of reprimands and removed posts? Unfortunately there's not a lot you can do. With really persistent visitors you most often end up in a war of attrition, which is basically a question of who tires first. Usually the trolls tire first; they look for badly moderated sites. Maintaining the site actively means the trolls will look elsewhere.

Another alternative is IP banning. IP addresses identify a user's computer, and since all those who comment have an IP address, you can simply ban specific IP addresses from commenting. It's a blunt instrument, though, as most users regularly change IP addresses. It can also be the case that the user is placed behind what is known as a proxy, e.g. in a library, a school or a municipality. That can mean that hundreds of computers share the same IP address. At Swedish Radio we use the internet via a proxy. By banning an address like that, you effectively risk blocking hundreds of innocent users from accessing sverigesradio.se.

A third method is to report the visitors to their internet provider. All internet providers have what is known as an abuse address. Its purpose is to receive reports on people who disrupt. However, at Swedish Radio we should not use this method. There is a risk that the reported person will have their internet subscription cancelled, which is a very serious consequence, questionable not least from a freedom of expression perspective.

A fourth method is to allow comments only from users who are logged in. That means you have to show who you are by means of an account of some sort. Via Facebook or Twitter, for example. This is not a perfect solution either, since a banned visitor can simply create a new account and return.

THREATS AND CYBERSTALKING

Just as in broadcasting, your activities in social media can lead to personal attacks, threats and at worst persecution, or stalking, against you as an individual employee. This can also happen when you use social media privately.

Threats and attacks should be taken seriously, and if you feel worried about posts and actions in your social media work you should contact your line manager or speak directly to the Security department.

LEGAL ISSUES

When does the Fundamental Law on Freedom of Expression apply?

The Fundamental Law on Freedom of Expression encompasses sverigesradio.se, m.sverigesradio.se, i.e. websites on which only Swedish Radio can change the content. The editor for each web page is responsible for its content, though not for the comments sections (see below). The law also applies for material we publish through our player, even when it is shared via e.g. Facebook, and for articles shared from sverigesradio.se.

However, it does not apply for material we publish by other means in social media. That means the Fundamental Law on Freedom of Expression does not apply for YouTube videos, programme pages on Facebook, posts made on Facebook, or tweets. In those cases, it is the individual employee and the other participants/senders who are personally responsible for what they say.

Legal responsibility for comments

An open comments section where comments are moderated after publication does not come under the jurisdiction of the Fundamental Law on Freedom of Expression, which means that there is no responsible editor and instead each writer is personally responsible for what they write. Whoever provides a comments section must also oversee the service under the terms of the Act on Responsibility for Electronic Bulletin Boards. In other words, Swedish Radio can be held responsible as provider if we don't "promptly" remove posts with potentially criminal content, e.g. incitement to racial hatred.

A closed comments section, however, does come under the Fundamental Law's jurisdiction and the responsible editor's responsibility since Swedish Radio controls it - and we are the only ones who can make changes to the posts. That makes the closing a comments section a decision for the responsible editor.

If you have any questions, contact the lawyers at the Programme Secretariat.

"As a public service company we want as many voices as possible to be heard, and this applies to the comments sections as well. Freedom of expression is very close to our hearts, and sometimes it can be hard to remove people's posts. But freedom of expression doesn't mean that you have the right to say whatever you like, whenever you like, however you like."

- From the Dialogue chapter, p. 53

RESEARCH

WHY?

Social media are well suited to following rapidly developing events, doing person or case research when you want to learn more about a subject, picking up new ideas, or determining what people in a specific circle are talking about. You can quickly take the temperature of a talking point or a current topic. Asking questions in social media can also give you a sense of whether you're on the right track in a given issue.

"Above all, you get more images and more voices. And I have a very hard time understanding how having 30 contacts could be worse than having 3."
– Mikael Pettersson, SVT

Today most Swedes use social media in one way or another. This means that research in social media offers good opportunities for finding and evaluating news, and for analysing the audience and their interests.

A group on Facebook became news on Sami Radio:

Ducking the rapist issue

Facebook group supporting rapist

Social media are furthermore excellent for quickly finding people who are on the spot where something is happening.

"There was a snowstorm in Britain, Heathrow was closed with thousands of people snowed in at the airport. I tweeted asking if anyone knew anyone who was there. After 2 minutes I had the number of a Swede who was stuck at Heathrow and who could tell me how things were there."
– Bengt Hansell, Ekot.

HOW?

Below is a suggested approach to research using social media:

Set up your own "correspondence round" with searches on blogs and lists on Twitter, for example. You can search for a hashtag or a search term on Twitter (e.g. #svpol for Swedish politics). Tweetdeck, which can be ordered from the Help Desk, is a useful tool. You can set up lists of people that can be organised in any way you want. A local reporter might choose to make a list for each municipality in the region he covers, but you can create lists on any theme you like: politicians, pupils or journalists. Interests and the area you're covering will determine that.

The picture below shows how **Radio Sweden** (Swedish Radio's news show in english) has written current hashtags on the editorial whiteboard:

Create RSS feeds to monitor blogs, websites and search terms relevant to what you're working on. RSS allows you to monitor updates without "being there" - instead you get a message when an update has occurred or when there's a hit on your search; a handy solution that facilitates things, whether you're waiting for the birth of a new heir to the throne or monitoring press releases from government agencies, a central search term or blog updates.

The website of the Swedish Royal Court has a special RSS page

There are many different tools for monitoring RSS feeds Internet Explorer has a built-in RSS function, and on the web there services such as Feedly and Netvibes. iftt.com is a service that will send you a text message or email when something has happened in a registered RSS feed or a specific search; another one is Google Alerts (http://www.google.com/alerts). For the iPad, iPhone and Android there is also Flipboard, an app.

Begin each work shift by going through your searches and lists to get an overview quickly, and check regularly what people are writing about and discussing. Read all PMs (personal messages). Most social media have a personal message function. Try to establish a routine of checking all this during the working day, but be prepared for being able to squeeze it all in.

"In the morning I do my virtual 'correspondence round'. I check what people are writing about, if I've had any messages, do a few searches based on what jobs we have planned for the day."
– Elisabeth Anderberg, P4 Kronoberg

Use the services' search functions for research. Twitter search (https://twitter.com/#!/search-advanced) allows you to search specifically among tweets. You can search for tweets from a specific place, tweets directed at a specific person, tweets in a specific language, and so on. Twitter searches work in real time, so you can search even if what you're researching is an ongoing event.

So far, Facebook's search function has proven not to be very good. You're often better off using Google for searches on Facebook. Write your search terms as usual, but finish with "site:facebook.com". Google will then search on Facebook only. Remember that you'll only see results from material on Facebook which is public. This method can of course be used for other social media. You can do the same search on Twitter by finishing with "site:twitter.com" instead.

The website pipl.com makes it easier to search for people in social media. socialmention.com is a service that searches user-generated content, e.g. blogs, comments, videos and Twitter.

If you only have an image, you can use it to search for similar images. Use Google's "search by image" function (http://images.google.se/). Click on the little camera icon and choose "Upload image":

LEARN THE SERVICES

Different social media have different strengths when it comes to research. You need to use the right service for the right thing. LinkedIn might be perfect for a financial reporter who wants to follow top corporate personalities, while a DIY forum is better for a reporter who is writing about moonlighting in the construction business.

"If you want to investigate the exploitation of Polish carpenters, then you join some builders' or carpenters' forum. They're better for that than Facebook, for example."

– Samir Bezzazi, journalist in Göteborg

Twitter is often lightning fast when it comes to breaking news. One example of this is that the first report suggesting that American troops were approaching Osama bin Laden's hideout in Abbottabad, Pakistan, was in a tweet:

Facebook, on the other hand, is an effective means for building longer-term relationships to many people with knowledge relevant to your journalistic work.

"Twitter is good if you want quick answers, Facebook is good if you want an idea of what a larger section of the public thinks and feels, and Flashback is good if you're looking for information about people, phenomena, or events. Blogs are good for learning more about people you're going to interview, for example, and Wikipedia is incredibly good for a quick overview of and primer about phenomena or expressions you feel uncertain about."
– Sofia Mirjamsdotter, freelancer

Social media services come and go. What's popular today will have been replaced by something else tomorrow. That makes knowledge about which services are best for what a perishable good. The only way of keeping your knowledge up to date is to ask questions and practice. The **Preparations** chapter contains a run-through of currently popular services.

