

Job title: Marketing and Communications Coordinator

Fixed Term: 7 month contract for services

Hours: Part-time (3 days a week), flexible hours

Fee: £6,000

Reports to: The Business Director

Location: This post is based at Blast Theory's studio and office complex at 20 Wellington Road, Brighton, BN41 1DN. It may involve occasional travel within the UK.

1. The Purpose Of The Job

The Marketing and Communications Coordinator will lead on delivering the marketing strategy for Blast Theory ensuring accurate and effective communications are delivered to the widest possible audience and to the highest standard.

The Marketing and Communications Coordinator's job is:

- 1.1. to support the Business Director in the development and delivery of the Marketing Strategy for individual projects and for year round activity
- 1.3. to support the Blast Theory team with the development and maintenance of internal office and communication management systems

2. The Principal Tasks

The Marketing and Communications Coordinator will:

Deliver and Develop the Marketing Strategy

- Identify stories and announcements to increase audience engagement
- Produce a weekly and monthly marketing plan, for all marketing, communications and PR activity
- Write engaging copy for the website, blogs, news items and social media to communicate to Blast Theory audiences
- Gather timely and appropriate information from the artists for project and event related news items and publicity materials
- Manage the delivery of social media activity across the Blast Theory website, Twitter, Facebook, Vimeo, YouTube and Flickr – producing copy, content, images and videos and responding to comments
- Produce the monthly e-newsletters and distribute to the Blast Theory mailing list
- Coordinate, create and deliver specialised e-newsletters and offers to Our Friends Electric and Beta Tester groups
- Support the team to increase traffic to the website, increase Our Friends Electric membership and mailing list sign ups
- Manage process of gathering and analysing website statistics (Google Analytics) to monitor effectiveness of website. Collate reports on website statistics and action plans with Business Director
- Manage process of gathering and analysing audience attendance data and feedback with Artists' Assistant and Volunteers

- Research, develop and manage relationships with bloggers, press, arts organisations and other promotional partners
- Liaise with external partners to coordinate marketing for touring works and events (hosted internally and externally) as required
- Coordinate FOH and merchandise with partner venues and internal team for all touring works
- Support the delivery of press campaigns as required

Implement Strong Marketing Systems

- Maintain and develop marketing systems as agreed with the Business Director
- Ensure that all marketing strategies are clearly communicated to the Blast Theory team
- Be responsible for creating feedback forms, distributing them, collating them into reports and capturing audience information
- Work with Business Director and Audience Finder to ensure a strong audience development strategy
- Lead on managing the press contacts database, ensuring it is updated and used appropriately
- Maintain a list of key influencers and assist the Business Director in finding new ways to engage influencers
- Support the Business Director and Director with further marketing tasks as required

3. Person Specification

Essential

- A minimum of two year's arts marketing experience
- Demonstrable experience in developing and delivery marketing strategies
- Experience of targeting a range of audiences
- Experience of using social media professionally
- Experience of updating WordPress
- Experience of using Google Analytics
- Experience of writing effective copy
- Organised, with the ability to work across a range of projects simultaneously
- Excellent organisation and administration skills
- Excellent communication skills

Desirable

- Experience of engaging bloggers and press
- Experience in increasing web traffic
- Interest in contemporary art and culture
- Knowledge of Blast Theory

4. Contract Overview

Office hours

Normal office hours are 10am – 6pm, Monday - Friday

Notice Period

Notice period is one month for both Blast Theory and the contracted service provider

Equality and Diversity Policy

Blast Theory aims to ensure that no applicant receives less favourable treatment on grounds of gender, race, colour, religion, disability, marital status or sexual orientation. Applicants with access requirements are advised to inform Blast Theory of this in their application.

