



Issue 69 Video

- The rise of self-generated video
- The Forever Project
- Using video to reach new audiences
- Random Acts
- Let's talk about VR



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Lights, Camera, Action!

Video plays a key role in everyday life — social media, online streaming, gaming, how-to training, education, and VR/AR experiences.

In this issue of *JAM* we look at how video is being used within the arts, cultural and heritage sector; from marketing and engagement through to audience and visitor experiences.

The issue opens with Rob Glass reflecting on the rise and future of the self-generated video, and exploring the importance of storytelling in video content.

Sarah Coward from the National Holocaust Centre and Museum explains how their new 3D interactive programme the Forever Project is preserving the voice of Holocaust survivors for future generations.

Canvas was launched in 2015 to help arts organisations reach new

audiences. Dan Watt-Smith shares the framework that Canvas use when helping arts organisations develop their video strategy. Jamie Harber from the Asian Arts Agency then illustrates how this framework was used in the filming of PunjabTronix during its UK tour in 2017.

Oliver Laurenson-Gore from Resource Productions explains how Random Acts Network Centres are helping to support 16-24 year old artists to produce their first broadcast film.

Virtual Reality (VR) is having an impact on audience and visitor experiences. Anna Maloney from the Culture Diary explores this impact and how arts, heritage and cultural organisations can use these types of digital experiences to develop new partnerships and investment.

In Connect Discover Inspire, Victoria

Bell from the Mayflower Theatre explains how implementing an analysis framework has helped provide direction to future marketing campaigns.

We catch up with Stagertext on the success of their Captioning Awareness Week, and AMA's Marketing Officer — Membership Engagement, Matt Ecclestone, shares his reel life in Spotlight. ▼

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spotlight

The Reel Life

If life could be summed up as a film, mine would be a meandering road trip where the protagonists spend time musing at great lengths. Only for the plot to be resolved with a montage of them wearing an assortment of hats to a backdrop of eighties synth pop.

The story began when a love affair with the university gallery opened my eyes to the rewards of helping to showcase and promote the artistic endeavours of others. This fascination coupled with the growing realisation that the Tate wasn't about to purchase my degree show piece, prompted me to start thinking about alternative career options in the arts.

I was on the road — underprepared but eager and taking up opportunities that arrived including volunteering at an artist

space, curatorial interning at a contemporary craft gallery, and a role at a creative consultancy linking brands with creatives. Along the way I met exciting people, immersed myself in the arts and gained invaluable experience.

My internship finished and suddenly I stopped. Stuck at a crossroads and enduring an unsatisfying job to pay my rent. Enter Norwich Film Festival and the chance to become part of their team. From watching short film submissions, I moved into coordinating their marketing, and helping to programme and organise events. I'm also on the Board of Trustees, getting to make decisions that have grown the festival from six screenings in 2015 to 24 events this year with guests including actors Michael Palin and Jane Horrocks.

A long and winding route, but one that has led me to the door of the AMA — in a role where I can help support the arts and meet lots of dedicated and creative people at the same time. That sounds like a pretty good ending to me. ▼

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THE RISE of self-generated video

Self-generated video has significantly increased with the emergence of video sharing websites and social media. **Rob Glass** reflects on the rise and future of the self-generated video and explores the importance of storytelling in video.

Was it the Greek philosopher Heraclitus who said in around 400 BC: “There is nothing permanent except change”?

The way we used to communicate certainly changed dramatically in 1450. Up until then if you wanted a book it had to be painstakingly written by a monk in a scriptorium. You had to be rich, prepared to wait a long time, and it worked in your favour if the book you wanted was a bible. Then along came Johannes Gutenberg with his printing press, the power was handed over and the monks were left to ponder their future.

I love the idea of self-generated video — it’s a communications right as much as anything. Power to the people.

It’s all happening again 567 years later — this time with video. I’ve been watching the whole thing with great interest. I love the idea of self-generated video — it’s a communications right as much as anything. Power to the people.

When I started out as a BBC television news presenter you needed a team of six to make a video feature. The cameraman’s camera cost the price of a house. By 2003 broadcast quality cameras were a tenth of the price and laptop PCs were fast enough to edit with too. The BBC ran a training programme that gave keen staff the tools to single-handedly produce features for broadcast. So self-generated video had begun. But of course to get these features seen, we still needed a career in television and a television station to transmit them.

In 2005 a viewer sent me a link to a video she’d made with her Flip camera on a new website called YouTube. She. Sent. Me. A video. The whole hierarchy of viewing had flipped around. From that point on you no longer needed a television station to get your video seen. Admittedly what she’d sent was a single raw clip — editing was still one step too far. Not for long.

In 2013 I got my first iPad. These brushed aside all the complexity of editing with brilliantly intuitive apps like iMovie (free) and more recently the jaw-dropping Luma Fusion (£20). Luma Fusion is the reason why I still prefer iOS devices over Android with their PowerDirector (£0-6) and Kinemaster (£50/year) editing solutions. And of →

→ course these combine seamlessly with stunningly clear cameras. So now anyone who wants to can film, edit and broadcast for pocket money prices.

