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Crafting Audience Encounters

Abstract

This paper documents a research project demonstrating the potential to engage audiences, promote practitioners and add value to craft work, through the use of relatively low-cost and accessible digital communications technologies in the context of a public exhibition. The project involves: filming, photographing and editing together audio-visual material; the creation of a website from which to access films and leave feedback; and a number of options for viewing web-based film footage including Quick Response (QR) codes and smartphone technology, iPads and a desktop computer to deliver internet-hosted content.

'In the Frame' is an interdisciplinary research project involving a team of researchers, film-makers and technologists, and Level 3 Contemporary Craft students at Falmouth University. It is a pilot study within Supercrafted,* a two year research project at Falmouth University, exploring and developing online digital interaction of benefit to craft practitioners and stakeholders in the craft value chain, including audiences, customers, makers and suppliers.

A literature review undertaken for Supercrafted sets out four key themes for forging digital connections within the craft value chain: dialogue, narrative, personalisation and community. 'In the Frame', involving the production of short films of student makers talking about their practice, sits within the narrative theme and draws upon literature that highlights: the value of provenance; the use of QR codes in retail innovation; and the need for a mobile-first strategy. This paper evaluates 'In the Frame' from the perspective of makers, audience and the researchers, positioning findings in relation to the literature review. Key notes for discussion arising from the project fall roughly into the following areas: the value of providing the provenance of an object and/or the back story of a maker, the importance of delivery in an easily accessible video format providing choice to both maker and audience; the collaborative nature of the process involved in constructing and editing film; the relationships between audience, technology and object viewed in a gallery context.

The paper concludes that this type of intervention amounts to a new form of audience exhibition interaction, allowing the audience to encounter the maker at the same time as the work, disrupting the distance and silence between audience, maker, and work often experienced within exhibition settings. It argues that such interventions provide benefits to both makers and audience. As a pilot project, 'In the Frame' provides a basis from which to develop innovative methods for curating contextual information in a digital format, viewed alongside or even integrated within, craft objects, the potential for which is discussed in the conclusion.

Keywords

Craft, short video, audience engagement, QR codes

Figure 1. The Supercrafted logo

Introduction: Supercrafted literature review

The Supercrafted project began by asking: how can the use of the internet, and in particular Superfast Broadband, benefit craft practitioners in regions of relative isolation such as Cornwall? The aim of the project is to work with participants in the craft value chain – makers, consumers, curators, retailers, suppliers – to identify, review, and develop innovative examples of online tools and environments for the craft sector.

The literature review undertaken at the outset of the project looks at research published mainly within the last five years, addressing digital innovation and the business context of the craft sector and applications in related fields such as retail sales. The literature

review identified four areas within which digital media is providing new opportunities for forging connections within the craft value chain:

Dialogue: e.g. Practitioners' use of social media, personal websites and marketing platforms to connect to audiences, build interest, and provide peer endorsement.

Narrative: e.g. Digital content used to tell a back story or integrate content within craft objects and digital information accessed at point-of-sale, or in exhibition settings.

Personalisation: Digital interaction, e.g. websites that allow customer design input, co-creation, ways of engaging audiences in digitally making bespoke and unique objects.

Community: Digital engagement with and for the wider craft community, enabling access to markets, e.g. networked distributed making and marketing platforms; offering craft engagement, knowledge, networking, manufacturing, and selling opportunities. Community-based digital making facilities, such as fablabs.

'In the Frame falls' within the narrative theme and draws upon the following particular findings in the literature:

The value of establishing provenance

Morris et al. (2010) examine the contemporary craft market in detail in their report *Consuming Craft: The Contemporary Craft Market in a Changing Economy*. This report considers the drivers for buyers (and potential buyers) and the values associated with craft objects. It highlights the way in which key general consumer trends such as personalisation and authenticity are relevant to the evolution of the craft market and discusses the role of provenance – knowledge of an object's history – as a factor in purchasing decisions.

