CULTURE HACK TOOLKIT

A guide to creating inspiring digital events

CULTURE HACK CULTURE

caper

Anglia Ruskin University
Cambridge & Chelmsford

CREATIVE FRONT

ARTS COUNCIL ENGLAND

CONTENTS

ABOUT THIS TOOLKIT 3
WHAT IS THE CULTURE HACK TOOLKIT? 4

ABOUT CULTURE HACK 5
WHAT IS CULTURE HACK? 6
WHO TAKES PART? 7
WHO WE ARE 8

WHAT DOES A CULTURE HACK EVENT INVOLVE? 9
THE DIFFERENT ELEMENTS OF CULTURE HACK 10
WHAT IS A HACK DAY? 11
WHAT IS OPEN DATA? 11
AN IDEAL MODEL: CULTURE HACK EAST 12

HACK DAYS 13
THE FIRST CULTURE HACK 14

IDEAS LABS 15
INTRODUCTION 16
CULTURE HACK EAST IDEAS LAB 16
COMMISSIONED PROTOYPES 18
THE INVENTIVE CITY IDEAS LAB 19

CASE STUDIES 20
WHEN SHOULD I VISIT? BY DAN WILLIAMS 21
LONDON REVIEW OF BOOKS 22
STEF LEWANDOWSKI 23
HOIPOLLOI 24

BEST PRACTICE 25
PLANNING YOUR EVENT 26
LEGACY 28

FURTHER RESOURCES 29
FUNDING OPPORTUNITIES 30
BUILDING UP A NETWORK 31
PREPARING YOUR DATA 32
INTELLECTUAL PROPERTY 32
DOCUMENTING AND EVALUATING YOUR EVENT – BEST PRACTICE MODELS AND EXAMPLES 33

ACKNOWLEDGEMENTS 35

ABOUT THIS TOOLKIT

Hackers believe that essential lessons can be learned about the systems—about the world—from taking things apart, seeing how they work, and using this knowledge to create new and more interesting things

STEVEN LEVY, HACKERS: HEROES OF THE COMPUTER REVOLUTION

WHAT IS THE CULTURE HACK TOOLKIT?

So far, hundreds of people from creative, technology, cultural, arts and heritage organisations have participated in the Culture Hack programme. We are keen for this toolkit to be a growing resource, responding to new developments and feedback. If you have any comments about it or are interested in developing a Culture Hack programme in your area, please email us on: hello@culturehackday.org.uk

What does it include?

The toolkit includes information on what motivates people to take part, what questions you should ask before you begin planning, and how participating in a Culture Hack event can support legacy projects and long-term organisational change alongside examples of individual learning.

It includes details of different models of Culture Hack events and programmes, using Culture Hack East as an exemplar of digital innovation, collaboration and best practice, as well as practical tips for setting up your own event, questions to consider and a range of links to useful external resources.

The Culture Hack toolkit has been developed by Caper in partnership with Cultures of the Digital Economy Research Institute (CoDE) and Creative Front at Anglia Ruskin University, with support from Arts Council England. It is part of the Culture Hack East programme.

ABOUT CULTURE HACK

From its 'hack day' beginnings, Culture Hack has evolved into a digital development programme that now includes hack days, ideas labs, prototype commissions and how-to guides.

WHAT IS CULTURE HACK?

Culture Hack is a development programme which introduces digital thinking to the arts. It began as an idea in 2010, inspired by the work that a few developers were doing at hack days and in their spare time. Matthew Somerville had recently made the Live Map of the London Underground (*www.traintimes.org.uk/map/tube*) at Science Hack Day. This uses the Transport for London API to show where every train is on the London Underground network, plotted against a street map of the capital. It inventively and intuitively visualises something we all take for granted, and it wouldn't exist without Matthew's great idea and his expertise, the open data from TfL, or the catalyst and opportunity for collaboration that the hack day provided.

Hack days have a lot in common with the creative workshopping and improvisational tools that a number of artists use to create new work. Arts and cultural organisations are great at collaborating and taking creative risks – and they're rich with interesting data that can be opened up and repurpsoed in exciting ways. But digital thinking is often inhibited by worries about organisational change or infrastructure problems, and opportunities for innovation can get lost in concerns about how best to use Facebook, for example, or which email newsletter package to choose.

We wanted to enthuse the arts with the possibilities of improvising with open data and new technology, and we created Culture Hack as an opportunity to be creative and exploratory; a chance to experiment and have fun while also demonstrating that an alternative relationship with digital is possible for the sector.

PROMISING BEGINNINGS

The first Culture Hack took place in London in January in 2011, and since then more than 100 organisations have opened up their data at events for over 300 attendees in Leeds, Cambridge, Glasgow and Edinburgh in the UK, and Atlanta, Georgia in the US.

The Culture Hack format has developed to include Ideas labs – longer form, immersive experiences that foster deeper collaboration – and we have introduced bursaries to allow teams to spend more time collaborating and refining their prototypes.

Planning for a typical Culture Hack event begins months in advance, with advocacy to find potential data contributors, followed by an open data education programme and then the recruiting of interested developers and designers, and inspiring speakers.

"A development programme which introduces digital thinking to the arts"

WHO TAKES PART?

Arts and cultural organisations, technologists, designers, developers and content specialists all get involved. So far, over 100 arts organisations and more than 300 artists, creatives and developers have taken part in events in the UK and North America.

Why do arts organisations get involved?