CEOs delivering fiscal reports and sweeping shots of trade shows are becoming commonplace on social sites like LinkedIn. You've probably seen them.

But did you watch them all the way through?

Self-generated video is quickly becoming the victim of its own success and now there's a Darwinian element to the proceedings.

Cisco are predicting that internet video traffic will grow fourfold from 2016 to 2021. Live video will grow fifteenfold. There is going to be a lot of video. An awful lot. To watch the amount of video that will cross global networks each month in 2021 would take more than five million years. We can't watch it all. And all this talk about iPhones and cameras, and lights and microphones and tripods amounts to naught if nobody watches — if a tree falls in a forest and nobody hears it, does it make a sound?

Telling these stories. All the time. Using video. That will be when we can say self-generated video has arrived.

So is self-generated video destined to implode? No. This kind of video is so new and exciting that we're still wrapped up in the 'how'. We've forgotten about the 'why'. The answer to this is summed up by Annette Simmons, author of *Whoever Tells the Best Story Wins*.

"The missing ingredient in most failed communication is humanity ... All you have to do is tell more stories and bingo — you just showed up."

We've been making video ourselves for what, five years? Ten? We've been telling stories for 40,000 years. A good story makes the listener feel good. Stories teach us who to trust, showcasing values and perhaps most important of all, stories make the listener take action. How many times have you watched a story on BBC Children in Need and reached for the phone to donate?

Happily we all know how to tell stories too. It's in our DNA.

Let your storyteller tell their story

Whenever someone says: "You'll never guess what happened to me" take the opportunity to grab your phone and film them telling their story — so long as they don't mind. Once you've stopped filming open iMovie or the equivalent and import your video clip into the timeline. Click on the clip so that it has a little yellow border and draw the beginning and end like curtains to correspond the beginning and the end of the story.

As you edit the clip you'll hear about a hero and a situation. When you hear the conflict — what this hero wants and what's stopping them — find the editing razor tool — or 'split' in iMovie. There will come a point in the story when the hero's predicament is resolved. Make

another cut here because they haven't finished speaking yet. The story will finish with a well-crafted ending.

How long is this story? A minute? Maybe a bit more? This is how we tell our stories using video: three durations of a beginning, middle and an end.

In his book *Story*, the screenwriter Robert McKee highlights the universal story ratio of 25% beginning, 60% middle and 15% the end. We use this ratio all the time, as McKee puts it: "This is not a rule, just a principal that has worked through all remembered time". It's our framework for telling our stories. Now all we need to do is adopt the three main elements of video: people chatting; stuff happening and voice over and we are making a video that people want to watch. And that's saying something.

So which stories are we going to tell? The temptation I suspect is to wait for the big ones. But as the poet Muriel Rukeyser put it: "The Universe is made up of stories, not atoms" — it's the little ones that paint the picture. That Georgian thunder run being used once again at the Old Vic, Bristol — will it still work? The exhibition at the Baltic Gateshead with that dumper truck — how will we get it through the door? Or the opening night of every new production — did the audience like it?

Telling these stories. All the time. Using video. That will be when we can say self-generated video has arrived. ♣

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Impactful Video Marketing telling stories through engaging content

To learn more about how to produce impactful video to tell stories, join Rob on his full day training event at **HOME** in **Manchester** on **9 February 2018**.

Using an iPhone or iPad and a basic editing app you'll learn simple techniques and discover how to make video tell the story you want to tell.

For more information and to book your place visit a-m-a.co.uk/impactful-video-marketing

The Forever Project

The National Holocaust Centre and Museum was established 22 years ago to improve the education of the Holocaust in the UK. **Sarah Coward** spoke to Jacqueline Haxton about the *Forever Project* — the Centre's new 3D interactive programme that is preserving the voice of Holocaust survivors for future generations.

The National Holocaust Centre and Museum was set up by two brothers following a visit they made to Yad Vashem — the Holocaust memorial in Israel. Although Stephen and James Smith had no connection to the Holocaust they felt that Holocaust education in the UK was inadequate and that not enough was being done to consider and learn from the events of the late 1930s and early 1940s.

The Centre has three main aspects to it. Firstly, we're a museum with a collection of objects, artefacts, evidence and documents related to the Holocaust and the experiences of Holocaust survivors. Most of the objects have been donated by Holocaust survivors who came to the UK.

Secondly, we're about remembrance. We have a Memorial Garden with a thousand white roses, planted specifically in memory of individuals who were murdered or families that were lost during the Holocaust. It provides a peaceful place for remembrance and reflection for people who have no graves that they can visit.

And thirdly, we're very much about Holocaust survivor's testimony and bringing the voice of individuals who survived the Holocaust — as witnesses and evidence —

to today's generations. Each year our educators deliver learning programmes to approximately 24,000 students — programmes which have testimony at their core.

We have two main exhibitions; one tailored to primary-aged children and the other aimed at children and adults aged 14-years and above. The primary school exhibition is well-known globally in the Holocaust education field and focuses on the story of refugees fleeing from Nazi Germany in the late 1930s. It is one of only three exhibitions world-wide designed for younger children on this topic.

