

Derbyshire Online Visual Arts Space

**Final Report: Virtual Gallery Research
Q/AW/110707**

**Client: Derbyshire County Council and Arts
Derbyshire**

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Culture Partners

Contents:

1.	Introduction	3
2.	Aims of brief and context	3
3.	Scope of the project	4
4.	Methodology	5
5.	Context	7
	Opportunities	8
	Threats	9
6.	Analysis	9
	Values and benefits to artists	10
	Audiences and participants	14
	Young people	15
7.	Resourcing an online platform	18
8.	Technological context, challenges and potential	22
9.	Structure and delivery	25
10.	Programme strategy and framework	28
11.	Proposed web specification	34
12.	Conclusions and Recommendations	37
	References	38

Appendices:

1.	Draft curatorial policy	39
2.	Draft Memorandum of Understanding	42
3.	Examples of online galleries	44
4.	Consultees	46
5.	Site diagram	47

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1. Introduction

This report has been produced by Culture Partners in response to the brief from Derbyshire County Council, on behalf of the then Derbyshire Arts Development Group (now Arts Derbyshire) to research the artistic, technological, financial and practical logistics of setting up a Virtual Gallery for the county. This report contextualises the work we have carried out by restating the requirements of the research, explaining our methodology, and presenting key issues raised, analysis of ways forward, conclusions and recommendations. The report incorporates and develops key points from our interim reports and is a companion to the Draft Business Plan, which articulates how we propose Arts Derbyshire can develop the project further. .

2. Aims of brief and context

The Derbyshire Arts Development Group (DADG) had worked on the provision of visual arts in a large rural county for eight years with a series of projects, culminating in the now completed two-year project, "re:place". re:place was a curated programme of site-specific contemporary visual arts commissions and installations across Derbyshire of regional and national significance. Artists were asked to develop work that responded to, interrogated, revealed or referred to place. [See www.re-place.co.uk]

Arts Derbyshire are interested in progressing this work further in the digital realm, and developing a curated online space for artists to develop new work; to showcase and archive work from the re:place programme and other Derbyshire artists' work; to provide downloadable resources; and to encourage the continuation of the curatorial conversations started through the re:place programme.

This work is a continuation of a long-term aim to raise the profile of contemporary visual arts in rural areas, and to increase access to non-commercial and sometimes challenging work for the people of Derbyshire.

Arts Derbyshire's stated ambitions for a virtual gallery at the outset were:

- To encourage more artists to use digital media as a creative form, and more than simply a vehicle for communication
- To encourage risk-taking and experimentation, through the commissioning programme
- To provide better access to visual arts for disabled people, not only those with physical disabilities, but also for those who through emotional or mental health issues find interaction in public places harder
- To harness the growing use, especially by young people, of digital media
- To provide a "greener" alternative to travelling to art galleries

The first stage of the research was to consider the artistic and technical requirements and the long-term viability of such a Gallery, and to:

- investigate what possibilities there are for the development of such a digital space through current social networking technologies (e.g. Flickr); through web gallery software; and through bespoke developments
- look at the ways that other curated online spaces are managed and organised

- consult with other rural curators and visual artists in Derbyshire and the East Midlands to examine what is most needed and develop ideas
- examine how the general public would access the gallery and what use they would make of it
- make recommendations about funding for such a gallery

3. Scope of the project

- Scope out the idea for a Virtual Gallery for Derbyshire and provide a business plan for how to take the work forward
- Consult with partners and other relevant individuals and groups, such as the East Midlands Visual Arts Network (EMVAN)
- Provide a list of potential partners
- Provide a plan of work for a two or three year programme
- Develop draft grant applications to enable the work to happen

To include:

