Shakespeare Lives in 2016:
Summary of Methodology

Contents

1 Introduction

This document provides a summary of the research design used in Strand 1 of the Cultural Value of Shakespeare Lives project, which delivers qualitative analysis of social media interactions around the 2016 Shakespeare Lives programme across five languages (Arabic, English, Mandarin, Russian and Spanish), and visual analysis of Instagram posts. We will give an overview of our approach to data collection and analysis across the social media platforms studied (Twitter, Facebook, Instagram, VKontakte and Sina Weibo), and how this was adapted across the three phases of our research. This document will also provide information, where relevant, on the search terms used and number of social media posts analysed for each language and the visual (Instagram) analysis, with the coding frameworks used available in full in the appendices.

2 Our approach

We used two social media analytics tools to facilitate case selection and data collection, Sysomos MAP for Twitter and Brand 24 for Instagram, both of which are currently used by the British Council. Sysomos MAP grants access to the complete Twitter 'Firehose' archive, which refers to 100% of all public tweets. While these tools provide useful quantitative measures of activity, reach and sentiment around keywords and hashtags, there are limitations to what we can understand through this 'top-level' analysis. This project aimed to go beyond quantitative measures and assessment of reach to arrive at a deeper understanding of the quality of intercultural interactions and dialogue generated by Shakespeare Lives, and to provide a range of evidence in attractive visual formats about how and where users have engaged with Shakespeare Lives.

2.1 Twitter and Instagram

Both Sysomos MAP and Brand 24 allow you to see activity (the volume of posts) for your search terms over time, allowing us to see trends in the use of #ShakespeareLives and related key terms in our languages of interest. For example Image 1 below, from the Sysomos MAP popularity graph function, shows the number of tweets in English which included the word 'Shakespeare' between 1 January and 9 May 2016. We used this function to identify peaks in activity around the use of #ShakespeareLives and related keywords on Twitter and Instagram, with the aim of 'drilling down' into these periods of high engagement with the programme or Shakespeare more broadly on social media to explore who was talking about Shakespeare Lives, which events, campaigns or media they were discussing, and how they were discussing it. Where this was not possible due to a lack of 'peaks' in activity around #ShakespeareLives in a language, we liaised with the British Council to identify key events and campaigns in the Shakespeare Lives programme and created keyword searches tailored to these in order to find relevant data, or we collected and analysed tweets including #ShakespeareLives over a broader period of time. We will discuss the search terms used, the number of posts downloaded from Sysomos MAP and Brand 24, and the number of posts coded, in the sections below describing the three phases of our research.
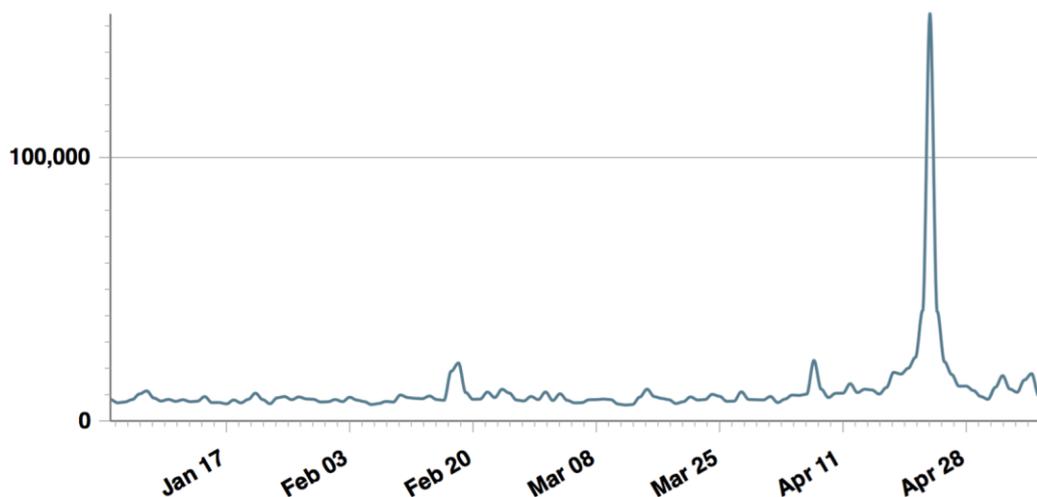
Image 1: Results for Sysomos MAP search for English tweets including 'Shakespeare', 1 January – 9 May 2016

