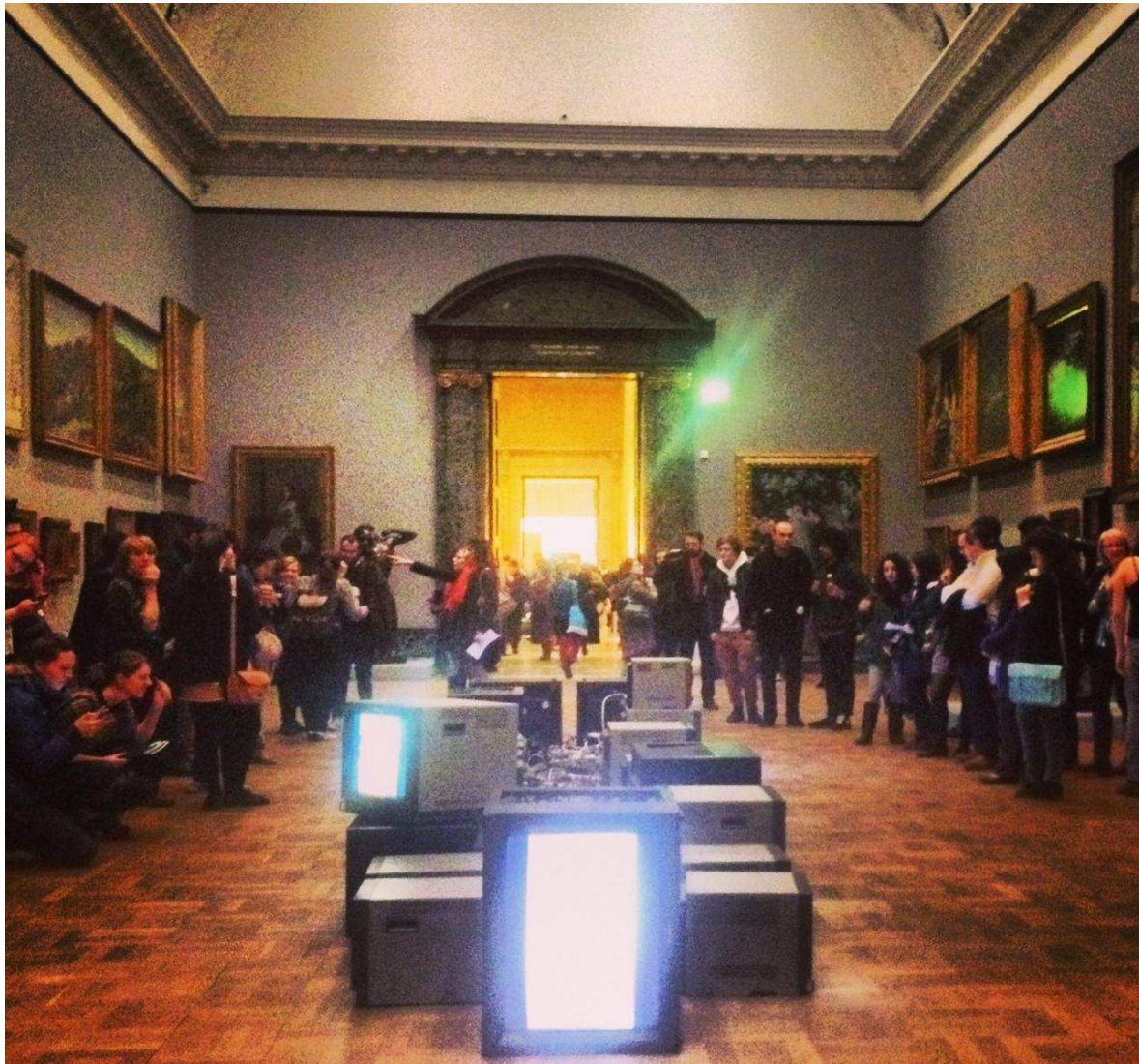


Evaluation report – The 1840s GIF party



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This report evaluates the reach and impact of the 1840s GIF Party digital mass participatory project, and showcase at Late at Tate in February 2014.

Digital activity summary

Late at Tate is a programme of evening events for young and diverse audiences held throughout Tate Britain on a bi-monthly basis; featuring music, film, fashion and live performance. On average it attracts 2000 to 3000 visitors. February 2014 saw young experimental film and moving image makers, invited by Tate to take over Late at Tate Britain for *Art meets film: Moving Image*, drawing inspiration from the chronological walk through. The evening included a wide range of newly commissioned films, workshops, live DJ and VJ performances, guerrilla projections and a mass participatory GIF animation collage installation in the 1840 gallery.

