

Shakespeare Lives on Instagram

Report Two

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1 Executive Summary

This report is the second of three which examine how the British Council used Instagram to promote, and promote engagement with, the Shakespeare Lives programme. We also look at how other Instagram users used the official hashtag of the programme, #ShakespeareLives, and the extent to which these photos and videos display engagement with the programme, Shakespeare more broadly, and/or the values which the British Council sought to promote through Shakespeare Lives.

While our first and third Instagram reports assess the main [Shakespeare Lives](#) Instagram account used by the British Council, this report sets out the findings and analysis from our second phase of research, which focuses on the retelling of A Midsummer Night's Dream through photos and videos on the [British Council Europe](#) Instagram account (with the comments on and sometimes replies to these posts also constituting part of the performance). This was the first of three plays staged by actors through the medium of posts on the British Council Europe Instagram account as part of the [#ShakespeareNoFilter](#) campaign, an innovative 'retelling three of the Bard's most iconic plays through the lens of Instagram'. A Midsummer Night's Dream was told as the story of a band of young musicians travelling through Europe, shown through a stream of photo and video posts (uninterrupted by other Shakespeare Lives or British Council content) between 11 August and 10 September 2016.

Following from our analysis in report of posts by other Instagram users including the official hashtag of the Shakespeare Lives programme, [#ShakespeareLives](#), in the period around Shakespeare Day (23 April), in our second phase of research we analysed a random selection of 100 Instagram posts which included this hashtag posted between 1 May and 1 September 2016.

We first give a summary of findings for the British Council Instagram posts (and the [#ShakespeareNoFilter](#) campaign studied) followed by the posts including [#ShakespeareLives](#), before describing how the data for this report was collected, and setting out our findings and analysis for British Council posts followed by posts including [#ShakespeareLives](#).

1.1 Summary of Findings and Recommendations: British Council Posts

- A Midsummer Night's Dream made for a complex narrative to translate onto Instagram. The multiplicity of characters and sub-plots caused some confusion in the retelling.
- The intimate, contemporised, soap opera feel opens up A Midsummer Night's Dream to popular consumption, arguably democratising Shakespeare's play on a widely used social media platform.
- The A Midsummer Night's Dream retelling brought about active discussions with English speaking publics in the comments.
- The more artificial elements on the A Midsummer Night's Dream posts, some of them exclusionary (for example, most of the comments on each post were 'part of the act', or came from others working for or with the British Council), were less successful in engaging audiences.
- Including a clear sense of place in the posts correlates with more engagement. This could be built upon if the British Council incorporates specific locations more (for example staging a play with a more clearly defined setting) to evoke a wider variety of local, intimate responses and user identities. Asking questions is a useful mode for this.

We recommend:

- **Use simpler plays and signpost their acts/parts to offer** greater narrative clarity. Hamlet is a play more suited to this kind of experimentation, as is Macbeth or King Lear: these have a more limited set of protagonists and fewer complex plot entanglements.
- More clear signals would be helpful about how interactive and creative audiences can be, or are expected to be.
- **On platforms like Instagram that privilege personal authenticity, use caution when setting up false accounts for characters.**

1.2 Summary of Findings and Recommendations: Posts using #ShakespeareLives

- It is encouraging that ordinary members of the public are those engaging most with the Shakespeare Lives programme. These publics all use Instagram as a neutral creative space, not one for debate or critique.
- While posts rarely refer directly to the British Council, or indeed to the A Midsummer Night's Dream retelling on the British Council Europe account, the Shakespeare Lives hashtag was used enthusiastically, and A Midsummer Night's Dream was the most referred to play. This is perhaps testament to the soft power of the organisation.
- A variety of perspectives and ideas are articulated through Shakespeare Lives posts. Creativity is the value most commonly expressed in the posts, while mutuality and diversity do not translate so well to engagement with Shakespeare Lives on Instagram.

We recommend:

- Learn from this successful use of a hashtag, while seeking to harness appropriate ‘influencers’ – partner organisations, Instagram-celebrities, mainstream media, and bloggers – to broaden the reach of attention.
- Build greater cross-platform promotion across Facebook, Twitter, VK and Weibo to direct users towards the British Council’s Instagram content. While not all users on all platforms would find Instagram content appealing, the number of followers of the Goethe Institute’s Instagram page show the potential yet to be realised by the British Council.

2 Methods

While our first report focused on analysing the output of the British Council’s main Shakespeare Lives Instagram account, this report analyses audience engagement with the retelling of *A Midsummer Night’s Dream* through the British Council Europe’s Instagram page. This ran from 11 August to 10 September 2016 and was the first of three dedicated #ShakespeareNoFilter Instagram campaigns, retelling popular Shakespeare plays through Instagram.

This case study is an innovative part of the overall Shakespeare Lives programme, and to our knowledge is the first time a Shakespeare play has been staged through Instagram posts. Shakespeare’s characters are reinvented as members of a pop music band called The Biologicals, touring Europe and posting photos and videos to Instagram as they go. Comments on posts by audiences also become part of the ‘performance’. Instagram accounts were created for characters (for example @EgeusLives, @PuckLives) that interject with their own ‘lines’ in response to the main action of the play, which take place visually through both photos and short videos on Instagram. The @BritishCouncilEurope account also regularly responds to comments from users.

There were a total of 83 *Midsummer Night’s Dream* posts made by the British Council. Each post, including the image and its accompanying textual caption, was manually collected and coded. My analysis includes the posted photos and videos as well as the interactions in the comments alongside them. See the Summary of Methodology document for more information on our approach, and for the full coding frameworks used for British Council posts, and for #ShakespeareLives posts.

To continue our analysis of posts including #ShakespeareLives, we again used Brand 24 to search for photos and videos including the #ShakespeareLives between 1 May and 1 September 2016. There were no significant peaks around specific Shakespeare Lives events, as we saw in our first phase of research in increased use of #ShakespeareLives around Shakespeare Day, so all social media posts from this time period were downloaded from Brand 24. This included 384 videos and 1,898 photos. Non-Instagram posts were then deleted, and posts from the @BritishCouncilEurope

account were also deleted to avoid duplication between the two sets of posts analysed. Images and photos were then merged and randomised to create a final corpus of 100 #ShakespeareLives posts, which were then coded.

3 Findings and Analysis

3.1 British Council Posts (#ShakespeareNoFilter)

3.1.1 Engagement

Several indicators demonstrate low levels of engagement with the British Council Europe posts retelling *A Midsummer Night's Dream* (subsequently referred to as MSND). For example, the hashtag #ShakespeareNoFilter appears to have only been taken up by the British Council, with no audiences using it at all. Compared with posts from the main Shakespeare Lives account on Instagram, the average number of likes and comments is lower: most fall within a solid bracket of 40-80, while the British Council posts on the Shakespeare Lives account studied during our first phase of research fluctuated more, but regularly reached highs of around 200. Again, we can ask: do fans of this specific form of popular culture dwell on Shakespeare-related Instagram pages or move in the relevant cultural circles on their social networks?

In our first Instagram report, we showed that when the British Council made reference to a calendar event or current affairs in the Instagram image or the accompanying comment, the level of audience interaction was generally greater. The MSND posts, in occupying a theatrical, fictional space, do not tie into the contemporaneous and zeitgeist nature of Instagram. However, the feed does play very well to a sense of place and associated activities, as the characters from MSND were reimaged as a band embarking on a European tour. Much more active and significant engagement (evident in volume of comments) was received from the public in response to posts with questions, for example the 'Where should we go?' post shown in Image 1 below. It seems evident that audiences participated more actively in conversations about tourism and place. As we suggested in the first Instagram report, incorporating even more of a sense of localised place into

British Council posts might evoke a greater range of more local, intimate responses, and expressions of identity from users. The possibilities for this might be extended if the British Council staged a play with a more clearly defined location.