Participating orgs get the benefit of a fast-track development programme that encourages them to understand their data and audiences in new ways. They have the chance to connect with world-class creatives, challenge their preconceptions and collaborate across art forms and platforms. It presents a way to experiment and innovate rather than simply deliver on day-to-day targets and digital plans.

Who has already done it?

Participating UK arts organisations have included the Royal Opera House, National Maritime Museum, the Science Museum, Edinburgh Festivals, National Railway Museum, Whitworth Art Gallery, Kettle's Yard, Hoipolloi, London Review of Books and Watershed. The programme has delivered corporate benefits to partners including W+K, Google Creative Labs, the BBC, the Guardian and Amazon, and received grant funding from Arts Council England and the Technology Strategy Board.

"Culture Hack is a great opportunity to get a totally different perspective on the resources that we hold. We have since taken forward some of the ideas and have made new contacts and networks that have been instrumental in shaping our digital strategy. We had a great time in an open, friendly environment where ideas flourished and new networks were formed. Highly recommended."

FIONA MOORHEAD, CRAFTS COUNCIL. ATTENDEE OF CULTURE HACK: LONDON 2011.

What are the expected outcomes?

For arts and cultural organisations, the longer term impact of Culture Hack includes:

- Increased digital literacy and capacity.
- Inspiration and education about technology and open data.
- The creation of new open data resources.
- Innovative first-stage digital prototypes for apps and websites, exploring new business models, learning and audience-engagement opportunities.
- New collaborative relationships and partnerships between technology. and creative industries, the arts and academia.

What's in it for the hackers?

Participating technologists, creatives and developers get the chance to form new networks and relationships and to work with inspirational and unique content from some of the world's foremost cultural organisations – developing and sharing ideas with arts leaders, managers and opinion formers. Culture Hack also provides a unique opportunity for skills development in a range of disciplines, enabling collaborative working, making and sharing.

WHO WE ARE

London-based digital creative agency Caper was founded by Creative Directors Rachel Coldicutt and Katy Beale in 2011. Caper specialises in turning complex subjects into delightful and engaging audience experiences, both in the real world and the digital space.

Caper runs digital innovation programmes and creative strategies, prototypes and content for a range of clients across the creative, cultural and technology sectors including BBC Proms, BBC Radio 3, British Council, Crafts Council, Fuel Theatre, Kings Cultural Institute, Royal Opera House, South London Gallery, Royal Shakespeare Company, University of Leeds and University of Cambridge Museums.

Caper conceives and runs innovation programmes including Culture Hack, grassroots education network Coding for Kids (*www.codingforkids.org/wiki/Main_Page*), technology residencies programme Happenstance (*www.happenstanceproject.com*) and Articulate (*www.articulatenetwork.com*) which aims to raise the profile of women speakers in the technology and creative industries.

HOW CULTURE HACK IS FUNDED

Culture Hack is a not-for-profit enterprise, run as part of Sync in Scotland (*www.welcometosync.com*) and by Caper (*www.wearecaper.com*) everywhere else.

Previous Culture Hack events have been financially supported by a mix of funders such as Arts Council England and Creative Scotland; corporate partners including W+K, Google Creative Labs and the BBC and participating arts organisations including the Royal Opera House, the National Maritime Museum and Opera North.

WHAT DOES A CULTURE HACK EVENT INVOLVE?

THE DIFFERENT ELEMENTS OF CULTURE HACK

Culture Hack has developed from the initial hack day to a digital innovation programme, encouraging experimentation through digital and paper prototyping, talks and debate, and cross-sector networking.

	HACK DAY	IDEAS LAB
WHAT IS IT?	A fast-paced creative event that challenges attendees to make innovative new cultural products using shared cultural data and content.	An intensive, inter-disciplinary and interactive event designed to produce radically innovative new ideas.
HOW LONG IS IT?	Typically 24–36 hours.	Typically 1–2 days.
FEATURES	Use cultural data to play, experiment, collaborate, share. Paper and digital prototyping. Inspirational talks.	Identify key challenges, generate 'big ideas' and develop solutions. Facilitated sessions, collaborative group work, paper prototyping, inspirational talks.
OUTCOMES AND BENEFITS	Networking and collaborations between artists, designers, developers & cultural organisations. Development of working digital prototypes.	Development of innovative multi-disciplinary research, developed paper prototypes, commissioned digital prototypes, identifying and supporting networks and collaborations.

WHAT IS A HACK DAY?

Pioneered by Yahoo! in the mid-2000s, Hack Days, or hackathons, typically take place over a concentrated 24 to 48 hour period. They tend to be organised around a single theme or idea (such as Music Hack Day, Science Hack Day or NHS Hack Day) and are often attended by designers, developers and creative technologists who want to use their skills and expertise to collaborate on making inventive new prototypes with interesting data sets.

A hackathon is a chance for people to work together to make digital, or digital-physical, prototypes in a risk-free environment, away from the pressures of day-to-day business. It's an opportunity to experiment, meet new people and learn new skills.

The participants at lots of hack days offer their services for free in return for a great experience, and there are some guidelines about the best ways to do that in The Hack Day Manifesto (*www.hackdaymanifesto.com*). As well as giving a chance to work with well-formatted, interesting data, hackathon organisers need to offer a comfortable venue with excellent network connectivity, lots of power sockets and really good catering. Attendees might also need somewhere to sleep, wash and keep their belongings safe.

A hackathon will typically end with demonstrations of all the completed hacks, followed by judging and a prize giving. Not all hack days have prizes, but they can be a great way to celebrate what's been made.

WHAT IS OPEN DATA?