An audience with...

We normally have two Holocaust survivors speaking to school children each day and that's a really important part of the educational experience we offer. It gives that personal story and background to the larger historical understanding of the events.

Personal stories are a very important way of communicating the human element of history and the enormity of the Holocaust. It's very easy for people to talk about six million people being murdered but each of those people had a whole life behind them and survivor testimony is a good way of bringing that to the fore. →



The 3D filming of Holocaust survivor Steven Frank as part of the Forever Project. Image courtesy of Bright White Ltd. © Katie Blake

→ We were very conscious that the key part of our educational programme was going to be lost because the survivors are now very elderly. Each year we lose survivors either because they've passed away or it's too challenging for them to travel. We therefore wanted to create something that replicated the experience that young people currently have at the Centre whereby they listen to the survivor give their testimony and then they have the opportunity to ask that person questions.

The questions from young people are quite different to those from adults. They can range from simple questions such as what's your favourite colour? Which football team do you support? Have you always spoken English? To the most challenging questions such as: do you ever wish that you hadn't been born Jewish? How can you believe in God after what happened to you? How do you feel about the Nazis? We wanted to capture the responses to those questions from the survivors as they can articulate their answers in a way that is understandable to the next generation.

The Forever Project

The Forever Project has captured 10 Holocaust survivors each of whom have given their testimony and been asked between 850 and 1,400 questions. We filmed each survivor over five days using ultra high-definition 3D filming. We then integrated a number of different technologies to enable an experience whereby you can now watch a life-size projection of the survivor Steven Frank sitting on the stage in the Pears Auditorium at the Holocaust Centre. Steven gives his testimony and then you can ask him questions and he responds from the archive of 1,000 answers that he recorded.

We've been working on the Forever Project for about four years. We commissioned Bright White Limited, a heritage interpretation design company, to work on the digital aspects of the project. We're currently in the process of completing the remaining 10 survivors that we've filmed and their 3D projections will be launched later this year.

Funding

We raised the funds needed for the Forever Project through a mixture of individual donations, the Heritage Lottery Fund and the Digital R&D Fund for the Arts. We have about 40 survivors who currently speak at the Centre and, ideally, we'd love to film them all. Next year we're planning to secure additional funding to film a further 10 survivors. There's an urgency to the filming because over the next couple of years we're highly likely to lose more survivors given their age.

Key learnings

It's not until you start doing the work that you realise how ambitious your project is.

I think the key thing that I've learnt is that you need to put the research and development work into the project to ensure you have a robust methodology and an approach that works. Although this was a digital project there was so much work that needed to be done that had nothing to do with technology.

There were things that didn't work or processes that we had to go through to develop this project. It took us a long time to get to the point where we were happy with 'Steven Frank' and that everything was working well.

What next?

We now have a methodology and approach that works and is easy to replicate elsewhere. We're therefore actively looking for other organisations to work with on similar projects.

We chair one of the UK government's working groups on testimony and so part of our interest and expertise is around how you take individual testimonies and work with them in a way which enhances the understanding of an audience, whether that's in a cultural or heritage setting.

How do you integrate testimony — either witness testimony or personal experience — into an audience experiences in a way which is ethical and appropriate?

Working on this project over the last few years has given us an insight into that and it will be very interesting to explore some of these themes with other organisations in different contexts. ♣

Sarah Coward

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Video

To watch an interview of Sarah Coward talking about the Forever Project and the National Holocaust Centre and Museum's plans to develop a portable version go to the AMA website:
a-m-a.co.uk/videos

Using video to reach new audiences

Funded by the Arts Council of England, Canvas was launched in 2015 with the objective of helping arts organisations reach new audiences on YouTube. AMA member **Dan Watt-Smith** shares the framework that Canvas use when helping arts organisations develop their video strategy.

Since our launch in 2015, our experience of running our own cross-platform channels, collaborating with arts organisations and working with distributors has given us an invaluable insight into the challenges facing the arts sector if it is to take advantage of the huge opportunities in online video.

Beyond the large national institutions, very few arts organisations have the necessary skills, resources, and budget to produce professionally-produced content with the regularity that's required to build up a large online audience. As a result, much of what we do now focuses on providing training and support to arts organisations; surgeries, tutorials and webinars covering everything from content strategy, to commissioning, metadata and distribution.

The framework we use when helping organisations develop their video strategy is deceptively simple. We thought it might be helpful to share that framework here, with an example of what a project looks like in practice; our collaboration earlier this year with Asian Arts Agency on PunjabTronix (see page 10). We approached the project by asking the same six questions that we ask of all the partners in the Canvas network.

Why are you making online video?

Is it to market an event, raise awareness of the organisation, attract a new audience, build up your archive, help raise funds, showcase community work, deliver a training programme, or even just to explore creative opportunities. All these objectives are valid, but in our experience, it is essential to have no more than one or two objectives associated with each individual project. If you're clear about why you're making

something, it will be much easier to measure whether it has been effective.

Who are you making it for?