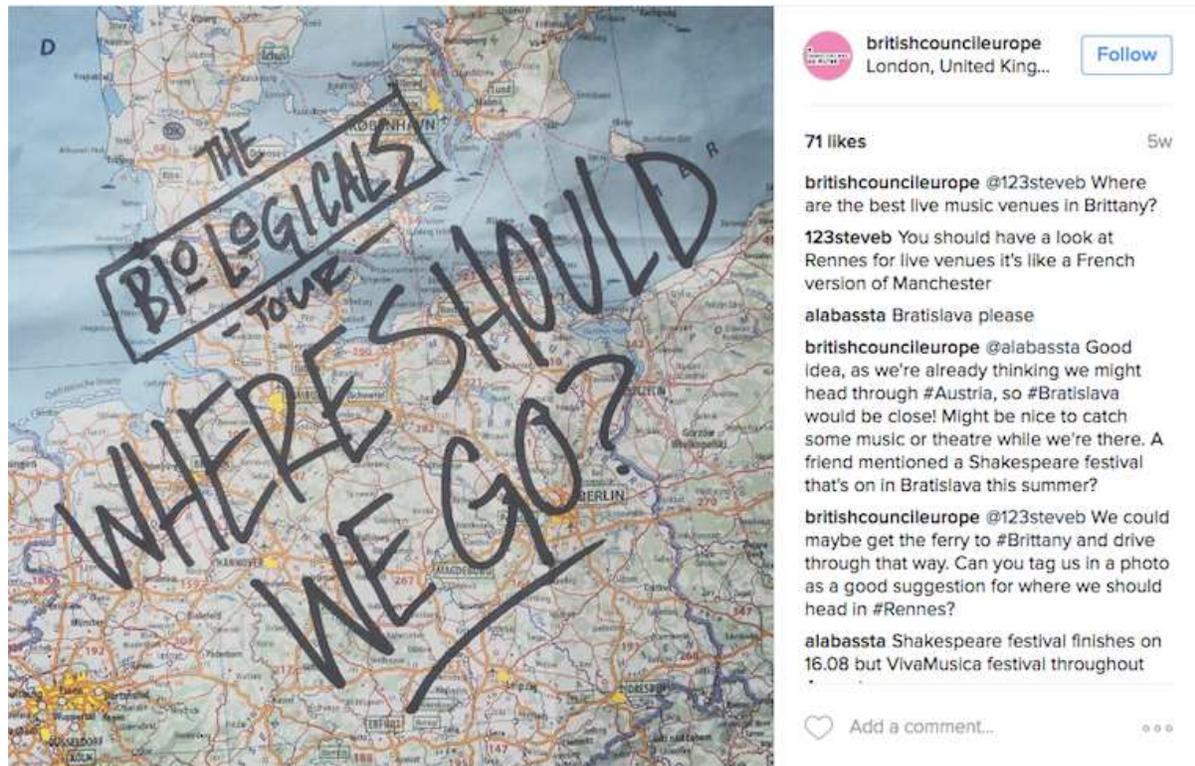


Image 1: British Council Europe #ShakespeareNoFilter post, showing comments and British Council Europe replies

3.1.2 Instagramming A Midsummer Night's Narrative: Structure and Form

British Council Europe account was selected in order that #ShakespeareNoFilter could post the narrative without interruption as the indie band, referred to as the Biologicals, travelled through Europe staging the play. This meant that users visiting the page could have an immersive experience by tracing back the story chronologically as they scrolled down through the images. However, the enforced reverse-chronological order can also be seen as a constraint. The structural rules of Instagram, 'InstaGRAMMAR' as it were, mean the narrative must be seen upside-down on the hosting page, unless users scroll back, find the start of the play and work their way up. Ideally, users would have been following the play from the beginning, encountering each post as an individual entity in their general Instagram feed. But what if a user comes in having missed the beginning, or hasn't checked their Instagram recently and misses chunks of the action? The structuring format of Instagram means that posts will most likely be seen out of context, and thus difficult to understand without a great deal of effort. This is especially the case when users happen

upon individual posts via searching hashtags (all posts employed popular culture hashtags, such as #indieband and #livemusic). The negotiations and tensions between sequential narrative form and the modular ‘database’ form were difficult to pull off.¹

For these reasons, the marrying of this very complex Shakespeare narrative with Instagram’s database aesthetic has not quite succeeded. Engagement was not strong in rate or content, and there were instances of confusion for audiences about authenticity and how to engage, as we will show. While MSND merits a great deal of praise as an innovative and radical interaction between British Council and its audience as the first staging of a play through Instagram, and the #ShakespeareNoFilter MSND experiment could even challenge our ideas of serial or sequential narration and interpretation, clearly there are trade-offs: novelty at the expense of narrative clarity being the primary one.

3.1.3 Instagramming Narrative: Storytelling

The retelling of MSND through Instagram involves a contemporary reimagining of Shakespeare’s play. Shakespeare No Filter, the name given to the campaign, is an appropriate pun; the play is stripped of the filter of time, place and space as Shakespeare’s characters, the aptly named Biologicals, become real, living humans. This Instagrammed staging of MSND aims for accessible, relatable, and appealing storytelling for younger audiences: the retelling privileges and highlights the characters’ romantic entanglements, which are played out during a road trip and at festivals, with allusions to psychedelic drugs and raving (a parallel to the magic and potion-making in Shakespeare’s play). It is a re-envisioning of Shakespeare through the prism of *Skins* or *Hollyoaks*, via Secret Garden Party (see Image 2 below). Modern language (for example ‘duck face’, ‘PDA’, and ‘selfie’) is intermingled with archaic diction and glimpses of Shakespearean quotations.

¹ These tensions have been theorised by Lev Manovich as symbolic of our transition from modernity (which favoured novels and then films) into the computer age (which favours web pages, CDs etc). Manovich would encourage the marrying of Shakespeare’s stories with Instagram’s database aesthetic. See Manovich, L. (1999) Database as Symbolic Form.



Image 2: British Council Europe #ShakespeareNoFilter post

Short form video clips situate direct Shakespeare quotes in this new context with commentary alongside, helping to ‘translate’ the action without literally doing so. Below (Image 3), Demetrius recites: “Where is Lysander and fair Hermia? The one I’ll slay, the other slayeth me.” However, most of the storytelling takes place through descriptive commentary without much original quotation at all. This might be a disappointing deficit to some, but perhaps a benefit to those less familiar with the text and Shakespearean language: MSND is a project more akin to 10 Things I Hate About You or West Side Story.

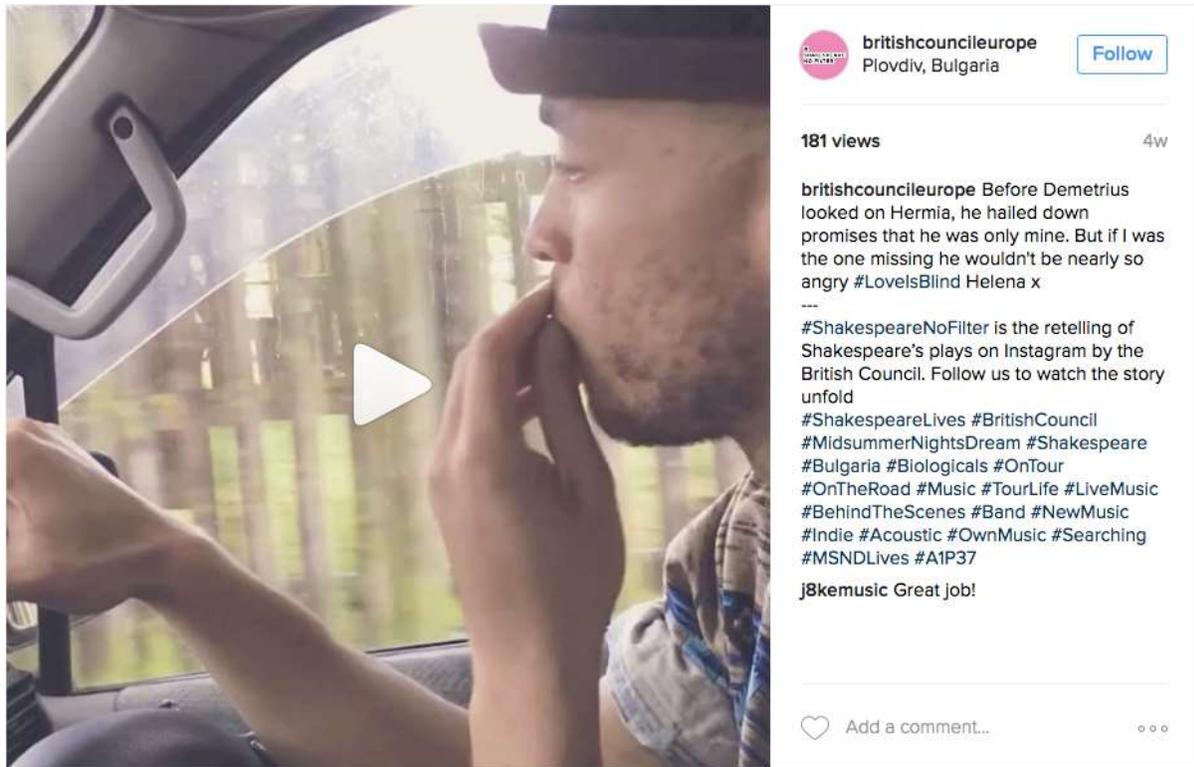


Image 3: British Council Europe #ShakespeareNoFilter post, showing a video of a character reciting from MSND

A Midsummer Night's Dream is a complicated play with multi-layered, interrelated plots, subplots and characters. The British Council feed reduces this complexity by assimilating character sets and streamlining the action. However, in practice this refinement seems to have led to confusion in practice. For example, the Biologicals band are named after their Shakespearean counterpart, The Mechanicals Theatre Company. Shakespeare's Mechanicals are comprised of comic characters like Snug, Tom Snout, Robin Snarveling etc., whereas the corresponding group in the Shakespeare Lives production, the Biologicals 'musicians', are from a new, separate set of characters: Demetrius, Hermia and Lysander. Different strands of MSND come together and others fall away. Signalling the various segues into the different acts of the play might serve to clarify the narrative. Storytelling is clearer in the British Council's subsequent retelling of Hamlet on Instagram. The relative narrative simplicity of Hamlet is much better suited to reinvention on Instagram. Its focus on a single character fits the classic Instagram mode of conveying individualised experience (through selfies, for example), and the narrative is easier to follow and demarcated more clearly into acts (see Image 4 below). However, Hamlet does not appear to have reached significantly greater or more active levels of engagement. The number of likes/comments on average appears to remain within the 40-80 bracket.