- Researching other online galleries and how they work (technology, management, funding, artistic policy)
- Assessing the various technological and hosting options available (e.g. whether the Gallery can be hosted by artsderbyshire or another existing website)
- Defining the artistic policy and briefs for artists
- Researching artists who work in this field and forming a shortlist
- Investigating possible public and private sector partnerships
- Researching whether the Gallery can also be a complete portal to the visual arts in Derbyshire
- Researching and having initial discussions with possible funders
- Drafting funding applications
- Consulting with artists and curators in Derbyshire and the East Midlands
- Consulting with the public about how they access and use such a facility
- Making recommendations about the technological development, management and funding of the project
- Liaising with the Arts Derbyshire group and with the Visual Arts steering group in particular
- Working within the context of other visual arts plans in Derbyshire and the East Midlands region

Outputs

- Business plan for a Virtual Gallery for Derbyshire
- Draft funding applications for the next stage of the project

4. Methodology

Our research was divided into three parts, and comprised:

Stage 1: Research and scoping feasibility

- Attending a meeting of the DADG/Arts Derbyshire group to introduce the project and our approach
- Inception meeting with the client and steering group, to finalise the terms of reference and expectations in more detail, to agree a timescale for reporting and liaison, and to agree the relevant information, contacts and data that can be made available to the consultant team.
- Review of the available literature, relevant evaluative material, reports and minutes from the DADG/Arts Derbyshire and steering group meetings, combined with the team's knowledge of the visual arts sector and digital technologies to inform the final framework for investigation.
- Research into on-line galleries in UK and international examples, including researching what they offer, how significant is the engagement of the public and specialist arts sector, what role they play locally/nationally/internationally, the scope of their artistic policy, and how they are funded and managed.
- Identifying and consulting with visual artists, curators and relevant networks and organisations in Derbyshire and the East Midlands, including members of Arts Derbyshire and EMVAN, to define focus, needs and ambitions for a virtual gallery and the scope for critical engagement and reach, creative development, and practical needs and capabilities. Please refer to Appendix 4 for a list of consultees.
- Consultation with young people through students at Ormiston Ilkeston Academy
- Utilising the attitudinal segmentation work carried out by the Arts Council Digital Audiences reporting to research the public engagement potential for the project.
- Scoping and investigating technological platforms, including social technology, considering issues of relevance, access, IP, continuity, control and management.
- Liaising with key stakeholders: partners, funders, commissioners and significant voices relevant to the visual arts sector; for example, Arts Council, NESTA, A-N, Axis, Turning Point East Midlands, Creative and Cultural Skills, HE institutions in the East Midlands, and the private/commercial sector. Investigation included: strategic need and potential role for virtual gallery, potential resources available, opportunities for connectivity and development, and relevant skills and workforce development implications.
- Wider investigation of funding sources, and development opportunities, for example, through Local Enterprise Partnerships, Digital Economy sectors, ERDF resources.
- *Interim report, December 2011*

Stage 2: Developing a forward plan

- Analysis of Stage One - identifying strengths and challenges of proposed initiative, identifying options informed by ambitions and needs, risk assessment of options, including consideration of medium and long term implications (continuing investment, care and creative content)
- Two meetings with steering group to review options and identify preferred model for virtual gallery.
- Testing the proposed business model against key assumptions: for example, using analysis of the characteristics of successful visual arts organisations defined in recent Arts Council research to support business modelling in the visual arts sector.
- Identifying key elements of a draft business plan in liaison with the steering group including defining and agreeing an artistic policy, technological developments and outline specifications, branding development, and user engagement frameworks.
- Identifying key elements of 2 - 3 year work programme of developmental activity, for example developing a programme of commissions responding to virtual place; developing a critical dialogue and knowledge exchange hub with UK and international involvement; trialling potential for location-based mobile applications linking to place based work (such as geocaching), gallery tours, podcasts and live streaming- artists, curators, international symposia.
- Engagement analysis of audiences/consumers – i) visual artists, creative producers and curators, ii) specialist arts constituency, iii) public - utilising existing research.
- *Draft modelling, March 2012*

Stage 3

- A final report and business plan, presented to steering group
- Presentation to Arts Derbyshire
- *April/May 2012*



*Workshop with Students at
Ormiston Ilkeston Academy*

5. Context

In initiating our thinking about the project we considered four key questions:

Do the principles for a potential virtual gallery for Derbyshire remain desirable, realistic and soundly-based?