Depending on your objectives, you might have a very clear idea of who you are trying to reach, and it's important to keep that front of mind. If you already analyse your audience according to The Audience Agency's Audience Finder, then it's a good idea to use that thinking to underpin any video content that you produce. This will help everything else fall into place; from tone of voice, to distribution and formats.

What are you going to make?

Firstly, what is it about? More stylistic decisions around the format will be easier decisions when you think about your subject matter, objectives and audience. Is it a trailer, an interview, a 360 degree tour, an artist profile, a live stream, a recorded performance, or a feature combining lots of different elements? What sort of tone would work best for your audience; relaxed, energetic, informative? It's also a good idea to think of the sound design — is it going to be supported by a music bed or a voiceover — and graphics — which should of course match any brand guidelines.

How will you make it?

Some organisations are fortunate enough to have an in-house production team. Others have budgets dedicated to video or attached to individual projects, and can use these to engage production companies. But the reality is that most organisations have very limited budget or resources, and must seek commissions or collaborations



To mark the 70th anniversary of the Partition of India, Canvas commissioned a music video to accompany PunjabTronix's track *Partitions*, which showcases the thriving Punjab community in London's Southall. Image courtesy of Vivek Vadoliya ©

with the likes of Canvas to make videos. Alternatively, they can encourage staff to use smartphones to make raw content for platforms like Facebook, and develop relationships with media production courses at local universities for more ambitious formats. Whatever the approach, it's essential to have clear timelines, deliverables and an agreed approval process.

Where will it be seen?

It's not enough to upload videos to YouTube and Facebook. It's not even enough to promote them on your other owned channels like Twitter, Instagram or your website. Most organisations are hoping that online video will bring them to the attention of new audiences. There are lots of ways of making this happen; from ensuring that any performers and contributors share the video, developing cross-promotional relationships with other arts organisations, and seeding clips with publishers, website, and blogs. Additionally, you can run inexpensive paid campaigns targeted at very specific audiences. Devising a distribution strategy across Owned, Earned and Paid channels is essential if you want people to watch what you've worked so hard to produce.

When are you going to publish the content?

The timelines around video production are far longer than for print runs, so it's essential to decide on a delivery date and then work back from there, factoring in development time, shoot dates and post production. Any publishing plans should fit in with your broader editorial calendar, supporting major events, tying into seasonal opportunities, or helping you keep in touch with audiences during a quiet period. ♣

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Key takeaways

- **Objectives**
It is essential to have no more than one or two objectives for each video project.
- **Audience**
Have a clear idea of who you are trying to reach with your video.
- **Schedule**
Have clear timelines, deliverables and an agreed approval process.
- **Distribution**
Devise a distribution strategy across Owned, Earned and Paid channels.

PunjabTronix

Produced and commissioned by Asian Arts Agency, PunjabTronix is an exciting new international collaboration between a British-Indian electronic music producer and traditional Punjabi folk musicians, synchronised with unique live mixed digital projections. Using the Canvas framework for producing videos, AMA member **Jamie Harber** explains the process involved in filming PunjabTronix during its UK tour in 2017.



PunjabTronix UK tour 2017. Image courtesy of Asian Arts Agency ©

PunjabTronix toured the UK in July 2017 receiving rave reviews from audiences and promoters around the country. During the tour, we spent two days filming digital content with Canvas (see page 8) in London.

Why online video?

Online video is a key part of our digital strategy — enabling us to reach and engage with existing and new audiences online. We aim to produce digital content from all our projects. Working with Canvas enabled us to produce high quality content, with access to their creative team, studio facilities and professional equipment and enabled the project to reach a wider audience through our combined online channels.

Who were we hoping to reach?

We hoped to excite and engage audiences both in the UK, but also target markets in India and the USA, where PunjabTronix will tour in 2018. The Canvas team were excited by the project and felt it would appeal to an 18-35 year old audience in the UK.

What did we make?

We wanted to showcase the individual talents of the musicians involved in the project. This resulted in the 5 Go Solo films. We also wanted to shoot a music video with the musicians from Punjab in an iconic London location. We chose London's Southall market and decided to focus on the track *Partitions* and the story of London's Southall community, many of whom emigrated to the area after the partition of India and Pakistan.

How did we make them?

We had a small two-day window of opportunity to film during the busy tour and publicity schedule. Producing the videos during the tour enabled us to save costs (accommodation/ travel), aligning activities to ensure the filming took place when the musicians were already in London for the performances.

We had a number of Skype meetings with the Canvas creative team to discuss ideas and the brief. The project involved many different creatives with different expectations, so managing this was a challenge. Having a clear brief and objectives from the outset is key, so everyone understands what you are trying to achieve.

Where did we distribute them?

A good distribution strategy is key for the success of any online video. For this project, we released on our own channels (Canvas and Asian Arts Agency) and reached out to other organisations and individuals to help us share content. 'Earned' media such as the BBC Arts feature helped raise the profile of the films. 'Owned' and 'earned' distribution combined with paid advertising to reach our target audiences on YouTube and Facebook has resulted in over 200K views so far, with over 50K views of the *Partitions* film within the first week.