Image 4: British Council Europe #ShakespeareNoFilter post announcing Act 1 of the Hamlet retelling

3.1.4 Authenticity and Artifice on Instagram

How do real indie bands on tour, like the one used as a plot device to update MSND in the #ShakespeareNoFilter campaign, use Instagram? Selecting the up-and-coming British band Vant as an example case study, we can examine the MSND feed's relationship with two key aspects of engagement with Instagram: the dynamics of authenticity and artifice.

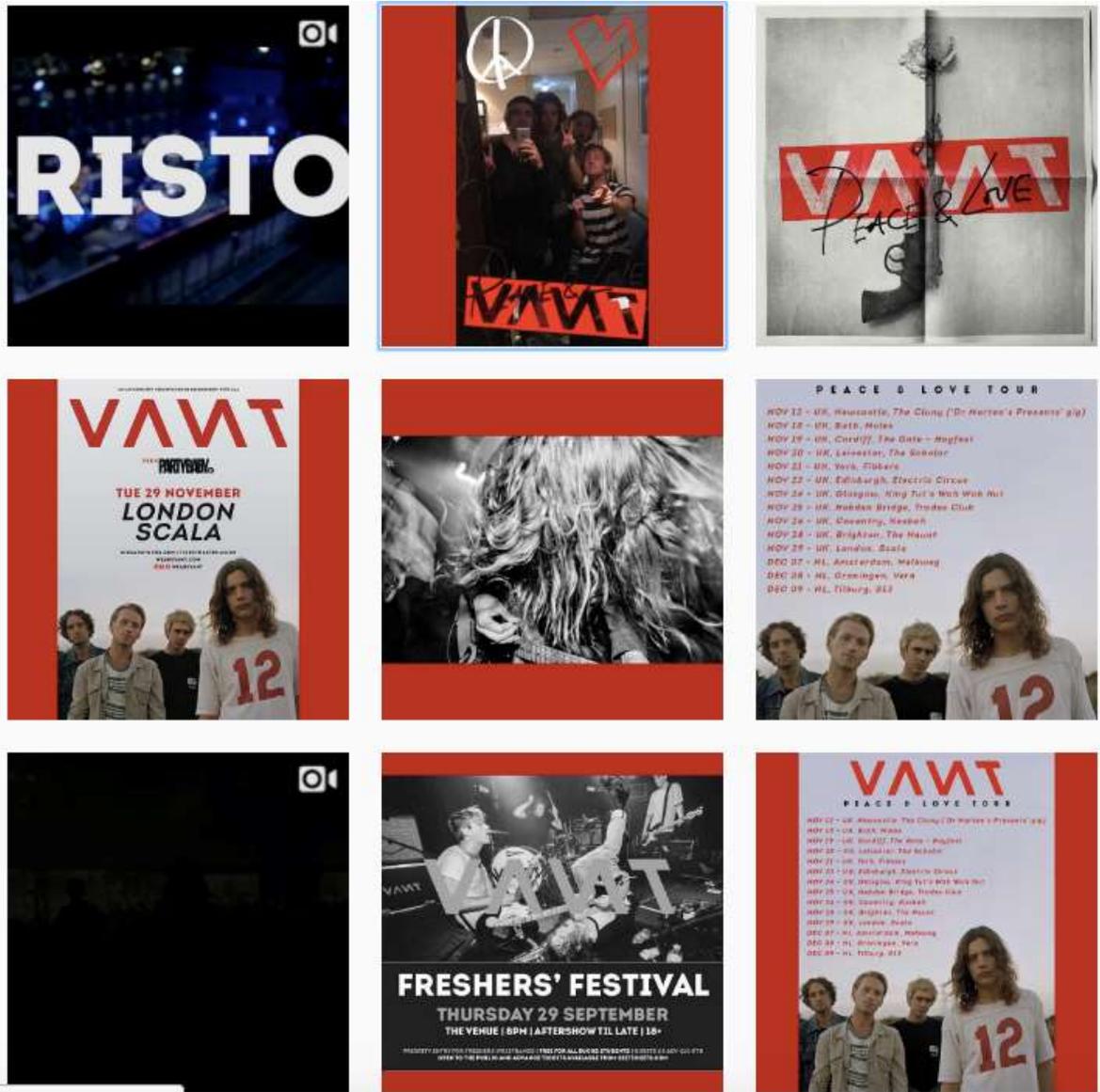


Image 5: Instagram posts by British indie band Vant

In keeping with usual use of Instagram’s database form, each image is a discrete entity (see Image 5 above) rather than part of a sequential narrative (though, of course, “every picture tells a story” although not always the one intended or received - some form of a story, for example of career trajectory, can be read into the set of images). No personal themes or narratives (like romance or group conflict) are contained in any of the images or videos. They are more akin to advertising or promo images, positive depictions and projections of a certain image. Most individual posts are promos, ads and/or announcements of particular gigs in specific venues.



Image 6: wearevant (Vant) Instagram post promoting an upcoming gig

British Council Europe's MSND posts play creatively with the idea of the double staged-ness of theatre and social media. Artificiality and make-believe elements are creatively laid bare on the MSND Instagram feed, as they are in Shakespeare's play (it is a play within a play, after all). Some posts even incorporate stage directions.



 **britishcouncileurope**
Bulgaria Follow

37 likes 3w

britishcouncileurope Time to move on from a place that's shown us magic and mischief, where not everything is how it seems. We go now to #Athens! 🍷 Puck

#ShakespeareNoFilter is the retelling of Shakespeare's plays on Instagram by the British Council. Follow us to watch the story unfold
#ShakespeareLives #BritishCouncil #MidsummerNightsDream #Shakespeare #Bulgaria #Biologicals #OnTour #OnTheRoad #Music #TourLife #LiveMusic #BackStage #Band #NewMusic #Indie #Acoustic #OwnMusic #BehindTheScenes #Festival #FestivalSummer #Festival2016 #Greece #LetsGo #Travel #MSNDLives #A4P4

dtsmad great pic!
event_hero Very nice! Can we repost this? If you agree simply post @event_hero ☺

♡ Add a comment... ⋮

Image 7: British Council Europe #ShakespeareNoFilter post



 **britishcouncileurope**
Athens, Greece Follow

71 likes 2w

britishcouncileurope We hope you've enjoyed our #tour. If not, just pretend it never really happened... #ButSeriously Puck

#ShakespeareNoFilter is the retelling of Shakespeare's plays on Instagram by the British Council. Follow us to watch the story unfold
#ShakespeareLives#BritishCouncil#MidsummerNightsDream#Shakespeare #Greece #Biologicals#OnTour #Music #LiveMusic #NewMusic#Indie #OwnMusic #BackOnTheRoad#AthensVoice #PopagandaGR #Lifo #LifoGR #UrbanAthens #IG_Greece#IG_Daily #AthensRevival #Technopolis #JustPretend #ItWasAllADream #MSNDLives #A5P5

♡ Add a comment... ⋮

Image 8: British Council Europe #ShakespeareNoFilter post

However, the realism of the indie band element of the modern retelling adds some confusion. Self-conscious artifice/staged-ness comes into conflict with the British Council’s appeals to authenticity and contemporary reality, and this has repercussions for how accessible the feed is. Crucially, as my informal interviews with half a dozen users revealed, it is difficult to know exactly how and how much to interact with posts. Every post incorporates a large body of hashtags, which all make reference to popular culture in an effort to bring in more users. Some of these hashtags are faux promos (#booknow, for example), which is confusing. This is how “real” (appeal to authenticity) indie bands use Instagram (as we saw with Vant), but it is also ‘part of the act’: there is no actual venue or ticket to acquire. Rather than coming across as playing with the authentic/artifice polarity, it appears confusing (at least to the competent social media users that I spoke to informally): users questioned how ‘real’ is it? There is also a #BiologicalsRoadie selfie competition (see Image 9 below), which has the formal qualities of a real photography competition, but is in fact a vehicle to bring Puck into the narrative (Oberon copies her Instagram handle into a comment). In Image 10, one art collective (@bohowallart) posts in the comments section, asking Puck, who has just ‘won’ the (staged) selfie-photography competition, if she is “Interested in becoming a Featured Artist on our website”. British Council Europe responds to this on behalf of the fictional Puck.