Paul Myers, a BBC journalist, has created an excellent website specifically about internet research: http://researchclinic.net/

BE SOCIAL

People will not starting helping you with research as soon as you turn up on Twitter and start asking for information - in order to get something you have to give something in return. This is not about money, but about the social side of it. Visitors are happy to help people they know and have a connection with. It is also easier to assess the source value of people you have been following for some time. Social media work therefore has to be long term. One example is when one of the employees at **Radio Sweden** posted a picture of a new colleague on Facebook.
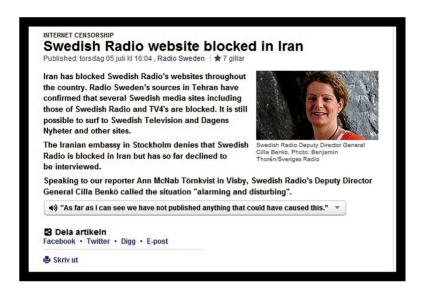

The image led to a tip-off

A visitor then suddenly commented: "Did you know that **Radio Sweden** website has been blocked by the Iranian telecommunications office? We must access the webpage by proxy."

The tip-off subsequently became a news item both on **Radio Sweden** and the Farsi broadcasts:

INTERNET CENSORSHIP
Swedish Radio website blocked in Iran
Published: torsdag 05 juli kl 16:04 , Radio Sweden | ★ 7 gillar

Iran has blocked Swedish Radio's websites throughout the country. Radio Sweden's sources in Tehran have confirmed that several Swedish media sites including those of Swedish Radio and TV4's are blocked. It is still possible to surf to Swedish Television and Dagens Nyheter and other sites.

The Iranian embassy in Stockholm denies that Swedish Radio is blocked in Iran but has so far declined to be interviewed.

Swedish Radio Deputy Director General Cilla Benkö, Photo: Benjamin Thorén/Sveriges Radio

Speaking to our reporter Ann McNab Törnkvist in Visby, Swedish Radio's Deputy Director General Cilla Benkö called the situation "alarming and disturbing".

🔊 "As far as I can see we have not published anything that could have caused this." ▼

◁ Dela artikeln
Facebook · Twitter · Digg · E-post

🖶 Skriv ut

DARE TO ASK QUESTIONS
A lot of your colleagues use social media in their work - ask them about it. You can also get good help within the media itself - tweeters, for instance, are often very helpful.

"I once posted a tweet to ask if anyone knew a gender studies specialist who knew about equal opportunities in the academic world. After ten minutes I had received four names, of which two proved very usable."
– Camilla Sylvan, Sydsvenskan

If you are new to a social media service, it can be a good idea to take it easy. Begin by listening and looking around, follow people you're interested in, learn the platform /forum. Once you feel more at home you can become more active.

REMEMBER THE COMMENTS SECTION
Follow-ups and news tip-offs can be found there! And don't be afraid of using the comments section actively. Often it's a good idea to ask questions directly in the text of the article.

If you then read your comments actively, replying to questions, you can get quite a bit of help with cases, follow-ups, interviewees and new ideas. As here, where a possible case turns up in the comments section for **Studio Ett** following a report about Bisphenol A:

Only some children worth protecting
HELP,
I live in a block of flats where the landlord recently chose not replace the plumbing but to renovate it with a coating of bisphenol. Water is for consumption! I give this water to my children every day, and it makes me mighty mad when I read that bisphenol is being banned from toys in order to protect children's health, but not from other applications since they don't affect children to any great extent! WHAT! Are my children not worth protecting? Are the risks I'm forced to subject my children to EVERY DAY negligible? Is that the way I am to understand the statements being made by the authorities responsible.

Don't forget to pass tip-offs on to colleagues if something turns up that might interest them. A post that is of little interest to your department might be just the thing another department has been looking for.

USER-GENERATED CONTENT
Crowdsourcing is a popular term in social media journalism. Normally we only invite the public's response after publishing the result of our journalistic work. Crowdsourcing is about asking visitors for help before publication. Crowdsourcing can be done in many ways, e.g. during a real-time investigation where the journalists describe the investigation on a social network while it's going on, and ask visitors for tips, opinions and facts which are then used. It can also be about giving visitors the possibility of registering their own material (e.g. the interest rate on their mortgage, the size of children's groups in preschool, or signs of spring) which can then be turned into journalism.

Crowdsourcing doesn't work in all situations since it requires quite a lot of the participants. But there are some factors that indicate that a case is suitable for crowdsourcing and real-time investigation.

Success factors for crowdsourcing/real-time investigations:

- Considerable public interest in the subject. This of course applies to all journalism, it is especially important when the goal is not just to get people to read or listen, but to get them actively to contribute as well.
- A high level of engagement in the issue among visitors. Is the subject something that is already being debated and discussed? Are visitors already active, or is the angle so new that you will need to awaken their engagement?
- Think about what visitors might get out of the investigation.
- Make it easy to participate - easy enough for those who aren't used to the internet to participate as well.
- Continuous marketing. The audience needs to know that the investigation is going on, to be reminded of why they should participate and to be given examples of how their input is put to use.

One example from the autumn of 2012 was when **Metropol 93.8** carried out the crowdsourcing project #hurkännsdet ("how does it feel").

The background was a series of media discussions about what everyday racism is, and what everyday racist expressions are. There was plenty of involvement in the issue, but the department felt that those really affected by racism were not being heard, and that perspectives needed to be more profound. The discussion had become centred on which words were racist or not, and consequently on who was or was not a racist.

The aim was therefore to highlight self-described experiences of everyday racism in Sweden. This was also what motivated the participants: to give their experiences a voice.

The project was limited to a week, which gave it a clear focus. By convincing known Twitter ambassadors to help, knowledge of the project was spread. Attention on the FM station generated more stories from social media, which in turn led to more new stories to tell on the radio. It turned into a 360-degree movement. Participating was very simple, all routes were open: you could phone, tweet, email, post a letter or contribute via Facebook, and the department also went out to collect stories from people's everyday lives.

Every day the department also uploaded a new video on YouTube. In these, a famous person or well known radio profile would describe personal experiences of racism, and the most viewed video quickly reached 26,000 views. In it, Malcolm B(music artist) described how he had been branded with cigarettes by neo-nazis when he was eleven years old. The videos were shared on Facebook as well, which contributed to their spread.

In the end, the project brought together between 500 and 600 personal stories that were heard on the radio and shown on the internet.

The hashtag #hurkännsdet trended on Twitter for almost three days, which means that it was one of the most popular hashtags in Sweden for an unusually long time.

Swedish newspaper Svenska Dagbladet (SvD) has had several successful experiences of crowdsourcing. They include their praised and award winning investigation of municipal aid projects. For the investigation, the SvD created a special blog where reporters continuously reported on their progress and received tip-offs from visitors.

Another example from Svenska Dagbladet is the Interest Map, where SvD got help from its readers in order to show differences in interest rates for home loans. They weren't the first to use the idea, but SvD's version made it very simple to participate and successfully spread the map. Whoever wanted to could enter their interest rate on a map, creating a picture of the interest rate variations between different residential areas. By June 2012, about 30,000 individuals had uploaded data about their interest rate. The Interest Map created considerable pressure on the banks to review their interest rate levels.

The subject fulfilled several of the success factors. It dealt with an issue of considerable public interest. There was already an existing involvement to do with banks' interest rate margins and earnings. It was easy to share, and many people wanted to see how much interest the neighbours were paying. In addition to contributing to worthwhile journalism, there was also money to be saved for readers.

"It worked because the subject engaged people. It's important to think about your target group and what interests they have - your readers/listeners have to feel engaged with the issue if they're going to share anything."
– Kristian Lindquist, Svenska Dagbladet

USER-INITIATED INVESTIGATIONS

Crowdsourcing and investigations are also done outside of the traditional news media, and it is often a good idea to keep an eye on internet forums and blogs where news and surveys can turn up. One example is the amateurinvestigators on discussion forum Flashback who started to investigate possible photo manipulations by nature photographer Terje Hellesø.

The collective investigation on the blog "Terjade foton" from the Flashback thread

The investigation started as a thread on the Flashback forum and engaged large numbers of forum users in the hunt for manipulated images. The collective competence of the spontaneously formed group was very high, which meant that they quickly found the original images that photographer Terje Hellesøs had inserted into his own pictures.

The same group then sought out the original photograph of the Swedish King that had been added to nightclub picture that Expressen had published in connection with the publication of the book "*Den ofrivillige monarken*" ("The Reluctant Monarch").

If you and your department decide to follow up a user-initiated investigation like the one about manipulated photos, be aware of the reality that there is a certain suspiciousness, often justified, of us in the "old media". Give proper credit and show respect for the work that has already been done.