The online response has been amazing so far, engaging audiences in the UK, USA and India, and encouraging promoters to book tour dates in those markets.

When did we plan to do it?

We had to film while the musicians were in the country in July. We then set a timeline for releasing content, which required a quick edit and sign-off process, to capitalise on the momentum generated from the tour and to coincide with activities for the 70th anniversary of the Independence of India in August 2017. ✓

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Video

Check out the PunjabTronix videos online:
youtube.com/AsianArtsAgency

Shared Ambition findings and outcomes



The Logic of Movement — Stephen Mott. Image courtesy of Puppet Theatre Scotland © Andy Caitlin.

What would happen if your organisation brought its marketing and fundraising functions closer together?

In 2017 the AMA launched the flagship programme Shared Ambition, in partnership with Baker Richards, as part of the Arts Fundraising & Philanthropy programme, to consider this very question and work with organisations already on this journey.

Following in-depth sector research and a residential programme attended by 12 participating organisations, we will be exploring and sharing the results at **Shared Ambition — findings and outcomes**.

Join us for a day of real-life case studies, a chance to network with peers and insightful sessions that will challenge and inspire your marketing and fundraising plans.

“While there is evidence that marketing and development teams are working more closely together, there is a need to understand the motivations for this, the challenges in achieving this and the real impacts of this way of working.”

Cath Hume
CEO
AMA

“We hope that Shared Ambition will establish some guidance to share sector-wide about the considerable income generation opportunities that can emerge from better collaboration between marketing and fundraising teams.”

Michelle Wright
CEO
Cause4

Birmingham
Birmingham Hippodrome
1 February

10.30am — 4.30pm

£99 + VAT each
Group of two — marketer and fundraiser together (at least one is an AMA member)

£119 + VAT
AMA members from small organisations (10 staff or less)

£141 + VAT
AMA members

£199 + VAT
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Various speakers

Who is it for?
Those who want to create a closer working relationship between their marketing and fundraising departments.

[a-m-a.co.uk/
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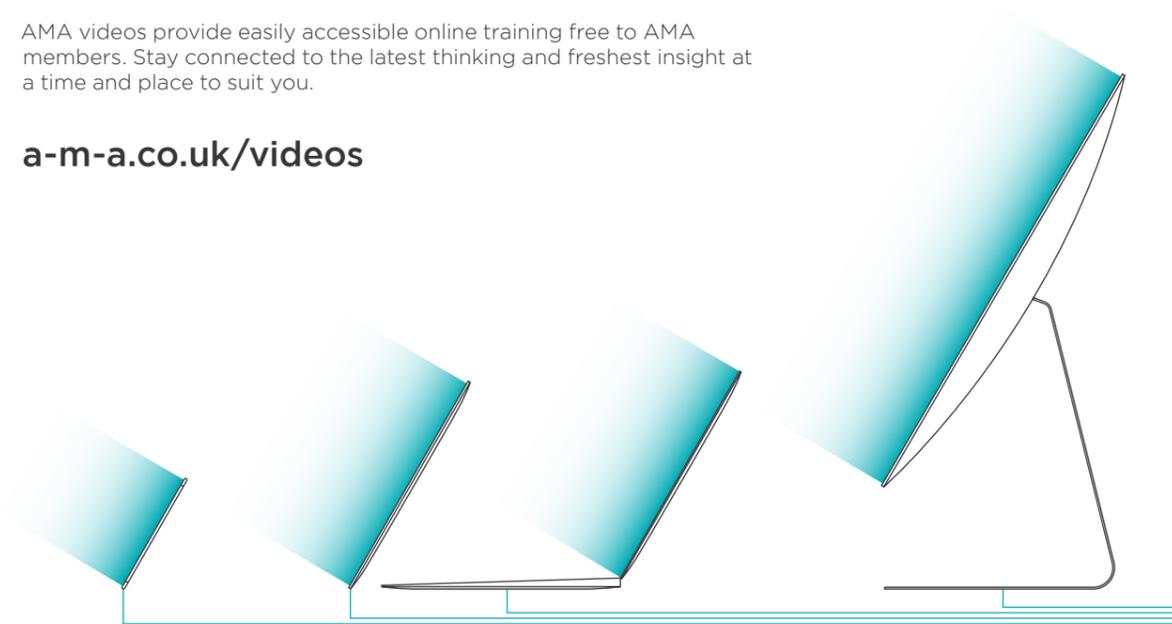


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*Madam Butterfly, Welsh National Opera / Image: Welsh National Opera

Random Acts

AMA member **Oliver Laurenson-Gore** from Resource Productions explains the work of Random Acts Network Centres. Funded by Arts Council England and Channel 4, these Network Centres are helping to support 16-24 year old artists to produce their first broadcast film.

Channel 4 introduced Random Acts¹ in 2011 to showcase films by artists. Since then it has broadcast over 500 short films covering art, dance, animation, music and opera by artists including Ai Weiwei and Kate Tempest.

In 2014 there was a call out to form 'Network Centres' from Arts Council England to support 16-24 year olds to gain their first broadcast film. Arts Council England has invested £5 million in five Random Acts Network Centres spread across England between 2015-2018.