The 1840s GIF Party, which was part of Late at Tate, invited members of the public (notably the Tumblr community) to transform selected artworks from the 1840s gallery at Tate Britain into animated GIFs: <http://tatecollectives.tumblr.com/tagged/1840s-GIF-Party>

The selected artworks were:

- John Brett, *Lady With A Dove: Madame Loeser* 1864
- Albert Moore, *A Garden* 1869
- John Singer Sargent, *Carnation, Lily, Lily, Rose* 1885–6
- Joanna Mary Wells, *Portrait of Sidney Wells* 1859
- James Abbott McNeill Whilster, *Harmony in Grey and Green: Miss Cecily Alexander* 1872–4

The 1840s GIF Party had 4 stages:

1. Initially 5 digital artists were invited to take part (commissioned) in the project by the Tate Collectives Producer and a member of Tate Collective London. The commissioned artists were chosen because they're producing exciting, innovative work, are notorious GIF-makers, have a large online following, have connection or interest in museums, galleries and the arts. Their outcomes, 5 selected artworks from the 1840s gallery remixed into animated GIFs were posted on the Tate Collectives Tumblr (as well as their own channels). These posts additionally contained a link to the call for public participation - to increase awareness of the project and also prompt inspiration. The commissioned artists were:

- Matthias Brown / MuseumGIFs - <http://museumgifs.tumblr.com/>
- Greta Larkins / FashGIF - <http://fashgif.tumblr.com/>
- Hilary Sloane - <http://www.hilaryfaye.com/>
- James Kerr / Scorpion Dagger - <http://scorpiondagger.tumblr.com/>
- Zack Dougherty / Hateplow - <http://hateplow.tumblr.com/>

2. A closed workshop for members of Tate Collective London, in the Taylor Digital Studio at Tate Britain. Led by digital artist Luca Damiani, 8 members of Tate Collective learnt how to

make an animated GIF using Photoshop CS6 before responding the brief and creating work that would be included in the showcase.



3. An invitation for mass public participation through a call for submission on the Tate website (<http://www.tate.org.uk/whats-on/tate-britain/special-event/1840s-gif-party-call-submissions>) and via the Tate Collectives social media channels. The aim of this was to primarily target a younger, digitally engaged audience, who may not be familiar with Tate and its collection.

4 a. A celebratory showcase (1840s GIF Party) at Late at Tate on Friday 7 February 2014 where all submissions (subject to terms and conditions) were shown on loop, on 30 Sony Cube TVs, in the 1840 gallery at Tate Britain, alongside the original artworks.



4 b. Transformation of the Taylor Digital Studio into a One Stop GIF Shop at Late at Tate, a drop-in resource where members of the public could learn more about the wonderful world of animated GIFs through informal demonstrations and conversations with digital artist Luca Damiani and a member of Tate Collective London.

The objectives of the 1840s GIF Party project were to:

- Engage new (digital) audiences, primarily young people aged 15-25
- Encourage digital mass participation and response
- Increase engagement with artworks in the Tate collection (online and offline) in innovative ways
- Commission and collaborate with exciting, new, young digital artists
- Raise awareness of the Tate Collectives community and its initiatives
- Encourage participants to attend the event (Late at Tate) to see their work showcased and experience Late at Tate

Key highlights

- A total of **587 submissions** were received (237 submissions via email and 350 through Tumblr)
- Approximately **2,500 people visited the 1840s GIF Party** at Late at Tate (3,323 visitors in total event visits).
- The call for submissions page received **22,000 views**.
- The commissioned GIFs were re-blogged and liked **14,000** times on the Tate Collectives Tumblr.
- The selected public submissions, shown on the Tate Collectives Tumblr were re-blogged and liked **85,000** times (one GIF alone reached 77,000 - and is still increasing at the time of this report).
- A large proportion of the participants were from overseas, due to the viral effect the content on Tumblr and other social media channels as well as international media coverage.
- As well as Tate Collectives, over 100 other websites, blogs and online communities listed the call for submission.
- The demographics of the people who participated in the project are younger than the average visitor age to Tate Britain. People over the age of 25 also participated, particularly arts and academic professionals.
- The project significantly increased the number of visits to the selected artworks on Tate's website and to the 1840s room page.
- This project contributed to Tate's social media objectives to "warm the Tate brand".
- The expectations of the participants surpassed what the project was able to deliver and feedback about lack of online visibility from people that did not attend the event was received.
- The project demonstrated the challenges around moderation of mass participation, and will inform the guidelines, terms and conditions of future participatory projects.

Evaluation questions

- Did people participate and respond to the call?

- What was the online reach of this activity? What was the virality of the content on Tumblr and other social media sites?
- Has the event reached new audiences that had never come to Tate in the past?
- Have young people participated in this activity?
- Did the participants come to the Late at Tate event?
- What is the interaction created among the community?
- Has the activity increased awareness of Tate's online collection of art?

Methodology

Data was collected and analysed through the following channels:

- Google Analytics for the website content and Tate Collectives Tumblr
- Topsy and Rowfeeder for tweets about the digital activity and event
- Survey sent to the participants who submitted via email after the event. Contacted via "ask" on Tumblr those who had submitted via Tumblr. NB there were limitations with this by not being able to include a link to survey and as a result the responses to the survey are heavily skewed towards those who submitted via email
- Google searches news of the event and people blogging about it
- Observations during the Late at Tate event

Data results

Number of submissions: **350 via Tumblr and 237 via email.**

The call for submissions on the Tate website got **22,845** page views. The top referrals were Facebook, Twitter and Tumblr. The location of these users was: **33% UK and 67% overseas.**

There were over **100 websites and blogs** that linked to this page. Some examples are:

- Buzz Feed - <http://ow.ly/uMyuy>
- University of the Arts London - <http://ow.ly/uMyxi>
- Yahoo - <http://ow.ly/uMyAG>
- El Pais- <http://ow.ly/uMyFa>

As well as submitting GIFs to the projects, participants also generated additional content, including blog posts, website updates etc.