How is the realisation of a virtual gallery practical and achievable?

How can the potential gallery embrace leadership and innovation for both the visual arts sector and for audiences?

How can a mixed economy drawn from culture, education, research, public, third and private sectors support a resilient facility which contributes added value locally, regionally, nationally and potentially, internationally?

Through exploring these questions, a number of issues and themes have been raised through our desk research, face to face meetings with the steering group and wider Arts Derbyshire group, and through telephone conversations with individual members and with other consultees. The geographical remit offers certain challenges to the project: the platform needs to speak of Derbyshire but not be confined by it; to showcase the best of the county but not be insular. The route for this is concerned with taking what Derbyshire has to offer and placing it within a wider regional, national and international context. While the pilot programme aims to profile the work and offer opportunities to Derbyshire based artists, the context of Derbyshire can be further extended in the future through engaging with artists who are based in Derbyshire on a temporary basis. For example, such connections and opportunities may be created by residencies or commissions with projects/organisations including Wirksworth Festival, through lecturing at Derby University or through exhibitions at other venues in the county.

The ethos of the platform is that it should not seek to represent everybody but to present the best in contemporary practice, providing a platform for artists to influence and to be influenced: a space for next practice and challenging experiences for and by artists, as well as a public facing platform.

The platform needs to be approachable and accessible and easy to navigate- but at the same time provide more complex opportunities for those who wish to engage in different ways; the challenge for this platform, as has been discussed throughout, is how to balance conflicting needs: simplicity and complexity, historical and contemporary, online and live experiences.

Our research examined the context for this project in terms of the services/opportunities presented by the existing Arts Derbyshire website, other visual arts websites and other creative sector website. A full list of websites can be found at Appendix 3.

We have found no direct comparators for what this brief proposes though elements of it are becoming fairly common. That there are no direct comparators indicates that the project should exercise caution as it will need to learn from its own experiences rather than from the experiences of others. The types of website examined were:

- Standalone online platforms for the presentation of contemporary visual arts which exists in another format (painting, photography, print, sculpture etc)
- Standalone online platforms for digital work

- Standalone and organisation based websites which deliver services to artists and art professionals (such as networking and information resources)
- Websites associated with building based organisations (such as galleries and museums)
- Websites associated with organisations delivering projects outside the online sphere (such as festivals)

The key themes raised, which can be presented as **opportunities** and **threats** were:

Opportunities

- The project is perceived as offering very good potential value to organisations and projects in Derbyshire and further afield. A recurring theme is the potential for the project to add value to an organisation's existing programme by extending opportunities for artists and for audiences.
- Respondents were interested in how the project could support audience development. Different organisations have varying levels of audience awareness and targeting.
- Enabling a dynamic and respected platform/s was seen to be highly desirable.
- Increasing digital engagement was perceived as important, particularly by Arts Council NPOs, and by the Arts Council; there are specific KPIs around digital engagement in NPO funding agreements which this project could help those organisations to meet.
- Of the other sectors which this project could engage with, education was most frequently referenced. Respondents working directly in the education sector could see clear links with projects within their own organisations, particularly around supporting skills development both in post-16 education and with those who may be making choices about a future creative career. Respondents from organisations with an education element highlighted the potential to extend the reach of this strand of their programmes through online collaborations.
- The Visitor and Tourism economy of the area is also recognised as an important context; there is potential for the project to support organisations in reaching this more transient audience (the disparity between rural isolation and lack of infrastructure was contrasted with the influx of visitors to the Peak District NP). The project needs to be outward facing to both appeal to this wider audience and to avoid being too inward looking/insular.
- FE and HE could be important partners in the realisation of this project, with potential for supporting specific strands as part of a 'curated community'. Retention of students/graduates within the County is a concern, and partnerships offer potential for online platforms to be led by emerging artists and curators during their training, hosted by educational institutions.
- The project could also support the development of partnerships between educational institutions (supply-side) and commissioners (demand-side) who are both keen to work more strategically to support and develop young and emerging artists post graduation.
- Online space is seen by some respondents to be a new destination for production – offering both catalyst and distribution roles.
- For this project to be effective and efficient it will be important to develop synergies with other online platforms in the County and region – maximising connectivity and interfaces with audiences.

