Introductions: The Space

Fiona Morris – CEO and Creative Director
John White – Chief Operating Officer
Agenda

• NPO requirements
• Audiences
  • Audience planning and reach
  • Usability and accessibility
  • Effective use of data
• Distribution and Platforms
  • Online
  • Broadcast
  • Cinema
Agenda (2)

- Content Creation
  - Long form capture
  - Short form content
  - Immersive and interactive
  - Cultural learning content
  - Preservation and archiving
Agenda (3)

• Organisational
  • Operations, resilience and sustainability
  • Income generation
  • Rights management
  • Leadership and skills

• Questions and suggestions
NPO requirements
Digital Policy

- Link to overall mission
- Current status of digital practice
- Opportunities for digital to support mission and objectives
- Key digital priorities
- Responsibility for policy and review process
- What will success look like?
Digital Plan

- Digital objectives
- Key activities to meet each digital objective
- Targets: set clear, ambitious but realistic targets
- Budget/resources for each activity
- Deadlines: include a clear timeframe and milestones
- Responsibilities: identify who will oversee and who will deliver each activity
Principles for a good digital policy and plan

- **Integrated** with business plan: mission/objectives, creative/curatorial, marketing, education, staffing and budget
- **Focused** on strengths or opportunities specific to the organisation rather than spreading efforts too thinly
- **Audience-led**: puts audience reach and engagement at heart of the plan
- **Realistic**: recognises current starting point, skills and resources available and importance of effective advocates, partners and suppliers
- **Adaptable**: digital landscape changes rapidly so plan should be top-level and have scope to evolve
- **Senior stakeholders** involved in policy and plan rather than e.g. limited to digital marketing function
Audiences
Are your plans based on a clear understanding of your audiences?

- **Starting point:** do you have a good understanding of your current online reach/engagement?
- **Segments:** are you targeting activities to specific audience segments (e.g. Audience Spectrum) or by behaviour/interest?
- Think laterally about who might be interested in your work
Are your plans based on a clear understanding of your audiences?

- **Audience outcomes**: are activities focused on achieving clear outcomes (e.g. building brand awareness, marketing the creative programme, engaging with creative content, building brand loyalty, generating online income, gaining feedback)?

- **Audience interests**: have you considered different audience needs/interests (e.g. new audiences vs existing, traditional arts audiences vs others, in area vs out of area, diverse audiences, children and young people)?
Audiences: channels

• **Have you selected appropriate channels for your audiences and content?**

• **Sustainability:** do your plans support regular content/communication on each channel or do they risk spreading efforts too thinly?

• **Platform demographic:** have you selected channels where your audience segments already consume content?

• **Content usage:** does content work with the devices those audiences use and typical interaction patterns (duration, frequency)?

• **Usability and accessibility:** does the plan consider audience access (e.g. mobile vs other devices, subtitling of dialogue, user testing of significant builds)?
Audiences: marketing

- **Content discovery**: have you considered how the audience will find the content?
  - **Social media**: paid for promotion of content (can be very targeted and cost-effective)
  - **Influencers**: using your contacts network to promote content via social media
  - **Search engine optimisation**: ensuring text has key search terms and new websites are optimised

*Opera North:*
The Ring Cycle
• **Marketing budget:** is the budget/resource allocated to marketing at least 10% of content/production budget (ideally greater, especially if there’s a high expectation of new audience acquisition)

• **Retention:** does your marketing plan include driving repeat engagements with existing audiences (cheaper to retain than to acquire new)?
Audiences: effective use of data

Do you have realistic targets for reach, engagement and audience outcomes?

- Are targets set from a useful baseline? Be wary of metrics like social media “impressions” and Facebook video views which don’t necessarily mean the content has been engaged with.

- Do you know the current level and growth rate for your target metrics? Plans which assume greater than a 30% improvement in growth rate on mature channels are ambitious.

- Does the plan identify a coherent set of actionable, shareable metrics e.g. website sessions, YouTube subscribers?