Project leads and researchers collaborated to develop a single coding framework, which can be seen in full in Appendix 1, for analysing tweets. This enabled researchers to code for a range of factors including the type of actor publishing the tweet, the sentiment (positive, neutral, or negative), and any expressions of the values the British Council sought to promote through the Shakespeare Lives programme (diversity, innovative, welcoming, creative, mutuality). We also developed two coding frameworks for the analysis of photos and videos shared on Instagram, one to analyse posts from British Council accounts (see Appendix 2) and another to analyse other posts which included #ShakespeareLives (see Appendix 3). The Instagram coding framework for posts from British Council accounts was designed to capture their visual and textual elements and measure the level of interaction with each post in the form of likes and comments, in order to draw conclusions on which types of post inspired greater levels of interaction. The Instagram coding framework for posts including #ShakespeareLives was designed, like the Twitter coding framework, to capture who was posting about Shakespeare Lives, the sentiment of these posts, and whether posts reflected the values promoted by the British Council, but also to capture the visual elements present in the images and videos shared, as well as the level of interaction with each post.

Coding was undertaken manually by our researchers using coding workbooks in Microsoft Excel, which contained the content of each post downloaded from Sysomos MAP (or Brand 24 for Instagram) as well as the user's bio and location. Researchers liaised during the development and application of the coding frameworks over how best to code for subjective indicators such as 'tone' and 'values'. Once coding was completed visualisations were created to show the relationships between the variables measured, which could then be used by researchers to illustrate how people were talking about Shakespeare Lives. For example, the visualisation below (Image 2) shows which types of actor appeared most frequently in the set of 1,000 tweets including #ShakespeareLives coded in the first phase of research for Shakespeare Lives in English.
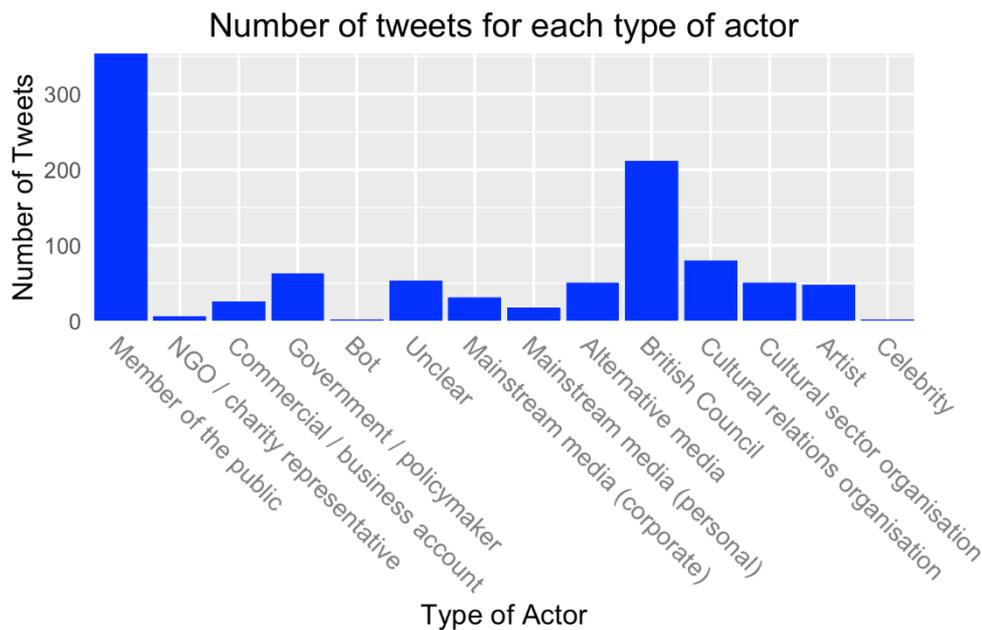
Number of tweets for each type of actor

Image 1: Tweets including #ShakespeareLives in English, April 22-25 2016, by actor type.

2.2 Facebook and VKontakte (VK)

The approach outlined above to the collection and analysis of data from Twitter and Instagram was not suitable for analysis of posts about Shakespeare Lives on Facebook. Sysomos MAP and Brand 24 cannot collect Facebook posts from users who have set their post visibility to 'private', and this was also the case for a tool which we developed to collect posts from VKontakte (the most popular social networking service in Russia, subsequently referred to as VK). This meant that initial attempts to collect data for both platforms were limited, as very few users have public profiles. We therefore decided to take an ethnographic approach to studying Shakespeare Lives on Facebook. Researchers in Arabic, English, Russian and Spanish selected British Council pages and posts relating to the Shakespeare Lives programme on the pages of partner organisations, comparing the level of engagement with and types of reaction to posts promoting different events, campaigns, and media. Our Russian-speaking researcher took the same approach for analysis of British Council posts, and Shakespeare Lives posts by partner organisations, on VK.