For the past three years Resource Productions, a social enterprise based in Slough, has been a partner for the South East region led by Screen South called Ignition Network². We have made nine short films over that time with one more to be produced in early 2018.

We work predominately within our region — Berkshire, Buckinghamshire and Surrey, however we engage with artists from as far afield as Brighton and Bristol.

Bucking the industry trend

Part of our ethos is to support under-represented filmmakers and artists from all backgrounds. Currently only 14% of TV drama is directed by women³. Of the films produced by Resource Productions 77% have been written/directed by women.

We have also supported ideas that have been around thought-provoking social change issues. Ideas have included a poem about stereotypes of Afro hair, creative take on transgender issues within the British Asian community and a part-animation/live action film about the experience of doing exams.

So how do artists become filmmakers?

Turning any art form into a short film is challenging. Firstly it is important that the filmmakers get the chance to understand the art form. Filmmakers don't often connect with art forms like spoken word, dance and visual arts. They are very much focused on their specific role in productions rather than the

creative idea. On these short films, the director of photography and editor had to work with the artist a lot more than in normal productions to understand their art form.

Plan and use right equipment and professional services

Making these short films can't be done on in-house equipment and it takes more than two people in a marketing department.

Using partners and suppliers including Pinewood Studios, Movietech, MSB Lighting and Panalux and involving them in the process helped us to get high production value.

On average we had around 20 people on location and over 40 people credited as being part of the film. Roles included camera, sound, lighting, editing and production management and we made sure there was plenty of training opportunities for 16-24 year olds.

We also went through a post-production process with Molinare



Myriam Raja directing her Random Acts First Act — *Khadijah*. Image courtesy of Resource Productions © Terry Payman

Hoxton which included an online, grade and sound mix. The overall process from script to completion can take between 6-12 months but the results are incredible. One of our films *Pull Tag Knot*⁴ written and directed by Ayesha Ramsay had over 4,200 views on the Random Acts YouTube Channel (one of the highest First Acts on the channel). Another director Anna Gray (aged 16) started with us as part of our BFI Film Academy at Pinewood Studios and then developed a script within a focused session and within a year has made her Random Acts film.

Further distribution opportunities for our films have occurred with the ICA leading *Playback Exhibition* which is touring 200 short films at 15 locations across England. There is also a new series of curated Random Acts on Channel 4 which is now on season 4. ✓

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Key takeaways

- Approach broadcast initiatives like Random Acts, The Space and Sky Arts.
- Work with a professional production company who understands your art form.
- Develop a couple of ideas with a small group of artists.
- Don't cut corners if you're looking for films to be broadcast — the standard of films is important to broadcasters.

Links

1. Random Acts: randomacts.channel4.com
2. Screen South Ignition Network: screensouth.org/content.aspx?page=34
3. Directors UK article: womenandhollywood.com/directors-uk-women-represent-only-14-of-the-directors-in-uk-tv-2
4. *Pull Tag Knot*: randomacts.channel4.com/post/149083426411/first-acts-ayesha-ramsay-pull-tag-knot-writer

let's talk about VR

Virtual Reality (VR) is threading through all art forms, from dance to theatre to museums to orchestras. **Anna Maloney** from the Culture Diary explores the impact that VR is having on audience and visitor experiences.

The Culture Diary is a government platform that provides a free online tool for the culture, arts and creative industry sectors to plan events UK-wide and connect with overseas markets and opportunities.

Originally conceived by the Greater London Authority as a planning tool for the cultural Olympiad for the London 2012 Games, Culture Diary's use was extended to collate UK-wide cultural organisations and events with a particular emphasis on international export from the sector. There are now over 8,000 organisations that work across the Culture Diary network.

Video technology and traditional art forms can be perfect partners in the 21st century, whether providing immersive insights or being the focus of art itself.

VR has traditionally been associated with video games — from the Lawnmower Man-style polygonal 90s to the recent boost to gamers' arsenal with VR technology from HTC Vive, Oculus Rift, and PlayStation. VR has also been made compatible with games like Minecraft, which has proven to help young people with autism through creativity and cooperative play. This creative thinking has led to more unusual synergy between industries. VR has been used as a way of raising world issues — placing users in the world of three child refugees for *The New York Times'* Google Cardboard collaboration *The Displaced*, or WATERisLIFE's attempt to raise awareness of clean water shortages through experiences in classrooms around the world.

As VR rides this current resurgence, its use in arts and culture continues to be stretched to unforeseen audience and visitor experiences. HTC Vive has teamed up with Tate Modern for its *Modigliani* exhibition (23 November 2017 to 2 April 2018). The partnership

promises to invite visitors to: "step into early 20th century Paris." Art lovers will be able to step into a recreation of Modigliani's final studio during the 'Modigliani VR Experience: The Ochre Atelier'.

Although this collaboration is a first for Tate, HTC Vive has already worked with visual arts at the Venice Biennale, Somerset House and the Royal Academy of Arts, the latter being a fascinating pop-up exhibition of artworks created in VR being 3D printed into reality. Video technology and traditional art forms can be perfect partners in the 21st century, whether providing immersive insights or being the focus of art itself.