"The most important thing when the old media want to use our material is that that they give us credit for it. Swedish Radio's local stations were good at that - they linked to us and explained where their information had come from."
<div align="right">– the signature Lodjuren from the Flashback investigators</div>

CHALLENGES

One of the most difficult challenges in doing research in social media is source criticism. How do you know that what emerges is the truth? How do you know that a tip-off on Twitter is from someone who is using their real identity? How do you know you're not being conned?

SOURCE CRITICISM

"Of course you can't publish stuff from social media straight off, without checking facts - but unfortunately the media has shown examples of this."
<div align="right">– Josephine Freje Simonsson, freelancer</div>

It's easy to fake an identity on the internet. You can lie about your name, about where you are and about what groups and organisations you belong to. And disinformation is common, particularly in controversial situations. During the Arab Spring in 2011, for example, there were several regimes who intentionally flooded Twitter feeds with false information.

There are a number of cases in which someone has registered a Twitter account under a famous person's name and then tweets under a stolen iden-tity. Foregn Minister Carl Bildt is an example of a tweeter who has often been the victim of fake accounts. Sometimes it's self-evident, as in 2009 when "@carbildt" turned up. Jung at heart, a blogger, wrote:

> And now he's joined Twitter. Or has he? Handle napping is popular in Twitter and this "Bildt" handle isn't even correct – it spells @carbildt (without the L in Carl). He also hasn't updated the feed for several days (Bildt is an Updater) and only follows Social Democratic party leader Mona Sahlin (which made Paul Ronge curious at DagensPS.se).
>
> Dalai Lama's Twitter account was fake/unofficial – I figure we'll soon have the answer to wether or not @carbildt is fooling us.
>
> [Update] The word is out – @carbildt is fake. Twixdagen on the topic. Come on – we knew all along! :)

A trickier one was "@bildt" which turned up a year or so later. Aside from the missing first name, the account was identical to the real Carl Bildt. But if you read the updates a little more carefully, some of them stood out:

> **bildt** Bildt
> Bjudresor eftersökes! Gärna med koppling till internationell politik, men jag är flexibel. Allt av intresse. Please RT!
> 10/30/2010 ↩ Reply ⇄ Retweet ☆ Favorite ⟲ Storify ♡19

Twitter has tried to suppress this by introducing "Verified accounts". They are marked by a blue tick. This is what Carl Bildt's profile looks like, for instance:

> # Carl Bildt ✔
> @carlbildt
> *Foreign Minister of Sweden since 2006. Before that most other things.*
> · http://carlbildt.wordpress.com

Another occurrence is that existing accounts are hijacked. This happened to William Petzäll, a member of the Swedish parliament, whose Twitter account was hijacked and used to spread passwords to journalists' email accounts. The daily Expressen, for example, published an article with the headline "Petzäll exposes his old party comrades" before it became clear that the account had been hacked.

In other words, information from social media have to be treated with caution. Double-check, phone up main exchange numbers to see if the person works where you think they do, and always try to get hold of a person straight away. If you're using email to try to reach a person, bear in mind that it is fairly easy to spoof an email address. That means that an email address is made to seem as if it's from an official sender despite being sent from another.

Phoning all the individuals behind all sorts of sources in order to find a credible one can add up to a lot of work, though. Therefore it can be a good idea to vet them first:

- A good start is to check if a social media account has a link to an official page. Big news organisations, for example, often link to their sites on Facebook and Twitter. Go to the official website and check if it, in turn, links to the account in question.
- If you become suspicious of a person, or want to assess a person's post in terms of source reliability, read through that person's archived feed. Has the information been correct in the past? Make an assessment of the whole flow, don't just look at individual posts.
- How many followers does the account have, and how many is it in turn following? An account with very few followers may be questionable, and so might one that is clearly recent yet has very many followers. If the number of followers has grown large very quickly, with no apparent explanation, the reason might be that they are also fake accounts, created only to create the illusion of a large group of followers. Make spot checks of the account's followers.
- How many posts have been made on the account previously? For example, when news of Margaret Thatcher's death spread in August 2012, this originated from an account that had only published nine posts, but still had 30,000 followers:

Margaret Thatcher reported dead by mistake

- Does the person respond to questions? Lobbyists tend to be very focused on one-way communication. They speak, but listen more rarely.
- Have there been personal posts in the past, or only impersonal link posts? You don't have to be personal all the time to be genuine, but an account only intended for the spread of false information will probably not bother to post a lot of personal material in its feed.

GOING UNDERCOVER

Just as with using a concealed microphone, a false identity in social media during the research phase can harm Sweish Radio's credibility and reputation (more on this in the *PS Handbook*, p. 94). Bear in mind also that a lot of internet services expressly prohibit the use of fake identities. Therefore there has to be a very good journalistic reason for the fake identity, and approval is required by the managing editor.

"In contexts where journalists/the public are kept in the dark there can be a justification for going undercover, but it should always be used sparingly. A lot of research can actually be done on the internet, with the help of social media, while being completely open about being a journalist."
– Josephine Freje Simonsson, freelancer

Think through the consequences of a false identity becoming exposed. Facebook, for example, doesn't just cancel profiles that turn out to be fake, but also all accounts that can be tied to the fake profile.

RESEARCH IN SOCIAL MEDIA TAKES TIME

Successful research in social media is based on spending time in your networks, on maintaining conversations and building relations. It takes time to build a network and it takes time to maintain it. Allow it to take time, and make sure you tend to your relations in social media.

"The weakness lies in the fact that it takes a lot of time if you are really going to have a good presence."
– Malin Crona, 8 SIDOR

Relation building for research in social media can be compared to how things work in your normal life - what tips and pointers you get from your private as well as your professional circle. The wider and more varied your network is, the better and faster your research will be.

As a journalist you often look at what's in front of you, and news tip-offs and suggestions often come from friends and acquaintances. Social media allow you to broaden your network to include more areas/subjects/backgrounds.

Remember: in order to make really good use of social media you have to dare to be personal - it's the personal contacts are build useful networks.

"The conversation on Twitter is in many ways reminiscent of everyday conversations in real life - at the workplace, in the coffee room and among friends and acquaintants. Small talk is often the way you begin to get to know other tweeters. If you use Twitter as a journalistic tool you need to keep this in mind: small talk builds relations which can then be of daily practical use."
– Nicklas Malmberg, P4 Sjuhärad

But it doesn't always take ages. When the Mirror, a British tabloid, decided to track paedophiles on Twitter it had a lightning response:

"Within TWO MINUTES of going online we found 20 users who openly expressed their interest in under-age images and child abuse.
After two hours we had discovered 200 perverts."
– The Mirror

Their method was simply to post on Twitter using key expressions that they knew the group they wanted to track used.

P4 Väst's account @PulsP4Vast also succeeded in using social media, and little effort, to get quick comments from heavyweight politicians by simply asking a question on Twitter:

TO LIKE OR NOT TO LIKE

Facebook uses the term "like" for following a page. That means that in research you sometimes have to "like" different businesses and interest groups. If the button said "Follow" it might have felt less tricky, because the word "like" can cause trouble for people like us, who have to be impartial. For that reason you need to think through your journalistic motives first. The

general rule is that we don't hide what/who we've chosen to like, but if there are convincing journalistic reasons to do so, the managing editor can approve it. We always have to be able to explain why we have chosen to like something/someone.

One way of being extra clear can be to add a disclaimer to your Facebook accounts:

> ## Om dig
>
> Det här är ett Sveriges Radiokonto som används professionellt i journalistiskt syfte. Ett "gilla" från det här kontot ska inte uppfattas som att Sveriges Radio står bakom, eller på något annat sätt stödjer det som "gillas", utan ska bara ses utifrån Facebooks inbyggda system för att följa andra användare.

About you
This is a Swedish Radio account, used professionally for journalistic purposes. A "like" from this account should not be perceived to mean that Swedish Radio backs or in any other way supports what is being "liked". Instead it should only be seen against the background of Facebook's system for following other users.

LEGAL ISSUES

Using material protected by copyright

If in your research you get access to pictures, sound or videos that you want to use in an item or a web text, you naturally have to get its authenticity verified first. But you also have to make sure that you have the copyright owner's permission to publish it.

It's fine to embed a YouTube video, for example, if we're certain that it has been published with the copyright owner's permission. Without such permission we may be committing a copyright infringement. If we're not certain, we can only embed the video if there are very compelling journalistic reasons, i.e. if freedom of expression is more important than copyright protection in that particular case. Such a decision must be made by the managing editor. We must also be restrictive about linking to material which has been published without the copyright owner's permission.

In the case of images, the author is to be named on publication, unless this not possible for technical reasons. However, authors also have the right to remain anonymous, should they so wish.