2.3 Sina Weibo

We also applied this ethnographic approach to Sina Weibo (subsequently referred to as Weibo), a microblogging site popular in China, with our Mandarin-speaking researcher selecting British Council posts about Shakespeare Lives and noting the theme of these posts as well as the level of engagement and types of comment they attracted. This approach was taken as we were unable to download posts from this platform in the same way that we could use Sysomos MAP to search for and download tweets. We changed our approach to Weibo in the second phase of our research due to a lack of

relevant tweets in Mandarin available for analysis, and feedback from the British Council that the majority of social media activity around Shakespeare Lives in China took place on Weibo. Continuing to conduct ethnographic analysis of British Council Weibo posts and engagement with them, our researcher also manually collected publically available Weibo posts from the topic page titled #永恒的莎士比亚 (#Shakespeare Lives'), which is hosted by the British Council. A topic page is a Weibo function which allows you to present all discussion on a specific topic on a single page. These posts were then coded using the same coding framework applied to tweets.

3 Data collection

We will now give a brief overview of data collection, and how this adapted across the three phases of data collection and analysis we conducted. This will include the specific search terms and periods of analysis used to collect data from Twitter and Instagram (using Sysomos MAP and Brand 24 respectively). For more detail on the approach taken and decisions made over data collection for each language and the visual analysis (Instagram), including how researchers selected posts for ethnographic analysis and examples of how researchers applied coding frameworks to judge indicators such as 'tone' or 'values', please see the methodology sections of our full reports.

3.1 Phase 1

Our first phase of data collection and analysis took place in May-June 2016.

3.1.1 Twitter

Our initial searches using Sysomos MAP were deliberately broad, searching for 'Shakespeare' or equivalents in our languages of interest between 1 January 2016 and 09 May 2016. The Sysomos MAP popularity graph function showed a common 'peak' across our five languages during this period: 23 April, Shakespeare Day, the 400th anniversary of Shakespeare's death. We therefore decided to take the weekend around this peak, 22 April – 25 April, as the period of analysis of tweets for all of our languages of interest, to study responses to the programme of Shakespeare Lives events taking place to coincide with this anniversary. This most notably included Shakespeare Day Live, a day of live Shakespeare Lives broadcasts streamed around the word through a digital pop-up channel co-curated by the BBC and the British Council. Highlights of Shakespeare Lives were also made freely available through the BBC iPlayer. We then conducted searches using #ShakespeareLives and related key terms in each language during this period. The exact search terms used and the number of tweets this returned for each language can be seen below. In each case, tweets were downloaded from Sysomos MAP and randomised in Excel, with each language researcher coding 1,000 tweets during this first phase (with the exception of Mandarin where 722 tweets were coded).

Note: The inclusion of 'AND NOT RT' at the end of Boolean searches means that retweets are excluded from search results. We used this in all searches so that researchers were coding unique tweets rather than retweets.

3.1.1.1 Arabic

A search for the following between April 22-25 2016 returned 4,125 tweets, a random selection of 1,000 of which were coded:

(شكسبير OR شيكسبير OR "ليفز_شكسبير" OR "ليفز شكسبير" OR shakespeare OR shakespearelives OR "shakespeare Lives") AND NOT RT

This is a combination of keywords referring Shakespeare or Shakespeare Lives.

3.1.1.2 English

A search for the following between April 22-25 returned 8,571 tweets:

#shakespearelives AND NOT RT

As Sysomos MAP only allows for the export of 5000 tweets from a single search, a random selection of 5000 of these tweets were downloaded. 1,000 of these were then coded.

3.1.1.3 Mandarin

A search for the following between April 22 – April 25 returned 742 tweets:

(莎士比亚OR莎翁OR永恒的莎士比亚OR 莎士比亚逝世400周年纪念日OR 莎翁逝世400周年纪念日OR莎士比亚逝世400周年 OR莎翁逝世400周年OR莎士比亚400周年OR 莎翁400周年OR莎士比亚逝世400周年纪念晚会OR莎翁庆典OR永恒的莎士比亚OR英国文化教育协会) AND NOT RT.

This is a combination of multiple keywords referring to Shakespeare, nicknames for Shakespeare, Shakespeare Lives, and 'Shakespeare 400th Anniversary Day'.

722 of these were coded (as Sysomos MAP cannot download the content of tweets which have been deleted by the user after publication, we removed these deleted tweets – 20 in this case – from our datasets).

3.1.1.4 Russian

A search for the following between April 22- April 25 2016 returned 7,258 tweets; 5,000 of these were downloaded (at random) from Sysomos MAP, and a random selection of 1,000 of these were coded:

Шекспир OR Шекспира OR Шекспиру OR Шекспире OR Шекспиром OR Шекспириада OR "Shakespeare Lives" OR Shakespearelives OR ("годовщина памяти" AND 400).