- Commissioned projects could be a USP for this project, with potential to 'raise the bar' with other local authorities and organisations. Opportunities to explore benchmarking, quality standards and digital kitemarks could support this as a 'pathfinder' project.
- Several respondents highlighted the importance of linkages between online and offline platforms- giving online opportunities greater reach and relevance through connections with events such as festivals, and with resources such as collections.

Threats

- Quality assurance, validation of content and curatorial/editorial controls were key concerns echoed by respondents as consideration of these areas will be necessary to maintain standards and to develop and maintain credibility.
- A degree of scepticism about how this project avoids becoming a generic platform of lots of images
- The project needs to be clear who the audience for the project is: lack of clarity in this will lead to a lack of clarity in the realisation of the project.
- The word 'gallery' can be problematic, implying the static presentation of work rather than a platform for a range of interactions.
- The challenges, both technological and content-related, in serving a local audience and to reach an international audience (an ambition shared by several organisations)
- Existing levels of digital engagement are variable across the sample to date; while some already use their websites to show short films, other operate purely within a marketing sphere and do not have track records of creating work specifically for a digital platform.
- The project cannot be all things to all people: for example, curation risks isolating or alienating certain groups or individuals who would otherwise be seen as a priority for arts engagement in the county.
- There is a potential issue of balance between archive of previously commissioned work and original commissioning; the role of the project in relation to historical collections was presented: should this project seek to document and present objects in a virtual form (along the lines of the Arts Council Collection online).

6. Analysis

We have considered the issues raised- as both opportunities and threats- thematically, approaching them through the following areas of focus:

- Values and benefits to artists
- Audiences and participants
- Young people

Value and benefits to artists

The initial aims for an online space are to:

- encourage more artists to use digital media as a creative form, and more than simply a vehicle for communication

- encourage risk-taking and experimentation, through a commissioning programme
- provide better access to visual arts and harness the growing use, especially by young people, of digital media

The value this project can have for Derbyshire artists and their work

The consultation indicates that this initiative can be of significant value to artists by developing a sense of a collective, and developing a critical mass. The cultural context for Derbyshire continues as one that has a disparate arts community, disenfranchised through rurality and access issues within the County. In addition, there is limited formal and informal infrastructure to bind the visual arts community together. Our research has brought to the fore these issues in particular, even with an urban core, in the shape of Derby, anecdotally this does not appear to either attract a critical cultural milieu, in the way that neighbouring Nottingham does, despite developments and willingness by key organisations.

The platform is envisaged as a supportive mechanism, enabling artists to ‘have a voice’, offering an outward facing vehicle with a focused identity and purpose. The possibilities for the online space to collaborate with and to be part of other groupings, such as EMVAN (which sees this project as complementary to what it offers), and in long term partnerships with galleries and curators beyond the Derbyshire boundaries appear to be a significant key to a developing criticality and credibility.

The virtual space offers a considerable strengthening feature to contribute to the growth and consolidation of the existing fragile infrastructure, creating identity and empowerment for visual artists, encouraging new and emergent artists to remain in the county and attracting others to relocate, trade or champion Derbyshire as a place where the quality of visual arts work and experience matters.