- Does the plan include regular sharing the insight from this across your organisation?
Cath Le Couteur & Nick Ryan: Project Adrift

- Film, sound installation and Twitter interactive piece focused on subject of Space debris
- Launched at Royal Astronomical Society. Generated national and international media coverage
- Installation at The Science Museum and now touring science festivals
Northern Ballet: The Boy in the Striped Pyjamas
Complicite: The Encounter

The Encounter/Live Stream
Complicite/Simon McBurney
Watch the sold out live performance online until 8 March

★★★★★ “A must-see…” The Independent
Distribution and Platforms
Distribution: online distribution
Distribution: broadcast opportunities

The Creation: Ballet Rambert
BBC Four, BBC iPlayer, BBC Arts Digital
Cinema: Live event cinema
Cinema: Cinegi- public screenings of filmed content

- Digital service for public screenings to reach audiences in e.g. village halls, community centres, arts centres, pubs
- Filmed theatre, dance, ballet, opera and music – from the major arts companies to the mid scale and smaller
- Content of varying lengths – from 3 hours to 10 minutes – venues can create programmes of multiple titles
Content Creation
Content creation: principles

• At the outset, plan for a sustainable and regular output of content, in order to acquire and retain audiences

• Any online presence needs to be constantly refreshed
Captured content
Content creation: long-form capture

*Drawn from your existing live practice in the concert hall, museum, on stage etc.*

- Produce one at a time to gain learning and apply to next project
- Allow 3 month+ pre-production timeframe minimum
- Ensure you secure rights early on
- Clear audience targets, distribution channels and marketing approach
- Cross-departmental and senior buy-in (e.g. creative/curatorial in conjunction with educational and marketing)
- Long-form capture typical budget range £25k to £100k
Long-form capture: Artichoke- London 1666

- Extending high profile live event with on site audience to online and broadcast
- Multi site capture with multi camera crew and capture director
- How to manage a live, high profile broadcast online
- FB live and YouTube, visitlondon.com, BBC Four
Long-form capture: Talawa - *King Lear*

- Talawa wanted to bring its new production of Lear to as wide an audience as possible
- Filmed in the Round at Manchester’s Royal Exchange
- Shown on BBC Four Christmas Day and on BBC iPlayer as part of Shakespeare Lives season
- Cinema screenings as part of Black History Month
Content creation: short-form content

- Online audiences don’t make the distinction between marketing, educational and artistic content, therefore..
- Consistency of quality, tone of voice and approach
- Joined up publishing schedule across the organisation
- Review and evaluate how content is being used and shared regularly
- Budgets: up to 5 minutes of content assume a budget range of between £250 to £5k
Short-form content: Miracle Theatre - Cinderella

- Part of a series of ‘lo-fi extends’ from The Space
- Using social media to market and extend reach of live performances/events
- Short-form content and promotion on Facebook, Twitter and Instagram
- Use of support from The Space including freelance associates to establish a model for future low-cost project support
Short-form content: Birmingham Rep - **Stadium**

Content captured during the Stadium project (and performance) re-purposed for social media, radio, public screenings
Creative content
Content creation: immersive and interactive experiences

- A new technology doesn’t make a new experience: the story and content comes first- think about story first, audience experience next and then which technologies can help you achieve this
- Ideally the work should be an extension of your existing live practice
- R&D phase for immersive projects recommended
- User testing and beta phase essential
- Consider cost and resource vs. audience reach and engagement potential
My Name is Peter Stillman - A Virtual Reality Experience

Project Summary

My Name is Peter Stillman is a free Virtual Reality (VR) experience created by 59 Productions and supported by The Space. The piece is inspired by American novelist Paul Auster's first work, The New York Trilogy. It opened at HOME, Manchester to great acclaim in February 2017 and transferred to the Lyric, Hammersmith in London in April, with more tour venues lined up throughout 2017.

The project began its development in 2015 when 59 Productions saw a great opportunity to create a VR experience that complimented their stage production of City of Glass. It was created to enhance and transform the experience of the theatre goer before and after they take their seats for the show, however, outside of this theatrical connection, it is a story to be enjoyed and experienced in its own right.

The thrilling, 4 minute experience combines hand-drawn animation and cutting edge technology to distort the line between reality and action, placing audiences at the centre of this narrative as the strange and haunting story of Peter Stillman unfolds. It is this human connection within the story that grips the user and allows them to become totally immersed in this fractured world.

My Name is Peter Stillman is experienced with an Oculus Rift VR headset, in a specially-installed VR booth, which has also been designed by 59 Productions. During its debut in Manchester the experience got over 4500 users in just 4 weeks, proving just how popular, current and well regarded virtual reality is becoming in the world of theatre and film.