Open data is machine-readable information made available under an open license in a non-proprietary format.*

For arts and cultural organisations, open data can range from metadata – for instance, a theatre's calendar or performance database – to digital versions of artefacts, such as out-of-copyright, or copyright-free, works of literature or images of art work. Some organisations, such as the Metropolitan Museum of Art, have uploaded 3D scans of their objects to Thingiverse, an open-source hardware platform, so that people can 3D print their own versions of museum objects. Others have made images available through initiatives such as Flickr Commons. All of these data sets can be combined with other open data sources, such as maps or postcode information or content from social networks, to populate websites and applications.

Open licenses include Creative Commons and the Open Government License, which restrict commercial reuse. Data is often made available as an API (application programming interface), but a data set might also be available as a CSV, XML or RDF file.

Open data does not include sensitive or private information, such as customer data or bank details, which is generally stored securely and is subject to data protection laws.

"Open data is machine-readable information made available under open license in a non-proprietary format."

* Thanks to Mia Ridge for this definition. For more information on Open Cultural Data, see Mia's article in Museum ID, *www.bit.ly/MiaRidgeMuseumID*

AN IDEAL MODEL: CULTURE HACK EAST

Culture Hack East is an ongoing digital innovation programme devised in partnership with Cultures of the Digital Economy Research Institute (CoDE) and Creative Front at Anglia Ruskin University, with support from Arts Council England.

"Creative Front Cambridgeshire was looking for new ways to support creative technologists, visual designers and practitioners from across the creative industries. We knew that the arts, cultural and tourism sectors were keen to use new technologies and innovation to bring to life the unseen collections and artefacts the region has to offer. We approached Caper with the idea to bring the Culture Hack national programme to the East of England as a unique way to showcase the brilliant technology and design talent and the undiscovered arts and cultural collections in the region."

CLARE DENHAM, CREATIVE FRONT MANAGER

In November 2011, Culture Hack East launched with a series of events, starting with a workshop to help arts organisations spot the potential in their data and get it developer-ready. The first event took place in June 2012. In addition to the hackathon, there were data visualisation workshops and an afternoon of talks and workshops by leading Cambridge technology companies such as ARM and Raspberry Pi, as well as artists and arts organisations who use technology as part of their practice.

"This event saw teams working collaboratively and over the weekend 15 hacks were produced with many providing practical solutions to increase audience participation and engagement, while others of course were simple, fun and playful!"

CLARE DENHAM, CREATIVE FRONT MANAGER

OUTCOMES AND THE FUTURE

The hack day was followed in early 2013 by an 'Ideas Lab' in which teams were brought together to further develop their work. Two teams won funding to create digital prototypes, and the project partners are now working together alongside the regional advisory board to develop the next stage of the Culture Hack East programme.

London Review of Books have developed a project for The Space, "Kafka's Wound" off the back of the work they did at Culture Hack East.

HACK DAYS

The best thing about Culture Hack Day was seeing how many different organisations are willing to make their data available by building data sets and being collaborative.

BILL THOMPSON, JOURNALIST FOR THE BBC AND CULTURE HACK EAST ADVISORY BOARD MEMBER

THE FIRST CULTURE HACK

Culture Hack Day 2011 took place over the weekend of 15-16 January 2011, bringing cultural organisations, software developers and creative technologists together to make interesting new things.

The aim of the event was to see what lessons the cultural sector could learn from the fast, iterative world of software development, while also investigating the hidden potential of cultural datasets.

Culture Hack 2011 was attended by 69 developers and designers, and a total of 40 datasets were contributed by the BBC, Watershed, National Maritime Museum, UK Film Council, Science Museum, Royal Opera House, Crafts Council, Welsh National Opera, Edinburgh Festivals Innovation Lab, Culture Grid, The Guardian and Global Data Point. Alongside the hackathon, there was an afternoon of inspiring talks and debate featuring eight speakers from across the fields of art and technology, and this was attended by a further 80 people.

Sixteen hacks were made over the weekend, including:

- **An ontology for organising theatrical data**, by Luke Blaney, *http://lukeblaney.co.uk/semweb/theatre*.
- **A Museum in Minecraft, by Tom Scott**, Dominic Hodgson and Caius Durling, using the Culture Grid API.
- **Subvertle**, which creates an audio voiceover for BBC iPlayer subtitles, by Daniel Jones, Liam McNamara and Ben Fields.
- **Craft Matters**, by Becky Stewart, which revisualised the Craft Council's campaign of the same name.

OUTCOMES

Two of the participants in the first Culture Hack, Crafts Council and Pervasive Media Studio, have joined forces to run a set of Craft & Technology residencies. *www.craftscouncil.org.uk/about-us/press-room/view/2013/craft-technology-residencies*

"What could the cultural sector learn from the fast, iterative world of software development?"

IDEAS LABS

This method asks you to have faith in the value of process without having a specific goal in mind. The idea is to develop ideas that extend outside of comfort zones

INTRODUCTION

"As with many of Caper's projects, the Ideas Lab method involves risk; it asks you to have faith in the value of the process without always having a goal in mind. By bringing culture professionals and technology experts together in a fast, hacky way, the aim is to develop ideas that extend outside of comfort zones and encourage ideas and processes that can be taken away and shared."

LEILA JOHNSTON, WRITER (ASSOCIATE), CAPER AND CULTURE HACK: LONDON 2011 SPEAKER

The Ideas Lab is a new format for Culture Hack, inspired by the hack day structure, but accessible to those who aren't experienced software developers. The process of looking at data and audiences and shaping ideas around them to a paper prototype is valuable, and working with a facilitator opens up the process of taking things apart and exploring small ideas quickly.

