



**RAUCOUS
INNOVATION
PROJECT
REPORT**

A CASE OF BANKSY

2020/2021

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INTRODUCTION

COVID-19 has presented fundamental problems for performing arts, an industry that traditionally relies on bringing in audiences for live performances. The pandemic created a need to take theatre to the audience instead and we have designed an immersive theatrical experience that fuses physical and digital elements, which participants can enjoy at home.

We have designed this experience to straddle the line between private and public, to enable parts of the experience to transition to live performance should restrictions allow. We also believe that the immersive and self-determined aspect of our experience will allow Raucous to capture a new audience, gamers, who previously were not intrigued by theatre, but now have the chance to build the narrative on their own terms, just as they are used to.

In this report, we will present the research methods and insights we explored to design *A Case of Banksy*, our new immersive theatrical experience.

PRELIMINARY RESEARCH

To prepare for our initial meeting with Creative Director Sharon Clark, we dissected the brief and researched Raucous. We wanted to design an experience that would align with the Raucous style, so we educated ourselves on past productions such as *The Stick House* (2015), *Ice Road* (2017) and *The Foundling* (2020) to understand their narrative themes and values. For example, we learned that an artist is often used as an inspiration to create mood boards for Raucous theatre pieces, thus we created our own mood boards based on different artists that inspired us.

During our (08/12/20) meeting, we discussed both the brief and Raucous further, including past productions, COVID-19 theatre strategies, and the demographic for the experience, which later led to research of target audience members.

CASE STUDIES

Our first step was to investigate a variety of companies designing immersive experiences, including online theatre productions, YouTube video series, AR entertainment, live-action interactive films, games and escape rooms. We decided to get first-hand experience of these, and utilised a variety of different analysis techniques to document them.

For example, we created a journey map of *The Mermaid's Tongue* (2020), an experience by Swamp Motel, to record the advantages and disadvantages of their narrative and delivery, which we later used to inform our own methods. They successfully employed multiple digital platforms to integrate their experience with the real world and we took this as inspiration.

RAUCOUS INNOVATION PROJECT REPORT



Figure 1: Our journey map of *The Mermaid's Tongue* (2020)

Another experience we examined was the video game *Simulacra: Pipe Dreams* (Kaigan Games, 2018), where the user interface simulates a corrupted phone that overlays the participant's own device. Our brief stipulated that we employ a range of digital media platforms, so this case study prompted us to ideate on different platforms that you would usually take for granted on a phone and to investigate delivery techniques used within this experience, such as binaural sound.

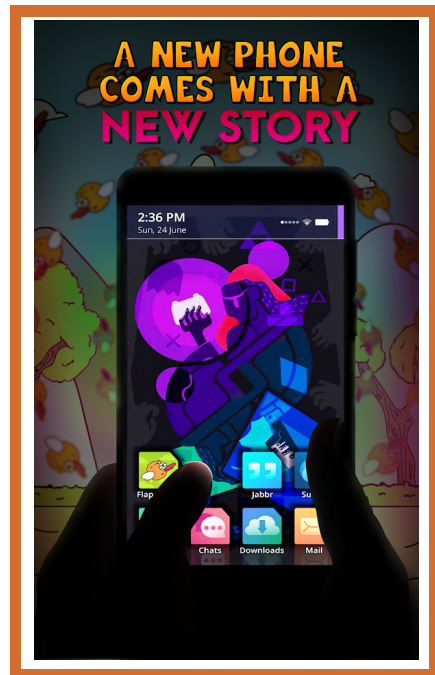


Figure 2: A *Simulacra* poster (Kaigan Games, 2018)

Through this research, we realised participant-directed experiences, which include elements of choice utilised to direct the narrative, are found to be more immersive and enable us to target the gamer demographic.

CULTURAL PROBES

Alongside our research into delivery, we began to consider different narrative settings and themes for our project, including different historic periods during the twentieth century and horror genres and used tarot cards as mood prompts to develop these concepts. From the various narrative themes we had, we selected five to develop in our cultural probe as pocket experiences. The aim of this design technique was to gauge interest in the different settings and genres we had chosen and to gain insight on how to make digital theatre immersive.

The experiences were as follows:

1970s Boarding School

1950s Hollywood

Destruction of Guernica

Victorian Psychiatric Hospital

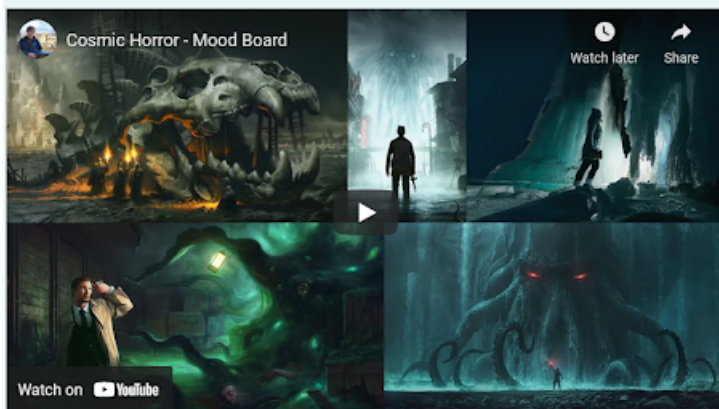
Cosmic Horror



Figure 3: Mood Boards we created for our cultural probes

5 - Cosmic Horror

Watch this video sitting in bed, if you can.