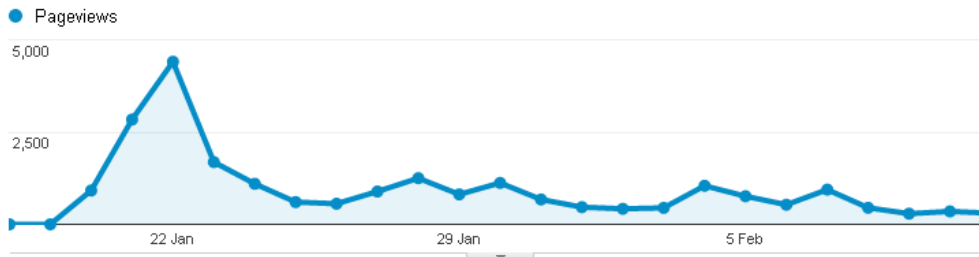
- Ryan Seslow - <http://ow.ly/uMySi>
- Joe Webb - <http://ow.ly/uMyU3>
- Luke Nairn - <http://ow.ly/uMyWl>
- Cog Dog - <http://ow.ly/uMyZg>

As well as the call for submission existing on Tate's website, other online communities picked up and re-posted the opportunity:

- DS106 - <http://ow.ly/uMz9a>
- Giffight - <http://ow.ly/uMzbw>
- Giphy - <http://ow.ly/uMzqH>

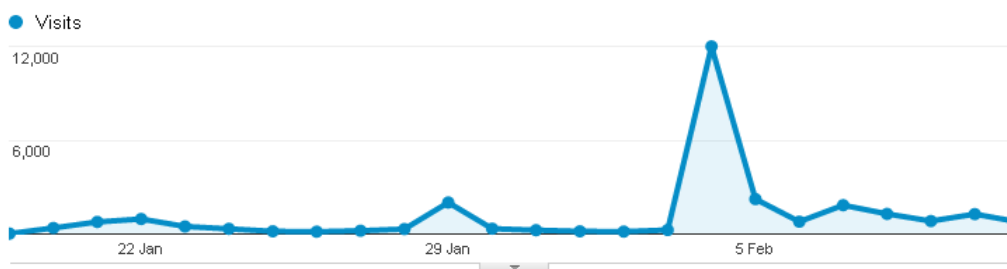
Traffic to the website

The call and consequent participatory activity brought a huge volume of visits to the website. The submissions call page got **22K views** with traffic coming from over **100 websites** that linked to the initiative and social media activity (see detailed list on the appendix).



Pageviews of the submissions call page (19 January - 11 February)

The Tate Collectives Tumblr received **28,000** visits in the past month. It received **12,000** visits on Tuesday 4 February alone. Users came 37% US, 14% UK, 5% Canada, 44% other countries. The top referrals were Tumblr (63%), Tate website (18%), Facebook (9%), Twitter (4%), and the Guardian (1%).








Visits to the Tate Collectives Tumblr (19 January - 11 February)

The Tate Collectives Tumblr had an increase of **5,200** new followers. The total new followers throughout the project was **15,000**.



The website pages of the 1840s room and the selected artworks for the call had an increase in visits compared to the number of visits they usually get. This activity helped to increase the awareness of these collection artworks.

Page	Page views	Graph
Room 1840 page	5,525	
	1,878	
	1,405	
	9,766	
	1,262	
	1,875	

Virality of content on social media

The GIFs had a huge virality on Tumblr and other social media channels. The commissioned GIFs were re-blogged and liked 14K times on the Tate Collectives Tumblr. The selected public submissions, shown on the Tate Collectives Tumblr were re-blogged and liked 85K times (one GIF alone reached 77K - and is still increasing at the time of this report).



Thanks for the [submitting](#) - See you on Friday for our [1840s GIF Party!](#)

[1840s GIF Party, gif, submission](#)



Zack Dougherty aka [Hateplow](#)'s remix of [Albert Moore, A Garden 1869](#)

Take part in our [1840s GIF Party](#) at Tate Britain by [submitting](#) your own GIF inspired by [this artwork](#).

[1840s GIF Party, gif](#)



James Kerr aka [Scorpion Dagger](#)'s remix of [John Brett, Lady With A Dove: Madame Loeser 1864](#).