> There is clearly a growing concern that objects should be what they appear – if the object looks handmade, it matters that it really is. Consumers are also increasingly interested in knowing more about the origin of an object: where it comes from, who made it and how it was made. Whilst the feeling of having a relationship with a maker – of being privy to their creativity – has long been acknowledged as a major motivation for buying, this interest

in the personal provenance of craft appears to be an ascendant trend. (Morris et al. 2010: 49)

This report also acknowledges the trend towards greater online sales, highlighting increasing audience familiarisation with online routes to craft product information: 'Whilst buyers' stated preference for "real world" retail environments becomes more pronounced when it comes to actual purchasing, it should be noted that interest in buying online has roughly doubled since 2004 (Morris et al. 2010: 6). A further Crafts Council report, *Craft in an Age of Change* (2012), comments on the global context of the contemporary craft market and emphasises the need to establish craft value: 'The logic of globalisation and greater competition suggests that the future market for UK craft will increasingly become concentrated at the higher end, where originality and aesthetic value count for more than cost and where skills and knowledge can earn a premium' (Crafts Council 2012: 8). This research signals the need to develop effective ways of communicating contextual information about making and makers' skills to prospective buyers, nurturing a closer relationship between maker and consumer, and adding value by reinforcing authenticity and authorship.

The ability to create stories around provenance through the use of social media is also noted in recent research for the Crafts Council by Yair (2012). This report suggests that 'social media can be used to reveal the hidden stories behind the craft object and its maker. By showing the creative making process, the provenance of materials used and the inspiration behind the work' (Yair 2012: 1). Yair's report describes how an integration of e-commerce platforms, with sites such as Facebook and Twitter, allows buyers to accept feeds from favourite makers or galleries, 'like' objects or makers and discover contextual information, for example from ratings and comments left by other purchasers and on blogs. The report describes this as 'social selling' and an important diversification in selling routes for makers. 'This kind of narrative is about more than making sales however: it is also about adding value, in the longer term, to the maker's brand' (Yair 2012: 3).

Shelflife

This idea of adding value through provenance was also developed and tested through a Digital Economy, Research Councils UK-funded research project TOTeM (Tales of Things and electronic Memory), part of which concerned Shelflife (http://shelflife.oxfam.org.uk). A series of iterations

included a pilot that enabled individuals donating items to ten Oxfam shops in the Manchester area to leave a message relating something of the back story of the item via QR codes. Potential purchasers discover this information by scanning a code attached to the object in the shop. The same research team has also run museum projects aimed at creating dialogue, a recent research paper explaining that a museum partner was 'keen to disrupt the traditional power relationship between curator and public that has historically only flowed one way: read only, with the curator as author to public as reader' (Speed et al. 2012: 2). Audiences were invited to leave comments regarding their memories or response to tagged museum objects. These projects point the way towards a more distributed and connective exchange of information, as the authors explain: 'The simple disruption of allowing people to leave a story on a personal object can be identified as part of the paradigm of social media' (Speed et al. 2012: 2). This is social media taken forward into dialogue about material artefacts. During the first Oxfam pilot, every object (around 50 in total) was sold (Speed 2010: 245), the authors commenting that 'The actual sound of somebody's voice associated with an object … gave the object additional meaning' (Speed 2010: 244).

Mobile First

Designing internet content for mobile environments requires particular design strategies (Wroblewski 2009), for example taking account of the need for simplicity and limited page navigation more appropriate to mobile devices such as smartphones. Increasingly, internet content providers, including retailers, are adopting the self-explanatory strategy of designing for mobile first.

Project aims

'In the Frame' falls within the narrative theme of the literature review – it's about adding value to an object by telling something of its back story. The aim of the project was to test the suggestion from the literature that craft audiences would be receptive to narrative content about craft practice and the provenance of objects. The project aimed to develop a range of content and delivery mechanisms within a controlled time-limited exhibition and evaluate the added value, testing the appetite of audiences to become engaged in a conversation about the work by providing a digital feedback and comments channel. 'In the Frame' builds on the belief that the attraction, and ultimately the value of a craft object, can be

supported by providing contextual information that bolsters the object's craft credentials, allowing the audience to gain an insight into the maker's motivation and process.

A suitable exhibition setting in which to conduct the research was presented by the Contemporary Crafts Level 3 degree show at Falmouth University, providing research participants with a wide range of craft work to exhibit and a willingness to engage with digital media. As a research project looking at online content provision within an exhibition setting, the 'In the Frame' project focused on the ease of access to content on mobile devices.