Sometimes our followers upload images to our Facebook pages. When we invite them to do that we should inform them that they must be the owners of the images' copyright and that they are giving Swedish Radio the right to use the image. This can be done with the following text, for example: "By uploading the image you are affirming that you own its copyright and that Swedish Radio may use it in its activities." It is also a good idea to add this text to the "About" box on Facebook. That will allow us to take the image from Facebook and publish it on sverigesradio.se.

Regarding images that have been uploaded spontaneously, we always have to ask when we want to use them anywhere else - unless the above text has been added to the "About" box.

Source protection

Remember to protect your sources! Swedish Radio applies the same source protection policy to social media as we do in our other activities. In certain cases this involves whistle-blower protection as enshrined in the Swedish constitution. This means that if you handle information about a source who has asked to remain anonymous, you have an obligation under the Fundamental Law on Freedom of Expression to keep the identity of the source secret.

If you have further questions, contact the lawyers at the Programme Secretariat.

"Relation building for research in social media can be compared to how things work in your normal life - what tips and pointers you get from your private as well as your professional circle. The wider and more varied your network is, the better and faster your research will be."

- From the Research chapter, p. 84

SHARING

WHY?

With a large network you get more listeners, readers, more sources and greater penetration. Material spread via social media can reach those who don't ordinarily listen to our FM broadcasts or who have no relationship whatsoever with Swedish Radio. By working with social media, we can reach new listeners.

HOW?

The basis of getting a good spread in social media is to build a solid network and to contribute posts of some value. A network in which you or the programme are a credible voice and participant. Building and maintaining long-term relations is a success factor in this context.

A great deal of the activity on the internet concerns social objects. A social object is simply something which has been packaged so that it can be shared and commented on in different social media - something around which people can assemble and interact.

It is important for a visitor to be able to see and hear things where they are, without having to click their way to them. If you find the sound link straight away on Facebook and you can click on it, the likelihood increases that you will share it with your friends.

PACKAGE IT RIGHT

In order to achieve a good spread, it has to be attractive, easily accessible and simple to share. Images, videos and sounds are important ingredients in this. If you have an image, a clear heading and an engaging opener, chances increase that you will have created a social object that people want to spread further.

Make sure that each part of the publication contains the information (metadata) required to understand the context. For example, often the sound clips themselves are spread, rather than the complete article. A sound clip without a good heading and which lacks a description becomes incomprehensible and uninteresting to spread.

A sound clip can be embedded on blogs and Facebook, for example, by using our player. Therefore you should regard a sound clip as a separate publication, capable of existing independently.

Content that elicits reactions is more likely to be spread. A picture of a terrified programme host from **SR Metropol**, about to try a full Brazilian wax, an image from **P4 Örebro** of hundreds of hens escaping from a truck that had skidded off the road, or a Facebook event in which **Ligga med P3** is holding a seminar about the hashtag #homoriot are all examples of things that were widely spread in social media.

A common mistake is to post straight programme information: "Tune in tomorrow at 3 pm. We'll be talking about sowing oats, happy salmon - and the cook will be back too! Don't miss it!" What we perceive as a tip about a good radio programme, the visitor perceives as impersonal advertising. Particularly if it's in combination with a department that has no web presence and doesn't respond to comments. Dare to make the text personal.

MAKE IT SIMPLE

Try to avoid a link to the programme and a comment along the lines of "further listening on our website". Upload sound and image clips so that it's possible to listen to or watch them by clicking directly on the link in the post.

You can use the share function in our embeddable player to give Facebook visitors the possibility of listening without leaving Facebook.

Click "Share" on the player. Here you can paste a link that goes straight to the sound file. You can use this on Twitter, you can paste it into a comment on a blog or send it in an email. Below the window with the link you'll also find a direct link to Facebook. Click on it and the clip immediately becomes playable there.

Visitors can then share the post further, regardless of whether it's an item or a live broadcast.

Facebook saves (caches) pages that are shared, and their characteristics. This can cause problems when we change a heading, an image or the text of an article on sverigesradio.se. When you share an article after you've changed it, Facebook sometimes continues using the previous version. If that happens, you can go to https://developers.facebook.com/tools/debug and paste the link to your article there. Facebook then applies the new characteristics, and if you share the article after that things usually work as they should.

BE QUICK

Make sure that what you upload appears quickly, before interest has cooled. Ideally, upload during the broadcast so that listeners can immediately spread what they've just heard on the programme. When a technician on **Christer i P3** (afternoon talkshow) banged his toe so badly it turned blue, there were a lot of people who wanted to see the picture taken of it.

Black toe

Ooouch!

Our sound technician, Bertil, was clearing up in our rather messy studio at the end of last week, and managed to drop a seriously heavy lamp stand on his toe. Now the toe has turned bluish-black and swelled up, and the rest of us here are rather worried and want him to see a doctor. Bertil himself doesn't agree, as he's convinced the toe will heal by itself. What do you think? Send us your vote!

Should Bertil see a doctor?
Voting closed
Show results

Blå tå

Publicerat: tisdag 7 februari 2012 kl 15:02 | 💬 58 kommentarer | ★ 14 gillar

Aaaaaaaj!!!

Vår ljudtekniker Bertil skulle röja i vår ganska stökiga studio i slutet av förra veckan, och råkade tappa en riktigt tung lampfot på sin tå. Nu har tån blivit mörkblå och svullen och vi övriga i redaktionen är ganska oroliga och tycker att han borde gå till doktorn. Något som Bertil själv inte tycker är nödvändigt eftersom han är övertygad om att tån kommer läka av sig själv.

Vad tycker du? Rösta!

Ska Bertil gå till doktorn?
Röstning avslutad
Visa resultat

This post contained several parts that were easy to spread. An attention-grabbing picture, a clear angle to the story and a question for visitors to answer made it easy to share the whole thing.

BE PERSONAL

Nobody is interested in only receiving links. If you want to get something spread, you have to be able to justify why it's interesting. If you just post a link on Facebook without writing your own comment, it's less likely visitors will spread it further, click "Like" or leave a comment. Or even click on it, for that matter.

On Facebook, that's devastating. Facebook values material that many users interact with more highly - comments or likes, for example. This is known as EdgeRank. Posts with a high EdgeRank are displayed more often and more prominently in the followers' feeds. Post with a low EdgeRank may not be displayed at all, except on the original page.

Being personal does not mean being partial (for example, we aren't supposed to take sides in controversial issues). This is above all about showing that there is a person behind a share. People are more willing to trust other people than large corporations or senders without a clear identity. By daring to show yourself you create an incentive for your followers to care about you and about what you have to say.

CHALLENGES
SET THE AGENDA

The more used to it you become, the more likely you are to be quick off the mark when something turns into a talking point - and to be able to make journalism out of it. You're the one who's fastest at getting hold of the lying politician or the troublemaking artist, and if visitors know that, they will also spread your interview quickly if you've made it easily accessible. You become an editor with credibility, a supplier of interesting material.

Work consciously to spread relevant links. It doesn't always have to be your own work - you might also want to spread more in-depth material you've come across during your research. Visitors, fans and followers will notice this and keep an eye on your page - increasing the likelihood that they will spread your material.

The internet has a marked culture of recommendation. This means that you trust your friends more than strangers, and that you prefer to spread material from people you know. Visitors will become more interested in you when they are used to seeing you in social media and know more about you. If it's clear that you are serious about your questions and if you give feedback about what the answers have led to, visitors' inclination to help you with tip-offs and spreading will grow.

Musikguiden receives tips and gives feedback

USE SEVERAL DIFFERENT CHANNELS

Social media, the web and radio are all unique channels that have their own way of communicating. See them as parts of a whole. Sometimes the best option is a text on sverigesradio.se, sometimes it's better with a post on Facebook. Sometimes a combination works best. Remember your core goal: you

want as many people as possible to have access to the relevant journalism that you have worked hard to produce.
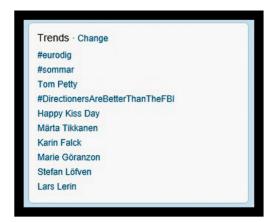
If you alternately refer to the web, radio, Facebook and Twitter, your credibility will grow regardless of whether visitors partake of what you've produced.

But bear in mind how you refer to various social media. Under the Radio and Television Act we are not, as you know, allowed to favour commercial interests on the radio, and at the same time the social media we use are distinctive brands. We can refer to what is happening on Facebook, for example, as part of editorial content, but we can't advise our audience to sign up for the service.

OWN YOUR HASHTAG

Think about whether the department can establish its own hashtag on Twitter and use it consistently. That way you create your own feed that followers can group around and look for. Followers can then also contribute themselves, by tagging their posts with same hashtag, and the programme can gain further attention by making it onto the trending list - a list of topics that have been popular recently. Freelancers who have produced items and contributors to the programmes can also continue the discussion there. With a hashtag it becomes easy for them and for you to reach the right followers. **Sommar i P1**, for example, uses the hashtag #sommar, and **Musikhjälpen** (Serious request) uses #mh12.