The Science Museum puts you in Tim Peake's driving seat as you hurtle back towards Earth from the International Space Station with narration from the astronaut himself. This experience goes on tour around the UK in 2018 with the real-life Soyuz capsule that Peake was sealed inside, and it's yet another example of how technology can bring us insights to things we'd never otherwise feel for ourselves.

The Philharmonia Orchestra have developed an experience for audiences to literally step into the shoes of a conductor — walking the journey backstage at the National Theatre, being on stage looking out to the hall tuning up, and then standing in the prime position conducting a full orchestra with sound enhancements around you. It's this piece of VR technology that allowed me to bring a full orchestral experience to British House at the 2016 Olympics in Rio, where we had the best of British culture to present to Team GB athletes and the world. And all through a simple headset.

Luke Ritchie, Head of Digital Innovation & Partnerships at Philharmonia Orchestra, said:

"The Culture Diary have offered the Philharmonia Orchestra fantastic opportunities to boost our international profile, in particular our digital work. We



The Virtual Orchestra by Philharmonia Orchestra. Image courtesy of Philharmonia Orchestra © Marina Vidor

were delighted to showcase our first VR project at British House in Rio during the Olympics in August 2016, offering us an incredible platform to reach out to major sponsors and promoters from across Brazil, where the Orchestra had just toured that year. In March 2017, we were invited to showcase our latest VR work at SXSW in Austin, Texas. Both events offered new opportunities for partnerships and investment, most recently leading to a growing technology partnership with Sony, on which we plan to build in 2018 and beyond."

We recently tested out the EnCue technology by Octava that unobtrusively explained the stories behind aspects of the *Fairies & Myths* performance by the Royal Philharmonic Orchestra at Cadogan Hall. Sent direct to your iPhone and suitable for all age ranges, simple pieces of text are live synced with the performance to add meaning and understanding, and further interpretation.

Music is a constant adopter of technology and beatboxer Reeps One, is no different. He's currently experimenting with 3D sound, developing art works using photography and film to capture the vibrations of different sounds he emits. The use of voice, tone, technology is a hot topic at Harvard where he's regularly invited to speak on the subject. Catch him at the next SXSW in March 2018 where he will be talking about the future of play between arts and music.

The UK's creative industries are now worth a record £91.8 billion to the UK economy and is the fastest-growing sector in the UK, providing 5% more jobs in 2016 than 2015, compared to a 1.2% increase in the wider UK workforce. Collaboration lets people explore things as vastly different as art history and scientific endeavour in brand new ways and the Culture Diary is here to promote and showcase this rise of UK creativity in response to technological advance. ▼

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Key takeaways

- Join the Culture Diary network to share your cultural events and innovations in the UK with your industry peers and government agencies around the globe.
- Connect with other organisations through the Culture Diary directory to research potential partners and develop collaborations.
- Digital content is key not only to enhance the customer experience in situ but develop your audiences through marketing channels and providing virtual experience of your product.
- UK culture and creative industry activity overseas is a major support for the British economy, those who come into contact with culture are also 30% more likely to invest in the UK.



In Event of *Moone Disaster* by Theatre 503 performed at Stagetext Open Day 2017. Image courtesy of Stagetext

Caption Heroes

This year's Captioning Awareness Week, which is organised and run by **Stagetext**, wrapped up on 12 November after asking "what makes you a Caption Hero?"

Stagetext works with art venues across the UK to make their work accessible to d/Deaf, deafened, and hard of hearing audiences and used this year's campaign to focus on the users and advocates who spend their year supporting events and campaigning for arts access.

The week focused on the small actions we can all do to help promote and supply accessible theatre to anyone who may need it. Stagetext asked people to become 'Caption Heroes', which included holding and attending events, or by telling anyone who may benefit about how to book for accessible theatre.

Melanie Sharpe, Stagetext CEO, said:

"We work with venues that are doing fantastic work supplying captioned performances all year round, but we wanted to use Captioning Awareness Week to speak to our users, our undeclared users, and

our advocates, to find out about all the work they personally do in supporting us, and helping us reach and benefit the most amount of people.

"What we found so rewarding this year was the stories that came from our Caption Heroes about how access has personally affected them, and how the work of theatres, museums, and galleries ensure equality for audiences."

The Deafinitely Girly blog used the event to give a personal view of how the access supplied by theatres and arts venues affected her life and how an accessible venue can offer a new quality of life.

Deafinitely Girly said:

"I spent much of my younger years — before I found out I was deaf — falling asleep at the theatre. Feeling stupid because I couldn't follow Shakespeare, wondering why people went to see musicals as there were

no intelligible words being said.

"And then along came captions. And they saved my life. My quality of life. My belief in my own intelligence. And they gave me back the chance to have an amazing time at the theatre and leave feeling elated, educated and included."