Figure 2. 'In the Frame' logo

Objectives

Level 3 Contemporary Craft students are required to produce a short text-based artist's statement, which is displayed alongside their degree show work. It forms part of the professional practice curriculum and helps students to reflect and communicate their intentions for their work. The 'In the Frame' project began with the following objectives:

To re-imagine the 'artist's statement' traditionally presented in text form alongside student work in the Contemporary Crafts final year degree show in June 2013.

The development/application of a dedicated website that acts as a home for student-generated videos and links to QR codes and

the ability to view the videos on mobile devices within an exhibition setting.

To allow students the opportunity to have a short (30 second to 1 minute) professional video made in which they can put forward a positive and informative account of their final work – by answering brief interview questions that focus on aspects such as the process, material, ideas or a detail of the work itself.

To pilot creative applications of ways to add value to exhibited and commercially available craft work by creating a better communication channel to the maker, as a route to inform audiences/customers of the maker's intentions and process or to enable the maker to receive comments and initiate bespoke commissions.

Figure 3. The degree show 2013, private view

Making a short video – the craft of editing

The project involved a team of technologists, film-makers and researchers working collaboratively together, drawing on the skills of the Learning Futures** team at Falmouth, and a group of Level 3 Film and Digital Media students as part of a commercial project for their own fledgling company, Joint Effort Studios (www.jointeffortstudios.com).

Early pilot

In mid-March 2013, a small group of students was filmed in a formal film studio setting. They were asked to bring along pieces of work in progress or prototypes. The resulting footage revealed a number of issues: whilst several interviews were successful, it was felt that the outcomes would be improved by using a more authentic context/back drop for

the films, the inclusion of more finished work, and allowing the students more time to develop their artist's statements. In light of this, the team decided to delay the filming until mid-May and conduct interviews in the Contemporary Crafts studio space. It was agreed that the use of the studio environment would provide a greater sense of authenticity for the audience and a more relaxed experience for participants, surrounded by their own work and their peer group.

This meant there were additional challenges for audio and lighting, as well as meeting health and safety requirements for filming in situ that were subsequently resolved by the film crew who were keen to develop their experience of documentary-style film-making. The finished films also benefited from the strong unifying context of the working studios. Delaying the filming enabled the early pilot videos to be edited and shown to students, fuelling discussion with students about a variety of possible formats and potential content. Further discussions were directed towards deciding on the final tone and visual effects employed in creating a distinct visual identity. This included a hand-drawn 'frame' and a variety of visual filters and effects, employed to produce a consistent and distinctive look. A single camera angle and simple lighting emphasised an informal and discursive visual quality in keeping with focusing on individual makers and their work, within an artistic setting. Delayed filming dates also allowed the final films to include quite a large element of high-quality still photography – emphasising the connection to the exhibited work. The inclusion of still photography and panning shots also provided useful flexibility in options for editing.

Student participation

Student participation was sought on a voluntary basis. The researchers attended professional practice seminars, introducing the project and the student film-makers, giving presentations that included video, showing the pilot work and encouraging questions and discussion of the project. Simple, open questions were circulated before filming so that students could prepare answers if they wanted to. Questions included: Can you tell us your name? What are the main materials you work with? Would you like to tell us about some of the ideas behind your work? And so forth. All the films were subsequently edited by the film-makers to exclude the interviewer's voice and reduce the final clip to around one minute, focusing very much on the work itself. All the students were shown the films before final editing; this was done in

person with the researchers so that reactions could be gauged and decisions taken quickly. At this stage most were intrigued and surprised by how they came across. Around half were happy to go ahead with no further editing. The rest worked with the researchers, film-makers and staff to improve the editing, for example so that 'ums' and 'errs' were routinely taken out, information that didn't relate directly to the work was excluded and in many cases good quality photographs of the most recent work were included at a late stage. All the films were topped and tailed with the project logos, with 'In the Frame' leading into the clip and the Supercrafted logo leading out. Making the logos an integral part of each film served to highlight the project origin and ownership of the films. It was felt by the project team that this made it less likely that films would be seen, or used, out of context. A copyright notice was also placed on the website.