Don't forget to mention your hashtag when you're on the air. This is what the trending list looked like on the day in 2012 when **Sommar i P1** (annual celebrity talkshow) held a press conference:

Sommar's own hashtag was second on the list (#sommar) and several of the programme hosts' names were also on it. The trending list is in the left column when you're logged in to Twitter.com.

Other examples of hashtags we've used assiduously at Swedish Radio include #SRAlmedalen, #Radiokorr, #radioliv (which collects tweets "behind the scenes"), #RingP1, #SommariP1, #mh12 (Musikhjälpen) and #AlltidNyheter.

Alltid Nyheter's collected tweets with its hashtag #AlltidNyheter

Just nu i Alltid Nyheter

Interaktiv tablå
Alltid Nyheter

KrisBoswellAN Imorgon kl7 hör ni @jmelen rapportera direkt från Baku i #alltidnyheter om årets #eurovision
7 hours ago · reply · retweet · favorite

alltidnyheter På G i #AlltidNyheter: rättegången mot Mangs och dammolyckeefterverkningar i Osby. Lyssna: bit.ly/alltidnyheter
11 hours ago · reply · retweet · favorite

KonstadinidisAN RT @WernerAN: Nu följer vi Christian Olssons presskonferans om den avslutade karriär i #AlltidNyheter, lyssna: bit.ly/alltidnyheter
12 hours ago · reply · retweet · favorite

DanielKlaar RT @WernerAN: Nu följer vi Christian Olssons presskonferans om den avslutade karriär i #AlltidNyheter, lyssna: bit.ly/alltidnyheter
12 hours ago · reply · retweet · favorite

Spam and spambots

A popular hashtag always attracts spambots, i.e. accounts that automatically post spam in the feed (which doesn't happen to the same extent to a hashtag that keeps going at a constant pace). They're often easy to spot to Swedes since they almost always write in English. Usually the profile avatar is an egg, which is Twitter's standard image for accounts that haven't uploaded

their own. Images of scantily clad women are another a frequent feature of these accounts. Here's an example of what they can look like (from the radio correspondents' conference at Södra teatern in Stockholm in August 2012):

It's difficult to stop these fake tweets completely, but often it's quite easy to filter them out. By writing "#ringp1 lang:sv" in Tweetdeck, for example, only posts in Swedish will be shown in this hashtag (#ringp1).

RECRUIT AMBASSADORS

Does the programme have any particularly dedicated fans in the social networks? If so, tend to them, maintain a dialogue with them and listen to their opinions and comments extra carefully. In return, they will thank you and spread your items via their channels and in their networks. They become ambassadors. Check out who re-tweets often, who shares with whom on Facebook and so on.

On Facebook, for example, there's icon in the bottom right-hand corner of every post where you can see who has shared it.

By making your own lists of people who are especially engaged in your work, you can make it simple to follow them. You just add the lists to Tweetdeck, as a separate channel (see the **Preparations** chapter).
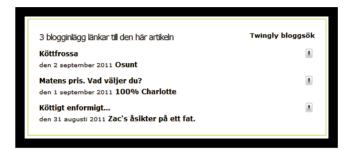
Participants in the programme are also often excellent ambassadors. Make it your habit, therefore, always to check if they have Facebook or Twitter accounts. Participants can and often want to spread clips and items where they feature, and if you tweet their participation with their account names, it becomes easy for them to re-tweet.

This of course also applies to individual interviewees. If you want to spread an interview on Twitter, use the interviewee's Twitter name to allow him/her to re-tweet the post. At Almedalen Carl Bildt, the minister for foreign affairs (@carlbildt), re-tweeted a tweet - to his 140,000 followers - from @sverigesradio with a direct listening link to the programme he was going to take part in.

At 15.00 we're broadcasting Uddén on P1 live from the #SRAlmedalen stage. Our guest – @carlbildt! Watch and listen here:

It's a good idea to include a link to the homepage and links to the Facebook page and the hashtag, if the programme uses one. Use the Twingly tool so that people who are blogging about your journalism know that a link to their blog will be displayed on your page. This means that if a blogger links to an article, a link to the blog is placed in the Twingly box below the article on our site.

It seems appropriate here to reiterate that respect has to be earned through consistent relation-building, and by proving that you also contribute. It's also worth remembering that even if Swedish Radio enjoys a very high level of credibility, journalists as a professional group rank very far down on MedieAkademin's credibility barometer from 2012. However, people trust their friends as senders in social media.

HELP EACH OTHER

Often an editorial office will have several different accounts. Make use of that! A department's Twitter account, for example, can be used to re-tweet individual department members and vice versa, to increase spread. Work actively to connect your various accounts, especially if you've chosen to make different types of posts on different accounts. Display the department's Twitter name on its Facebook page, and vice versa.

LEGAL ISSUES

Copyright

In order to use material protected by copyright, you have to have the copyright owner's permission to do so. Most of the material published on sverigesradio.se can be shared with other websites and social media by using the Share buttons. The same applies to the embeddable player.

When you publish an article with images on sverigesradio.se you have to make the settings in Isidor for whether the images can accompany the article into social media, e.g. if they can be shared on Facebook. Make sure you don't spread any images not taken by Swedish Radio's employees, unless of course you have permission to do so.

In the case of images, the photographer is to be named on publication, unless this not possible for technical reasons. However, photographers also have the right to remain anonymous, should they so wish.

It's fine to embed e.g. a YouTube video if we're certain that it has been published with the copyright owner's permission. Without such permission we may be committing a copyright infringement. If we're not certain, we can only embed the video if there are very compelling journalistic reasons, i.e. if freedom of expression is more important than copyright protection in that particular case. That is to be determined by the managing editor. We must also be restrictive about linking to material which has been published without the copyright owner's permission.

Swedish Radio has the right to upload material created by and featuring SR employees to YouTube. Video clips from programme activities that include music, even in the background, are not to be uploaded to YouTube. The same applies for other video sharing services such as Vimeo.

When does the Fundamental Law on Freedom of Expression apply?

The Fundamental Law on Freedom of Expression encompasses sverigesradio.se, m.sverigesradio.se, i.e. websites provided by Swedish Radio, and on which only Swedish Radio can change the content. The editor for each individual page is responsible for content and for closed comments sections, but not for open comments sections (read more in the section entitled **Dialogue**). The law also applies for material we publish through our player, even when it is shared via e.g. Facebook, and for articles shared from sverigesradio.se.

The law does not apply, however, for material we publish by other means than the player or by embedding our articles in social media. That means the Fundamental Law on Freedom of Expression does not apply for YouTube videos, programme pages on Facebook, posts made on Facebook, or tweets.

In those cases, it is the individual employee and those who take part in the clip/article who are personally responsible.

You also need to remember that there is no restriction on inquiry for material published in social media. That means, for example, that a government agency can try to find out who was behind information published in one of our status bars on Facebook. However, this does not apply to material published on sverigesradio.se and subsequently embedded on one of our other platforms, e.g. sounds in our embedded player.

If you have further questions, contact the lawyers at the Programme Secretariat.

NON-WORK USE OF SOCIAL MEDIA

WHY?

Employees' use of social media outside of work is a positive thing for the Swedish Radio, as it broadens our knowledge and allows employees to improve their skills in an important area. It contributes to our activities.

HOW?

For the employed, i.e. for employees at Swedish Radio, freedom of expression is limited as a consequence of the employment contract and of rules and principles of labour law, collective agreements and the corporation's policy regarding e.g. social media.

Bear in mind that what you do as a private individual may be confused with the role you have at work. Something you write on Facebook, for example, might affect your credibility as a Swedish Radio journalist in a given area. In some cases you may have to be prepared for the possibility that it will affect your work assignments if you have made statements or blogged in a way that leads to the corporation's or your credibility being questioned. You may then have to refrain from covering certain subjects as a journalist. If you are in the least uncertain about something you would like to opine on, speak to your line manager in advance Most often a solution can be found.

Try to remain neutral, therefore, in factual matters discussed on social media, so that your credibility as a journalist isn't compromised. Be extra careful of you're working on the issues you are making a statement about, or if you are going to be dealing with the issues in future programmes.

Remember also that the work involved in writing a blog can attain such proportions that it actually implies you are involved with a competing activity as specified in the terms of the collective agreement. In such cases it is important that you have written permission from you manager to work on your blog, for example.

There are furthermore rules in legislation and collective agreements about what sort of statements you are allowed to make about your employer - what is known as professional loyalty and secrecy.