Back

Next

1 - Narrative

This tattoo had changed everything. One morning weeks ago the ink had appeared on your chest with one clear instruction, and though you had battled with it you knew deep down what was expected of you. Searching for answers, you stand now, hands battered by the icy winds, atop this white mountain. You start to disrobe, and colour bleeds into your pale skin. The rings on your fingers had left blue circles from the deep set cold. Truly naked, your hands shake viciously and you know you have minutes until the cold would leave you mad, or at least madder. The view from the peak was ethereal. You hoped that was a sign. You take two steps back, and run. You fling yourself off from the peak, hair whipping at your neck, eyes closed, with the ink inscribed on your chest reading the simple command, 'Fall'.

Back

Next

Figure 4: Screenshot of our Cosmic Horror mood board

Figure 5: Screenshot of our Cosmic Horror narrative

The pocket experiences consisted of a short narrative description, a mood board combined with a soundtrack (in a YouTube video) and suggestions of where or how to sit when reflecting on the experience (see Bibliography). Participants were then asked a combination of quantitative and qualitative questions to gauge how enjoyable and immersive they found them. In addition to the pocket experiences, we asked participants to fill in a final questionnaire to tell us what they would be looking for in an immersive theatrical experience, including their opinions on genre, access to digital platforms and duration of the experience.

We sent these forms to our peers, asking for them to complete the questionnaires and receiving consent for us to use their responses in our analysis. After speaking to the client, we were given contacts within the Bristol performing arts industry to send the pocket experiences to, so that we could receive some professional opinions and advice on what we had created.

INTERVIEW INSIGHTS

We interviewed Tanuja Amarasuriya, co-founder of sleepdogs_ an art company that works with multiple creative mediums (2021). She encouraged us to emphasise the narrative and derive the delivery methods from it. In her experience, the most successful online productions are able to manipulate the mediums they use to create a coherent delivery of the narrative.



We also discussed using “what if” questions (such as “what if this was a TV show?”) as a tool to ideate, which influenced our own creative process later, when using the “How Might We” technique to develop our ideas. Finally, the role of the audience in ideating was highlighted, with Tanuja explaining that audiences engaging intellectually is something often overlooked. Therefore, we wanted our experience to put the onus on the audience to progress the narratives themselves.

CULTURAL PROBE INSIGHTS

To derive insights from the cultural probes data, we compared the feedback regarding the narrative, imagery, soundtrack of each probe.

Probe	Victorian Psychiatric Hospital	1950s Hollywood	Guernica	Cosmic Horror	Boarding School
Themes:					
Narrative	Widely praised for creating a sense of isolation , it gave enough of 'a story to focus on through -out the piece', however, one found the narrative 'wasn't quite dark enough' to match the mood boards.	Some participants felt engaged because they were unfamiliar with the time period and wanted to know more. Imagining waiting for a friend was an immersive idea - it was found to be escapist.	Enjoyed that the scenario was specific, the context helped put participants into the shoes of the bombing survivors.	Created a mystery setting. The lack of overlap with the imagery and soundtrack overshadowed narrative praise.	Narrative found to be 'relatively unrelated to the soundtrack' and focused more on the individual. Felt like the narrative was a 'distinct entity' from other elements.
Imagery	Images had a 'broad relationship to the narrative', so were not specific enough to effectively world-build.	Despite being in black and white, these were found to be 'bright' and 'captivating'. One participant thought they did not 'reflect the intimacy of the narrative' .	One thought a single image would evoke a better response, while another stated they lacked context. The discourse of answers suggests the purpose /tone /atmosphere of the experience was not clear.	Thematic colour palette made the imagery more intense. People who skipped the narrative found the imagery and audio together more engaging.	Very cohesive, however, they wanted more dramatic themes. The narrative moves through the boarding school but the images were unrelated snapshots.
Soundtrack	Found to be quite polarising , its eerie associations with existing horror pieces worked well to unsettle the audience. However participants not interested in this genre argued it was 'boring' and too 'unnerving'.	Found to be very emblematic of the era, therefore evocative. Soundtrack was the feature promoting engagement.	Some felt it was overpowering/ some argued the sound effects created a hopeless atmosphere, while others felt setting it with little to no music would have been easier to connect with.	Developed a build-up of suspense. Some said it was too futuristic and had technological connotations, which the other elements do not imply.	Not one specific voice but a collective - worked well to evoke childhood memories in participants, which aided immersion in the audience's reflection of their past.

Figure 6: Cultural Probe Feedback Comparison

RAUCOUS INNOVATION PROJECT REPORT

The cultural probes provided a brilliant prototype to derive insights using a trial-and-error approach for a variety of genres. Main conclusions from this related to the coherence of narrative, imagery, soundtrack and seating - any misalignment of these elements hindered the overall immersion and enjoyment. We learned that individually developing these elements before combining them was not good practice, so we took these lessons forward for our final piece.

CLUSTERED INSIGHTS

We gathered together all the insights from our probes, interviews and secondary research and clustered these into related categories to help us distill down some core findings.



Figure 7: Clustered Insights

These core findings were written as problem statements, which identified the audience's needs and expectations for an interactive experience. Key themes of self-determination, natural delivery and coherence emerged in these statements, such as:

PERSONAL

We need to design the narrative around the audience, giving them an active role and choice in the story, because this makes for a more personal immersive experience.