My Name is Peter Stillman, HOME Manchester, 2017
Abandon Normal Devices: In the Eyes of the Animal

- Taking a site specific VR experience and extend to engage with audiences online
- Exploring the visual world of different animals in the forest they inhabit
- Distribution: forest installation, festivals, YouTube 360
Interactive: The Playhouse, Derry/Londonderry-Playcraft Live
British Museum: Great Shrine of Amaravati

- Gallery visitors can use smartphone to interact with projected character actors
- Web-users can interact with hi-res 3D model of carved relief
- Uses local wi-fi connection to avoid data roaming costs for international visitors
- Uses Sketchfab for online delivery of 3D and VR content
Detroit Institute of Arts: Lumin

- Uses **Google Tango** technology with GuidiGO augmented reality platform creator: cost benefits of frameworks

- Tour stops include e.g.
  - X-ray view of the skeleton inside a mummy
  - Reconstruction of gates of ancient Babylon in front of a section of wall

- ARKit for iOS 11 removes some barriers to augmented reality apps on iPhone and iPad
Content creation: new website build

• Planning phase to consider: user journeys, accessibility, mobile optimisation, SEO, content migration/redirecting from old site where applicable

• Clear schedule with time for testing, content population and iterative development (3 months minimum)

• Plan for ongoing content management responsibilities, maintenance and hosting requirements

• Simple website with open source CMS from £10k. E-ticketing additional £5k to £10k for separately hosted solution or from £30k to £100k for something seamlessly integrated into the main website

• Assume site will require substantial reinvestment/replacement every 3-4 years
Cultural learning content
Glyndebourne - opera guides

- 5 different interactive guides with reusable, mobile friendly framework
- Concise text with embedded video content
- Teacher resources tailored to subject, key stage and learning format
- Audiences: 4,000 children from 120 schools per year. 60% access digital material before and/or after
Boy Blue- Emancipation of Expressionism
Preservation and archiving

- Useful resources at Collections Trust ‘Digital isn’t Different’ and Museums Computer Group
- Consider the audiences for archives projects, from museum staff, trustees and sponsors through to public audiences
- Consider the use cases from free use, social sharing to commercial exploitation
- Ensure systems have technical standards to support a Create Once Publish Everywhere (COPE) strategy
- For archiving of digital creative projects there are challenges around future access to works that depend on hardware/software that may then be unavailable. Video walk-throughs are a low cost reliable way to archive aspects of an experience
Organisational
Operations, resilience and sustainability

- Have you adopted a holistic approach to digital in the organisation (i.e. not just marketing or standalone software)?
- Have you considered using lower cost software-as-service providers rather than investing in bespoke systems?
- If making large investments have you looked at options to cost share with other organisations or to build systems that can be reused in future?
- Have you considered long-term costs (e.g. hosting, maintenance, updates)?
- Do your timescales and budgets allow for prototyping and then refining and iterating (i.e. agile development)?
Income generation

Are any online income assumptions realistic and is there a plan B?

• For existing revenue opportunities (e-ticketing, online shop etc.) are your projections realistic based on past levels and growth rates?

• For new opportunities have you researched likely income levels (e.g. very few apps generate significant income on app store)?

• Have you considered opportunities for in-kind support (e.g. from technology providers)?

• Event cinema model: no advance and revenue split 25% content provider 25% distributor, 50% venue. Rights payments come from content provider’s 25%
Rights management

• Are you thinking about future digital exploitation of new physical pieces (e.g. ensuring digital rights are clearable even if not any immediate plan for online publication)?

• Have you considered rights ownership for any bespoke digital production (e.g. for a new website have you considered ownership of code, design and content)?

• The Space is exploring with industry stakeholders the potential to develop more standardised digital rights frameworks for publicly funded UK arts
Leadership and skills: organisation planning

Is there a clear plan to gain and/or sustain the following skills either in-house or through partners/suppliers?

• Board/trustee experience with digital?
• Skills in data tracking and analysis?
• Digital marketing skills?
• Digital production skills?
In summary
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Thank you! Any questions or suggestions?

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Filmed presentation with notes will be on The Space website from 27 Sep
http://www.thespace.org