"Under the terms of the collective agreements, employees are obliged to observe discretion regarding their own and others' activities within the corporation, regarding employees and participants in programmes, and regarding such internal conditions in the corporation as could, were they made public, have a damaging effect on corporation's operations or integrity. Employees are further obliged to refrain, in public contexts, from making such statements and carrying out such actions as could result in the corporation's impartiality, particularly in the area of politics, being justifiably questioned."

You should therefore be careful, for instance, about spreading information you receive via the intranet - and remember to respect your colleagues' personal integrity when you use social media.

When you use a private account you are not allowed to use Swedish Radio images or other material belonging to Swedish Radio without first asking permission to do so. However, it is naturally a good thing if you link, share, offer tips about programmes and so on.

The accounts you use for work, when you are representing Swedish Radio, are never private. Not even if you are writing after working hours. In addition to current legislation and collective agreements, you have to follow Swedish Radio's programme rules when you are dealing with accounts for work.
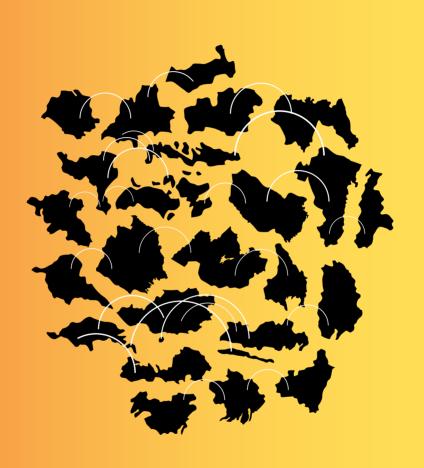
CHALLENGES

It can be very difficult to distinguish "private" and "professional" in social media. For example, most of us have only one personal account on Facebook. Since we are a media corporation, there are employees who become so associated with Swedish Radio in the public eye that they are regarded as representatives of the corporation in their private lives as well. That makes the line even more blurred, which requires that you maintain an ongoing discussion with your boss about what is OK and what isn't.

Avoid using your private Facebook profile for work, e.g. for communicating with listeners and visitors to the website.

Remember that you appear as the corporation Swedish Radio when you are using work computers to access the internet. All our computers receive an IP address that belongs to Swedish Radio. This means, for example, that if you edit a Wikipedia article without using your own account, it will look as if Swedish Radio as edited the article. Or if you comment - ever so anonymously - on a blog, the blog owner will see that you are from Swedish Radio. The same thing obviously applies to any web forum - in fact it is quite common for participants IP addresses to be shown in the posts. All of these things mean that Swedish Radio's credibility may become questioned.

GLOSSARY

Abuse address An address that all internet providers have, where you can report any form of abuse of the internet.

Banning Blocking a user, an IP address or an account from using a service, e.g. a comments section.

The BBS Act Actually the "Act on Responsibility for Electronic Bulletin Boards". The legislation that governs, among other things, Swedish Radio's supervision obligation of comments sections and the Twingly box.

Chat A service that allows users to talk to each other in real time.

Community A website with a strong internal loyalty. Forums, for example.

Credit Acknowledging the source of your information or idea.

Crowdsourcing Letting visitors participate in the work you're doing.

EdgeRank Facebook's (secret) method for determining how "important" a Facebook page is. Controls how much the page's post are displayed in different people's feeds.

Facebook profile Your private profile on Facebook.
Facebook page A Facebook page is the type of page that celebrities, artists, companies and public figures have. The two are frequently confused. You become "friends" with a profile, while you "like" a page.

FAQ (Frequently Asked Questions) A list of common questions and their answers.

Forum A web service where participants log in and take part in discussions. In contrast with comment sections, forum participants start topics threads themselves.

Hashtag

A way of tagging posts on Twitter with a subject, so that any user who wants to read about the subject can find all the posts on it without having to guess that you and no-one else is going to write about it. A hashtag is written as a word or an abbreviation prefixed with the # symbol, e.g. #svpol (Swedish politics), #twittboll (Swedish tweets about football).

Embedded, embed

Means that you display content from one place on the internet on another webpage. A YouTube video, for example, can be embedded in a blog. The video remains on YouTube, however.

IP address, IP address

The identification number that every computer connected to the internet has. Its "address".

Mention

To mention another account on Twitter or Facebook, for example, in such a way that whoever is mentioned receives a message that they have been mentioned in a post.

URL

A text internet address, such as sverigesradio.se or twitter.com.

Metadata

Information about a data file and its characteristics. The metadata is a small part of the file which describes it.

Microblog

A service where you write short posts (often with a maximum of 140 characters). Twitter is the most famous microblog.

Moderate, moderator

A person who is in charge of running a website where visitors can contribute their own content. A comments section or a forum, for example.

Off topic (OT)

Outside the subject. Being clear about the topic/question in a discussion makes it easier for both moderators and discussion participants to determine what is OT.

To post

To publish something in social media, comments sections or similar.

Proxy

A device that allows many people to use the internet but only have one IP address . Often used by companies, schools and libraries. Can also be used to make it more difficult to be traced, called an anonymity proxy.

The PS Handbook

The Public Service Handbook, for Swedish Radio employees.

Readme

An informative text to be read before proceeding. In social mediacontexts, readmes are often used on forums to explain rules of etiquette to new users.

Real time

Live. A live transmission occurs in real time.

Real time investigation

An investigation in which progress is continuously reported in various ways,and in which visitors are involved in the work.

Re-tweet

To pass on a message on Twitter so that more people can read it.

RSS

A format that allows you to subscribe to the content of a web page so that you find out when the page has been updated with new information.

Screenshot

A function on your computer that allows you to save a picture of what you can see on your screen.

Social object

Something that can be shared on the internet. An article with images, sounds and text, for example.

Spam

In this context: irrelevant information, information arriving in unreasonable amounts or information that is simply unwanted and distracting can be perceived as spam by the user.

Search engine

A search service on the web, e.g. Google and Bing.

Troll

A visitor who gets into discussions with the sole aim of ruining things for the other participants.

Tweetdeck   A program you can have installed on your computer to read and write on Twitter. Contact the Help Desk to get Tweetdeck.

Twingly   A service that connects blogs to the websites of traditional media using automatic links. If a blogger links to a news article, for example, a link to the blog post appears in that specific news article, provided both blogger and newsroom are using Twingly.

Viral spread   Viral spread or viral marketing is when the public or customers spread a message (often a video clip) without urging from the company behind the message but simply because it arouses such interest that they want to share it. If something "goes viral" it means that the message spreads very quickly to enormous amounts of people.

YGL
The Fundamental   Law that governs things such as the content published on
Law on Freedom   Swedish Radio websites.
of Expression

"Does the programme have any particularly dedicated fans in the social networks? If so, tend to them, maintain a dialogue with them and listen to their opinions and comments extra carefully. In return, they will thank you and spread your items via their channels and in their networks. They become ambassadors."

- From the chapter on Sharing, p. 100

CREDITS AND SOURCES

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"Today most Swedes use social media in one way or another. This means that research in social media offers good opportunities for finding and evaluating news, and for analysing the audience and their interests."

- from the chapter on Research, p. 67

SHORT VERSION

SOCIALA MEDIER
EN HANDBOK FÖR JOURNALISTER

CONTENTS

PREPARATIONS

1. BEGIN WITH A MEETING AND IDENTIFY EDITORIAL NEEDS

Call a meeting to decide what the purpose of your presence in social media is. It's easier to get things to work if everyone feels involved and knows why the department is spending time on social media. Answer the question "Why should we be doing social media?".

2. DECIDE WHERE YOU WANT TO BE

Decide which services you want to begin by using and why. Below is a brief summary of the largest ones:

Facebook: Broad, lots of users, many different types of media can be shared and viewed or listened to directly. More private in terms of content, and lower-paced than Twitter, for example.

Twitter: Fast, reaches agenda setters, real-time reporting, not that big in Sweden, find people quickly via news events.

Own blog on sverigesradio.se Specialised, possibility of building a community, good for storytelling and the personal perspective. "Behind the scenes".

Twingly: Gets bloggers to link to us while also giving our visitors access to in-depth material.

Forums: Crowdsourcing, topic-led and specialised.

YouTube: Good when something goes viral, due to embedding possibilities and its own search function. Part of an ecosystem, with its own comments section and system of recommendations. Bear in mind, though, that Swedish Radio cannot upload music to YouTube.

3. DECIDE WHEN YOU ARE GOING TO BE ACTIVE

Check when your visitors and listeners are active, and plan your activities based on that. There are tools you can use to schedule publications and posts.