Image 9: British Council Europe #ShakespeareNoFilter post, seemingly launching a competition

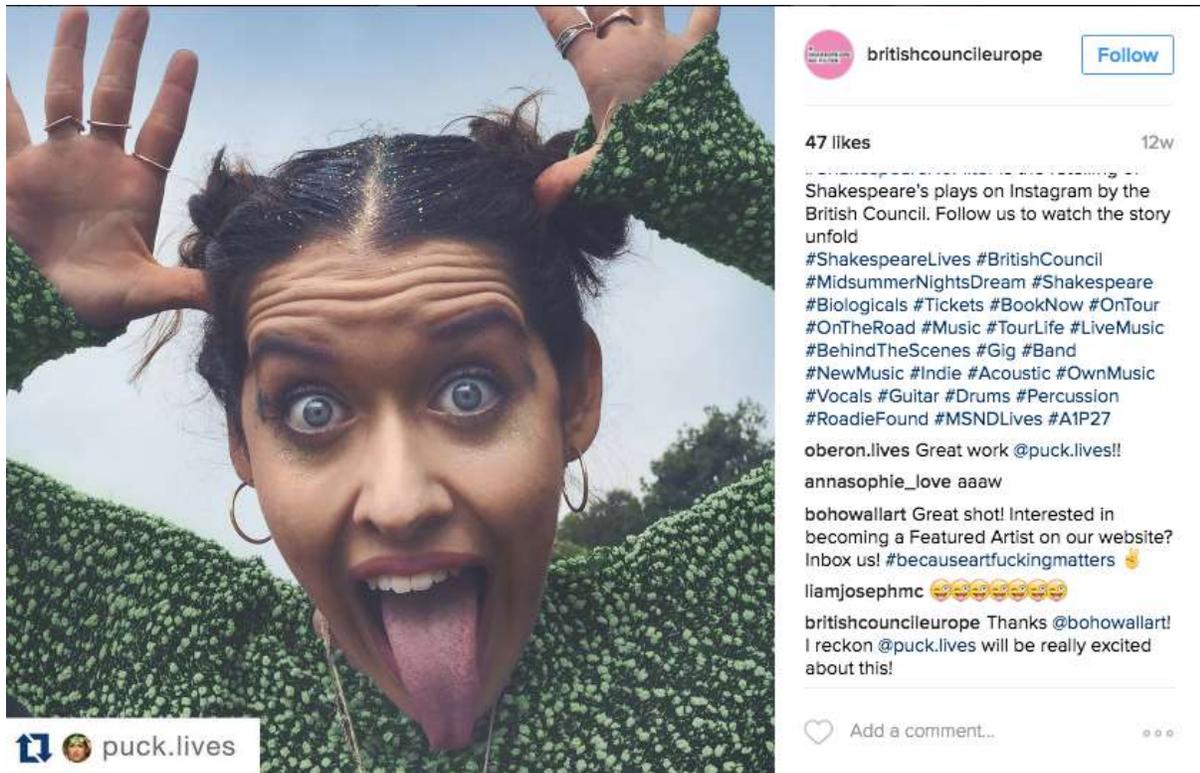


Image 10: British Council Europe #ShakespeareNoFilter post, showing comments and British Council Europe replies

‘Personal accounts’ are created for the protagonists (see Image 11 below). This faux personal touch adds a creative element of virtual reality, but is limited as these accounts are set as ‘private’, meaning posts are not visible without following the account.

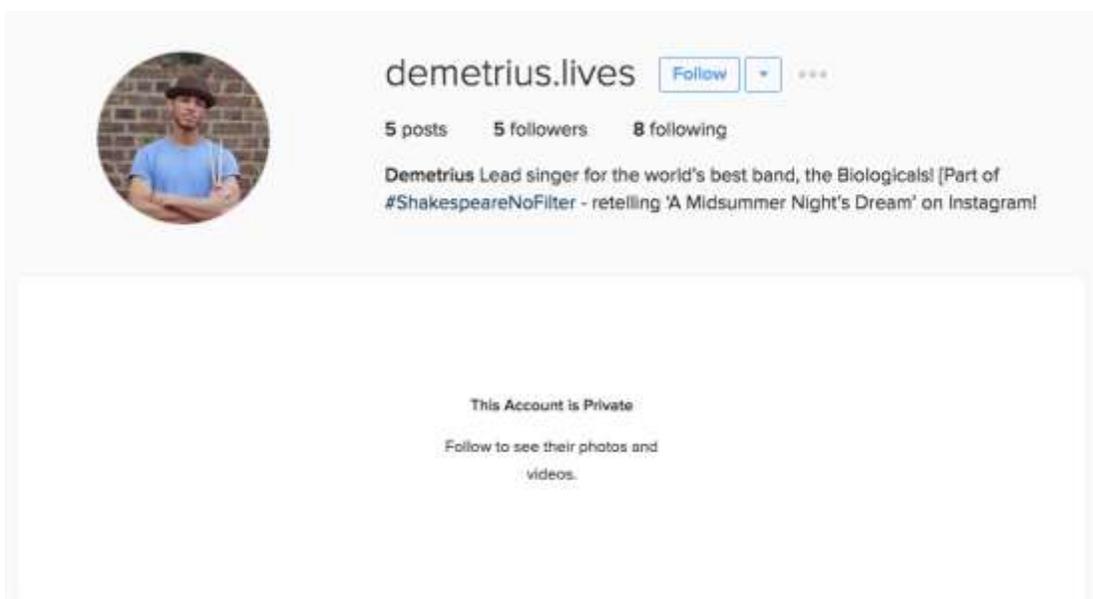


Image 11: Instagram page created for the Demetrius character in the MSND retelling

These character profiles all make comments throughout, an innovative way to add more ‘lines’ to supplement the main action. Below, Egeus interjects in the comment. This is a form of live action role-play, which our research has shown is not usual to the Instagram format: one does not usually see live action comments with strong sentiment (commenting on Image 12 below, Egeus proclaims “Don’t get involved Helena, let love run its course!”). Instagram is more of a slow burning, neutral space. Egeus’ comment is also a double in-joke – (a British Council and a Shakespeare in-joke) – and this might be construed as an off-putting, exclusionary way of relating the narrative.

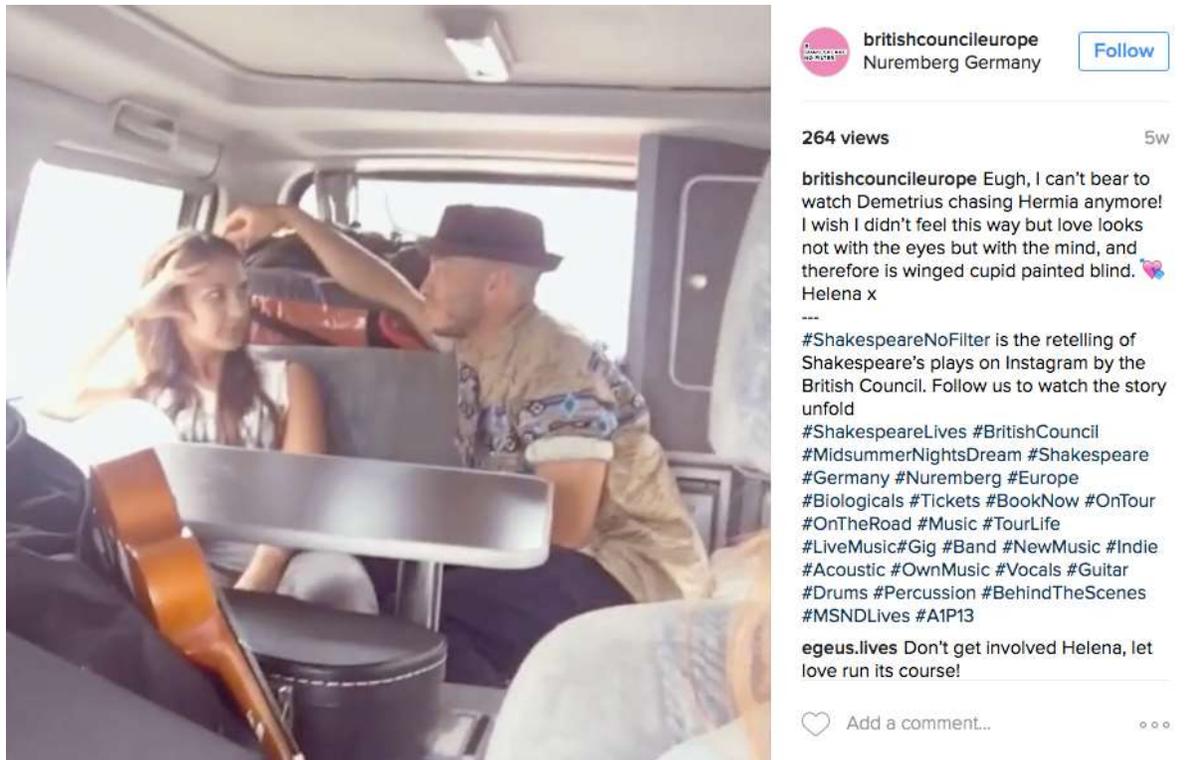


Image 12: British Council Europe #ShakespeareNoFilter post, showing comment from ‘Egeus’

egeus.lives Don't get involved Helena, let love run its course!

leighturnerfco Exquisite :)

britishcouncileurope Thanks, @leighturnerfco ! We'll be passing through #Austria today, and really looking forward to it after the beautiful shots we've seen you uploading these past days!

bestmusicshots That's nice! Music is life!