DELIVERY

We need to derive our delivery methods from our narrative rather than using them for their own sake (e.g. extra games or puzzles) because this makes for a more natural and coherent experience.

COHERENT

We need to design the narrative, soundtrack and visuals coherently in order to make the experience immersive and create the strongest emotional response.

These criteria for a successful immersive experience helped us develop “How Might We” - imagination triggers that also helped us refamiliarise ourselves with our key themes. These ideas influenced the ultimate concepts we pitched to Raucous. They include:

- Having a narrative space rather than a direct timeline.
- Using physical props to give the audience greater control and stay focused.

AUDIENCE MEMBERS

Preconception and experience with modern theatre were not essential for our ideal audience to be intrigued with our venture, instead, it was other interests such as modern pop culture, videogames and television which helped derive our ideal audience. We chose to target two main groups with our project:

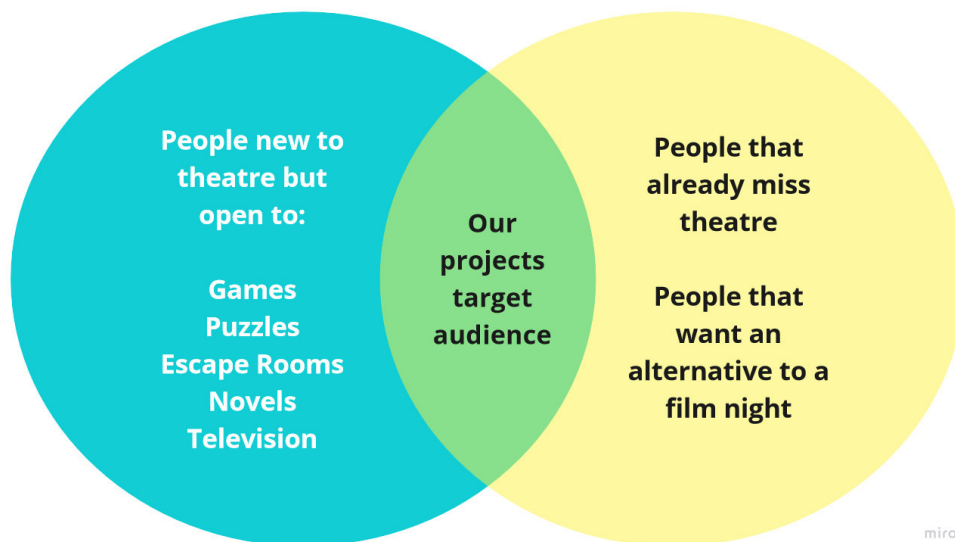


Figure 8: Venn Diagram of Ideal Audience Members

Secondly, regular theatre-goers who have missed participating in group creative experiences due to COVID-19. This experience would be a welcome return to theatre, but not in a way they would expect. The mixture of physical and digital delivery methods and the self-determined narrative space would be a surprising new spin on theatre and enlighten them to more modern, diverse avenues of performance.

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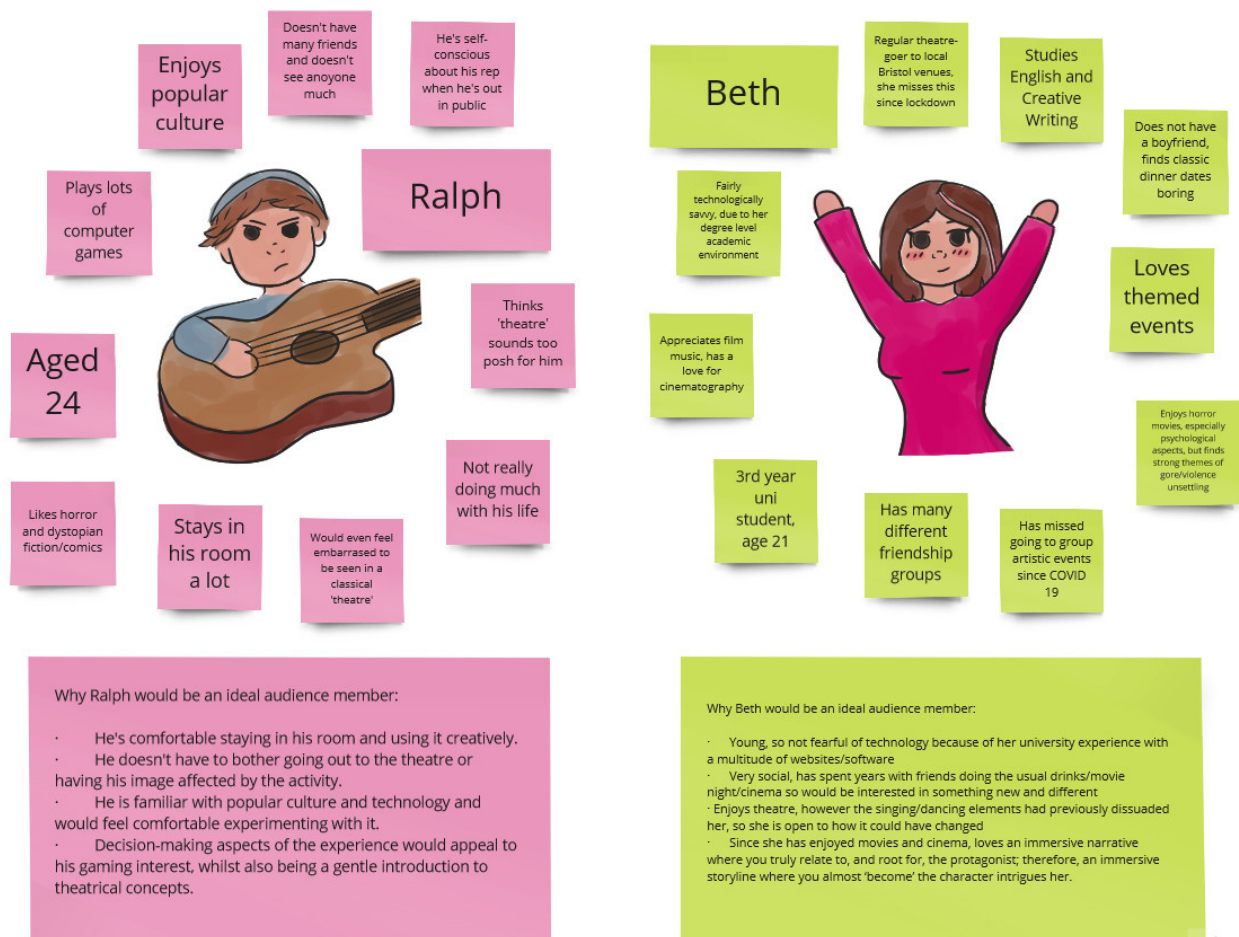