One of the key strengths and USPs of the proposed online space lies with its core concept as a ‘curated’ space. Repeatedly, this bold and ambitious conceptual foundation has been identified throughout the research as vital and dynamic to the platform’s sustained presence, momentum and ultimate success. It is a concept which is seen to have implicit ‘*critical rigour*’ and will underline credibility. The resonance and credibility of the space will be significantly enhanced by liaison and association with renowned curators, galleries and significant institutions. Critical judgments through selection and review will promote exchange and dialogue between artists within Derbyshire and with those outwith. The curatorial component will add considerable value through the opportunities it can potentially offer to local artists and curators to develop their own understanding, to develop critical writing, promote provocation and dialogue. Most importantly the curatorial premise offers a significant point of reference. This may be with regard to artists developing their techniques and practice, their conceptual rigour or the ways in which they seek to engage their range of audiences and knowledgeable publics.

With a seemingly endless stream of web platforms and mobile opportunities vying for user attention and loyalty, the concept proposed has the potential to be distinctive. The online space could build a virtual brand, and with it kudos for Derbyshire, gaining momentum and traction over time. However, this is predicated on high standards of content and experience being sought and established from the outset. Current perceptions, expressed throughout the research, indicate that there is very little to encourage artists’ to consider different perspectives and where necessary, to raise their horizons.

Further strengths within the proposed concept include the 'stand-alone' aspect of the platform, which would enable a distinct identity to be projected, not dissipated by host, other organisations profile, however it can have the ability to establish direct and effective links, for example with Higher Education Institutions, development agencies or local authorities.

Opportunities

The potential for a commissioning function through the proposed platform has been welcomed through the research, and this is seen to have an identifiable value specifically for artists, by:

- enabling opportunities for creating new work
- developing a supportive mechanism to develop sustained relationships with institutions, commissioners and curators
- supporting potential access to new audiences

The 'new work' element is clearly advantageous to the arts community and broadly to the local economy, and offers the potential for work created for 'live' environments, as well as specifically created for the online space. In addition to new work, the opportunities for developing curated exhibitions online would offer a unique aspect for a platform of this type. For example, this could be a show for young Derbyshire artists curated by a senior curator from a nationally-respected gallery, or an exhibition curated by an international curator in response to an exhibition, residency or installation taking place beyond the UK which might form part of a live or virtual international exhibition.

Potentially the platform could offer opportunities for live streaming of interactive work either involving a range of technologies and digital media in galleries or site specific work and/or work that is enhanced and altered by human intervention and interruption often in public spaces. The capacity to broadcast activity in this way could offer artists ways to collaborate in real time by simultaneous streaming with other artists in the UK or internationally. In turn this type of activity, which is highly immediate and experimental, can offer access to other portals for audiences. Low cost hardware and open source software has revolutionized the way in which informed audiences can interact with activity, artists and other audience members, regardless of their particular physical location. With a growing number of AV and digital media festivals in the UK and around the world, increasingly knowledgeable publics and experienced local artists, this offers a rich seam for the Derbyshire initiative to engage with. Involving Derbyshire-based artists, some of whom have working connections with galleries and international artists in Tokyo, London, US or Amsterdam, may enable the project to develop new relationships and bridge connections between artists and organisations into a wider arts lens.

During the research, anecdotal feedback suggests that there is a new genre of digitally-based arts work being created, in part driven by the impact of the recession on the gallery sector. However, this has been outside the remit of this research to analyse and consider in depth.

In addition to high profile work involving relationships with people and organisations that may need considerable development time and project funding to realise, projects of a different scale could add a further dimension to the platform. Localised projects, which could be member/artist-driven, could offer 'time out' for artists to experiment and try out new ideas, for research and development, to

exchange views on practice and approaches, and offer space to encourage *'spontaneity without boundaries'*.