4. SET UP ACCOUNTS

Set up accounts in a consistent manner, making it clearly visible who is the sender. Try to include as much relevant information as possible. In addition to your own name and Swedish Radio's, it can be a good idea to include the name of your programme. Try to include links to other social media services you are using. And to your page on sverigesradio.se. Also add an informative text if you want to be able to use visitors' images.

5. BUILD NETWORKS DELIBERATELY

Begin on Twitter, for example, by following people and organisations that are relevant for your particular programme activity. Search for relevant hashtags on Twitter, use the Tweetdeck programme to make it easier to get an overview.

6. APPOINT A MANAGING EDITOR

The managing editor is to be principally responsible for social media and for driving development. But the manager should not be the only person working with social media.

7. MEASURE

Set the zero value, i.e. measure how things look right now. That is the value you then measure development against. Formulate measurable goals. For example:

Use the various services' statistics utilities, but be aware that a lot of the measuring will be manual. Count re-tweets, comments, followers. Make notes and create a simple diagram. Put it up on an editorial whiteboard, so that everyone can easily see the results.

- Increase the number of friends and followers by 25%
- Increase the number of visitors to the programme page by 25%
- Increase forwarded traffic by 25% (forwarded traffic is when visitors have found a link on e.g. Facebook and clicked their way to us)
- Every week, at least three ideas for features in FM should come from internet contacts
- Every week, at least three articles on the home page should end with a direct question and have comments

8. LEARN WHERE RESPONSIBILITY LIES

Bear in mind that material published on or embedded from sverigesradio.se is covered by the Fundamental Law on Freedom of Expression. This means that responsible editors are legally responsible for everything that is published there. Since the law does not apply for social media, you are personally responsible for anything you publish there. This applies when you do so as part of your work as well.

DIALOGUE

Dialogue is the basis of all work in social media. It's not enough to talk, you have to listen as well.

1. FORMULATE THE CONTRACT WITH THE AUDIENCE

The contract is everything that is normally understood implicitly: What are you allowed to say? How often do we speak to visitors? What type of content can they expect? Write down what you want the contract to look like.

Some suggested points:

- How often we upload material
- How often we speak to visitors
- What are our posts about?
- What tone do we use?
- How our comments sections work

2. COMMENTS, MODERATING AND EDITORIAL PRESENCE

When you ask for the visitors' views, thought and comments, you're asking for their time. Respect that by putting some of your own time and effort into creating good conditions for participation. Read everything.

Requirements for successful comments sections:

1. A journalistic idea
2. A clear angle for comments
3. Editorial presence

The journalistic idea is about what you want to achieve with the comments section. Debate, feedback or tip-offs to follow up? The angle can be made clear to visitors by asking a relevant question in the publication. A clear angle makes it easier to moderate and avoid comments that are off topic, OT.

Editorial presence shows that you're following the discussion. Ask follow-up questions, guide the discussion and remove posts that break the rules. Comments are subject to an initial moderation by Interaktiv Säkerhet, a security firm, but they are only responsible for removing posts that contain slander or that may be in breach of the Act on Responsibility for Electronic Bulletin Boards (the BBS Act). Journalistic moderating of comments is the department's task. Never remove a post without justification based on the commenting rules.

Respond to questions and criticism. Leaving questions unanswered looks bad and risks causing anger and frustration among visitors. Try to be frank and humble when you reply.

3. NEVER MAKE CHANGES TO AN ARTICLE WITH A COMMENTS SECTION WITHOUT SAYING SO

When you make changes to the text you are also changing the conditions for commenting, and that must be made explicit.

4. GIVING CREDIT AND THANKS

The internet has a pronounced culture of referring back to the source and of acknowledging where facts and opinions come from. Good comments and other input deserve to be highlighted.

5. WHEN THINGS GET ROUGH - TAKE IT EASY

Don't act in a panic, but moderate clearly. Clarify the contract and sharpen the moderating if necessary. Try to be personal and transparent in what you do. Stand for
your mistakes.

RESEARCH

1. MAKE YOUR OWN CORRESPONDENCE ROUND
Set up your own "correspondence round" with searches on blogs and lists on e.g. Twitter to sort people/topics. You can search for a hashtag or a search term on Twitter (e.g. #svpol for Swedish politics). Using the Tweetdeck program makes it easier to get an overview. Also, create RSS feeds for relevant subject areas. RSS feeds are a kind of subscription you enter into an RSS reader. Examples of readers include Google Reader and Netvibes. For the iPad, iPhone and Android there is also Flipboard, an app. For developing events you can use Twitter search (https://twitter.com/#!/search-advanced) to search for keywords: names, geographical locations and subject names, for example.

2. BE SOCIAL
People will not starting helping you with research as soon as you turn up on Twitter and start asking for information - in order to get something you have to give something in return. Visitors are happy to help people they know and have a connection with. It is also easier to assess the source value of people you have been following for some time.

3. USE THE VISITORS
Follow-ups and news tip-offs can be found in the comments sections. Don't be afraid of using the comments section actively. Often it's a good idea to ask questions directly in the text of the article.

Crowdsourcing is a way of systematically getting help from visitors for a job. This might be for a real time investigation, in which the journalists continuously report the entire process on a blog, for example. Tip-offs and suggestions can be made on the page throughout the course of the job, and help determine how the investigation proceeds. Crowdsourcing can also involve letting visitors participate directly. An example is when Svenska Dagbladet asked people to write their home loan interest rates on an interactive map.

Some factors that determine whether a subject is suitable for crowd-sourcing:

- Considerable public interest in the subject. This of course applies to all journalism, but it's especially important when the goal is not just to get people to read or listen, but to get them actively to contribute as well.
- Considerable audience engagement in the issue. Is the topic something that is already being debated and discussed? Is the audience already active, or is the angle so new that you will need to awaken their engagement?
- Think about what visitors might get out of the investigation.
- Easy to participate - easy enough for those who aren't used to the internet
- Continuous marketing. The audience needs to know that the investigation is going on, to be reminded of why they should participate and to be given examples of how their input is put to use.

A crowdsourcing project can also be started by individual initiative in a group of people. For example, on the Flashback forum there have been investigations into Terje Hellesø, a photographer, the Bjästa rape, and "TV-läkarens man". As a journalist you can choose, following normal source criticism, to include such material in your work or begin a more formal collaboration. Always remember to give proper credit and show respect for work that has already been done.

Material generated through crowdsourcing typically requires thorough source criticism. It's also important to bear in mind that the broadcasting permit's rules regarding impartiality, objectivity and privacy must be applied when material is being continuously published in social media.

SHARING

1. PACKAGE IT RIGHT
It's important for things you want to spread to be packaged well. Pictures, videos and sound clips offer more than mere text. Make sure you include good metadata, i.e. a heading for and description of the material, since sound clips, for example, are often spread separately, without any accompanying article. If it lacks good metadata as well, the clips becomes incomprehensible. Content that arouses strong reactions is easier to spread than e.g. a text about programme content - dare to make it personal.

2. MAKE IT SIMPLE
Avoid posts like "Today we have a hilarious programme, listen to our site". Include the funny clip right away instead - it has to be easy to listen wherever you are. That increases the likelihood that the listener will then share the clip with others.

3. BE QUICK
People's interest in spreading something cools quickly - upload content as soon as it's ready. If something interesting happens while you're on the air, upload it straight away. That way you can also, in many cases, mention the comments during the broadcast, thus further increasing spread.

4. BE PERSONAL
If you just post a link on your Facebook page, without telling people why it's interesting, it's less likely that anyone will click on it. If you want to get something spread, you have to be able to justify why it's interesting. Be personal in the way you write.

5. SET THE AGENDA
If your followers learn that you often post good material, they'll return more frequently and spread material on. Make a conscious effort to spread not just your own material, but also background and in-depth material you come across in your work.

6. USE MANY CHANNELS
Different social media have different strengths. Use them in combination to maximise penetration. Refer alternately to the radio, Facebook and Twitter, for example, and make sure you keep your visitors informed about where you are.

7. OWN YOUR HASHTAG
By creating a hashtag for all your tweets from your programme you make a "channel" that visitors can seek out to follow you. At the same time it serves as a way for them to communicate with you - they can tag their tweets with the same hashtag. If a hashtag becomes really successful it can make it onto Twitter's list of trending topics - and thereby gain even greater spread.

8. RECRUIT AMBASSADORS
Identify visitors that are especially engaged and listen to them extra carefully. When you tweet, don't forget to mention interviewees and participants using their account names (if they have accounts), so that they also can re-tweet the post easily.

9. REMEMBER COPYRIGHT AND THE FUNDAMENTAL LAW ON FREEDOM OF EXPRESSION
Use Swedish Radio's embedded player and sharing function as much as you can to spread Swedish Radio's material, since the Fundamental Law and copyright agreements apply when you do.