CULTURE HACK EAST IDEAS LAB

On the 26th and 27th February 2013 Anglia Ruskin University hosted an Ideas Lab as part of the Culture Hack East digital innovation programme.

A total of 35 arts and cultural organisation representatives and technologists predominately from the Cambridge area took part in the Ideas Lab, including Hoipolloi, The Junction, Wysing Arts Centre, ADeC, CRASSH, Cambridgeshire County Council, Tribal Labs and Stride Design.

The Lab formed part of a research and development phase for the Culture Hack East programme, aiming to support a small group of arts and cultural organisations and developers, designers and creative media practitioners to work on specific projects and programmes in collaboration.

As the name suggested, this event was all about ideas generation, stimulating relationships between arts and technology sectors and using a Lab format to work on smart solutions to tricky problems. The Lab encouraged participants to work in small cross-disciplinary teams to develop new digital ideas and produce paper prototypes, based on key challenges for the arts, culture and heritage sector. Over two days, they created user journeys, developed paper prototypes and pitched ideas. Our panel – made up of Georgia Ward (Arts Council), Zoe Svendsen (Metis Arts), Rachel Drury (Arts Policy Researcher in Residence, University of Cambridge), and Daniel Jones (Erase) – selected two prototypes to receive development bursaries, taking the ideas beyond paper prototypes to digital prototype stage.

"It's important to be able to talk about what you're making and why, and to be able to pitch that in an exciting way to developers and to audiences and hackers and commissioners. I think everyone could do with developing their skills around that."

BIANCA WINTER, HOIPOLLOI. ATTENDED CULTURE HACK EAST: WHAT IS DATA, ANYWAY AND IDEAS LAB

Ideas Lab: Day one

The first day of the Ideas Lab began with facilitated discussions around key themes, including communities, connections, young people, performance and open data. Group members were invited to talk about some of the big questions they were facing in their sectors, which skills they could share, how they could collaborate and how they would improve services for specific audiences.

These discussions led to some initial project ideas, including:

- An application to help young people learn about the history of their sport
- An art swipe card that people could use to collect information about an area's history and heritage
- A way to encourage active audience participation in live art
- Visualisation tools, to show how many people visited museums
- A way to share collections data between museums
- Ideas to engage people with open data

The afternoon session began with a 'speed data' session, in which technologists and arts organisations had short, 2 minute conversations that explored where their interests collided and what skills they could exchange.

The initial project ideas were then reviewed, and participants were given the opportunity to swap groups according to particular interests. Two hours of lively discussion later, possible ideas for digital projects were shared with the whole group.

Next, project ideas brainstormed from the morning session were reviewed, and participants were given the opportunity to swap groups according to particular interests.

Ideas Lab: Day two

The second day began with another 'speed data' warm up exercise. Participants were then given the chance to critique each others' ideas, looking specifically at how different technologies, approaches and target audiences would affect the outcomes.

This was followed by an extended brainstorming session to develop the best ideas into paper prototypes. The technologists moved between groups to offer advice and participants acted as focus groups for each other's ideas.

The final session saw the groups pitch their ideas to an expert panel for the chance to win funding to make a first-stage working prototype.The judging panel included Rachel Drury (Arts Policy Researcher in Residence, University of Cambridge), Daniel Jones (Erase), Zoe Svendsen (Metis Arts), Georgia Ward (Arts Council England) and Rob Toulson (CoDE).

Projects pitched by the Museum of Archaeology and Anthropology in collaboration with Atlas Live, and by Parrabbola and Dance Digital working with Specialmoves both won £3,500 of funding to help them develop a working digital prototype by the end of March 2013.

COMMISSIONED PROTOYPES

Art Buddies was developed by Specialmoves, Parrabbola, DanceDigital and firstsite. It encourages audiences to explore new kinds of art by introducing them to work that might be outside of their comfort zone and allows them to organise group visits to exhibitions. Target audiences for this might could be novices who have an interest in the art form, or knowledgeable enthusiasts who are keen to share. The Art Buddies team have tested an early stage prototype with target user groups, and through this they have refined what a successful and engaging experience would look like.

The **Wall of Cambridge Archaeology** iPad App is a digital representation of the Cambridge Cabinet at the University of Cambridge Museum of Archaeology and Anthropology. The Cabinet houses nearly 160 artifacts found in the Cambridge area from Medieval, Roman and Prehistoric periods and the app combines these with a map of the area, showing where each object was discovered. MAA is keen to develop the prototype to a second phase period and to user test at the museum. The group have used this initial prototype as a proof of concept and have gained further funding to develop the next stage.

Photo by timmitchell.co.uk

Photo by Chris Wingfield

THE INVENTIVE CITY IDEAS LAB

A one-day collaborative lab, commissioned by A New Direction (*www.anewdirection.org.uk*) that developed new digital ideas for the London Curriculum. A New Direction is a 'bridge' organisation, that connects children and young people, skills and communities with art and culture.

The Mayor of London's Education Enquiry has identified that young Londoners need help to get the best from the capital city. This Ideas Lab brought together museum and archive experts with creative technologists to find new ways for the city's museums and galleries to inspire and connect with 11–14 year olds.

The main aims of the day were to:

- Allow space for debate between the museums, libraries and heritage, education and technology sectors.
- Increase understanding of the potential crossovers between technology, education and culture.
- Generate and work up the first stages of new ideas.