Figure 9: Ideal Audience Profiles

PROPOSED NARRATIVES

During the (30/03/21) meeting, we presented five possible concepts to the client with different settings, narratives and delivery methods.

ARTIST IN A STUDIO

This is a first-person introspective narrative centring on an artist in a studio slowly falling into madness. The audience would interact with physical objects, including handwritten notes and puzzles and use AR to watch the paintings in their room come to life. After discussing the shift from home theatre to live performance in the pitch, a physical alternative was also conceived, where the 'studio' would be built as a 4-walled room.

POLICE CASE FILE

The concept of a case file is appealing because it mixes both physical and digital delivery, as well as digital and in-person theatre, which allows for creative flexibility. We pitched a police style version of this concept, including ideas of witness statements, forensic evidence and prosecution reports. The client noted we could vary this concept by exploring who the audience is, why they have received the file and its contents.

50'S HOLLYWOOD JAZZ

Here, the audience has an active role in progressing the mystery narrative - they're sent a text, instructing them to meet a friend at a jazz club (a setting created through YouTube videos). The friend fails to arrive, so the audience delve into 4 parcels, each containing a clue as to their disappearance. The narrative would explore themes of inequality with the 1950s.

PSYCHIATRIC ASYLUM

This concept focused on the genre of horror and the solid confines of your own space. It is set in a psychiatric asylum and uses the audiences' domestic space as a tool of immersion. Throughout the story, they would be subjected to binaural sound of a psychiatrist and conversations with other patients. All of this occurs whilst receiving choices, autonomising the audience member to make them an active participant in the story.

BOARDING SCHOOL

This setting served as a gateway into the psychological horror genre - the isolation one can suffer at boarding school was a helpful foundation for a horror-based narrative. The story follows a character struggling with their impulses, which begin innocently, but become more extreme as the story unfolds; delivered through the sending of postcards and polaroids, serving as keep-sakes for the experience.

FURTHER ITERATION OF CONCEPTS

Although positively received, the client noted that to avoid trigger warnings, it would be sensible to discount narratives [1] and [4]. Furthermore, when exploring conceivability, narrative [3] highlighted issues of cultural appropriation, as we don't want to tell a story that the demographic of our group is too inexperienced in. Similarly, it was decided narrative [5] could be deemed too elitist for our target audience. Therefore, we concluded the police case file narrative [2] had the most creative potential to be developed further.

After more consideration, we arrived at two main themes for the case file: Banksy and a WWII mystery. Both are linked to the city of Bristol, which allows for more authentic in-person experiences. The first narrative followed Banksy, the famous street artist whose work can be found across the city. Our second narrative was set during WW2 and explored the link Bristol has to NYC through the Waterside Plaza, which was built on the rubble of bombed Bristol buildings.

When we proposed both ideas to the client, we discussed that the Banksy narrative would be a more sensible business decision, because it was playful and had a higher likelihood of garnering media attention. This was the ultimate idea we would develop into our final concept.

DELIVERY METHOD RESEARCH

Delivery methods researched included both digital (Emails, AR, Social media etc.) and physical (Letters, jewellery, candles etc.). Our ‘Explore’ phase informed us that delivery methods conceived in the final piece must be fuelled by the choice of narrative, so whilst we did ideate them alongside each other, we didn’t develop them fully until the narrative was formulated.