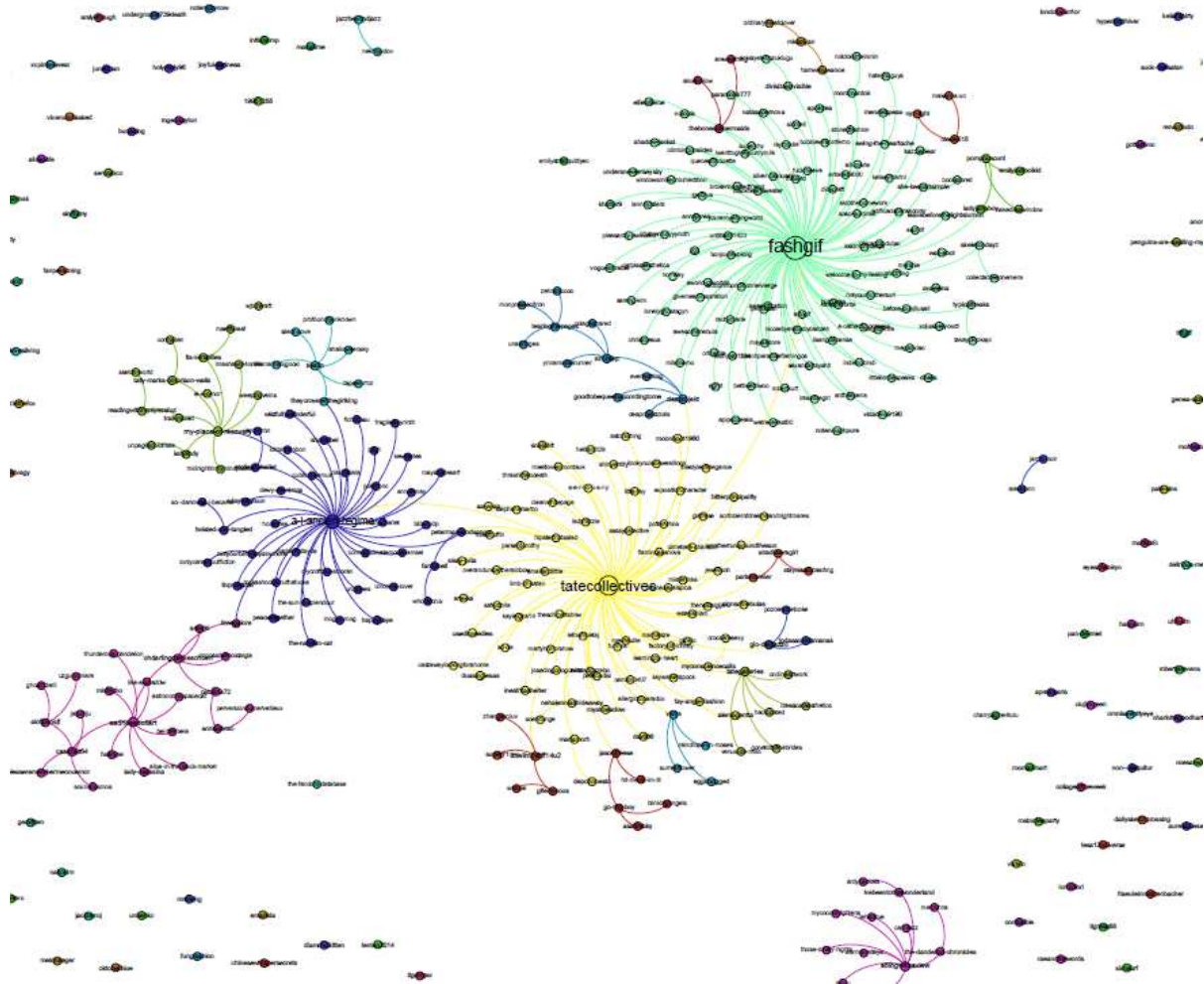
Take part in our [1840s GIF Party](#) at Tate Britain by [submitting](#) your own GIF inspired by [this artwork](#).

[1840s GIF Party, gif](#)