This is a combination of various spellings of Shakespeare, Shakespeare Lives, commemoration, and Shakesperiad.

3.1.1.5 Spanish

A search for the following between April 22- April 25 2016 returned 4,030 tweets, a random selection of 1,000 of which were coded:

#shakespearelives OR #shakespeare400 AND NOT RT

3.1.2 Instagram

British Council posts

Posts were collected from the British Council's Shakespeare Lives Instagram page using Brand 24. Our visual researcher coded a total of 38 posts in phase one, the total number of photos and videos published on this page between 23 October 2015 and 8 August 2016.

#ShakespeareLives posts

A search for all posts containing #Shakespearelives between April 22 and April 25 2016 returned a total of 3,527 photos and videos, which were downloaded from Brand 24. These were randomised in Excel, and 202 of these were coded.

3.1.3 Facebook, VK, and Weibo (Ethnographic analysis)

Researchers identified British Council Facebook pages (and also VK pages in the case of Russian) targeting countries in which their language of interest is spoken, and selected posts related to Shakespeare Lives from these pages for analysis from the same period as the Twitter analysis. Where there were fewer pages to study or smaller number of posts around Shakespeare Day, researchers extended their period of analysis for Facebook into May and June (see our full reports for each language for more information on how researchers selected Facebook posts for analysis).

In the first phase of research, our Mandarin-speaking researcher analysed 111 posts about Shakespeare Lives from the British Council Weibo page, noting the themes of these posts and the level of user engagement with them. These posts were divided into three time periods: pre-Shakespeare Day (23 April 2015 to 21 April 2016), Shakespeare Day (22-23 April 2016), and post-Shakespeare Day (25 April to 29 June 2016).

3.2 Phase 2

Our second phase of data collection and analysis took place in September-October 2016.

3.2.1 Twitter

Searches for keywords relating to Shakespeare and Shakespeare Lives showed that between May and September there was no common 'peak' in discussion on Twitter across our languages of interest, as we saw during phase one around Shakespeare Day in April. Additionally, while #ShakespeareLives continued to be used by those tweeting in English and Spanish during this period, the low numbers of tweets including this hashtag in Arabic (24), Russian (46) and Mandarin (1) meant that these could not form the basis of further analysis in these languages. We therefore liaised with the British Council to identify Shakespeare Lives events in countries where these languages are spoken during this period, and created key word searches tailored to these events. Success in finding tweets relevant to the programme during this period was mixed; the searches used to collect data and the number of tweets coded for each language are shown below.

3.2.1.1 Arabic

A search for the following between 1 May and 17 September returned 24 tweets, all of which were included in the coding workbook:

(#Shakespearelives OR #Shakespeare400 OR #Shakespearelivesforum) AND NOT RT

A search for the following (tweets mentioning Hamlet) between 1 May and 17 September returned 943 tweets.

هاملت AND NOT RT

57 of these were identified by the researcher as being relevant to the Shakespeare Lives programme, and these tweets were added to the coding workbook.

We supplemented this small number of tweets in Arabic directly relating to the Shakespeare Lives programme by running the following search for tweets mentioning Shakespeare between 1 May and 17 September:

"شكسبير "AND NOT RT

This search returned 68,548 tweets. Four peaks in mentions of Shakespeare (over 1,000 tweets per day) were identified on 24 May, 16 June, 16 August, and 20 August. We downloaded tweets from these dates and randomised them in Microsoft Excel, adding 919 of these to the coding workbook to form a set of 1,000 tweets for coding.

3.2.1.2 English

A search for tweets (excluding retweets) including #ShakespeareLives between 1 May and 1 August returned 7,045 tweets. The Sysomos MAP popularity graph function showed a definite peak in use of the hashtag on 20 June (951) and 21 June (738). This was driven by Shakespeare Lives events and content relating to Midsummer, the longest day of the year, including a BBC livestream of a performance of A Midsummer Night's Dream from the Globe Theatre, a 'Midsummer Marathon' of time-related tweets by the British Council and partners on Twitter, and the release of the first Mix the Play, which allowed people to 'direct' their own scene from A Midsummer Night's Dream.

We therefore ran a search for #Shakespearelives AND NOT RT between June 20 – 22, which returned 1,855 tweets. These were downloaded from Sysomos MAP and randomised in Microsoft Excel. 1,000 of these tweets were then coded.

#ShakespeareLives AND NOT RT, June 20-22.

