

***The Innovation Cookbook;
How to create affordable, innovative and engaging digital campaigns***

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Rachel Coldicutt is co-founder and director of innovation agency Caper. Her career began in editorial roles at Cassell, Oxford and Cambridge University Press, Microsoft Encarta and Encyclopaedia Britannica, before moving into multi-platform content development. Roles have included Executive Producer and Acting Head of Market Strategy at UKTV, Interactive Editor at Endemol, Project Manager for Every Object Tells a Story for the V&A, Channel 4 and DCMS, Teens Editor at the BBC and Lifestyle and Entertainment Producer for BT Openworld. As Head of Digital Media at the Royal Opera House, she created and delivered the organisation's first digital strategy. She is also a board member at London Sinfonietta, an Acquisitions Assessor for the Crafts Council and founder of Culture Hack.

Geraldine Collins is the Director of Events and Exhibitions at the Royal Shakespeare Company. She stood in for Sarah Ellis, Digital Producer at the RSC who was unable to attend.

This session looked at creating audience-focused and creative-focused digital campaigns. It also provided the opportunity for people to discuss their own projects and work on ideas for digital campaigns that they could then implement.

Rachel Coldicutt began by outlining Caper's work with Radio 3, which took a strategic approach to using Twitter and Tumblr in order to deepen audience engagement with the network, and to intrigue and interest a new, arts-aware audience. She also talked about her work with Fuel Theatre using social media to encourage engagement with The Phenomenal People website, part of the Southbank Centre's *Women Of the World Festival 2012*.

Rachel Coldicutt: Creating innovative campaigns

We are going to start with an audience focused project.

It helps to start with a brief but in order to have a brief you need aims and in digital projects the aims can be rather wide. Here though we are trying to achieve really clear aims which help to make it much easier.

This BBC Radio 3 project was based around the 'Spirit of Schubert'. For 10 days in May, Radio 3 concentrated on the Schubert story. Our brief was to develop a structure for listeners to explore Schubert's life, providing an easy way to understand themes and motifs. It aimed to connect with existing R3 audiences and attract a wider audience to the



network by increasing reach and engagement and creating impact.

It was a challenge to provide something for existing Radio 3 listeners as well as reach out to new audiences and to do this around a topic which might not seem to appeal to those people. To reach both sets at once was hard.

The core audience has a really clear idea of their interests and opinions. They are experts. On the other hand, the new audience might be nervous. There was also a time and budget pressure. It was two and a half weeks before the start and only a minimal budget was available.

So we started with the audience – splitting it up into key groups with specific perspectives and needs. Each group had a story:

- Core: experts who know it all. In terms of Radio 3, they've actually set up an alternative site which is a copy of the old site because they think it's better.
- Secondary: multi-taskers who listen to the radio whilst pottering around doing other things.
- Tertiary: urban eclectics – the 'cool' audience that many of us are interested in
- New: audiences which needed some guidance to migrate to Radio 3.
 - culture vultures
 - news junkies
 - family favourites

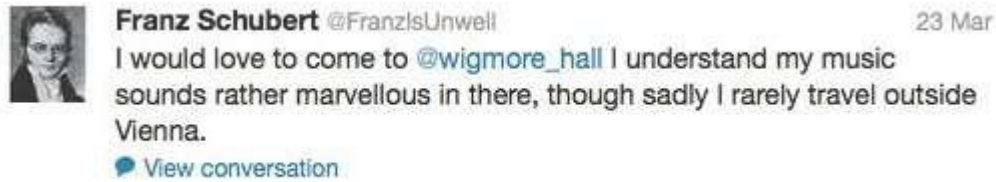
These were the audiences we concentrated on and in terms of location we didn't have much time so we needed to go straight to where they were, using the technology they were already using.

The stories didn't have to be music orientated; it was more a question of providing interest around Schubert in general.

In terms of the overall style and approach, we wanted to be authoritative but playful, appropriately paced and adventurous. This involved being intellectually challenging but never pretentious or sombre, it had to work well throughout the campaign and it needed to put Radio 3 into different contexts.

The campaign had three components:

- Bespoke 'Viennese Scrapbook' Tumblr: this changed twenty times a day of the ten days, telling the story of Schubert's life. 80% of the editorial was linked out to. New material was about one fifth.
- @FranzIsUnwell editorial twitter account: there was a writer who lived as Schubert for two weeks, telling his life story. There were three characters who emerged out of the audience who set up fake accounts in order to talk to him.
- @SchubertNow twitter feed – auto generated Twitter alert for every piece of music played on BBC Radio 3. This was slightly more experimental aimed at the cool audience.



The Tumblr was featured as a highlight in the Tumblr Staff blog and in the Tumblr recommended music category. The Tumblr contained both original content and a daily changing series of links, highlighting the best content to be found elsewhere online. We posted 218 times, and attracted 864 followers over the period and an additional 3,138 unique visitors.

At its peak @FranzIsUnwell had 924 followers, growing over the period through on-air promotion and outreach and was the '7th most engaged BBC Twitter account so far in 2012'.

The @Schubertnow account was active from Monday 26 - Saturday 31 March, attracting almost 200 followers at its peak. Although these are lower figures than @FranzIsUnwell, in this case this probably appealed to a specialist Schubert audience, who were keen to keep up-to-date with each piece of music.