Image 13: Comments on Image 12 above, including a British Council Europe reply

The MSND feed employs other aesthetic modes that are alien to Instagram. Posts (especially those promoting bands, as we have seen) are usually a polished collection of edited images, not like the paparazzi shot seen in Image 14 below, or the intimate, live action vignette shown in Image 12 above. While 'polymedia' usage (Madianou and Miller, 2012) is now the way in which people navigate and communicate through social media (i.e. switching between Facebook, Twitter, WhatsApp and Instagram), British Council Europe's posts also stray into hyper-authenticity: the Instagram users we have encountered would not normally display a live Facebook screenshot to generate gossip, like that shown in Image 15 below. These alien modes bring about a tension between the simultaneous authenticity and artifice of the posts, and might go some way to explaining the low levels of engagement.



Image 14: British Council Europe #ShakespeareNoFilter post



Image 15: British Council Europe #ShakespeareNoFilter post, showing Facebook 'relationship status update' with 'likes' from other MSND characters

On Instagram, comments are worth more than likes in terms of assessing engagement – it is a generally neutral medium – rather than an expressive outlet for sentiments – though of course affect can be conveyed by images. However, most interactive comments on the MSND feed were made by accounts linked to the British Council: they were ‘part of the act’ protagonist accounts as well as British Council “usual suspects”. For example, there were a number of internally-produced comments, and those made by high-profile diplomats (@pbrummell is the British ambassador for Romania). These detract from the integrity of the appeal to public to engage in an interactive digital performance.

#BehindTheScenes #Pranks #Hilarious
#Lol #Crying #LMAO #MSNDLives #A1P14
actingandavocado 🤔🤔🤔
hcastrojr Very cool!
d_blundell Time to "Foam home"?
britishcouncileurope @d_blundell haha!
Wish I'd thought of that! Helena x

Image 16: Comments on a British Council Europe #ShakespeareNoFilter post

pbrummell Is the #BiologicalsTour coming to #Romania?

britishcouncileurope @pbrummell Should we head to #Romania? Can you recommend any good spots in #Bucharest?

pbrummell There's plenty to see, from the vast Communist-era Parliament Palace to the bars & restaurants of the Old Town.

britishcouncileurope @pbrummell Sounds good! Demetrius loves a bit of history, especially modern history like that ❤️ We should be there in a few days. Got any good shots of nice places around town? Please tag us in them!

Image 17: British Council Europe #ShakespeareNoFilter post

3.2 Posts Using #ShakespeareLives

3.2.1 Who Was Posting What On #ShakespeareLives?

As we found in the first phase of our research on Instagram posts including #ShakespeareLives, those using the programme’s hashtag are largely members of the public, followed by cultural/educational organisations and artists (see Figure 1 below). Again, it is encouraging to see that ordinary people are exhibiting the greatest interest in the programme. Cultural organisations and artists most often use Instagram in a promotional capacity: the priority of the image is an appealingly simple aesthetic to users and thus a powerful promotional tool. The posts studied most commonly made reference to performances/the arts (see Figure 2 below). We can also note that while references to landmarks were made, they were global and by no means mainly British. As noted in our reports on Shakespeare Lives on social media across different languages, Shakespeare’s legacy is widely viewed as an international one, and as such it is difficult to assess the soft power value of Shakespeare Lives as it may indeed be stronger when more subtle.

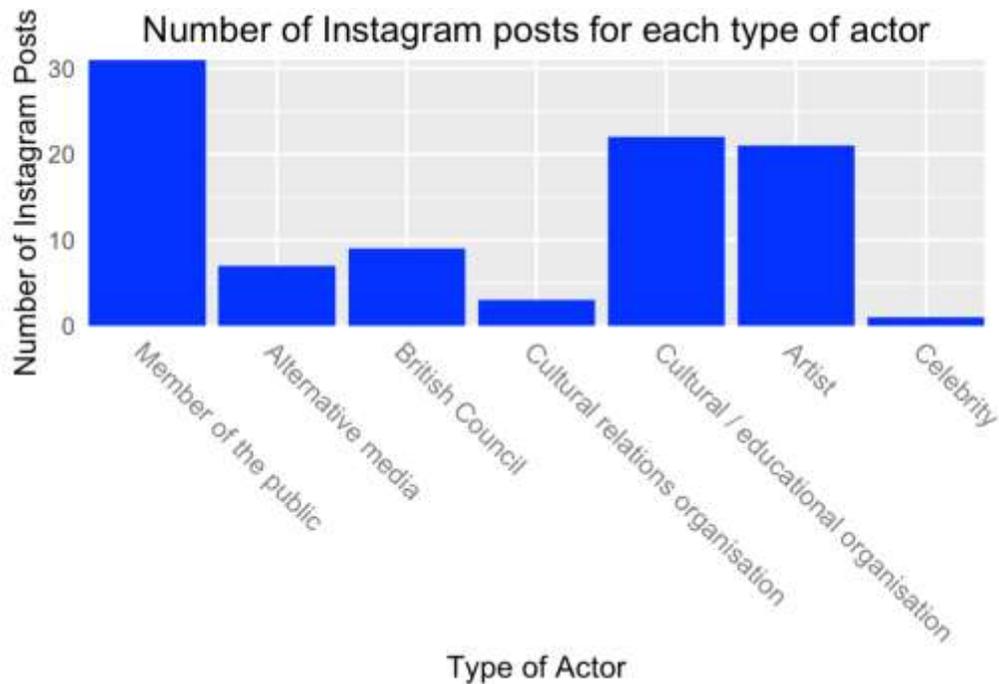


Figure 1: Number of posts analysed including #ShakespeareLives by actor type

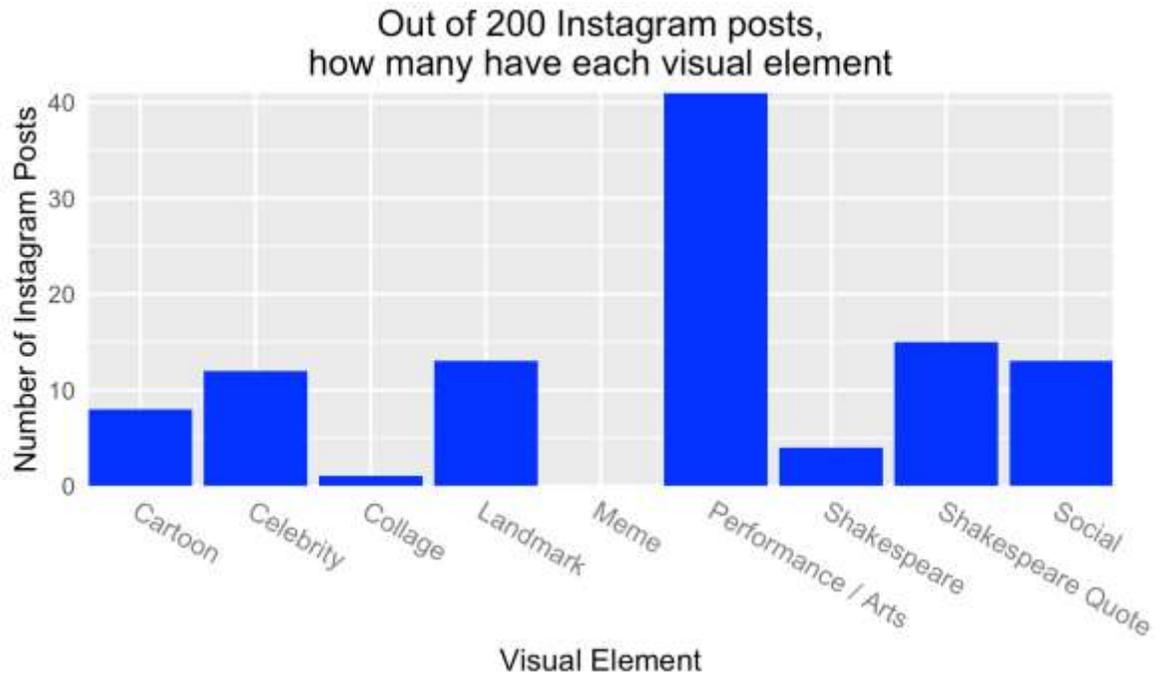


Figure 2: Number of posts analysed including #ShakespeareLives by visual element included

Tone in this corpus was mostly neutral, but often positive. Instagram is not generally treated as a platform for expressing seething review or even mild critique, but a polite, detached creative space (creative in the sense that people produce and exhibit their aesthetic sensibilities via creating and remediating visual images and formats with and without text). It is therefore not surprising that no posts were found to be negative, and posts that were positive used more bland adjectives like ‘enjoyable’ (see Image 18 below). This confirms our previous findings, yet compared with most of our other reports, Figure 3 below presents us with a relatively high number of positive: neutral posts. As we found during the first phase of our research, while Instagrammers took up the #ShakespeareLives hashtag with enthusiasm, very few mentioned the British Council, or indeed British Council Europe’s MSND feed. However, 16 different plays were referred to in the corpus, and *A Midsummer Night’s Dream* was the most common (see Figure 4 below). Thus, we might suggest that the British Council’s soft power is a potent undercurrent.