Participants worked together in teams to develop new ideas that would celebrate and open-up the museums' assets. Once these were established, the teams created paper prototypes that further explored the concepts and illustrated potential user journeys.

The institutions represented included British Library, British Museum , Design Museum, Dulwich Picture Gallery, English Folk Dance & Song Society, Foundling Museum, Geffrye Museum, Hormiman Museum, Imperial War Museum, Iniva, Museum of London, Royal Institution of Great Britain and the Petrie Museum of Egyptian Archaeology.

The creative technologists who attended were Martin Belam (Emblem), Leila Johnston (Final Bullet), Francesca Panetta (The Guardian, Phantom Productions), Becky Stewart (Codasign), James Darling and Alexandra Rowse (Coney).

Read more about the Ideas Lab

www.currybet.net/cbet_blog/2012/12/culturehack
www.anewdirection.org.uk/blog/culture-hack-combining- technology-with-young-peoples-cultural-learning

CASE STUDIES

CASE STUDY: WHY SHOULD I VISIT? BY DAN WILLIAMS

I was inspired by a tweet from *@beng* asking when the best day to visit the Natural History Museum would be. I thought I would gather data from Foursquare logins to allow people to see which were the less busy days to visit a museum.

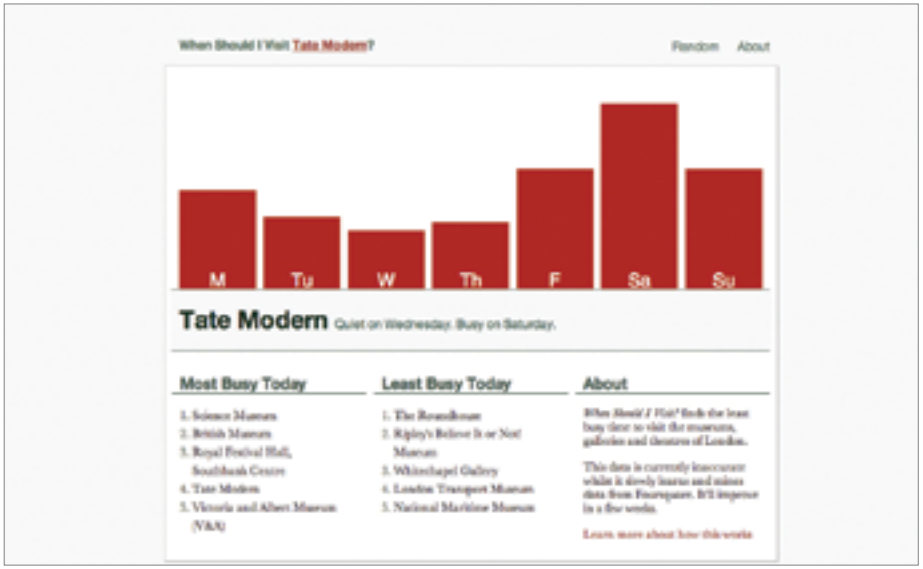
Foursquare is designed to show the most popular trending places or where your friends are. However, I used it for the opposite reason!

When Should I Visit? finds the least busy time to visit the museums, galleries and theatres of London. It states the quietest day and provides a glanceable graph to judge the relative popularity of different days. The site is intended to show the data in the simplest possible way with no unnecessary detail.

The advantage of using foursquare is that it is not tied to the institutions listed. New places can be added and removed – even non-cultural organisations. However, foursquare users represent only a certain demographic of attendees. I'd like to get hold of admissions data from some of the museums I used to verify how accurate **When Should I Visit?** is. To make it more accurate in future I could also layer over data from Gowalla and facebook or allow self reporting from venues.

In the future, it would be interesting to look at attendance changes due to school term, time of year, weather and other factors. But it's worth noting that you can still phone the museum and ask a human. They're already good at spotting patterns!

Dan Williams *@iamdanw*
whenshouldivisit.iamdanw.com



When Should I Visit by Dan Willliams, created at the first Culture Hack

CASE STUDY: LONDON REVIEW OF BOOKS

Prior to Culture Hack East, Helen Jeffrey, Associate Publisher at the London Review of Books, had attended a few hack days elsewhere and was really keen to bring some of that ethos and practice into her organisation, bringing together business and technology.

"I would say we were quite experienced with text online but quite traditional in our approach to things, so we weren't doing anything very experimental."

HELEN JEFFREY, ASSOCIATE PUBLISHER, LRB

During the preparation for the Culture Hack East hack day Helen was given the opportunity to think about what data sets LRB might have to offer, and felt able to then bring along some of their own data to play with. Through the hack day Helen and two of her colleagues were able to do paper prototyping and learn new skills, which helped them to shape a digital arts project they then developed for The Space called Kafka's Wound. *www.thespace.lrb.co.uk*

"...the injection of creative thinking from the hack day, whilst we were in the middle of that, really helped us shape Kafka's Wound...the visual index that we created is a visualisation of all of the media that is integrated into the essay, and I would say that was definitely influenced by our attendance at Culture Hack East. I think one of the big changes within the organisation has been particularly with the success of the Kafka's Wound project... we actually see ourselves as more experimental."

HELEN JEFFREY, ASSOCIATE PUBLISHER, LRB

As part of the continuing development of a more experimental approach London Review of Books are now considering a proposal for a Nesta Digital R&D project for 2014, and they are also applying to participate in Caper's Happenstance London residency programme, which embeds digital at the heart of cultural organisations through residencies with creative technologists.