3.2.1.3 Mandarin

295 tweets were coded covering the period 1 May – 1 September. These were selected by the researcher as being relevant to the Shakespeare Lives programme from tweets returned by the following searches:

Shakespeare AND NOT RT 1 May – 1 September. Total tweets = 278

莎士比亚 AND NOT RT 1 May – 1 September Total tweets = 679

("仲夏夜之梦" OR "哈姆雷特" OR "罗密欧与朱丽叶") AND NOT RT 1 May to 1 Sept) Total tweets = 387 (A Midsummer Night's Dream OR Hamlet OR Romeo and Juliet)

3.2.1.4 Russian

A search for the following between 1 May and 17 September returned 1332 tweets, 1,000 of which were coded:

("Шекспир в летнюю ночь" OR "Шекспировскиестрасти" OR #Shakespearelives) AND NOT RT

"Шекспир в летнюю ночь" refers to the Midsummer Nights Festival which took place in three Russian cities in June 2016. "Шекспировскиестрасти", 'Shakespearespassions', was the hashtag used to refer to the Shakespeare-themed Moscow metro train.

A search for the following between 1 May and 17 September returned 1,563 tweets:

#Shakespearelives AND NOT RT 1 May-17 September.

Unlike English tweets including #ShakespeareLives, there was no clear peak in the use of this hashtag during this period in Spanish, and so 1,000 tweets were coded from this broader search period.

3.2.2 Instagram

For the visual analysis of British Council posts on Instagram, we focused the second phase of research on the first #ShakespeareNoFilter campaign in August 2016, a retelling of A Midsummer Night's Dream through Instagram posts (photos and videos) hosted by the British Council Europe account. All 83 posts were manually collected from Instagram in a Microsoft Excel spreadsheet, and coded.

A search using Brand 24 for Instagram posts including #ShakespeareLives returned 1,898 photos and 384 videos, but showed no clear peaks in the use of the hashtag during this period. These posts were downloaded and randomised, and 100 were then coded.

3.2.3 Facebook and VK

Researchers for Arabic, English, Russian and Spanish continued to select posts for ethnographic analysis from British Council Facebook pages, with our Russian-speaking researcher also selecting posts from British Council pages on VK. Researchers described the themes of British Council posts about Shakespeare Lives, and the level of engagement with different types of content.

3.2.4 Weibo

In the second phase of research, we continued to conduct ethnographic analysis of British Council Facebook posts on Weibo. Following feedback from the British Council on that the majority of Shakespeare Lives social media activity in Mandarin was taking place on Weibo, we shifted the emphasis of research in Mandarin to this platform. Our researcher therefore also coded 400 publically available Weibo posts according to the same coding framework developed for analysing tweets. These posts were collected manually in an Excel spreadsheet from the Weibo topic page titled #永恒的莎士比亚 (#Shakespeare Lives'), which is hosted by the British Council.

3.3 Phase 3

Our third and final phase of data collection and analysis took place in January 2017, following the conclusion of the Shakespeare Lives campaign. This was, in most cases, a smaller round of research which sought to ensure that no key events in our languages of interest were absent from our reports, and to increase the focus on partner organisations, which had been identified as key actors in the promotion and mediation of Shakespeare Lives.

3.3.1 Twitter

3.3.1.1 Arabic

In our final phase of research, we broadened the parameters of our search to include tweets in English about Shakespeare Lives events in Arabic-speaking countries throughout 2016. Having liaised with the British Council to identify events in Arabic-speaking countries, we constructed a search which combined generic Shakespeare and Shakespeare Lives keywords with the names of cities and countries in which these events had taken place, in both English and Arabic, and event names and hashtags used at these events.

The following search between 8 January and 31 December 2016 returned 1,021 tweets (excluding tweets which had subsequently been deleted by the user):

("شكسبير" OR "شيكسبير" OR "Shakespeare" OR "#Shakespearelives") AND ("Qatar" OR "قطر" OR "United Arab Emirates" OR "UAE" OR "دولة الإمارات العربية المتحدة " OR " الامارات" OR "Algeria" OR " تونس " OR "Tunisia" OR "مِصر " OR "Egypt" OR " الجزائر OR "أربيل" OR "Erbil" OR " بغداد " OR "Baghdad" OR " العراق" OR "Iraq" OR " البصرة " OR "دهوك" OR "Duhok" OR " السليمانية" OR "Sulaimani" OR " البصرة" OR "Basra" OR " مؤتمر " OR "Ahlem Mosteghanemi" OR "Shakespeare World Translation Conference" OR "للترجمة العالمي شكسبير" OR "#Shakespearefilmweek" OR "#ShakespeareLivesForum" OR "Shakespeare Lives Forum") AND NOT "Shakespeare and Co" AND NOT "Shakespeare & Co" AND NOT RT

541 of these tweets were identified by the researcher as being relevant to the Shakespeare Lives programme, and were coded.