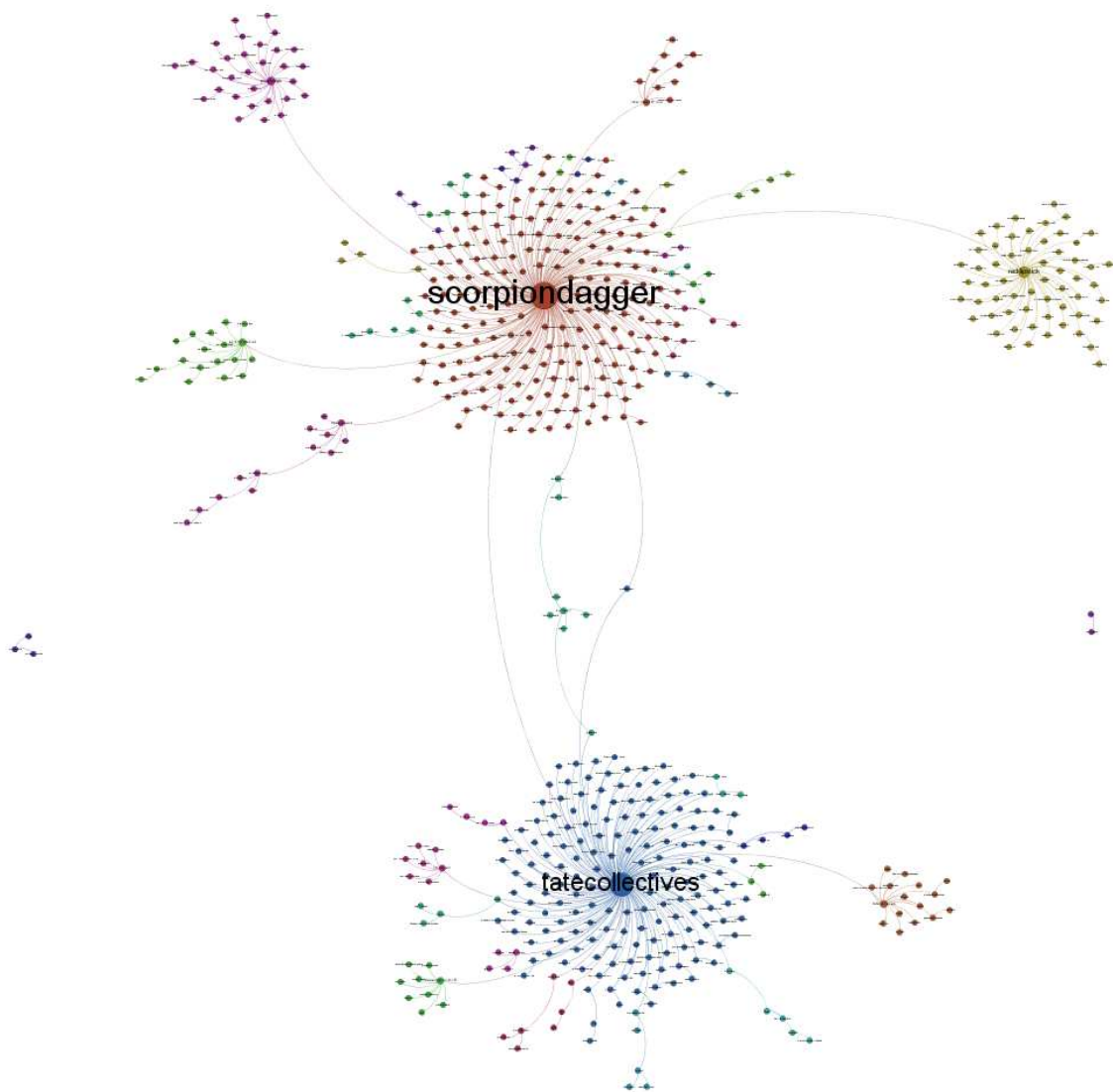


Examples of some of the gifs and the number of notes (likes and reblogs) they received

The following social network analysis graphs show how starting the journey from the Tate Collectives Tumblr, the GIFs travelled to specific communities across the network and show key users who had a big impact on the virality of the GIFs. For instance, Tumblr “Radar” picked up two of the posts - which had a significant impact on the virality of the content.



Example of how one of the GIFs was shared on Tumblr (332 reblogs and 355 likes) - <http://ow.ly/uMzyE>

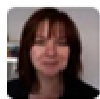
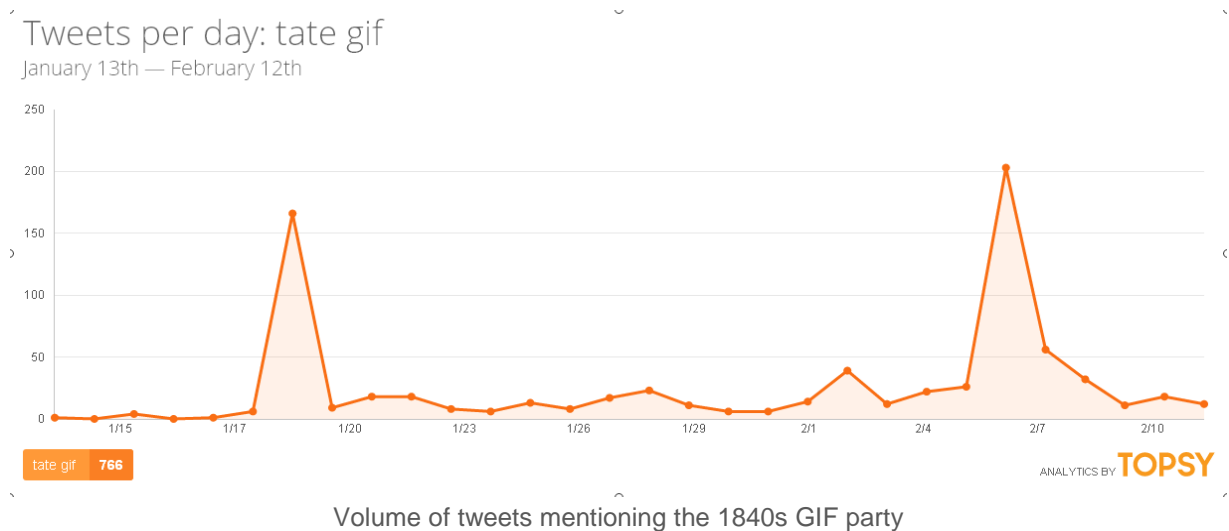


Reblogs of the John Brett, Lady With A Dove: Madame Loeser. Scorpion Dagger is one of the artists that was commissioned to create a GIF - <http://ow.ly/uMzCN>

Comments on social media

Monitoring this activity on social media channels show the conversations that were taking place around this activity. Apart from people sharing the GIFs and pictures during the Late at Tate event, there were conversations that happened between users that were participating in the call. As anecdotal example, people were sharing tips and open source tools between each other demonstrating that a real community had been created around this participatory experience.

Comments on Twitter



Meg Pickard @megpickard · Jan 30

How great is this? Tate is challenging people to make animated gifs out of 1840s artworks tate.org.uk/whats-on/tate-... Still a few days left!

Expand

↩ Reply ↻ Retweet ☆ Favorite ⋮ More



QUAD Education @quadeducation

check out @Tate's GIF party...brilliant! tate.org.uk/whats-on/tate-...