'Kafka's Wound' London Review of Books / The Space

CASE STUDY: STEF LEWANDOWSKI

Stef Lewandowski is a designer, software developer and founder of Makeshift (*www.makeshift.io*). Stef had attended a couple of hack days prior to attending Culture Hack, and ran a hack event himself in Birmingham, which was around hacking the Birmingham City Council website, in a bid to make it more useful as a resource. Attending Culture Hack coincided with completing the Clore Leadership programme and led to him rethinking the way he wanted to work.

"It made me realise what I was supposed to be doing. The hacking process had fed directly into my work, and now basically we do this but as a company. We have a bunch of different ideas, we filter the ideas, and we make a hack, we demo it and we get it out to users, and then we do that repeatedly, so we have loads of things in hack mode.

Off the back of Culture Hack, I've continued my connection with Bianca Winter from Hoipolloi. We'd spent the year collecting loads of content, and I made this little app for them called Stories from an Invisible Town. They were getting so into it, creating this vast collections of stuff, but none of it was seeing the light of day, because no one had the patience to click through everywhere. So I said – why don't we do a hack? And so we did a tiny hack, which was to take all of the content they had in the archive, and just randomise it, and pick out just the audio pieces and put it in a radio player with Soundcloud. I definitely think if small companies had access to a hacker, who could do little experimental things for them, then you could end up with lots of interesting things happening."

STEF LEWANDOWSKI

During Culture Hack events, Stef made Yebay with the RSC; Stories from an Invisible Town with Hoipolloi *www.hoipolloi.org.uk/our-work/stories-from-an-invisible-town/*; he made three hacks at Culture Hack Scotland 2012 – Storyland, Kitty and Through the Lens of Richard Demarco *www.stef.io/2012/04/30/culture-hack-scotland-2012*; and at the first Culture Hack in 2011, he created Screened 2012 with BFI data.

Hugh Hughes from Stories from an Invisible Town, photo by Jaimie Gramston

CASE STUDY: HOIPOLLOI

Hoipolloi participated in a Culture Hack East hack weekend in 2012. Hoipolloi had spent several years exploring social media around the fictional character Hugh Hughes, and had reached a position with their National Portfolio Organisation status where they were able to take on a Digital Associate, Bianca Winter, to think strategically about the way the company used digital and how it would inform their work.

"Hoipolloi were at the point where they had recognised that they wanted somebody not only to implement their digital offer, but also to think longer term about what strategies around digital would inform the work and the structure of the company as well."

BIANCA WINTER, DIGITAL ASSOCIATE, HOIPOLLOI

The hack weekend had a huge influence on how the company now think about data and the possibilities for its creative uses, and helped them to feel more confident about their skills around hacking and quick prototyping.

"Culture Hack has really framed the way that I'm dealing with the content from the start, which is not all about getting it out there, but knowing that we have a duty as a creator to make sure that people know what this is, so that the right people can get access to it."

BIANCA WINTER, DIGITAL ASSOCIATE, HOIPOLLOI

Hoipolloi created an app at the hack weekend which informed the work they were doing on their website – a massive, open-ended, content-rich site, but one which they felt could be bewildering for their audience. The app they created helped them to think about creating a tool for sequencing some of that content into a particular storyline or narrative arc or series of stories. Culture Hack also informed their thinking around content creation, and their digital audience. Hoipolloi are now working on a proposal for Nesta's Digital R&D Fund for the Arts, and developing a digital innovation strategy for the company.

"Hoipolloi feel confident about making digital assets now, making really good stories that can be accessed digitally... I think that could be a really fruitful discussion. Are there people that go online to find content, how do they get lost, how do they stumble upon stuff – that really interests me."

BIANCA WINTER, DIGITAL ASSOCIATE, HOIPOLLOI

Photo by timmitchell.co.uk

BEST PRACTICE

Are you thinking of setting up your own digital event programme or event? You'll find some of the questions you need to consider in this section, as well as links to useful resources.

PLANNING YOUR EVENT

Before you make any decisions, consider your aims and objectives. Begin by asking yourself whether you want to complement other activities, reach a new audience or address a specific educational need. An initial 'research and development' period could help you to identify the purpose of the event and find examples of best practice.

1 **Know your intended outcomes.** Who are your audience and what do you want participants to experience and take away from the event? Do you want them to think and connect with others, or have opportunities to make and do? These questions will help you to narrow down the best type of event: a hack day, workshop, Ideas Lab or networking event.

2 **Assess your internal expertise.** Do you need to collaborate with a partner to deliver? Do you have existing assets you can put to use in terms of space, equipment and staff capacity?

3 **Consider finances before you start.** Will the event be free or will you need to charge? Where can you draw in favours and save money? You may be able to cover the costs of individual attendees, particularly if they are freelance, or taking time off work to take part.

4 **Plan you promotion tactic.** The platforms you already use are a good place to start, but also think about local networks. Your project partners may also be able to help spread the word through their network.

5 **Paper or digital?** If your attendees are able to bring a range of data and your event is all about finding creative solutions with tech, digital is probably the answer. But it's not the only way. Paper prototyping can help a broader range of participants to develop their idea and test the user experience. It has a number of advantages over digital: it can be fast, low-cost, accessible and refreshing to attendees used to screens.

WHAT ABOUT PARTICIPANTS?

We've found that 25-35 people is a good number for most events: large enough to ensure a rich mix of skills and ideas, but small enough to ensure everyone's voice is heard. Try to ensure a balance between creative practitioners, technologists and arts organisations.