RULES THAT GOVERN WORK

1. THE EDITOR'S RESPONSIBILITY APPLIES ON SVERIGESRADIO.SE
The Fundamental Law on Freedom of Expression encompasses sverigesradio.se, m.sverigesradio.se and so on, i.e. websites provided by Swedish Radio, and on which only Swedish Radio can change the content. The editor for each web page is responsible for its content. The law also applies for mate-

rial we publish through our player, even when it is shared via e.g. Facebook, and for articles shared from sverigesradio.se.

2. ON OTHER WEBSITES YOU MAY BE PERSONALLY RESPONSIBLE

The law does not apply for material we publish by other means than our embeddable player. That means the Fundamental Law on Freedom of Expression does not apply for YouTube videos, programme pages on Facebook, posts made on Facebook, or tweets. In those cases, it is the individual employee and, in some cases, those who take part in the clip/article who are personally responsible.

3. NO RESTRICTION ON INQUIRY

Remember that there is no restriction on inquiry for material published in social media. That means, for example, that a government agency can try to find out who was behind information contributed for publication on e.g. Facebook. However, this does not apply to material published on sverigesradio.se and subsequently embedded on other platforms, e.g. sounds in our embedded player.

4. REMEMBER TO PROTECT YOUR SOURCES!

Swedish Radio applies the same source protection policy to social media as we do in our other activities. In certain cases this involves whistle-blower protection as enshrined in the Swedish constitution. This means that if you're handling information from a source that wishes to remain anonymous, you have an obligation under the Fundamental Law on Freedom of Expression to keep its identity secret.

5. RESPONSIBILITY FOR COMMENTS

An open comments section where comments are moderated after publication does not come under the jurisdiction of the Fundamental Law on Freedom of Expression, which means that there is no responsible editor. Each writer is personally responsible for what they write. Whoever provides a comments section must also oversee the service under the terms of the Act on Responsibility for Electronic Bulletin Boards. In other words, Swedish Radio can be held responsible as provider if we don't "promptly" remove posts with overtly criminal content, e.g. incitement to racial hatred, sedition and copyright

infringements. Our guidelines state that we must moderate all posts within twelve hours (for news content) or 24 hours (for other content).

A closed comments section is the same thing as a published article. Since only Swedish Radio can then make changes to the comments, they come under the jurisdiction of the Fundamental Law, making the responsible editor responsible for their content. This means that any decision about closing a comments section must ultimately be made by the responsible editor.

6. USING MATERIAL PROTECTED BY COPYRIGHT

In order to use material protected by copyright, you have to have the copyright owner's permission to do so. Most of the material published on sverigesradio.se can be shared with other websites and social media by using the embeddable player and the Share buttons.

When you publish an article with images on sverigesradio.se you have to make the settings in Isidor for whether the images can accompany the article into social media, e.g. if they're shared on Facebook. Make sure you don't spread any images not taken by Swedish Radio's employees, unless you have permission to do so.

In the case of images, the author is to be named on publication, unless this not possible for technical reasons. However, authors also have the right to remain anonymous, should they so wish.

Sometimes visitors upload images to our Facebook pages. When we invite them to do that we should inform them that they must be the owners of the images' copyright and that they are giving Swedish Radio the right to use the image in other parts of its activities as well. The following text can be added to the "About" box on Facebook: "By uploading the image you are affirming that you own its copyright and that Swedish Radio may use it in its activities." You can then take the image from Facebook and publish it on sverigesradio.se. Of course you can also ask the visitor directly.

It's fine to embed e.g. a YouTube video if we're certain that it has been published there with the copyright owner's permission. If we're not certain, we can only embed the video if there are very compelling journalistic reasons, i.e. if the freedom of expression is more important than copyright protection in that particular case. That decision must be made by the managing editor. We must also be restrictive about linking to material which has been published without the copyright owner's permission.

Swedish Radio has the right to upload material created by and featuring Swedish Radio employees to YouTube. Video clips from programme activities

that include music, even in the background, are not to be uploaded to You-Tube. The same applies for other video sharing services such as Vimeo.

7. APPLYING THE PROGRAMME RULES TO SOCIAL MEDIA

Swedish Radio must apply the basic principles on the absence of advertising, impartiality, objectivity and democratic values, as well as the rest of the programme rules, to its activities on the web and in social media. Bear in mind that we aren't allowed to urge anyone on the radio to join individual social media services since we risk favouring the commercial interests they represent. It's OK to say "Eve told us on Facebook...", but not "Join Facebook and follow us!". We also mustn't mention Facebook/Twitter too many times during the same broadcast.

MANAGING EDITOR, SOCIAL MEDIA

1. THE MANAGING EDITOR MUST MAKE SURE THAT EMPLOYEES ARE INFORMED

The managing editor must inform employees that they are personally responsible for the content they publish outside of sverigesradio.se. The same applies for those who feature in material published by us in social media, e.g. in a YouTube clip. However, if the embedded player is used the Fundamental Law applies, and the same is true of text spread using the share function. Everyone is responsible for their own content in our comments sections as well.

2. THE RESPONSIBLE EDITOR CLOSES COMMENTS SECTIONS

A closed comments section is regarded in legal terms as a "normal" publication, and is therefore covered by the Fundamental Law on Freedom of Expression. The decision to close a comments section is ultimately made by the responsible editor.

3. THE MANAGING EDITOR DECIDES WHICH SERVICES (FACEBOOK, TWITTER ETC.) ARE TO BE USED

Every service has its own user agreement. Even if Swedish Radio is able to use a service, there can be specific provisions in the agreements that don't suit our activity. The managing editor decides whether the department is going to use a service.

4. THE MANAGING EDITOR CANCELS ACCOUNTS THAT ARE NO LONGER USED

It must be stated clearly which accounts are active and from which visitors can expect editorial feedback, and which accounts are inactive or terminated. This can be stated by means of information on the account or a final post. It is the managing editor who makes the decision to close and/or delete cancelled accounts, and who is responsible for ensuring that the decision is carried out.

5. ACCOUNT HOLDER

The managing editor is to be the account holder, except when this is not possible for technical reasons.

6. CONTACT INFORMATION

Wherever possible, up-to-date contact information must be provided so that the account holder can be contacted by other means than via the social media in question. This can be via an email address or a telephone number to the managing editor.

7. FALSE IDENTITY

There are occasions when we use false identities, e.g. in connection with investigative assignments. The use of a false identity in social media is here equated with the use of a concealed microphone (see the P S Handbook, p. 94). The decision to use a false identity must always be made in consultation with the managing editor.

PRIVATE USE OF SOCIAL MEDIA

1. SWEDISH RADIO'S GUIDING PRINCIPLES
Employees' use of social media outside of work is a positive thing for the corporation, as it broadens our knowledge and allows employees to improve their skills in an important area. It contributes to our activities.

2. REGULATORY FRAMEWORK
For the privately employed, i.e. for employees at Swedish Radio, freedom of expression is limited as a consequence of the employment contract and of rules and principles of labour law, collective agreements and the corporation's policy regarding e.g. social media.

3. WHAT YOU DO IN PRIVATE CAN AFFECT YOU ROLE AT SWEDISH RADIO
If you have made statements or blogged in a way that makes the corporation's or your own credibility questionable, this may affect your work assignments. You may then have to refrain from covering certain subjects as a journalist, for example. If you are in the least uncertain about your blog, or have something else you would like to opine on, speak to your line manager in advance. Most often a solution can be found.

4. DON'T USE SR MATERIAL PRIVATELY
When you use a private account you are not allowed to use Swedish Radio images or other material belonging to Swedish Radio without first asking permission to do so. However, it is naturally a good thing if you link, share, offer tips about programmes and so on.

5. YOUR WORK ACCOUNTS ARE NEVER PRIVATE
The accounts you use for work, when you are representing Swedish Radio, are never private. Not even if you are writing after working hours. When handling accounts for work, you must comply with current legislation and collective agreements, as well as Swedish Radio's programme rules.

6. AVOID USING PRIVATE FACEBOOK PROFILES FOR WORK

Avoid using your private Facebook profile for work, e.g. for communicating with listeners and visitors to the website. It's better in that case to create a Facebook page, in the way that other public figures do.

7. REMEMBER THAT YOU ARE REPRESENTING SR WHEN YOU WORK FROM SR'S NETWORK

Remember that you appear as the corporation Swedish Radio when you are using work computers to access the internet. All our computers receive an IP address that belongs to Swedish Radio. This means it can be seen that it is a person on a Swedish Radio computer who has visited a website, sent an email or posted a comment. You should therefore observe caution in how you use your computer at work.

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