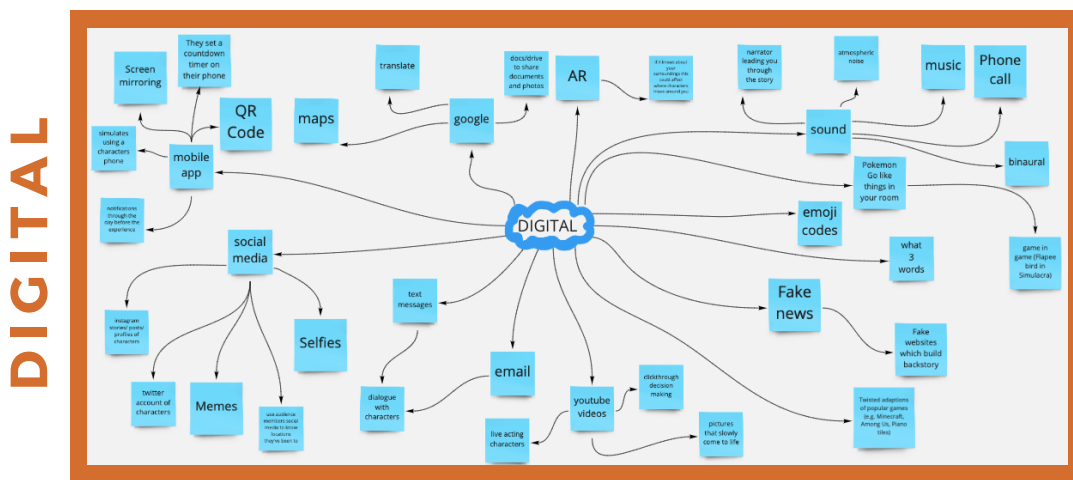


Figure 10: Ideation on digital delivery methods

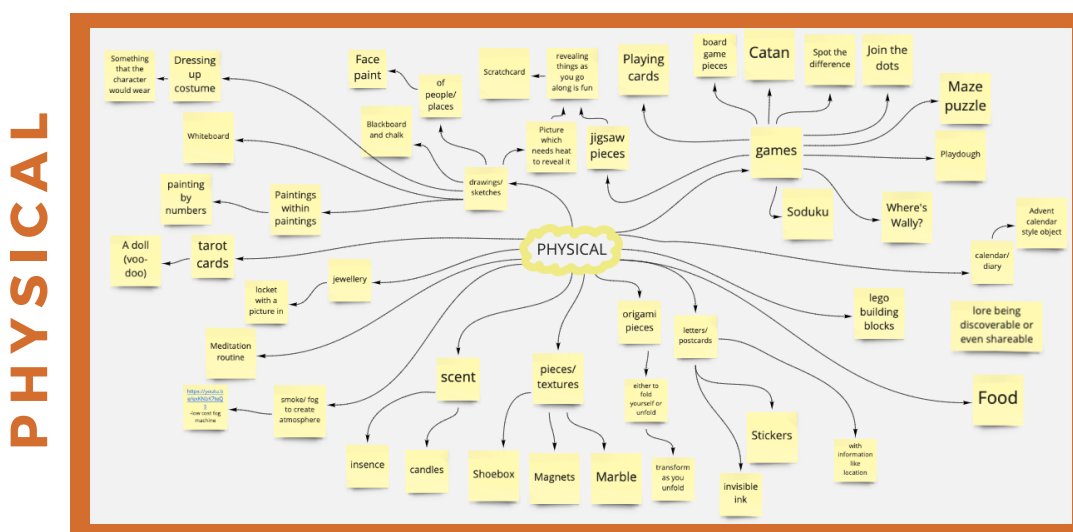


Figure 11: Ideation on digital physical methods

DELIVERY METHOD EXAMPLES

CASE FILE

A collection of documents that ascertain the plot with a variety of 'evidence', building a mystery for the audience member to unfold. The file would contain clues about characters and the story connecting them.

AR ART

Using a mobile AR application to give the audience the impression that characters were coming alive from the artwork on their walls.

LETTERS

Letters/postcards/notes from characters that are delivered to the audience members house, detailing the characters experiences relevant to the narrative. Possible opportunity for the audience member to reply with their own letter.

CLIPS

'Footage' from around Bristol aligning with elements of the case file to answer questions and create clues. Audio clips could include witness statements and phone calls between different characters.

CAFE

Instructing the audience member to go to a particular cafe at a certain time, where they would be given a package/file by a planted actor. This would help the narrative feel immersive within the real world.

TEXT

Audience members can text a detective to request information, in a simple medium that they frequent in their everyday lives. It also means the audience could be fed clues that would push the experience onwards.

THE FINAL IDEA

Background research surrounding Banksy improved our understanding of his artistic motives, and how we could thread these into the narrative. His street art is highly revered due to its provocative, satirical style, and often sparks conversations about public property and vandalism. Famously, he is anonymous, preferring to remove himself from the spotlight and put the emphasis instead on his art and political activism. We wanted to create an experience that would capitalise on the hype surrounding Banksy's identity, and encourage the audience to interrogate this theme of anonymity further.

Introducing *A Case of Banksy*, an immersive theatrical experience that invites the audience to uncover a Banksy imposter using a case file of information about possible suspects.

The case file is split into three sections, one for each suspect. Inside each section, there are different contents of both physical and digital elements. Whilst all potential evidence will be alluded to in our suspect cover pages, the participants may have to discover some of it for themselves, such as by using physical evidence as a springboard into digital evidence.



AUDIENCE LADDER

The audience member purchases a ticket from Raucous for A Case of Banksy, selecting a date for a “live event” and providing their home address.



They receive a case file in the post a week before the scheduled event.



An introduction in the file explains it was sent by the “Bristol Underground Arts Association”.



The file states that someone has been impersonating Banksy, the association has three suspects and want local residents to help them figure out who it is.