Time Frame:

Deadline for applications: Wednesday 27th August 2014, 5pm
Interviews: Wednesday 3rd September 2014
Start Date: Monday 8th September 2014 (can be slightly flexible)

Contract:

This is a fixed-term contract for 7 months with a fee of £6,000. It is expected that the chosen applicant will work part-time, 3 days a week. Flexible working hours to be discussed and agreed.

Applications should include CV and covering letter and can be emailed or sent by post to:

Dan Lamont
Blast Theory
Unit 5, 20 Wellington Rd
Portslade, Brighton
BN41 1DN, United Kingdom
Email: dan@blasttheory.co.uk

Background

About Blast Theory

Blast Theory is an artists' company based in Brighton. Blast Theory is renowned internationally as one of the most adventurous artists' groups using interactive media, creating groundbreaking new forms of performance and interactive art that mixes audiences across the internet, live performance and digital broadcasting. Led by Matt Adams, Ju Row Farr and Nick Tandavanitj, the group's work explores the social and political aspects of technology. Drawing on popular culture and games, the work often blurs the boundaries between the real and the fictional.

Blast Theory presents work regionally, nationally and internationally. The group has around six projects in process at most times, some are touring works and others are new commissions. Blast Theory Artists' speak at festivals and events internationally. Blast Theory also runs a residency programme, a volunteer programme, a mentoring scheme and the annual Act Otherwise conference.

Our Audiences

Blast Theory's work combines deep engagement with a broad reach. Our work places the audience member at the heart of the experience and on occasion makes them the protagonist. Our works reach out to audiences where they are, rather than expecting them to come to us. We make work online, on phones and in the street.

Blast Theory's work engages with a broad audience ranging from students, academics, artists, critics, researchers and the general public to games fans, bloggers, technology enthusiasts and opinion formers. In 2013-14, our work for museums reached approximately 1,088,870 people according to the museums' own monitoring. For non-museum based work, our work reached over 16,000 people.

Blast Theory has recently implemented a new marketing strategy to deliver a strong campaign for our work and to engage with our diverse audience. We are now looking to bring somebody in to deliver this strategy and to develop ways to find out more about our audiences and to engage them more deeply.

Our Friends Electric and Beta Testers

Our Friends Electric

As part of our marketing strategy and new website build, we launched an Our Friends Electric. This is a free members group that allows fans to get behind the scenes with the artists with exclusive invitations to preview and launch events and exclusive access to download additional materials.

Beta Testers

Following from requests from our audience, we created a free Beta Testers group. Members of this group get a sneak peek at the technical aspects of projects and can have a say in the direction of the work by testing it. Tests may involve taking part online, downloading a test mobile app or turning up at a location in the flesh.

Selected Works

Below is a list of some of Blast Theory's work. Please see www.blasttheory.co.uk for a full chronology.

- *The Thing I'll Be Doing For The Rest Of My Life* (2013) a crowd of people bring a trawler out of the water and through the streets of Nagoya.
- *Dial Ulrike and Eamon Compliant* (2013) enter a world of bombings and kidnappings in this tense mobile phone work.
- *Hurricane* (2013) up to 25 players prepare before a storm floods their island. A permanent work for the Red Cross Museum in Geneva.
- *I'd Hide You* (2012) a live video streaming game of stealth, cunning and adventure commissioned by The Space.
- *Fixing Point* (2011) a collaboration with musician Clark for Faster Than Sound festival, Aldeburgh Music, Snape Maltings.
- *Ivy4Evr* (2010) the first ever SMS drama for teenagers commissioned by Channel 4.
- *A Machine To See With* (2010) the world's first locative cinema commission shown at the Sundance Film Festival.
- *Ulrike and Eamon Compliant* (2009) adopt the role of a terrorist as you walk through the city, created for the 53rd Venice Biennale.
- *Rider Spoke* (2007) cyclists explore the city at night recording stories.
- *Can You See Me Now?* (2001) and *Uncle Roy All Around You* (2003) receive acclaim for innovation in combining performance and mixed reality.
- *Desert Rain* (1999), a large scale installation, performance and game using virtual reality marks the first output of the group's collaboration with the Mixed Reality Lab, University of Nottingham.
- Early works such as *Gunmen Kill Three* (1991), *Chemical Wedding* (1994) and *Stampede* (1994) draw on club culture to create multimedia performances and audience participation.