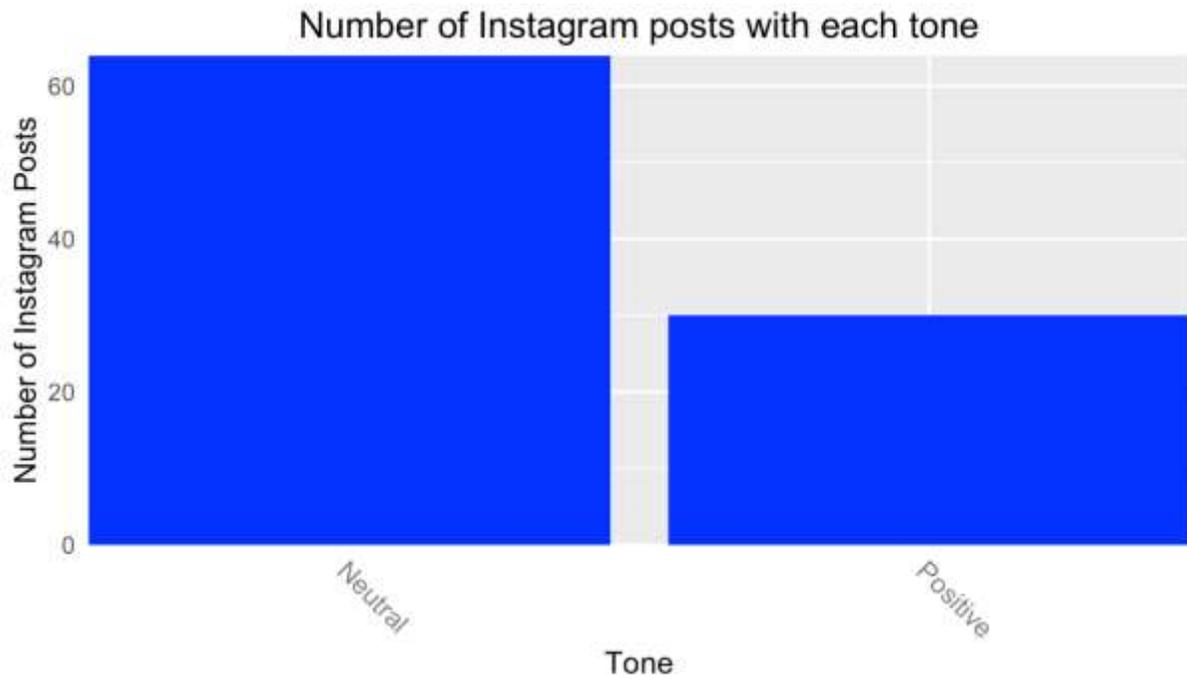


Figure 3: Number of posts analysed including #ShakespeareLives by tone of post



Image 18: Instagram post showing attendance at a Shakespeare Lives event in Russia

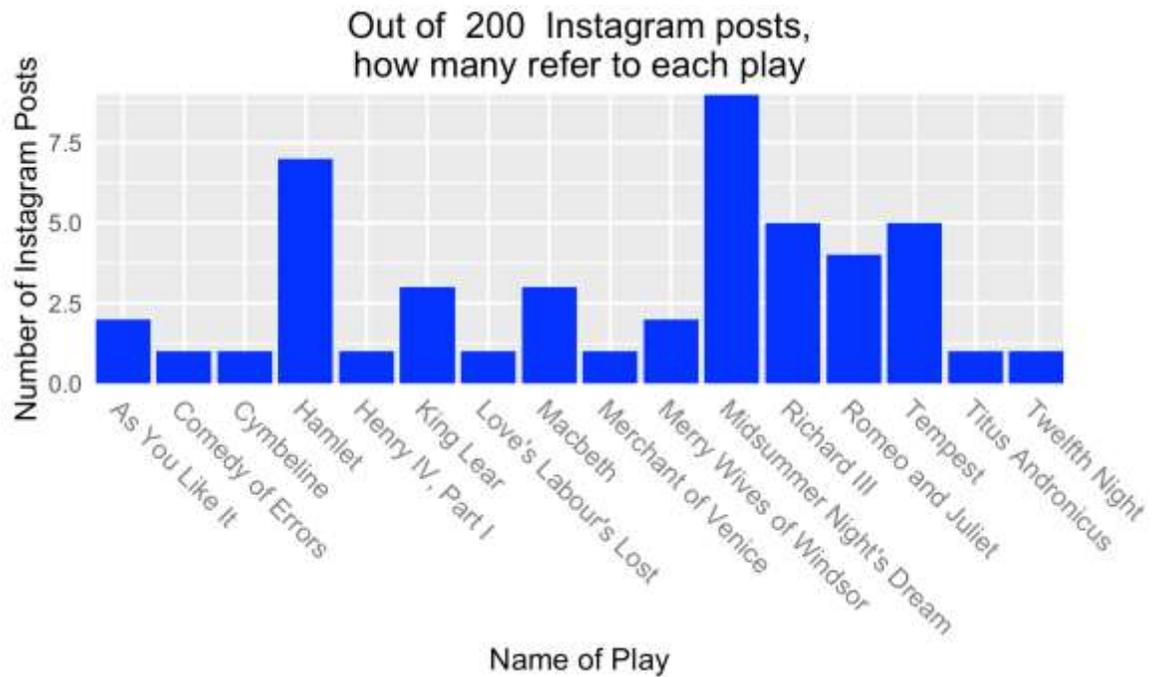


Figure 4: Number of posts analysed including #ShakespeareLives by name of play referenced

3.2.2 Values

All of the values the British Council sought to promote through Shakespeare Lives are present in at least some posts, but there is much variation. Creativity was, unsurprisingly, again by far the most relevant value to Instagram posts including #ShakespeareLives (see Figure 5 below)

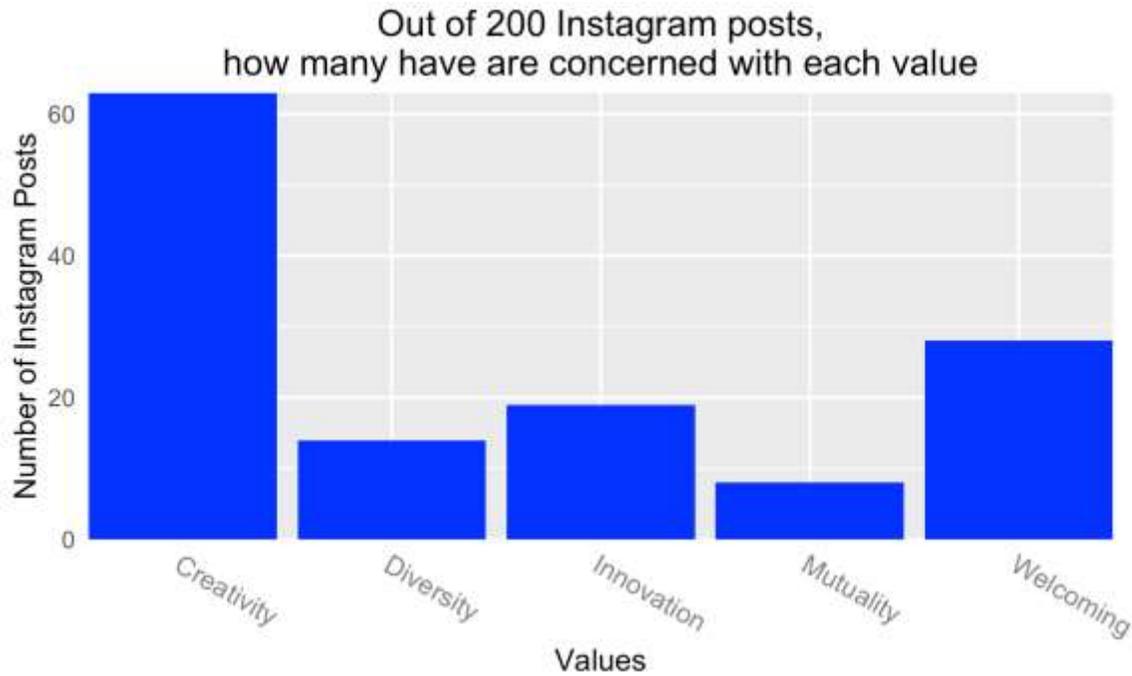


Figure 5: Number of posts analysed including #ShakespeareLives by value referenced

Instagram is an artistic platform that facilitates creativity. Innovation (in the sense of employing new media/technology) is more difficult to achieve in a post. Several users made creative vlogs: in Image 19 below, an actor performs a flash-mob-style monologue in Starbucks, acting out a boisterous, bitter Shakespearean text. [Mix The Play](#) was a British Council interactive online platform in which users could ‘direct’ their own scene from A Midsummer Night’s Dream. This innovative exercise was posted about on Instagram, in Image 21 below, by an actor in Zimbabwe.