Perhaps your event is open to all, but if you're planning to ask attendees to register their interest or take part in an application process, begin planning what you might want to ask them. You'll need to find out (in some detail) what their skills are, what data they might be able to bring, and what they hope to get out of the event.

Structuring your event

Your event needs a bang at the beginning and good, satisfying ending. Time is limited; you'll need some warm-up exercises to get people feeling comfortable with each other as rapidly as possible. Choose a mixture of activities, some for pairs or small groups, others which bring all the attendees together. Keep the event moving along by developing a rhythm of structured elements interspersed with looser moments. Surprising hands-on activities keep the interest going if energy starts to flag, and inspiring talks are great for setting the tone and sparking conversation.

Delivering data

If arts and cultural institutions are bringing data with them, it is up to you to ensure it is developer-ready. The organisations may require technical advice in advance of the event to discuss data and formats. Any technical support you are able to offer your attendees during the event will be very useful.

PLANNING YOUR EVENT (CONTINUED)

"I'd say that besides the always-useful brainstorming exercises, the great advantage for me was to be able to work with so many culture professionals and talk honestly with them, off the record, about the things they did and didn't need from digital."

LEILA JOHNSTON, WRITER (ASSOCIATE) CAPER. CULTURE HACK: LONDON 2011 SPEAKER AND ATTENDED CULTURE HACK: THE INVENTIVE CITY

How should the data be delivered?

If arts and cultural organisations are bringing data with them, ensure that it is developer-ready. They may require technical advice in advance of the event to discuss the most appropriate types of data and formats. What technical support can you offer during the event?

Whether it's a database, a spreadsheet, or in some other form, data should be divided up predictably, so that a developer can write a programme that understands what type of information is in each cell (so, for example, when it's a date cell, the numbers it sees are always a date, and so on). Other key principles of developer-ready data include:

- Regularity: the same fields should always have the same type of information in.
- Forward planning: make sure your fields aren't going to have to suddenly change halfway through.
- Format your data for machines to read – so format using columns and cell types, not colour or font choice. If you are wondering how your spreadsheet will look to a machine, try exporting the data as a CSV and then back to a spreadsheet and see what has been lost.
- If you are making year-on-year data, try and keep your column headings regular.
- Don't update your data silently, let people know that something has changed by making sure that the date of generation is obvious.
- Don't worry about too much about file size, there are always ways to work with big files.

Cultural data is not only letters and numbers, but also images, audio files and videos. It can be contributed by museums and galleries, universities, festivals, publishing houses and more.

There is more information about making your data developer-ready in the Further Resources section of the toolkit.

Pitching

Will attendees be developing their ideas beyond the event, for example producing working digital prototypes? Will you be asking participants to present or pitch their idea? Try to offer advice or a template structure during the event to help attendees get their idea ready to pitch. If there is a competitive element to the pitching make sure that any eligibility or selection criteria are clearly articulated to participants in advance. Encourage any teams who will be developing prototypes or products together after the event to produce a knowledge share agreement which includes agreement on what the final output will be, who will be in the team and in what roles, and what the arrangement will be regarding intellectual property.

LEGACY

How can you ensure your Culture Hack has longterm impact?

Keep good records. Documenting the event as it happens is the first step. Live tweeting or blogging throughout should be standard, and you should encourage participants to document their own ideas on paper and through spontaneous vox pops and testimonials.

Think about how you will evaluate the event before you even start. You may decided to conduct face-to-face interviews, use feedback forms or write up in-depth case studies. It's important to know who the evaluation is for, too. Different methods of recording and distribution will be appropriate to external partners, participants and you as the planner. An internal wash-up meeting with colleagues can help to identify elements that went well or less well, and help the decision-making process for future events.

What happens next?

Think about how you will publicise your documentation from the event. If the development of prototypes are ongoing, you could consider a web showcase or wrap-up event to celebrate their completion. It can be very helpful to support and nurture the relationships that you have begun to form, and find ways to track the ongoing benefits to individuals and participating organisations.

FURTHER RESOURCES

FUNDING OPPORTUNITIES

There are a range of funders who support digital innovation programmes. These include:

Arts Council England
Funds arts activities that engage people in England, or that help artists and arts organisations carry out their work.
www.artscouncil.org.uk/funding

AHRC-funded Knowledge Exchange
AHRC-funded Knowledge Exchange Hubs connect research in the arts and humanities with a range of creative and cultural organisations to generate new and exciting knowledge exchange opportunities, foster entrepreneurial talent and stimulate innovation and contribute to the development of the UK's Creative Economy. Check out your local Knowledge Exchange Hub to see what funding opportunities they have to support the development of research partnerships and programmes.
www.ahrc.ac.uk

Creative England
Supporting the sustainable growth of independent creative businesses, outside of London.
www.creativeengland.co.uk

Digital R&D Fund for the Arts
A fund to support research and development projects that use digital technology to enhance audience reach and/or explore new business models for organisations with arts projects.
www.nesta.org.uk/areas_of_work/creative_economy/digital_rnd

Jerwood Charitable Foundation
Revenue funding for the arts, supporting the development of emerging artists.
www.*jerwoodcharitablefoundation.org*

Technology Strategy Board
Technology Strategy Board manages funding competition programmes for innovation
www.*innovateuk.org*

BUILDING UP A NETWORK

Check out what networks already exist in your region. In the East of England they include:

Creative Front
The network supports and promotes creative practitioners and creative businesses in Cambridge, offering invaluable business support, job opportunities and industry-led events.
www.creativefront.org