🐦 8 days ago ↩ Reply ↻ Retweet ☆ Favorite



Megan Mayhew Bergman @mayhewbergman **Influential**

currently obsessing over the @tate animated GIFs - holy awesome. tinyurl.com/ozak53s

🐦 a day ago ↩ Reply ↻ Retweet ☆ Favorite



Reacting to the Past @ReactingTTPast · Feb 4

Something fun from @Tate for our #digitalage #arthistorians bit.ly/1brDS8j

bit.ly/1c0R9S6 #Partylikeits1845

Details



HAYLEY @hayley_g
 1840s GIF party at the TATE?! @cosmicsymmetry Why am I not in London again? tumblr.co/Zu_Eiu16KkzaG
 a day ago Reply Retweet Favorite 2 more



Rachel Tepper @racheltepper **Influential**
 I bet my life that this will instantly make you happier bit.ly/1fsq50z
 a day ago Reply Retweet Favorite

Comments through re-blogging:

<http://djpaulette.tumblr.com/> "this has made me laugh out loud. Brilliant. Irreverent. Go #Team #Tate"

Comments through email:

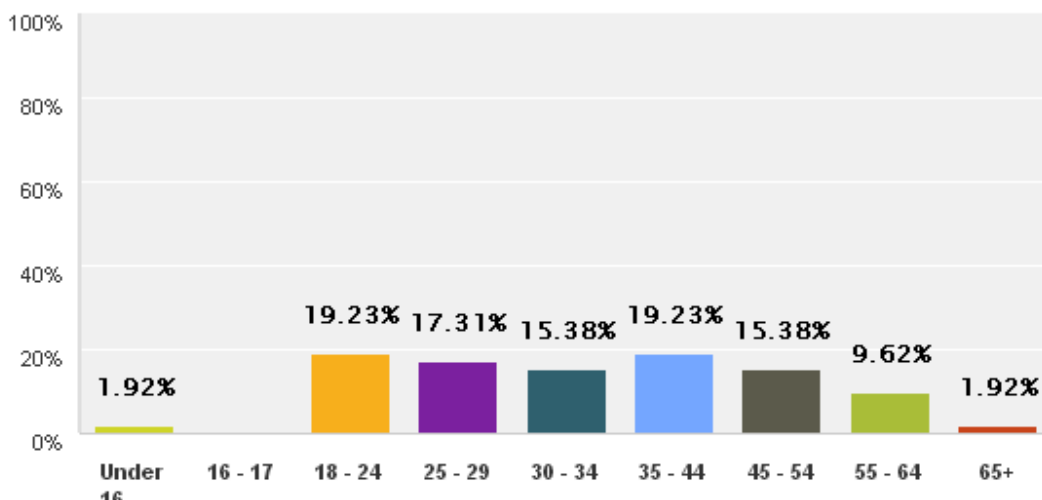
Ryan Seslow: NYC "This is a great idea, I love it! It will be a great party and a great way to connect with a younger audience! I'm an artist and a college art professor here in NYC and have been implementing GIFs into almost all of my classes. GIF-ing historical works of art is a great way to introduce the works as well help students personalize their connection to the works from various vantage points! I think this is a crucial way to build a new audience while extending the way one could also engage"

Participants profile

Participants under 25 which is the target audience for Tate Collectives accounted 21% which is higher than the average of 16% for Tate Britain visitors.

Are you aged...

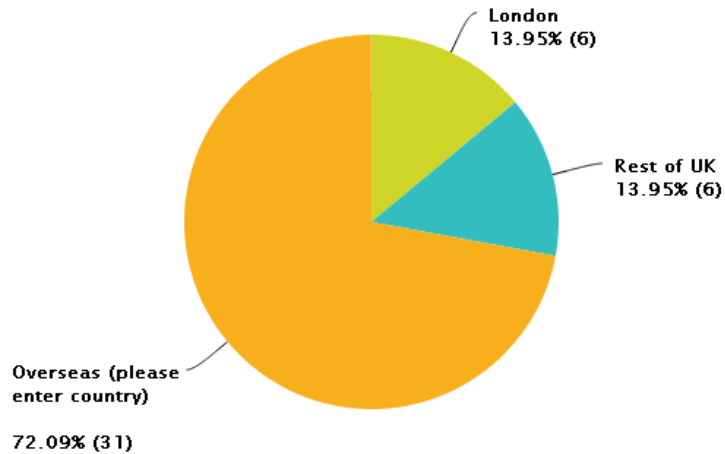
Answered: 52 Skipped: 0



The activity received a big international response due to the impact of social media with 72% of the participants sending gifts from overseas.

Where do you currently live?

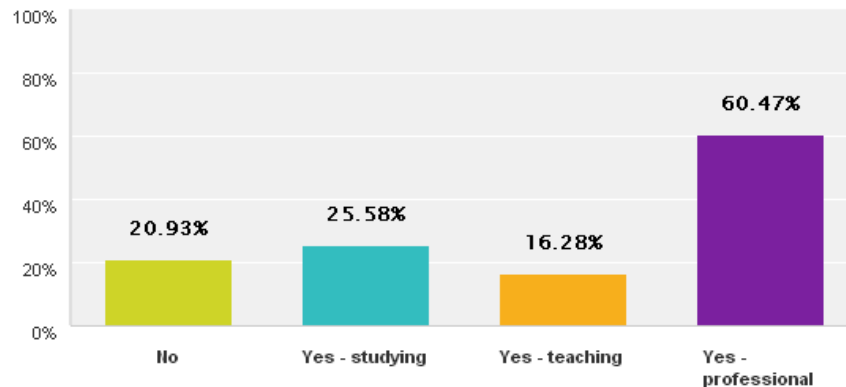
Answered: 43 Skipped: 9



79% of the participants have a professional or academic involvement with visual art or museums.