3.3.1.2 English

A search for tweets including #ShakespeareLives between 23 June and 21 December 2016 returned 10,193 tweets (excluding retweets). The Sysomos MAP popularity graph function showed a clear peak in use of the hashtag on 7 November (1,859 tweets). This was a response to the release of the second version of Mix the Play, which allowed users to 'direct' their own version of Romeo and Juliet set in India.

A search for #ShakespeareLives AND NOT RT on 7 November returned 1,859 tweets, which were randomised in Microsoft Excel. 500 of these tweets were then coded.

3.3.1.3 Mandarin

No further analysis of tweets in Mandarin was conducted at this stage due to a lack of tweets relevant to the Shakespeare Lives programme, with focus instead placed on analysing Weibo posts by the British Council, partner organisations, and members of the public.

3.3.1.4 Russian

A further 220 tweets were analysed, combining the results of the following searches:

"Шекспировскиестрасти" AND NOT RT 18 September – 31 December = 27

These are tweets mentioning 'Shakespearespassions', the hashtag used to refer to the Shakespeare-themed Moscow metro train.

("Шекспир Предостережение королям" OR "Шекспир. Предостережение королям") 1 Dec – 31 Dec AND NOT RT = 105

These tweets refer to a film ('Shakespeare. A Warning to the Kings') shown on Channel One in Russia.

"Шекспириада" AND NOT RT 11 Jan -31 Dec = 88

These tweets refer to 'Shakesperiad', a series of educational competitions run by the British Council.

3.3.1.5 Spanish

A further 540 tweets were coded focusing on two events, the Shakespeare y Cervantes Vive Festival at the National Autonomous University of Mexico (UNAM) in October, and the live broadcast of Verdi's opera Otello from the Teatro Real in Madrid on 24 September. The following searches were used:

("#LaCorralaenlaUNAM" OR "#FESTIVALSHAKESPEAREYCERVANTES" OR

"#MedidaporMedida" OR "#TeatroUNAM" OR "#EnriqueIV" OR "#RicardoIII" OR

"@teatrounam") AND NOT RT (1 October – 31 October)

 ("#Othello" OR "#Otello" OR "#TeatroReal" OR "#OtelloEnDirectoTR") AND NOT RT (24 September)

3.3.2 Instagram

Analysis of the British Council's use of Instagram focused, as in the first phase of research, on the Shakespeare Lives account. All 106 posts (photos and videos) between

August 10 and December 19 were manually collected from Instagram and coded. Some additions were made to the coding framework for British Council Instagram posts at this stage (see Appendix 2), in order to code for a range of different campaigns being run on the Shakespeare Lives account during this period (such as a 'takeover' of the account by actors at the Globe Theatre), so that engagement with these campaigns could be measured and compared.

3.3.3 Facebook and VK

Researchers for Arabic, English, Russian and Spanish continued to select posts for ethnographic analysis from British Council Facebook pages, with our Russian-speaking researcher also selecting posts from British Council pages on VK. In this final phase, researchers also collected and described posts, and engagement with these posts, by partners of Shakespeare Lives identified as having played an important role in promoting and mediating the programme in their language. For example, the Shakespeare Lives in English report includes analysis of a competition run on the Love GREAT Britain India Facebook page.

3.3.4 Weibo

In addition to conducting ethnographic analysis of British Council posts about Shakespeare Lives on Weibo, a further 424 Weibo posts from non-British Council Weibo accounts, including the accounts of partner organisations, were coded.

Appendix 1: Twitter and Weibo Coding Framework

(A) TYPE OF ACTOR

1. Member of the public
2. Mainstream media corporate account
3. Mainstream media personal/journalist account
4. Alternative media / blogger / citizen journalist
5. British Council
6. Other cultural relations organisation (e.g. Goethe Institut)
7. Cultural sector organisation (theatre, opera house, drama school, etc)
8. Artist (actor, musician, director)
9. Celebrity [Large number of followers and recognisable figures]
10. Non-Governmental Organisation (NGO) or charity representative
11. Commercial / business account
12. Government account or policymaker (the FCO, the culture secretary, etc)
13. Bot
14. Unclear
15. Other

(B) LOCATION OF ACTOR

1. Europe
2. MENA
3. Other Africa
4. North America
5. South America
6. South Asia (India, Pakistan, Sri Lanka, Nepal)
7. Other Asia
8. Australasia
9. Unclear

(C) FOCUS

1. Does this post relate to the Shakespeare Lives campaign (here I conflate actual events + promotional campaign)? [It is possible users use the hashtag but don't engage with the SL campaign, e.g. to express opinions about Britain or about Shakespeare)