CamCreative
Monthly Cambridge meet-up for those working in graphic and web design, media, literature and publishing, visual arts, multimedia, performing arts and culture.
www.meetup.com/camcreative

Creative Boom Cambridge
A regional online magazine to celebrate, inspire and support the creative industries.
www.creativeboom.co.uk/cambridge

CamTechNet
Information for Cambridge technology professionals – find technology jobs, news and events, companies, resources and opportunities to create new partnerships.
www.camtechnet.info

Cambridge Arts Network (CAN)
A forum of professional artists and arts organisations working in Cambridge. CAN meets to debate and discuss key issues that face the sector.
www.cambridge.gov.uk/ccm/content/leisure-and-entertainment/arts-development.en

Cambridge Arts Forum (CAF)
A monthly meet-up for Cambridge based arts practitioners.
creativeintern@brittensinfonia.com

Makespace
Makespace is a community resource for the East of England that aims to support existing and new businesses, raise awareness of and skills in engineering and manufacturing, and provide a place for people to hangout and work on projects, using the latest rapid prototyping equipment such as 3D printers and laser cutters, and kit for electronics, woodwork and textiles.
www.makespace.org

Refresh Cambridge
A community of designers and developers working to refresh the creative, technical, and professional culture of New Media.
www.refreshcambridge.org

PREPARING YOUR DATA

Definition of open data
www.linkedgov.org/what-is-open-data

Open Knowledge Foundation
http://okfn.org/opendata

Open Data Institute
http://www.theodi.org/guide/what-open-data

Museums and the machine-processable web
http://museum-api.pbworks.com

CultureCode data information document
http://bit.ly/culturecodedatasheet

Creative Front 'What is Data Anyway?'
www.creativefront.org/news-and-events/news/what-is-data-anyway

Blog posts about preparing data for Culture Hack East
www.sketchingwithcode.com/2012/08/15/preparing-your-data-for-a-hack-day
www.charleyramm.wordpress.com/2012/05/01/preparing-data

Open Space methodology
A resource explaining this unique method of planning and problem solving
www.kstoolkit.org/Open+Space

INTELLECTUAL PROPERTY

FOR CONTENT

Creative Commons
A non-profit organisation devoted to expanding the range of creative works available for others to build upon legally and to share.
www.creativecommons.org

FOR DATA

Open Data Commons
Open Data Commons is the home of a set of legal tools to help you provide and use open data.
www.opendatacommons.org/licenses/by/summary

Nesta: Intellectual Property Rights Frameworks
Six intellectual property rights frameworks (IPR frameworks) for public commissions.
www.nesta.org.uk/areas_of_work/creative_economy/ipr_frameworks

University of the Arts London: Intellectual Property Advice for the Creative Sector
www.own-it.org

DOCUMENTING AND EVALUATING YOUR EVENT – BEST PRACTICE MODELS AND EXAMPLES

UK Creative Industries Marketing Toolkit
A practical resource designed to support creative companies' international marketing activities.
www.creative-industries.co.uk

Storify
For collecting updates from social networks, to create a new story format that is interactive, dynamic and social.
www.storify.com

Audioboo
For recording and sharing audio.
www.audioboo.fm/about/audioboo

Flickr
For sharing photos.
www.flickr.com

Hack day Manifesto
Useful guidelines for organising a hackathon
www.hackdaymanifesto.com

EXAMPLES OF GOOD PRACTICE IN DOCUMENTING EVENTS:

Forest Fringe and Hannah Nicklin – Edgelands
In 2011 Forest Fringe produced Edgelands – a flash conference from the borders of performance, about the state of the world. Documentation of the conference included YouTube videos of the conference provocations, Audioboo, a Flickr set for the event and a live blog.

After the event all of these elements were collated and embedded in one place
www.flashconference.co.uk

Hide&Seek and LIFT – Wonderlab
In 2010 Hide&Seek and LIFT brought together creatives from the digital, gaming, theatre and performance fields, to spend three days exploring where digital tools and the ethos of play will take us next. *www.hideandseek.net/wonderlab* included video documentation, links to all the contributors websites and write-ups from external sources.

Get some ideas about how to evaluate an event by visiting:
www.danacentre.org.uk/aboutus/eventdiy

ACKNOWLEDGEMENTS

Caper would like to thank the Arts Council of England for supporting the creation of this toolkit, and the Cultures of the Digital Economy Research Institute (CoDE) and Creative Front at Anglia Ruskin University for partnering with us on Culture Hack East. In particular we would like to thank Clare Denham, Creative Front Manager, Rob Toulson, Acting Director, CoDE, and Georgia Ward, Digital and Creative Economy Relationship Manager, Arts Council England.

We would like to extend our warmest thanks to all the participants, speakers, workshop leaders and facilitators who have taken part in Culture Hack, and we are grateful to previous participants who kindly agreed to be interviewed for this toolkit.

We would also like to thank Kim Plowright, Matthew Somerville, Erin Maguire, Rohan Gunatillake, Anna Bewick, Dan Hon at W+K and Tom Uglow at Google Creative Labs for their help with developing Culture Hack.

The toolkit was created by Caper, with contributions from Alexandra Reynolds, Kingston University, and Andra Ivanescu, Anglia Ruskin University.

Unless otherwise credited, photography throughout this document is by Tim Mitchell *www.timmitchell.co.uk*

Caper
www.wearecaper.com
Studio 2.1, Top Floor, Rockwell House
10–14 Hewett Street, London, EC2A 3NN
hello@culturehackday.org.uk
@wearecaper