How this project can improve artists' engagement with their existing audiences, and in reaching new audiences

Our research and feedback suggest that engaging with audiences is the *'most dynamic'* issue facing artists in Derbyshire, as both the access to, and the likelihood of guaranteeing an audience for work in either traditional or non-traditional spaces is problematic. Whilst the proposed online space is perceived to offer new and potentially different ways to engage with a range of audiences; developing 'informed publics' and new types of consumers, there has been some caution expressed during the research about whether there is sufficient scale of audience either already interested or with a predisposition and willingness to become more engaged. Given the potential global reach of a web platform, scales of audience are both difficult to predict, and define. However research by Arts Council England in 2010 found that the visual arts exhibits the highest levels of interest from the public regarding on-line use and applications, which may be through watching a short 'live' clip, learning more about a specific topic or artist, or by taking a virtual tour of an exhibition or installation.

With effective promotion and active user/member interaction, the platform could encourage various forms of engagement, and contribute a different form of energy and momentum to projects and activity as they benefit from co-production or cross-fertilisation of ideas.

Our consultation identified a range of distinct ways that active engagement may take place, for example through promotion and engagement either before and/or after 'real life encounters with visual arts work; virtual engagement in real time with artists and their work in progress or work being exhibited or curated elsewhere; and by galvanizing discussion and debate locally, and through wider discussion and active dissemination.

Other related models offer useful examples, such as the magazine Artists Newsletter (A-N), which has built a loyal and committed audience base, through high quality reviews and writing, and an informed overview of the sector which acts as a point of reference to both emergent artists and those who are more established. Although a long history of being a print-based magazine, A-N becomes an online only resource in 2012; Axis includes sections of interviews, discussion/debate and critical writing.

Consultation indicated that a platform should enable interactive relationships with social media, and forms of communication, creation or reportage that have become closely integrated into many areas of everyday life. These have gained particular resonance within the arts and cultural sector with the ability for fast and wide reaching distribution of ideas and products. Much has been written about the democratizing aspect of social media, and albeit with commonly accepted constraints as well and advantages, social media can offer dynamic traffic and 'footfall' for digital engagement.

Audience engagement example

For example, an artist from Derbyshire involved in an international residency can maintain an outward connection and continuing momentum through the platform as it can offer a space to show the work in progress, to include podcasts and interviews with the artist, the commissioner, co-

creatives, or young people experiencing the work or residency in their locality, possibly for the first time. This interaction can generate discussion on forums between schools, or under graduate students, between festival curators or work informed by, or in response to the residency. In turn the resonance and connectivity could result in other collaborations, participatory involvement or long term exchange.

Particular challenges for the visual arts community in Derbyshire and ways this project could contribute to meeting those challenges

Feedback indicates that one of the challenges is for artists to gain a sense of collective, of being part of a whole 'arts community' within the county and to some extent, a perception that ambitions and aspirations are limited. In part this may be due to the geographical distribution and associated difficulties in creating critical mass locally, as well as retention issues and limited relevant infrastructure.

Retention of graduates in the county is a particular issue, which is not one isolated to the arts and cultural sector, but there are general workforce concerns about high quality graduates being attracted to major cities and areas outside Derbyshire. For the visual arts community this situation is exacerbated by limited opportunities in terms of studios and workspaces, networks and support mechanisms. The proposed platform could contribute to both a perception of critical mass developing within the arts community and a high quality initiative that could gain traction within the county and beyond. It would offer ways for artists to review and re-energise their work and to build dynamism within the sector. There is the potential for the platform to enable a resource base for the visual arts industry, one which could efficiently link together volunteers or students interested in being more closely involved in new opportunities.

The consultation raised questions about the role (and desirability) that an online platform could have in encouraging the arts community to embrace the challenge/opportunity to develop contemporary responses to rural contexts. Perceptions of conservative and traditional approaches to the 'rural experience' appear to pervade, and questions to consider during a development phase, are:

- Is there room for many voices, many approaches?
- What is the potential or desire for crossover, and interests to share and learn together?

The presentation of work existing elsewhere appears to be a lower priority for the majority of people involved in the initial feasibility across arts and 'stakeholder' sectors.

We suggest at least 60% of the platform is focused around artist activity – ie. commissions, work in progress, experimental studios, peer exchange.