Finished films were uploaded to a dedicated Vimeo Plus account. This gave the researchers a number of extra options for control and tracking of film viewing. In total, thirty-one films were uploaded and publicly accessible, with just two students deciding that, in the event, they preferred their films not to be made available. After the degree show, the films for eighteen students who went on to exhibit work at New Designers in London were made available via the website.
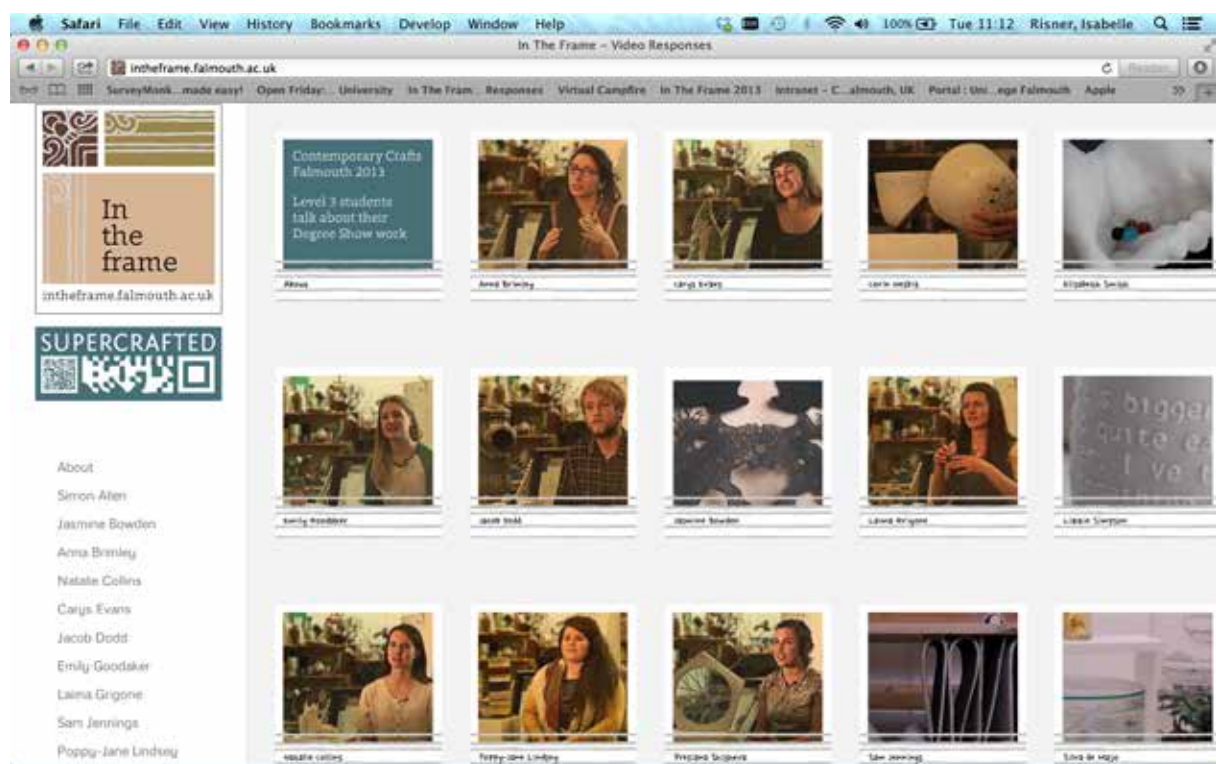

Figure 4. The 'In the Frame' website homepage

Web design - iPad, QR or computer screen

A WordPress template was purchased for a small fee which gave a basic website design that could be customised to the needs of the project. In choosing the template, priority was given to finding a design that was fully compatible with mobile and touch-screen platforms and that gave a very dynamic feel, so that on the home page individual videos moved freely and were re-positioned and re-sized, as they were selected. Visitors had a number of options to access the footage. They could choose not to engage with it at all – the only visual indication of any new

technology being present within the exhibition close to any single exhibit was a small (5×8 cm) and unobtrusive QR code tag, engraved in birch ply and placed under each artist's statement. However, on an invigilation desk set up at one end of the exhibition an iMac computer with a high resolution screen displayed the website as a whole, and films could be accessed this way.