It tells them to examine the three profiles, explore the information, try to uncover as many clues as possible and deduce which of the three suspects they believe is the impersonator.



Throughout the case file there will be highly interactive delivery methods that will allow the audience to uncover clues about each of the suspects. These will need to be completed in order to receive information about the live event.



On the night of the live event, the audience are told to arrive with an informed decision of who they believe the impersonator is.

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This is an in-person theatre event, with a small audience and three actors, who match the three suspects.



On the wall appears a projection of 'the real Banksy', with a hood, mask and altered voice. He explains that the "Bristol Underground Arts Association" is a front to help him work out who has been impersonating him.



The three actors protest their characters' innocence.



Banksy says he trusts the people of Bristol, and asks the audience to vote for who they believe the impersonator is. There are three doors next to the three actors, and the audience members are told to walk through the doors, depending on which suspect they wish to accuse as the imposter.



This leads them into three separate rooms and three alternative endings, depending on the suspect they accused. The character will enter into their respective rooms to reveal the ending to the audience.



Each room presents a different ending, with the respective characters each explaining that they are a Banksy imposter. The endings differ depending on Banksy's judgement.

We decided that each suspect should be an imposter, because members of the audience could feel cheated that their research on the case file did not lead them to a satisfying conclusion. As they leave, the audience will have the opportunity to discuss the different endings and reflect on these themes of anonymity and plagiarism.

SUSPECT PROFILES

PROFILE 1



Bristol Underground Arts Association

WANTED

SUSPECT PROFILE

Name: Cecile Langton
Known Alias: Cec
Height: 6ft 7"
D.O.B: 14 April 1974
Last sighting, 02/09/2018

On the evening of the 17th June 2021, graffiti appeared on the wall beneath the bridge on the lower Kingsdown estate. The suspect pictured could accurately be identified by the artwork he produced to his exact style. His description matches two eyewitness accounts.

FOUND NEAR:



EVIDENCE:

- CV
- LinkedIn Profile
- Degree Transcript
- QR code link to Bristol Students Contemporary Arts Society
- Twitter Profile

Figure 12: Cecile Langton's cover page

The evidence shows that despite studying BSc Marketing at university, Cecile has struggled to find evening employment and works as a local barista instead. However, the cafés she has worked at correlate with the appearance of fake Banksy paintings. She is an alumnus of Bristol Students Contemporary Society and her Twitter profile is heavily politicised, which also resonates with Banksy's work.

It is revealed that Cecile is an impersonator because she struggled to have her voice heard due to personal and professional struggles, so she decided to pose as Banksy to get the attention she craved. In his judgement, Banksy suggests that to be truly satisfied, she needs to create her own artistic profile rather than publish under someone else's.

EVIDENCE

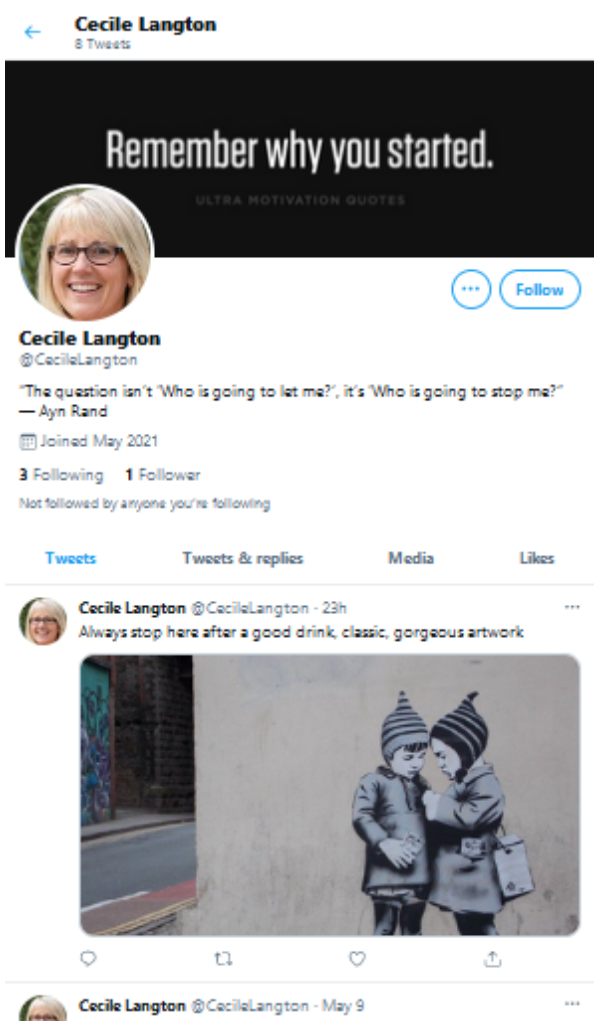


Figure 13: Cecile Langton's Twitter Profile

UNIVERSITY OF BRISTOL
Student Services
ACADEMIC TRANSCRIPT

Surname/Family Name: Langton
Forenames: Cecile Sheila
Date of Birth: 03/04/1976
University Registration Number: 9509234
HESA Number: 034738232867

This transcript sets out the studies undertaken at the University of Bristol by the above-named student during the academic sessions shown. The programme/s of study followed and examination results and credits obtained are detailed below and an overall summary appears at the end (see overleaf for an explanation of symbols and contact details in case of any query). This transcript is printed in black ink on paper watermarked with the crest of the University and it carries the official University stamp. It is not valid unless in this format.