Image 19: An actor posts about performing a Shakespeare monologue in Starbucks



shakespeareinaction [Follow](#)

22 likes 14w

shakespeareinaction #Repost @shakespearelives with @repostapp

Ever wondered what it'd be like to be a director at one of the most prestigious UK theatres, The Old Vic? Mix the Play [link](#) in profile
 #ShakespeareLives #mixtheplay #directing #stage #londontheatre #yourstage #london #visitbritain #oldvictheatre #acting #amidsummernightsdream #midsummer #shakespeareplay

Isalagace Nice feed...

katerinakovalchyk Ar you a movie director? Cool vision!! 🙌 Great to discover your work!! Will see ya in Cannes soon. May be presenting SAME film.. 🍷

russellerocquesofficial Yes!

tkcaus 🙌

♡ Add a comment... ⋮

Image 20: A post promoting Mix the Play (repost from the Shakespeare Lives account)



ameeramimi [Follow](#)

25 likes 12w

ameeramimi Lovely afternoon with @zwbritish celebrating #ShakespeareLives. Had the opportunity to direct my scene of A #midsummernightsdream using Mix The Play and present it. Thank you the #BritishCouncil for some theatre and fun. #Zimbabwe #theatre #shakespeare #drama #lifestyle #events #Britain #fashion #blogger #afternoon #kickingitwithmimi

mildred_sh IGRAMSLIKE.com is the most dope way to obtain 2000 followers! What are you waiting for? Give it a go now! 🙌

♡ Add a comment... ⋮

Image 21: An actor shares a photo from a Shakespeare Lives event, and promotes Mix The Play

Few posts demonstrate diversity overall. There were posts about British Council initiatives centred around diverse groups (Image 22 below), yet many of the posts do not seem to emphasise the value of diversity (see for example the uniform demographic of participants in the group activity on British Council Russia’s account, Image 23). Mutuality is also not a central value in Shakespeare Lives posts, perhaps because mutual cultural exchange is not easy. In Image 24, the ‘story of Sudan’ is shared through Shakespeare, as part of a British Council project. While the British Council strives to incorporate its central values into its posts and activities, they do not always show up in posts by other Instagram users including #ShakespeareLives.



Image 22: Shakespeare Schools Foundation post showing a group of children at Number 10 Downing Street



rubritish
Кинотеатр Музеон Follow

77 likes 13w

rubritish Пока Кристофер Рейнбоу и Евгения Баринаова из @bhsad завершают свой мастер-класс, напомним, что в 19:00 состоится их лекция о шекспировских иллюстрациях. Кто не в парке, подключайтесь к прямой трансляции! bit.ly/MNFOnline #yoll2016 #midsummershake #shakespearelives #shakespeare #illustration #фестиваль #шекспир #иллюстрация evgbrn @rainbotron !

♡ Add a comment... ⋮

Image 23: British Council Russia post showing a creative Shakespeare Lives event



lyrixorganix
Khartoum, Sudan Follow

17 likes 18w

lyrixorganix Part 3 of the Sudan story by @ThChngeCollectv with @BritishCouncil is out now! An insight into workshop facilitation on an international level. Exclusive blog, video and photos out now via Lyrix Organix. Read it here: <http://ow.ly/gb4b300Bmf9>

#shakespearelives #sonnetsforafrica

♡ Add a comment... ⋮

Image 24: Creative/Educational organisation post about a Shakespeare Lives event in Sudan

3.2.3 #ShakespeareLives In Everyday (Modern) Life

How is Shakespeare ‘made relevant’ to users of Instagram most of whom are in younger age categories and who may, we might assume, need to be enticed to engage with SL as part of their leisure pursuits? His work is revived in a number of ways. Photoshop artists articulate the bard’s immediacy, the ays he and his work are ‘immortal’ and transcend space and time (Image 25 below). A father’s pun on Macbeth brings Shakespeare into everyday childcare routines (Image 26). Shakespeare is depicted as a relevant transhistorical figure, but also a transnational one. In our

first Instagram report, we showed that posting (about) Shakespeare is a vehicle for users' nuanced expression of their own views, interests, and identities. Case studies included veganism, polysexualism, and Star Wars. During this period, one Shakespeare Lives event afforded 'inspiring' discussion about LGBT love (Image 27), giving birth to a new hashtag, #SameLoveShakespeare. The host of imaginative re-settings of Shakespeare's plays demonstrate how varied, contextualised and local retellings, adaptations and translations can be, and have been, performed alongside the Shakespeare Lives programme.



Image 25: Instagram post showing a digital doodle of Shakespeare



rhstripling

Follow

16 likes

6w

rhstripling Out, damned spot!
#foodcoloringfun #play #shakespearelives

♡ Add a comment...



Image 26: Instagram post quoting a Shakespeare play



1623theatre
Oregon Shakespear...

Follow

13 likes

6w

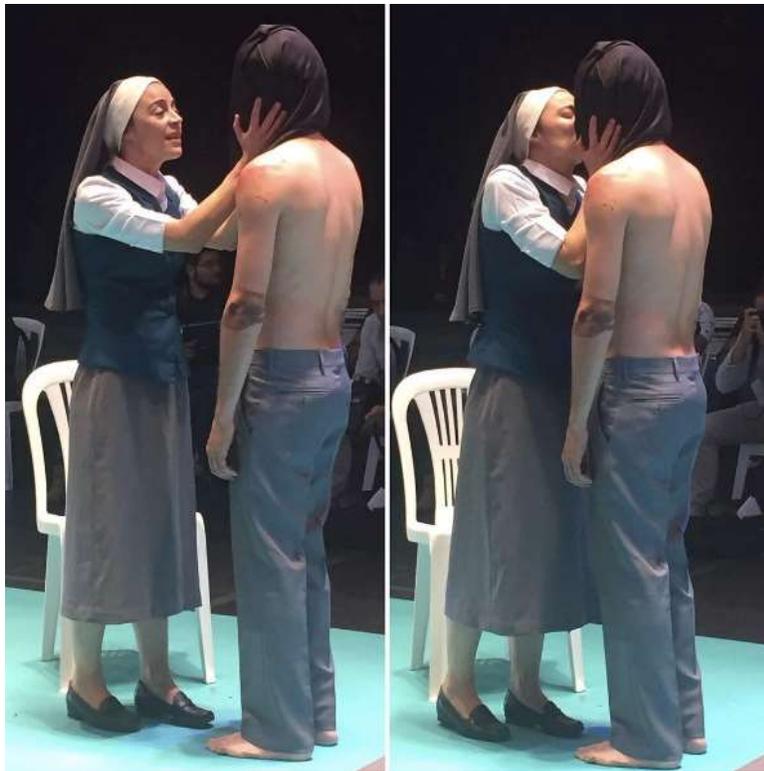
eye... Tara Arts at Oregon Shakespeare Festival last weekend. They were on two panel discussions about modernising Shakespeare, met the wonderful festival staff and patrons, swapped stories and notes with festival artists and watched six breathtaking productions between them. Lots of inspiration. Thanks to the British Consulate in San Francisco and the Festival for making it all possible. Photos (c) Jenny Graham. #Shakespeare #ShakespeareLives #Shakespeare400 #1623inspiration #1623inUS #1623is10

1623theatre @sarathebrune - Ben says that a real highlight was chatting with you about your Viola/Cesario/Sebastian portrayal and how it celebrated LGBTQ love, despite it being kept from public view in 1930s Hollywood. You really inspired him as he is keen to explore #SameLoveShakespeare. Thank you.

♡ Add a comment...



Image 27: Instagram post showing a talk at the Oregon Shakespeare Festival



 **jorgecoll_**
Teatro Julio Castillo. [Follow](#)

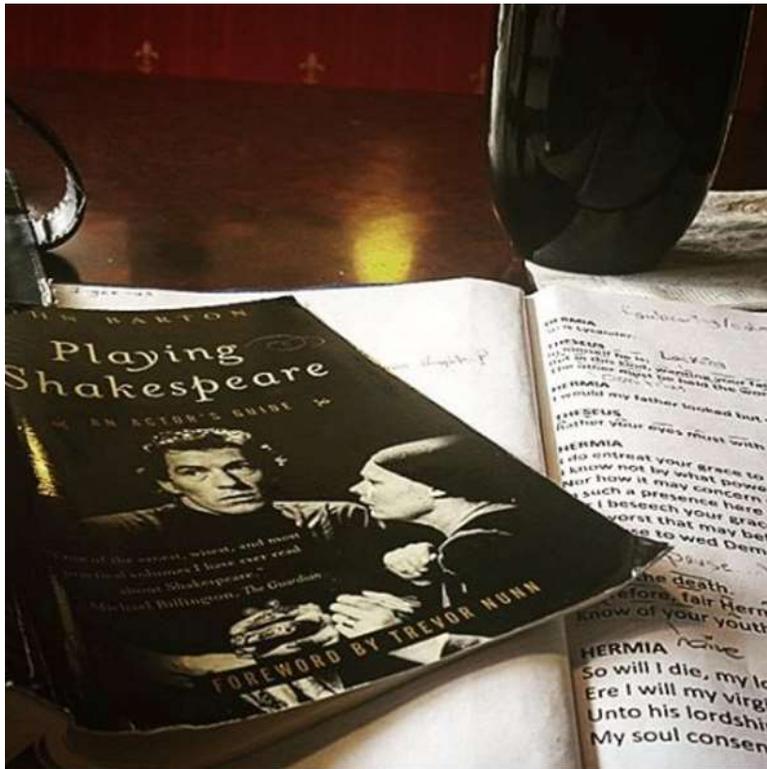
16 likes 15w

jorgecoll_ Sabrás qué hacer con Isabella (@ilse_salsas) a partir del próximo 23 de junio en #MedidaPorMedida. 🇲🇽
#shakespeare #williamshakespeare
#shakespeare400 #teatro #cdmx #mexico
#talent #actor #actress #play #theater
#teatrojuliocastillo
#centroculturaldelbosque
#shakespearelives #stage #estreno
#applause #yovoyalteatro

 Add a comment... 