In addition, there were also two iPads which visitors could book out at the desk and carry around the exhibition, watching the films as they encountered a new exhibit, returning the iPad when they were

finished. Visitors with smartphones or iPads of their own could choose to independently access specific films by scanning the QR code tags. Through this combination of strategies an important balance was struck. The work was not overwhelmed by the videos, there was no significant visual intrusion placed within the exhibition and visitors could choose whether to make use of the additional information. In the event, because no headphones were provided, it was often the case that a video or multiple videos would be playing in one or other section of the exhibition and makers' voices were often audible, prompting further discussion among groups of visitors (such as family groups) watching the videos together. The researcher felt that generally there was a more vibrant and conversational feel than previously experienced in similar settings. It was not 'noisy' but there were certainly more voices audible than for traditional exhibitions. Audience reaction to this altered exhibition environment was gauged through a formal questionnaire, by the researchers and staff directly, and through comments.

Figures 5 and 6. QR codes were engraved in wood and could be scanned by smartphone

Evaluation
Audience feedback
During the week-long exhibition at the Falmouth University Design Centre, use of the website was tracked through a statistics package. This indicated that there were almost 2,500 page views of the 'In the Frame' website recorded. On average, web visitors looked at 5.5 pages (out of just over thirty) and half of this traffic was on mobile devices. Audience reaction was also gauged through questionnaires. The questionnaires were placed on the invigilation table, so they tended to be completed by iPad users after an iPad was returned. In total, thirty-eight questionnaires were completed. Typical questionnaire respondents were female, with an average age of thirty-four. Respondents were asked to rate how familiar they were with the Contemporary Crafts Course and on average they were moderately familiar, although there was a wide spread of answers to this question, including some visitors with little or no previous contact with the course.

Respondents reported watching an average of about half the videos. If correct, this would indicate around fifteen videos, suggesting that questionnaire respondents were more committed to watching more videos than the overall web traffic. Three out of four questionnaire respondents accessed the videos via the iPads supplied and they were overwhelmingly very happy with their experience. An average score of ninety out of a hundred was recorded (where 0 = not at all and 100 = very much) for how much they felt the videos helped them 'appreciate the students work', and eighty-nine out of a hundred for how much the videos had 'added value to their exhibition experience'. There was a similarly positive score of eighty-two out of a hundred for whether they would 'like to see such techniques used in other exhibitions or galleries'.

Remarkably, two out of every three respondents were impressed enough to leave a handwritten comment in a box provided on the questionnaire. Of the twenty-six comments received twenty-one were wholly positive, praising the idea of the videos and particularly enjoying the ability to 'put a face to the name'. Respondents noted that it was good to see the students 'speaking so passionately', that it brought 'the exhibition to life', and that they had been able to see how 'ideas had developed'. They used very positive language including the words 'excellent', 'brilliant' and 'fabulous'. Of the remaining comments, two concerned positive comments solely about the craft work itself. There were very few negative

comments: two mentioned that the iPads were 'heavy' and one mentioned the lack of earphones, commenting that without earphones the experience is 'in the public domain', a reference to the sense of greater public engagement with the work, noted above by the researchers.

Two people commented on the need to retain the primacy of the work. One commented: 'It did enhance it but the pieces that stood out in the first place are the ones I scanned', and another added: 'Just got the audio which was good as it didn't distract too much from studying the work'. The researchers consider that these comments relate to the importance of not allowing an exhibition to move too far away from enabling the quiet contemplation of the work itself, if that is what a visitor primarily wants. The quality of the experience seemed to depend, in part, on giving visitors the ability to choose how, and how much, to interact with audio-visual materials, which may be different for each particular visit or visitors. Family groups, for example, seemed to enjoy sharing iPad viewing, whereas some smartphone users were happy to explore using the QR codes independently. Some comments are highlighted below. The majority of questionnaire respondents were exhibition visitors who had chosen to make use of the iPads provided and, in part, the researchers felt this indicated they would be likely to have a positive attitude from the outset.

- 'A great insight into the individual artist's thoughts and intentions'
- 'Great iteration between exhibits, artists and viewers'
- 'Good to put a face to the name'
- 'Listening to the videos made me stay longer'

Student feedback

This voluntary project was popular with students – nearly all took part and almost all were happy to share their finished video with the public. A formal survey was conducted with students by email through SurveyMonkey after the event. Slightly fewer than half the students replied. Most were very happy with their video, although a few reported finding the filming process quite difficult. One hundred per cent of the respondents would recommend taking part to next year's students if the project were repeated and almost all felt the video had added value to their final project. Most of this small group of respondents also reported that they were likely to use digital media to support and promote their practice in the future. The

project therefore functioned as an introduction to digital media marketing for some students, and a few discussed using the videos or similar materials for their own websites.