Programme of Study: BA Marketing Level: BA

Academic Year: 1992-1993

Unit	Level	Credits	Term	Title	Grade	Result
EFIM10014	C/4	20	1	Quantitative Analysis in Management	72	P
EFIM10015	C/4	20	1	Introduction to Management	71	P
EFIM10021	C/4	20	1	Enquiry, Analysis and Communication	74	P
EFIM10012	C/4	20	2	Global Business Environment	72	P
EFIM10017	C/4	20	2	Markets and Marketing	76	P
EFIM10030	C/4	20	2	Accounting and Finance for Managers	78	P


Credits Obtained: 120

Academic Year: 1993-1994

Unit	Level	Credits	Term	Title	Grade	Result
EFIM20045	I/5	20	1	Issues in Consumer Marketing and Innovation	80	P
EFIM20015	I/5	20	1	Project Management	72	P
PSYC10012	C/4	20	1	Introduction to Social and Developmental Psychology	78	P


Figure 14: Cecile Degree Transcript

PROFILE 2




SUSPECT PROFILE

Name: Patrick O'Driscoll
 Known As: Pat
 Height: Unknown
 D.O.B: 2 OCTOBER 1981
 Last sighting: 06/04/2020



On the evening of the 17th June 2021, graffiti appeared on the wall beneath the bridge on the lower kingsdown estate. The suspect pictured could accurately be identified by the artwork he produced to his exact style. His description matches two eyewitness accounts.

FOUND NEAR:



EVIDENCE:

- Plumbing business card
- Certificate of achievement (for Patrick and his son, Bensish) for a secondary school art exhibition
- Income compared to other plumbers
- Location of repair jobs compared to unconfirmed banksy locations
- Facebook profile that reveals political activism
- Newspaper clipping of death in the family

Figure 15: Patrick O'Driscoll's cover page

Patrick’s evidence shows that he has also worked close to where imposter paintings appeared, and the clients he’s worked for have put this art up for sale. After Patrick’s parents died during the Troubles, his aunt helped him develop his creative streak in Bristol. Since then, he has been very politically active and community oriented, but his earnings reveal his income is far greater than the average independent plumber.

Patrick is impersonating Banksy because he wants to provoke change to create a better future for his children. He has also been splitting profits from the sales of the paintings in order to treat his family. Banksy tells him to stop the impersonation because he does not agree with Patrick’s financial motivation.

EVIDENCE



Figure 16: Patrick's Business card



Figure 18: Newspaper article about Patrick's parents



Figure 17: Art certificate for Patrick's son

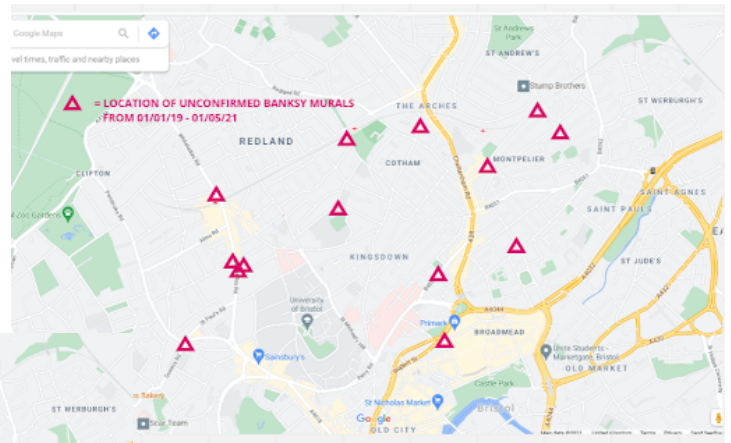


Figure 19: Map showing Patrick's imposter paintings

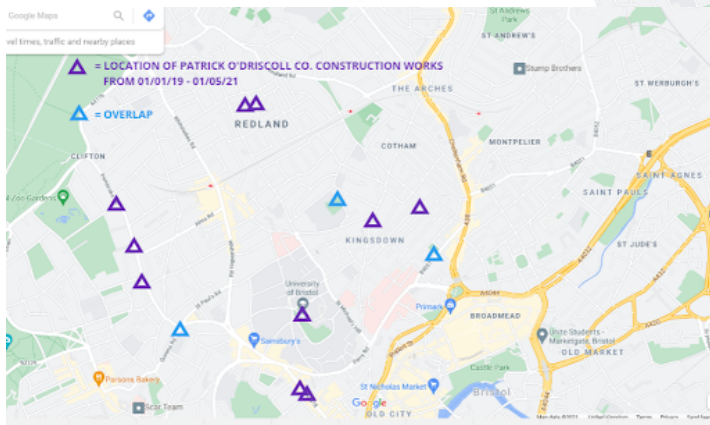


Figure 20: Map showing Patrick's employment and painting locations

PROFILE 3



SUSPECT PROFILE

Name: Toby Rogers
Known Alias: N/A
Height: 6ft 0"
D.O.B: 4 November 1997
Last sighting, 02/02/21



On the evening of the 17th June 2021, graffiti appeared on the wall beneath the bridge on the lower kingsdown estate. The suspect pictured could accurately be identified by the artwork he produced to his exact style. His description matches two eyewitness accounts.