Do you have a professional or academic involvement with visual art or museums? (Please select all that apply)

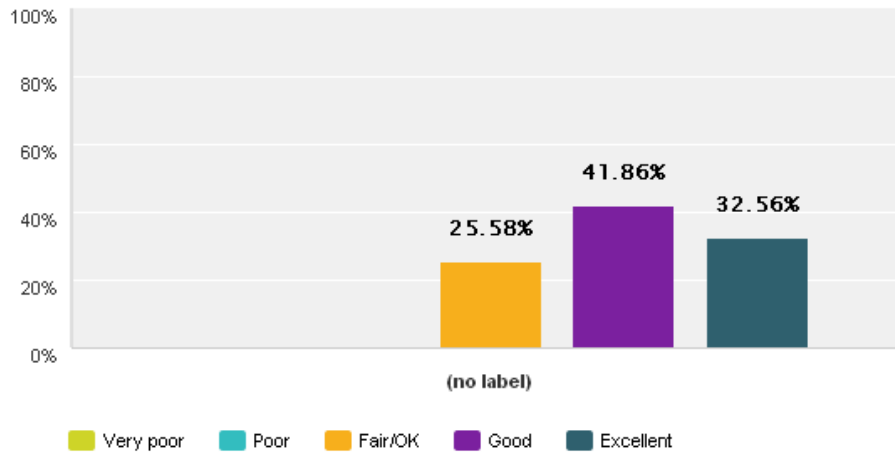
Answered: 43 Skipped: 9



The response to this activity was very positive with 74% of the participants rating it as good or excellent and 90% likely or very likely to participate again in future similar activities organised by Tate Collectives. This is a very positive result and the main challenge to run competitions in the future is how to communicate them to the people who participated on Tumblr if these are run on other channels or in the gallery.

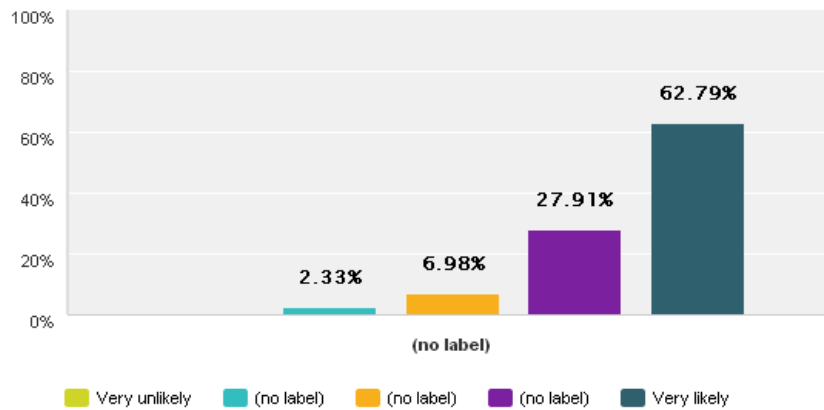
How would you rate the 1840s GIF Party activity?

Answered: 43 Skipped: 9



How likely are you to participate again in this type of activities organised by Tate Collectives?

Answered: 43 Skipped: 9



What people liked

To see classical works of art being "reinvented" by all participants of this show!

I particularly liked the fact that it was placed in the 1840s room where it brought a vibrancy and excitement to part of the old establishment. Great to be able to closely look at the originals after seeing them animated on the monitors. I also enjoyed the unassuming and slightly chaotic looking monitor display.

That it was a open call and actually functioned as a open call. I appreciated the personal email notifications and the personal feedback, good jon!

recognition of GIF artists as actual artists, not just some silly internet activity

I believe that such initiatives are really important for museums, in order to create links with emerging artists. In my opinion it is as you already know a door to the future.

It's quite pleasant to see a great name like Tate's call for gif makers.

The possibility and easiness for young international artists to participate in it.

At this moment I can say that it already looks incredibly avant garde, "vintage " monitors on the floor looks super cool.

Future improvements

The main comments are about the expectation to have a parallel online activity with all the GIFSs submitted, especially for those who were not able to attend the Late at Tate event.

Showing the gifs as projections on hanging screens in the middle of the space might have created an interesting conversation between the gifs and the actual paintings

ideally, I'd love to have a link to my animated GIF, which I could post into my internet places

It would be great to see more impressions of the exhibition, more images and maybe a video would be nice.

post all the gif to your website/tumblr

It was impossible for me to attend due to studies,so I cannot have a solid opinion about the show. I would prefer though, if you could send more photos to the participants .

I would have liked to see all the submissions online.