The 'In the Frame' website enabled visitors to leave comments and to share content, for example by linking with Facebook, Twitter and other social media sites. Individuals visiting the exhibitions did leave comments, but these tended to be a handful of short and supportive statements rather than provoking engaged public discussions involving several contributors. The comments were typical of those seen in traditional comments books. The researchers felt that to fully exploit the interactive potential of these technologies would require more emphasis on using the website well before an exhibition opening, for example sharing the site and the exhibition set-up, news of exhibitors and so forth, through a wider established social media network. This potential to build an audience and a broader conversation was not, in this pilot, fully explored and would require the organisers to have a substantial social media following and a strategy to engage a longer-term interest. The costs of the project were kept to a minimum by using available university resources and staff, low-cost technologies and by keeping filming and editing time to an absolute minimum. The external costs for producing the videos were comparable to the printed exhibition catalogue.

Researchers' reflections

Interviewing, curating, art directing, constructing digital identity

The film-makers played a significant part in developing narrative with the students: using a set of questions that had been agreed by the project team at the outset as prompts, they became adept at drawing out narrative elements through developing and extending those questions and putting the students at ease. Subsequent to shooting these first rushes, a large proportion of the work for the researchers on this project was concerned with the production of films, and the website, working in close collaboration with students, the film-makers and technologists. There was a great deal of time spent critically reviewing footage, and developing a coherent narrative for the films that the students were happy with. A variety of approaches was employed: some students were keen to appear in the video themselves, often presenting, handling, and explaining a piece of work, others preferred to be heard but not seen, the work alone appearing on camera, and a few

opted for a professional 'voice-over'. This variety of approaches was led by the students and developed through a three-way dialogue between students, researchers and film-makers. In one particular film the student used another's voice to read a prepared poetic text over more abstracted footage of their work, resulting in a creative piece of film that complemented their work rather than describing it in any direct way. This developing spectrum of approaches is useful in considering appropriate ways for a diverse range of individuals to represent themselves. It is also useful to note that it was possible to host all of these approaches within the standardised structure of the website.

Within the parameters and constraints of an undergraduate professional practice project, the use of a multipurpose standardised structure served to highlight the central role of rehearsing and developing the emerging practitioner's voice. The authoritativeness conferred by the standardised editorial, high production values and the contextualisation of the videos in close proximity to the curated objects allowed for individual narrative authorship to clearly emerge and demonstrated for participants the significance of presentation, both of themselves and their work, as important aspects of practice.

This process of making narrative raises questions around the construction of identity, authenticity, and subsequently its curation on the 'In the Frame' website. For this project it was important that the films were viewed in the context of the exhibition alongside the work on show. The website was initially hosted on the Falmouth University servers and behind a firewall, meaning that it was only possible to see the website when the viewer was on campus. This restriction was designed to make the viewing of the work and the film an integral experience, where the work itself was intended as the main feature. The project revealed multiple layers of curatorial activity undertaken by all members of the team at different stages, including shooting and editing the films; creating a graphic motif for 'framing' the films and giving identity to the website; designing the user interface for the website; and considering the methods of access to it. This element of the project raises questions for future work within traditional gallery contexts and entirely online environments. Research in the area of digital curation and its relationship to social media is growing rapidly and is of significance to artists, individuals, retailers, galleries and museums (Cairns and Birchall 2013), and is an implicit area of inquiry for the Supercrafted project.

Conclusion

One aspect of particular interest to makers is the opportunity to support an object's value through information about its provenance, delivered in an easily accessible video format. The audio-visual approach to relating provenance employed in the project was rated very highly in the audience responses, and this was found to be consistent with examples found in the literature that highlight an interest in narrative among craft audiences. The main objectives of this project were to enhance public engagement with the student work by providing a short professional video clip accessed in a number of ways and providing a novel and playful alternative to reading a text-based artist's statement. The audience reaction to meeting these objectives was overwhelmingly positive, with feedback contributing useful data towards the overall aim of testing audience responses to different types of content and delivery mechanisms. In addition, student engagement and confidence in dealing with digital media and the potential interest in their work was greatly enhanced. However, the potential for video and website hosting to fully engage an audience before and after an exhibition was not fully realised as the pilot was not integrated into a wider social media strategy. Conversations with the audience were begun within the exhibition timeframe but were not sustained.