Geraldine Collins: myShakespeare

myShakespeare was developed for the World Shakespeare Festival. It was aimed specifically at online audiences to explore 'how we interpret Shakespeare today'. Its aim was to link Shakespeare and digital communities and to build on the digital programme of work the RSC had been developing over the past five years.

We started thinking about all sorts of amazing ambitious projects and campaigns like global mash-up videos which combined different parts of the histories but even YouTube said they thought some of our ideas were too big. Then we decided to refine what we wanted to achieve when Sarah [Ellis] came on board.

So, moving on from the crazy ambition we decided to look at what people were already doing with Shakespeare online.

We discovered that there are over 200 million Google search results for Shakespeare, 2 million Facebook likes and 50,000 YouTube uploads. Even on Flickr, there are over a quarter of a million image results tagged with Shakespeare and this is a site which is mainly for personal photographs. It was clear that instead of working from a blank page we should find a way of showing the world Shakespeare's digital heartbeat.

Thinking about this digital heartbeat, we came up with 'Banquo':
<http://myshakespeare.worldshakespearefestival.org.uk/banquo/>

Banquo, which is named after Macbeth's ghost, was the first commission in myShakespeare. Basically, it's a data aggregator that searches for references of Shakespeare and his plays online through Twitter (social), Flickr (visual) and eBay (value). However, it's not just a lovely piece of programming with a lovely design.

It's also a gallery that you can explore, a place where you can see moments from people's everyday. It enables you to see that the internet is not ordered and that the world is adding content about Shakespeare everyday according to what each person thinks is important or wants to share.

We then realised that we wanted to supplement this with other activity, so we asked Tim Minchin to do something about 'why Shakespeare is good'. Tim was one of the co-writers of 'Matilda', the RSC's musical, and therefore had connections with the organisation.

Tim Minchin made an introduction video to the website which shared what Shakespeare meant to him. He shared his stories and connections with Shakespeare and created a sense of playfulness to invite audiences into myShakespeare: *'saying Shakespeare was a good writer is like saying space is big.'*



So this leads onto our commissioning programme for myShakespeare and our work with companies such as Caper.

We wanted to work with a wide range of artists to test ideas and types of artistic work online.

So we commissioned several artists and seed ideas rather than one large-scale commission, with an emphasis on diversity. These included: Bureau of Visual Affairs, Hip Hop artist Will Power, Tim Etchells and Forced Entertainment, Brothers McLeod, Emma Wolukau-Mwamba, Kate Tempest, Brendan Dawes, Caper and Central Saint Martins – Communications and Design MA students.

'Open Submissions' provided a democratic framework for anyone to submit their ideas. People could tell us about their Shakespeare projects and this was then put on to the site. Theoretically, it was curated as it was thought a good idea to have some kind of filter. However, in practice nothing was actually rejected. Everyone who submitted something was uploaded. The Open Submissions helped us to reach large audiences as we tapped into artists with their own online followings.

By inviting people to share their stories and experiences around Shakespeare we were able to connect with existing communities and to provide a platform for people, their stories and their ideas. Some of the most inspiring and popular was the work from everyday people with something to say and share.

An unexpected outcome came as the result of the commission of communication and design students Central Saint Martins College. Their work was so beautiful we decided we wanted to show it physically as well as on the website, so an exhibition was curated in Stratford in the exhibition rooms. It was a great way of blurring the physical and digital spaces.



We learned not to assume anything, that just because something is simple it doesn't mean it's not innovative, take risks and don't worry about the outcomes (at first) and work with people you know. Banquo showed us that there was lots of content already out there.

The two key points for me were to remember the question you are trying to answer through the website and the diversity of stories.

The project reached 1 million people in various different ways and so far 45,000 people directly on the website.

Geraldine then shared a poem by Kate Tempest to finish this section:

http://www.youtube.com/watch?feature=player_embedded&v=i_auc2Z67OM

Responding creatively

Caper responded to myShakespeare with three commissioned pieces. Whereas previously we started with the audience this time we decided to respond creatively using the assets which already existed. We spent about half a day thinking about an interesting digital response to Shakespeare.

It was hard to do interesting work using the text and which had integrity. None of us were writers, so we decided to work with the theatre, the people and the technology and to produce something simple and to tell a story. It needed to be distinctive, easy to understand, exploratory and using technology as a material.

Two have launched already.

The first, called Alarum (<http://alarumproject.com/>) uses noise, heat and light monitors in the theatre. This data is then shown on the website, so it is possible to see what kind of activity is going on at the theatre.

The second, called 'Spirits Melted Into Air' (<http://spiritsmeltedintoair.com>) uses the data created from the mapping of the positions of actors on stage which is then visualised in all sorts of ways.

Workshop and discussion

The participants in the seminar were then asked to talk with others on their table about a project which they thought was important and interesting. It could be something they were responsible for or not, inside the arts or outside the arts but the key thing that to identify were the values which made it innovative.

After 15 minutes, each table was asked to feedback the values which they had identified.

The seven tables responded with:

1. Multi-purpose → theatre → schools
2. Involving audience meaningfully
3. Using easy technology to do a difficult job
4. Pervasive
5. Speaks directly to the audience
6. Simple
7. Repeatable