FOUND NEAR:



EVIDENCE:

- Link to local Bristol comic publications, illustrated by Toby
- Instagram profile documenting his art and personal relationships
- Court order document for his girlfriend, who was charged with public property damage
- Comparison photo of freelance work compared to Banksy graffiti

Figure 21: Toby Roger's cover page

The evidence shows that Toby publishes political cartoons in local newspapers and on Instagram. His girlfriend is also an artist with a conviction for public property damage, which suggests that both of them could be involved in impersonating Banksy.

Toby confesses that he idolises Banksy and wanted to share his political message, but got carried away with impersonating him. Banksy admires Toby's potential but wants him to be his own artist, so he decides to take him under his wing as a protégé.

EVIDENCE

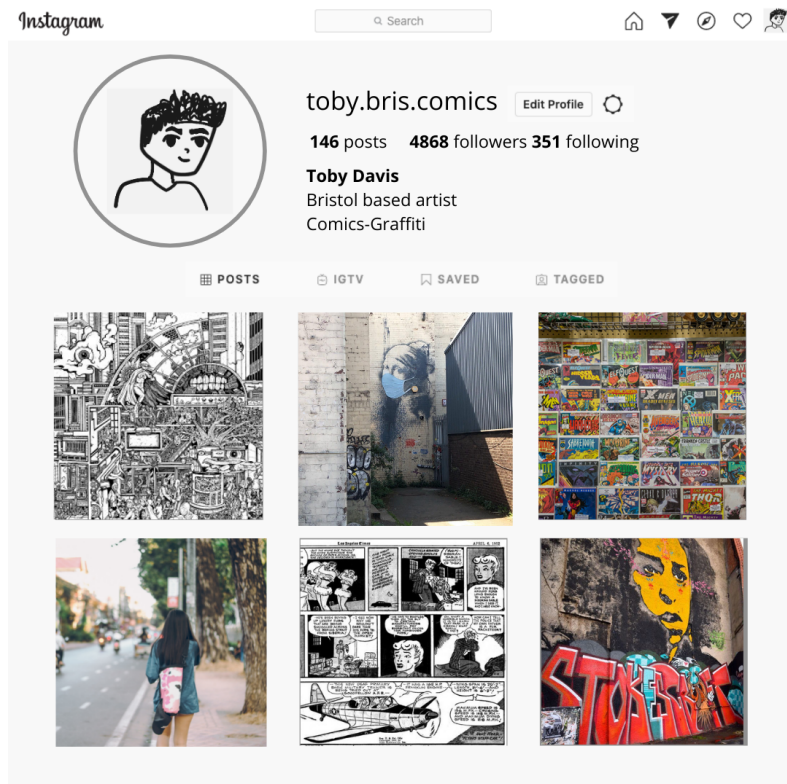


Figure 22: Toby Roger's Instagram Page

OFFICIAL - SENSITIVE
Bristol Constabulary
FOR USE BY POLICE, POLICE STAFF, CPS & PERSON(S) CHARGED ONLY

Charge Notice

Person Charged
 Station: Bristol Broadmead Custody

Surname: Hartfield
Forename: Ashley
Address: 33 Argyle Road
 St Paul's
 Bristol
 BS2 8UY
Contact telephone number:
 07570 668942

CHARGE(S)

Custody No. B/HC/05258/20
URN: 78/D/968465/20
First Arrest Date: 14/08/20
A/s No: 20/0000/11/884668A
Young Offender: NO
Date of Birth: 23/07/1997

Sex: FEMALE
Ethnicity Code: WHITE_NORTH_EURO
Name of interpreter:
Interpreter Language:

You are charged with the offence(s) shown below. You do not have to say anything, but it may harm your defence if you do not mention now, something which you later rely on in court. Anything you do say may be given in evidence.

Charge(s)
 205 **Property Damage with Graffiti**

-----ORIGINAL CHARGE-----

On 14-AUGUST-2020 AT THOMAS STREET IN THE CITY OF BRISTOL COMMITTED A CRIMINAL OFFENCE, NAMELY PUBLIC PROPERTY DAMAGE, NAMELY INDECENT GRAFFITI, CONTRARY TO THE CRIMINAL DAMAGE ACT OF 1971 SECTION 1.

[End of offence List]

OFFICIAL - SENSITIVE

FOR USE BY POLICE, POLICE STAFF, CPS & PERSON(S) CHARGED ONLY

Figure 23: Charge Notice for Toby Roger's Girlfriend

OTHER ACTIONS MOVING FORWARD

We believe a pilot test study of the case file on a small audience would garner valuable insights. Recording the number of hidden clues a sample audience uncovers would help gauge the intellectual demand of the experience, so we could use this data to re-tailor the case file for a range of investigative abilities. This way, each audience member could decide how deeply they wish to scrutinise the case file, so all will find their conclusion rewarding.

In terms of monetary value for this experience, we believe the cost of materials would be low, as the case file would only incur minor printing and posting costs. Furthermore, minimal requirements for staging and acting further decreases spending. We would look to have discussions with the client to break down these costs further.

CONCLUSION

Our solution has been effectively tailored to the brief as it developed due to transforming restrictions. It creatively engages with the city, mixes physical and digital delivery methods and provides both self-directed and live theatre. This broad approach will be appealing to the intended target markets, and we believe it would be a successful experience for Raucous to produce.

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