- Yes
- No

2. Does this post relate to the British Council specifically?

- Yes
- No

3. Does the post relate to Shakespeare?

- Yes
- No

4. Does this post relate to Britain?

- Yes
- No

(D) TONE / SENTIMENT

- Positive tone toward the British Council / SL programme – 3 [Positive tone must be explicit and not inferred]
- Neutral tone toward the British Council / SL programme – 2
- Negative tone toward the British Council / SL programme – 1
- Does not relate to the British Council / SL programme - 0

(E) TYPE OF TWEET

1. Tweet
2. Commented retweet (new style RT)
3. Reply
4. Other / unclear

(F) REACTIONS (coders must decide on the 'primary' or most prevalent reaction)

1. Promoting or providing information.
2. Reporting engagement (e.g. attending an event; watching a livestreamed play)
3. Offering an opinion
4. Making comparisons
5. Expression of immediate emotions (excitement, sadness, joy, hope)
6. Other type of reaction

(G) DIRECTION OF REACTIONS (If you selected codes 1, 2, 3, or 4 in the previous category then you must code who the reaction is aimed at; if you coded option 4 then use this category at your discretion; if you coded the reaction as "6. Other" then please code this category as "4. N/A")

1. With / about the SL campaign / or comparing SL to another campaign
2. With / about Britain separately from SL / or comparing Britain to another country
3. With / about Shakespeare separately from SL / or comparing Shakespeare to another artist.
4. N/A.

(H) VALUES RECOGNISED OR DEBATED

All categories are YES or NO or UNCLEAR responses; please remember you are coding the message and the original intent, not your own interpretation of whether the event or cultural artefact that they relate to reflects these values

1. Diversity (of ideas, identities)
2. Innovative (Organisational change; manufacturing; technology)
3. Welcoming (either the SL event, campaign, Britain itself, or the social media conversation; e.g. openness)
4. Creative (using imagination to create something new; not incremental; relating to the arts; culture; literature)

5. Mutuality (user notes some aspect of this being an international phenomenon; the sharing of a feeling, action, or relationship between two or more nations / identities etc)

(I) VALUE ADDED FROM USER PERSPECTIVE

All categories are YES or NO responses

1. Useful and Relevant
2. Quality
3. Pleasurable/Enjoyable

(J) MISC. BEHAVIOURS

All categories are YES or NO responses

1. Attempt at humour / irony / sarcasm
2. Use of a quote from Shakespeare
3. Appropriation of Shakespeare text (e.g. To tweet or not to tweet?)

Appendix 2: Instagram Coding Framework, British Council Posts

Phases one and two:

(A) COMMENT POSTED BY THE BRITISH COUNCIL
(all categories are YES or NO responses)

1. Use of quotes
2. Reference to SL output
3. Reference to landmark
4. Reference to celebrity
5. Reference to popular culture
6. Reference to current affairs/calendar event

(B) REFERENCES TO THE FOLLOWING VISUAL ELEMENTS (all categories are YES or NO responses)

1. Use of quotes
2. Celebrity (either an image or a quote)
3. British or London landmark
4. Image of Shakespeare
5. Cartoon, drawing or animation
6. Collage of images
7. Performance: SL programme
8. Performance: historical event or TV / Film screenshot
9. Promotes a SL competition
10. Promotes non-BC outputs

(C) LEVEL OF INTERACTION ON INSTAGRAM POST

- Insert the total combined number of comments and likes

(D) WHICH PLAY DOES THIS POST REFER TO?

1. All's Well That End Well
2. Anthony And Cleopatra
3. As You Like It
4. Comedy Of Errors
5. Coriolanus
6. Cymbeline
7. Hamlet
8. Henry IV, Part I
9. Henry IV, Part II
10. Henry V
11. Henry VI, Part I
12. Henry VI, Part II
13. Henry VI, Part III
14. Henry VIII
15. Julius Caesar
16. King John
17. King Lear

18. Love's Labour's Lost
19. Macbeth
20. Measure for Measure
21. Merchant of Venice
22. Merry Wives of Windsor
23. Midsummer Night's Dream
24. Much Ado about Nothing
25. Othello
26. Pericles
27. Richard II
28. Richard III
29. Romeo and Juliet
30. Taming of the Shrew
31. Tempest
32. Timon of Athens
33. Titus Andronicus
34. Troilus and Cressida
35. Twelfth Night
36. Two Gentlemen of Verona
37. Winter's Tale
38. N/A or Unclear

Phase three:

(A) COMMENT POSTED BY THE BRITISH COUNCIL
(all categories are YES or NO responses)

1. Use of quotes
2. Reference to SL output
3. Reference to landmark
4. Reference to celebrity
5. Reference to popular culture
6. Reference to current affairs/calendar event

(B) REFERENCES TO THE FOLLOWING VISUAL ELEMENTS (all categories are YES or NO responses)

1. Use of quotes
2. Celebrity (either an image or a quote)
3. British or London landmark
4. Image of Shakespeare
5. Cartoon, drawing or animation
6. Collage of images
7. Performance: SL programme
8. Performance: historical event or TV / Film screenshot
9. Promotes a SL competition
10. Promotes non-BC outputs

(B2) REFERENCES TO THE FOLLOWING VISUAL MEDIUM (all categories are YES or NO responses)

1. Portrait
2. Photo
3. Animation
4. Video
5. Graphic Design

(C) LEVEL OF INTERACTION ON INSTAGRAM POST

- Insert the total combined number of comments and likes

(D) WHICH PLAY DOES THIS POST REFER TO?