The research demonstrates how this kind of contextual material can provide added value, but its delivery needs to be given very careful site-specific consideration – it's not a one size fits all solution. Both the content and the delivery mechanisms need to be tailored to the audience or audience groups and sit comfortably within the exhibition setting. In particular, consideration should be given to the level of audio intrusion, and the ease of use of mobile devices. This consideration needs to take account of a range of different audience preferences and scenarios. For example, only those smartphone users who had a QR code reader downloaded and were already interested in this particular mode of access made use of it. The iPads were more easily accessible.

Encouraging feedback and greater engagement through digital channels was found to be relatively easy at an immediate level – direct comments on exhibited work were posted by a number of visitors. However, the research suggests a longer-term strategy that integrates a number of social media platforms and actively promotes makers and work;

using an exhibition website as one element would potentially have a much greater effect in building an ongoing relationship with the audience.

In this case, the high quality of the video production values and the focused passion of the students talking about such an important stage in their career combined to produce a variety of content well worth watching, at an affordable cost for a single exhibition. It is one of the most noteworthy aspects of the research that it proved possible to access, and 'bolt-together' into a bespoke technology solution, low-cost or free, and widely available, internet-based applications. Here this included the generation of QR codes, building a WordPress website and linking this to Vimeo video hosting. As a pilot study, it proved both the popularity of video and the feasibility of low-cost applications for craft maker narratives. However, the research suggests more value could be unlocked, both for audiences and the event organisers, by using such projects as part of a wider digital marketing strategy.

'In the Frame' is just one example of how projects can make use of the extensive diversification of communication channels and platforms available through internet-based digital media. This enables new types of information to be presented, data exchanged and connections to be made, providing new collaborative opportunities that can find expression within the work itself, or within the design, manufacture and marketing of work. The conclusion drawn from this project and the wider literature review was that this diversification of communication channels and platforms, facilitated by low-cost internet applications, in turn facilitates a potentially transformative impact on the *relationships* within craft value chains – the chain of participants actively engaged in craft businesses – from materials suppliers through to makers, sellers, audiences and buyers.

Increasingly exhibition visitors have begun to expect interpretive resources to underpin and enhance their experience. Increasingly too, opportunities are afforded by social network platforms to comment, share, leave traces, and go behind the scenes. The construction of a mobile virtual encounter with the artist through this project can be seen as an extension of these modalities. Enhancing the visitor experience through digital technology presents a curatorial design challenge, one that needs to be tailored to acknowledge the growing sophistication of both visitor expectations and digital literacy.

Relatively recent studies of the use of PDAs and the like in museums and art galleries designed to bookmark

selected exhibits in order to *extend the visit* (Filippini-Fantoni and Bowen 2007) concluded that the idea that visitors might continue their investigation and exploration once outside the confines of the exhibition had been shown to be less effective than might have been expected, and that perhaps the enhancement of experience during real-time encounters with objects should form the main focus of such initiatives. The rise of social media platforms would seem to support the democratisation of exhibition interaction and is shaping an audience-centric world of connected opinion and discourse. As 'In the Frame' demonstrates, drawing upon the architecture and vernacular of social media serves to provide a recognisable and sympathetic experience for the exhibition visitor.

Phygital potential

The Supercrafted project aims to build on this pilot by promoting the idea of the value of video-based narratives and social media marketing to the craft community. One area of particular interest to the researchers is the potential for associating video-based narrative even more closely with the crafted object itself. Physical objects that have integrated digital content accessible, for example through scanning a QR (or other code) located within the object design, fall within the broad area of 'phygital' technologies. The researchers believe that, as with the 'In the Frame' pilot, the main factors in a successful outcome would be building both content, and a process for accessing content, that concentrates on achieving a good audience perception and gives priority to an innovative, aesthetically pleasing and not overly intrusive audience experience. The research demonstrates that digitally crafted content can only complement and add value to physical craft by acknowledging the need to engender a similarly engaging and considered quality, and that this is primarily achieved by maintaining high standards in content, production values and workmanship. In this sense, 'In the Frame' was a craft project.

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