The Captioning Awareness Week campaign reached over one million users on Twitter alone, with organisation such as the AMA, Barbican, the National Theatre, and the Royal Academy of Arts all showing their support. [↴](#)

Further reading

To learn more about Stagetext's work visit stagetext.org

The Deafinitely Girly blog can be read in full at deafinitelygirly.com

Looking backwards to move forwards

AMA member **Victoria Bell** explains how implementing an analysis framework at Mayflower Theatre in Southampton has helped provide direction to future campaigns resulting in a constantly evolving marketing strategy.



Mayflower Theatre, Southampton, at night. Image courtesy of Mayflower Theatre © Mayflower Theatre

Is a story finished without an ending? Can you draw conclusions without having done the research first? So why do a lot of us marketers not analyse our own marketing campaigns?

More often than not it's because we are just too busy trying to sell tickets/engage new audiences/get a new season brochure done — or all of the above and more. But my argument would be that although you can't predict the future — learning from the past helps. That is why we, at Mayflower Theatre, set aside the time to analyse our campaigns.

Background

Mayflower Theatre is a presenting venue, the largest theatre on the south coast and third largest in the UK outside of London. With over 2,270 seats to sell per performance, the challenge is on to meet Box Office targets and more recently to raise money for our £3.95m refurbishment project taking place in the theatre over summer 2018.

I have been in post as Marketing Campaigns Manager since December 2014. On starting, the team already had 'analysing campaigns' on the to-do list and had lots of brilliant ideas, but just didn't have time to put this into effect. We would complete one-off isolated exercises that didn't give us the bigger picture which we were striving for, so we needed a new plan.

Objectives

Starting from scratch, we brainstormed what we wanted to find out, how it would help us reach our business objectives and develop our knowledge and understanding of our audience for future campaign plans.

We wanted to know even more about our audience, build stronger relationships with them through better targeted communications, and see the real value of what we do to decide on where to focus our future efforts. We are essentially gambling invested budgets into these campaigns with a huge vested interest (as a →



Mayflower Musical Youth Theatre. Image courtesy of Mayflower Theatre © Mayflower Theatre

→ high percentage of that budget is our own money) to know whether the marketing that we carried out had worked or not.

We wanted to know even more about our audience, build stronger relationships with them through better targeted communications, and see the real value of what we do to decide on where to focus our future efforts.

So here are the basics of what we wanted to find out:

- Which activity performed well and at what point in the campaign.
- Return on investment on what we can measure.
- Correlation between different shows to spot patterns and trends for future growth.

We know that there's really great analysis software out there that does all of the hard work for you, but we really wanted to interrogate the data ourselves to see what we could do in-house with the tools we have. At Mayflower, we use the Tessitura Box Office system and T-Stats to uncover the statistics. So it all relies on training, skills and experience to decode the results.

Target audience for our insights

Ourselves mainly — but also our colleagues, board members, producers, our industry, the world — to prove that we know our stuff. The more that we learn and understand our audience, the better the results for the producer and our venue, but also the more of the results that we share with marketing promoters and other venues — the better the impact for the whole arts industry.

Process

First we look at what we can and what we can't analyse — some of the marketing tools that we use are difficult to track (billboard advertising, print ads, leaflet distribution and radio) unless you add an offer with a source code or ask the customer at the Box Office when booking tickets, but this is still unreliable as you will never accurately know how many people saw this marketing and booked directly from it.

What we can analyse comes mainly from targeted marketing within our own database, so we look at:

- Breakdown of bookers: New, repeat, members.
- Breakdown of costs: Final income, final marketing budget spend, target vs income, capacity percentage, tickets sold, running sales graphs.
- The audience: Audience crossover reports to see what else they are booking for and maps of booker's postcode to see what areas people travel from.
- Database targeting: Materials sent to our customer's that we can track directly — emails, direct mailings, take up of offers.
- Digital: Facebook promoted posts, re-marketing.

We generally analyse this in terms of:

- Dates the activity went out and relevant time frames to analyse success of activity (for example we analyse mailings three weeks after the drop date and emails one week after sending).
- Target audience the marketing activity went out to.
- Cost of activity.
- How many tickets were sold.
- How much revenue the activity achieved.
- Response rates (how many people booked tickets versus recipients of activity).
- Return on investment (cost versus revenue).

Outcomes

The best thing about finding out all of this information is that you are constantly learning from each and every campaign. You start to consistently test activity and instead of falling into routine patterns we try to be more creative with the materials and messaging that we use. It also provides direction in what we need to do next — we are constantly evolving our marketing strategy. When you work for a charity, you have to justify every penny that you spend and this makes us more confident that we are doing just that.

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Key takeaways

- **Analysing your campaigns gives direction for future growth**
It leads straight to other projects; for us it is developing our own segmentation system, researching and testing Facebook promoted posts and trialling remarketing for shows as soon as they go on sale.
- **You need to make time**
It's easy to push aside when you have a million and one other things to do — but schedule it in, shut yourself away in another office and really take time to analyse and interpret the data, sharing the results with your team.
- **Don't be scared to make mistakes**
Sometimes what you find out is not what you would like to find out — don't be scared to challenge this with producers and the leaders in your organisation.

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