1. All's Well That End Well
2. Anthony And Cleopatra
3. As You Like It
4. Comedy Of Errors
5. Coriolanus
6. Cymbeline
7. Hamlet
8. Henry IV, Part I
9. Henry IV, Part II
10. Henry V
11. Henry VI, Part I
12. Henry VI, Part II
13. Henry VI, Part III

14. Henry VIII
15. Julius Caesar
16. King John
17. King Lear
18. Love's Labour's Lost
19. Macbeth
20. Measure for Measure
21. Merchant of Venice
22. Merry Wives of Windsor
23. Midsummer Night's Dream
24. Much Ado about Nothing
25. Othello
26. Pericles
27. Richard II
28. Richard III
29. Romeo and Juliet
30. Taming of the Shrew
31. Tempest
32. Timon of Athens
33. Titus Andronicus
34. Troilus and Cressida
35. Twelfth Night
36. Two Gentlemen of Verona
37. Winter's Tale
38. N/A or Unclear

(E) TO WHICH SHAKESPEARE LIVES PROJECT DOES THIS POST REFER?

1. Global Actors Takeover
2. National Youth Theatre Retelling
3. Primary School Retelling
4. Shakespeare No Filter

Appendix 3: Instagram Coding Framework #ShakespeareLives Posts

(A) TYPE OF ACTOR

1. Member of the public
2. Mainstream media corporate account
3. Mainstream media personal/journalist account
4. Alternative media / blogger / citizen journalist
5. British Council
6. Other cultural relations organisation (e.g. Goethe Institut)
7. Cultural sector organisation (theatre, opera house, drama school, etc)
8. Artist (actor, musician, director)
9. Celebrity
10. Non-Governmental Organisation (NGO) or charity representative
11. Commercial / business account
12. Government account or policymaker (the FCO, the culture secretary, etc)
13. Bot
14. Unclear
15. Other

(B) TONE / SENTIMENT

- Positive tone toward the British Council / SL programme – 3 [Positive tone must be explicit and not inferred]
- Neutral tone toward the British Council / SL programme – 2
- Negative tone toward the British Council / SL programme – 1
- Does not relate to the British Council / SL programme - 0

(C) COMMENT - VALUES RECOGNISED OR DEBATED (all categories are YES or NO or UNCLEAR responses; please remember you are coding the message and the original intent, not your own interpretation of whether the event or cultural artefact that they relate to reflects these values)

1. Diversity (of ideas, identities)
2. Innovative (Organisational change; manufacturing; technology)
3. Welcoming (either the SL event, campaign, Britain itself, or the social media conversation; e.g. openness)
4. Creative (using imagination to create something new; not incremental; relating to the arts; culture; literature)
5. Mutuality (user notes some aspect of this being an international phenomenon; the sharing of a feeling, action, or relationship between two or more nations / identities etc)

(D) REFERENCES TO THE FOLLOWING VISUAL ELEMENTS (all categories are YES or NO responses)

1. Use of quotes
2. Celebrity
3. Landmark
4. Image of Shakespeare
5. Cartoon Drawing or Animation

6. Collage of Images
7. Meme
8. Performing Arts
9. Social (e.g. groupie)

(E) LEVEL OF INTERACTION

- Insert the total combined number of comments and likes

(F) WHICH PLAY DOES THIS POST REFER TO?

1. All's Well That End Well
2. Anthony And Cleopatra
3. As You Like It
4. Comedy Of Errors
5. Coriolanus
6. Cymbeline
7. Hamlet
8. Henry IV, Part I
9. Henry IV, Part II
10. Henry V
11. Henry VI, Part I
12. Henry VI, Part II
13. Henry VI, Part III
14. Henry VIII
15. Julius Caesar
16. King John
17. King Lear
18. Love's Labour's Lost
19. Macbeth
20. Measure for Measure
21. Merchant of Venice
22. Merry Wives of Windsor
23. Midsummer Night's Dream
24. Much Ado about Nothing
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36. Two Gentlemen of Verona
37. Winter's Tale
38. N/A or Unclear