Selected Awards

- 2013 The BIMA Awards (UK) – Nomination in Games category, *I'd Hide You*
- 2013 The People's Lovie Awards (UK) – Nomination in Events and Live Broadcast category for The Lovie Award and The People's Lovie Award, *I'd Hide You*
- 2012 MUSE Awards (US) – Honourable Mention in the Applications & APIs category for *Ghostwriter*
- 2011 Sheffield Doc/Fest Innovation Award (UK) – Nomination, *Ulrike and Eamon Compliant*
- 2010 International Mobile Gaming Awards (Spain) – Winner Best Real World Game, *Ulrike and Eamon Compliant*
- 2009 Brighton and Hove Business Awards (UK) – Winner of Most Awesome Use of Digital Media
14th Annual Webby Awards (USA) – Nomination in NetArt category, *You Get Me*
IndieCade Festival of Independent Games (USA) – Finalist, *You Get Me*
Total Theatre Awards, Edinburgh Festival Fringe (UK) – Nomination in Innovation/Interaction/Immersion category, *Rider Spoke*
- 2008 DiMAS - Digital Media Awards South (UK) – Winner of Collaboration Award with Mixed Reality Lab
European Innovative Games Awards (Germany) – Nomination, *Rider Spoke*
- 2006 The Hospital Award (UK) – Winner of Award for Interactive Media
- 2005 Game Developers Choice Awards (USA) – Winner of the Maverick Award

- BAFTA Awards (UK) – Nomination for Interactive Arts and Technical & Social Innovation
2003 Prix Ars Electronica (Austria) – Winner of the ‘Golden Nica’ for Interactive Art
2002 BAFTA Awards (UK) – Nomination for Interactive Arts Award
Arts and Humanities Research Board (UK) – Winner of Innovation Award
2000 BAFTA Awards (UK) – Nomination for Interactive Arts

Selected Press

A Machine To See With

“They have done it again ... Blast Theory keeps challenging our use of space and identity by using pervasive technology. This time it is through mobile phones that they involve us into their spatial narrative.”

Sandra Gaudenzi, Interactive Documentary blog

Rider Spoke

“As soon as it was over, I wanted more. We are truly fortunate in this century, in the wired and anonymous city, to have rediscovered aboriginal notions of songlines and dreamtime, to explore with the aid of mobile technology a new form of strangely low-tech play. *Rider Spoke* was magical, and I look forward to the next Blast Theory project”.

William Wiles, ICON

Ivy4Evr

“As a piece of interactive drama it [*Ivy4Evr*] was outstanding, revealing a compelling story of teenage life. Yes it was aimed at teenagers with an educational slant, but it has revolutionised my thinking about mobile personal theatre.”

Jake Orr, A Younger Theatre blog

Ulrike and Eamon Compliant

“What Blast Theory have done is create a wonderful alternate world for you to inhabit, the enveloping nature of the experience is packed tightly into the realization that these assumed characters, these outside people are real people in real situations based on the past but still grounded in our present.”

Richard Dawson, In Place of the Light Blog

Fixing Point

“This outfit can always be relied upon to produce edgy, challenging, technology-based work, and this haunting walk in the woods, recapping the story of murdered Irishman Seamus Ruddy, does not disappoint.”

Alison Thompson, The Sunday Times

Desert Rain

“As a company, Blast Theory seems finally to offer Britain a theatre group that delves into our popular culture to create deeply challenging work.”

Stephen Armstrong, The Sunday Times

“*Desert Rain* is possibly the most technologically ambitious art installation ever made”

Hettie Judah, The Times