Image 28: Instagram post showing a performance in Mexico

Two common tropes continued to be significant in posts referencing #ShakespeareLives: ‘images of books/reading’, which we might again relate to a Boudieurian display of high cultural capital, and ‘behind the scenes’ posts, perhaps another form of demonstrating cultural capital as individuals show that they are privy to experiences, sights and settings that others are not.



austinfrykas17
The Twisted Mug Cafe

Follow

33 likes

19w

austinfrykas17 The Shakespearean grind is shared with ye respected followers, time well spent and not to be squandered. Expect on caffeine, squander away. #shakespearelives #shakespeare #amidsummernightsdream #theseus #actors #classic #playingshakespeare #actorslife #actorlife #actorgrind #script #caffeine #coffeetime



Add a comment...



Image 29: Instagram post showing a book about performing in Shakespeare plays, and a script for *A Midsummer Night's Dream*



 **carmachas52**
Shakespeare In The ... [Follow](#)

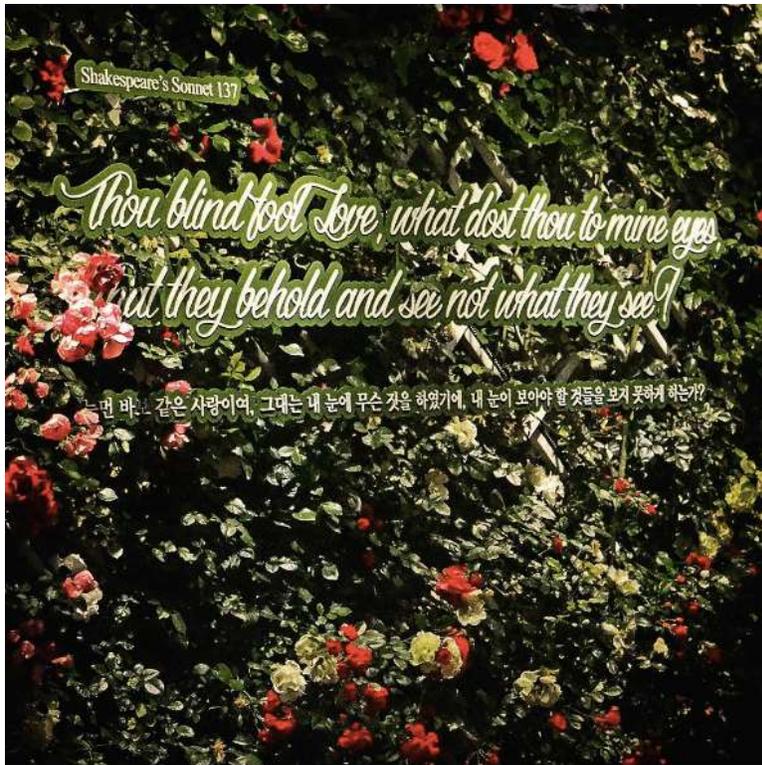
tetrahedroceph, jcodilla66, leffleurdessens, catijean16, talktonina, tothelighthouse and tsichorus like this

carmachas52 Here to watch The Tempest. #setshakespearefree #shakespearefans #Shakespearelives

 Add a comment... 

Image 30: Instagram post showing the audience at an outdoor performance of The Tempest

In this set of Instagram posts, ‘Shakespeare quote’ was the second most common visual element used (see Figure 2). Again, graphic designs were popular among members of the public, most often following the theme of love/romance. Image 33 is an interesting case study in appropriations of Shakespearean romantic text. The young girl posts a selfie, accompanying it with a ‘from him to her’ love sonnet. Through the sonnet, the girl’s post reaches beyond simple vanity and superficial claims to high cultural capital. The text is about how true love endures when beauty goes. By seizing ownership of the male poetic voice by welding it to a self-portrait, is this young girl disrupting the primacy of male expression in canonical literature? Is she making a statement about self-love? As we have seen, Shakespeare offers a flexible, transhistorical, transnational prism through which people can express a complex array of feelings and ideas.



 injee_baek Follow

zen_lee, apo_memory, j_muckbo, 15w
plan_u.s, g.earrings, idealisticminds,
c.j.pearce and coldyo_bk like this

injee_baek #shakespeare #sonnet137
Thou Blind fool Love, what dost though to
mine eyes,
That they behold and see not what they
see?
#에버랜드장미축제 #shakespearelives
#everlandkorea #shakespearesonnets #세
익스피어로즈가든 #세익스피어소네트 #데이트스
타그램 #럽스타그램 #꽃스타그램

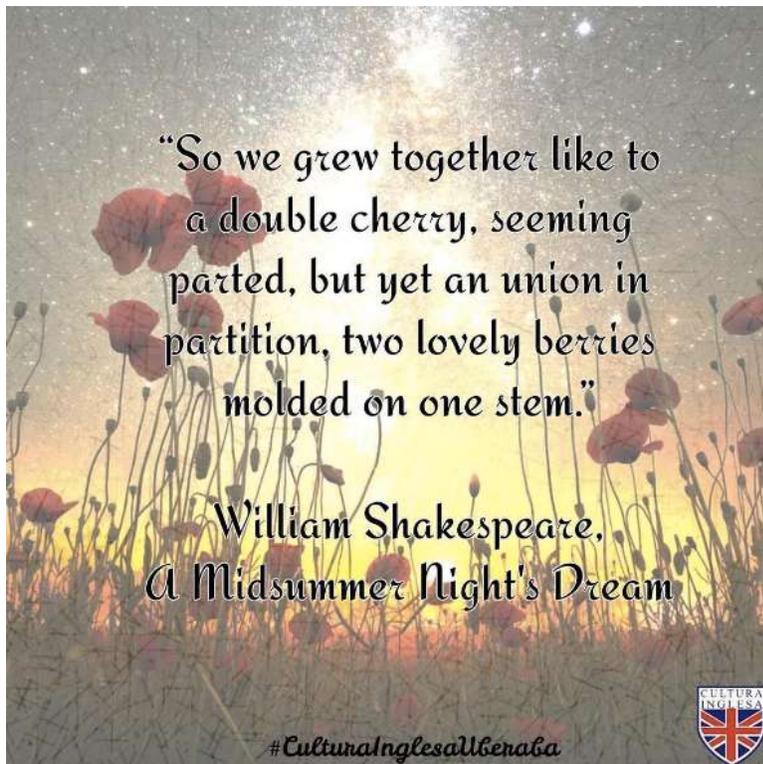
zazaqian Don't sleep! You should visit this
website IGRAMSLIKE.com to obtain
hundreds follows on your insta everyday!
😊

apple.iphone.mac Igramslake.com is the
most dope method to obtain thousands
likes! What are you waiting for? Check it out
now! 😊

inspirational...photos Hiya friends! Look to
IGRAMSLIKE.COM to obtain hundreds

♡ Add a comment... ...

Image 31: Instagram post quoting a Shakespeare sonnet



 cultura_inglesa_ub... Follow

c.j.pearce, isabmelo, floramorim, 4w
sanialeonardo0502, lucamilo1717,
svetka_ad_lucem and
marianaguimaraess_ like this

cultura_inglesa_uberaba "So we grew
together like to a double cherry, seeming
parted, but yet an union in partition, two
lovely berries molded on one stem." - A
Midsummer Night's Dream.
#WilliamShakespeare
#400YearsDeathAnniversary
#Shakespearelives
#Celebraçã0400AnosDaMorteDeShakespe
are #AMidsummerNightsDream
#BritishCouncil #CulturaInglesaUberaba
#InglêsComCultura
#OmelhorEnsinoDeLínguaInglesa
#VemParaACultura

♡ Add a comment... ...

Image 32: Instagram post quoting a Shakespeare play



marilise_e

Follow

82 likes

20w

marilise_e 📖📖📖

William Shakespeare: Sonnet II

When forty winters shall besiege thy brow,
And dig deep trenches in thy beauty's field,
Thy youth's proud livery so gazed on now,
Will be a totter'd weed of small worth held:
Then being asked, where all thy beauty
lies,

Where all the treasure of thy lusty days;
To say, within thine own deep sunken eyes,
Were an all-eating shame, and thriftless
praise.

How much more praise deserv'd thy
beauty's use,

If thou couldst answer 'This fair child of
mine

Shall sum my count, and make my old
excuse,'

Proving his beauty by succession thine!
This were to be new made when thou art
old,

And see thy blood warm when thou feel'st



Add a comment...



Image 33: Instagram post sharing a selfie, with a sonnet in the comment

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