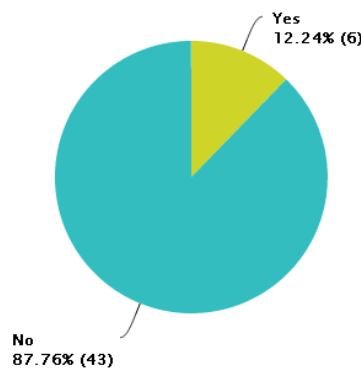
I did not attend the gif party since im not based in london but in my opinion it was a bit disappointed to see that the work was displayed on tv screens. I imagined a installation with gifs to be projected and layered over the original paintings. A more atmospheric installation next time perhaps and more representation of the artists putting time into remixing the work?

1840s GIF Party at Late at Tate

- Two of the commissioned artists travelled from Portland and Vancouver to attend the showcase.
- The showcase received over 2,500 visitors.
- Visitors spent a considerable amount of time in the 1840s Gallery - looking at the GIFs, but also identifying the original artworks which had been remixed.
- The installation was visual - so a local student was commissioned to produce a soundtrack to accompany the installation, which in turn added to the “party” vide.

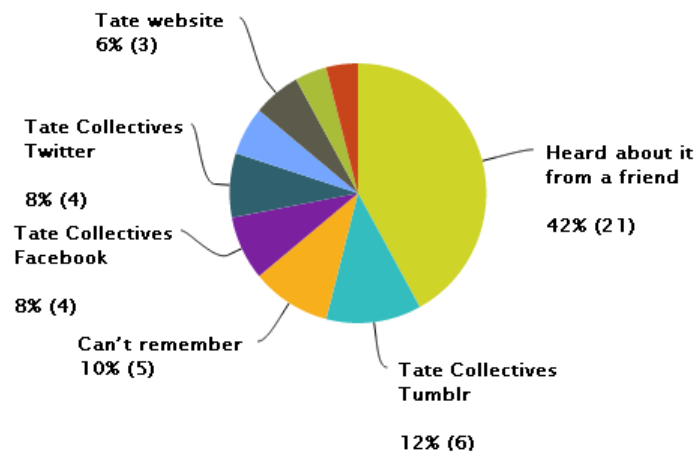
Did you come to the 1840s GIF Party at Late at Tate Britain last Friday?

Answered: 49 Skipped: 3



Where did you hear about the 1840s GIF Party call for participation?

Answered: 50 Skipped: 3



Conclusions

This project contributed to our aims to promote the Tate online collection and increase the enjoyment of art inviting people to participate. The project surpassed our expectations in terms of number of participants, virality of digital content, traffic driven to the Tate website and engagement with online content – eg, Artist pages.

We expected the reach of the project would correlate to more visitors to the 1840s GIF Party and Late at Tate, however, with so many international participants, this was not significantly achieved. The showcase did however exist as a standalone installation and the 1840 gallery was continuously full throughout the event.

International participants requested better online visibility of the submissions, which we weren't able to accommodate. Every participant did however receive an email containing images from the install and a link to the survey (which is how we gathered the some of the information contained within this report). However, it was considerably harder to contact participants who submitted via Tumblr - some accounts had a "ASK" functionality, whereby we could contact them to ask if they'd be interested in seeing images from the event and taking part in a survey (only 4 responded). This therefore skews the responses – particularly age – as younger participants were more likely to have engaged through Tumblr.

A real sense of community (particularly on social media channels) was created throughout this project and we need to better explore ways of maintaining this so that participants can be involved in future projects. At the time of writing this report several participants have taken part in future open call projects.

Appendix

- Website content

Call for submissions page

<http://www.tate.org.uk/whats-on/tate-britain/special-event/1840s-gif-party-call-submissions>

Tate Collectives Tumblr

<http://tatecollectives.tumblr.com/tagged/1840s-GIF-Party>

- Survey questions

Are you aged...

Where did you hear about the 1840s GIF Party call for participation?

Did you come to the 1840s GIF Party at Late at Tate Britain last Friday?

Before this visit, have you ever visited Tate Britain?

Have you visited any of the other Tate galleries?

How would you rate the 1840s GIF Party activity?

How likely are you to participate again in this type of activities organised by Tate Collectives?

What did you particularly like about the 1840s GIF Party activity?

What do you think could be improved?

What is your gender?

Where do you currently live?

Do you have a professional or academic involvement with visual art or museums?

- List of the top 100 referrals to the website

Source	Pageviews
facebook.com	6634
(direct)	4374
google	3462
t.co	2008
m.facebook.com	1133
tatecollectives.tumblr.com	1047
tumblr.com	946
b3ta.com	588
scorpiondagger.tumblr.com	357
SilverpopMailing	280
Artsadmin List	213
fashgif.tumblr.com	139
flipboard.com	132
walkerart.org	120
art245sp14.blogspot.com	102
feedly.com	89
thecreatorsproject.vice.com	83

tearingthepages.tumblr.com	80
io9.com	71
fuckyeahdementia.com	59
royalcourts.ning.com	59
gifmyass.tumblr.com	49
lamblegs.wordpress.com	49
TPAC Master List	43
bayareaartgrind.com	40
liberatetate.wordpress.com	37
thewhitebuilding.org.uk	37
blogs.elpais.com	34
firefly.tonbridge-school.org	34
laureprouvost.com	34
sygna.vgs.no	34
nadiaabate.tumblr.com	31
traceloops.tumblr.com	31
bergen.folkebibl.no	28
catastrofe.tumblr.com	25
dainwashere.tumblr.com	25
kushkomikss.tumblr.com	25
en.wikipedia.org	22
yahoo	22



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