We considered whether the platform could be a useful channel for artist members to have a password-protected Forum where critical exchange, or sharing selected works in progress, may be beneficial. Concerns regarding issues of artists' IP around their experimental or work under development could be mediated to some degree in this way. One option to consider would be membership of the Forum by peer nomination or recommendation, to encourage good quality standards within the platform. In this way young or emergent artists would not be disenfranchised as they build a track record.

Audiences and participants

Audience: Research commissioned by Arts Council England, Arts and Business and MLA- Digital Audiences: Engagement with arts and culture online (MTM, London. November 2010) includes key findings relevant to this project. These include:

1. *Over half of the online population (53%) have used the internet to engage with the arts and cultural sector in the last 12 months*
2. *Interaction with arts and cultural content in digital environments can be classified into five main categories: access, learn, experience, share and create*
3. *People currently use digital media primarily as a complement to, rather than a substitute for, the live experience*
4. *Social media – and in particular Facebook – has become a major tool for discovering as well as sharing information about arts and culture, second only to organic search through Google and other search engines.*
5. *Brands are really important for audiences in discovering and filtering content online: in general, people feel they need credible assistance from trusted cultural brands such as the National Trust and British Museum to help them decide which experiences to look into. These trusted brands are particularly important for older audience members who tend to be concerned about online security. In addition, aggregator sites from trusted brands such as Guardian.co.uk, Time Out and View London play a key role - around half (54%) agree that they 'prefer to use websites that have information from a range of sources and about a range of organisations'*
6. *People who engage with arts and cultural content online tend to participate in the arts through live events as well - suggesting that digital media is more valuable as a means of reaching out to audiences that are already culturally engaged: only 1% of the online population have engaged in arts and culture solely online (with no offline attendance or participation) in the past 12 months. Attitudinally, those who can see the potential for digital media in arts and culture tend to be those who already enjoy arts and culture.*
7. *People fall into five distinct segments based on their behaviour and attitudes to the arts and digital media. Three of these segments are of particular interest to arts and cultural organisations:*
 - *Confident core (29%): Mainstream internet users, comfortable performing a range of tasks online, including purchasing tickets and using social and rich media. They have an active interest in the arts and culture and regularly attend or participate in live arts and cultural activities. This segment sees the internet as its primary channel for discovering, filtering, planning and buying tickets to live events*
 - *Late adopters (21%): Show relatively low confidence online – they will use email, Google and a few trusted sites. They may book tickets online, but social media and the mobile internet remain a mystery. This segment claims an active interest in the arts and culture although in practice they attend once in a while*
 - *Leading edge (11%): Technophiles, displaying 'early adopter' behaviour such as regular mobile internet access and downloading creative software. Passionate about arts and culture and very participative. Avid users of social media to arrange or share/comment on an arts experience. High expectations (as a result of their engagement with the most*

sophisticated forms of digital entertainment) can limit their satisfaction with current online arts and cultural experiences.

This research clearly indicates that the audience for this project should be primarily targeted at existing audiences, including other artists and sector professionals and should seek to extend their experience of arts and culture in the county. There is potential for further growth through targeting of occasional attenders of arts event, such as those who attend other genres (live music for example). As a standalone platform, the research conducted by ACE/MTM does not indicate that those who are not currently engaged in arts activity are likely to be encouraged to participate by the presence of the website. However we do think there is potential to develop new 'attenders' through specific, targeted events, delivered in partnership with other organisations. This approach is particular valid for projects aimed at young people, through formal or informal education settings.

Young People

The involvement of young people with this initiative has been a given from the outset, but the nature of their engagement was not defined. While a higher proportion of young people engage with technology than by the general population as a whole, it cannot be assumed that they will automatically visit every website put in front of them.

As part of the research and consultation a workshop was undertaken with a group of Year 10 students involved in the arts through the Silver Arts Award, through Ormiston Ilkeston Academy. The overall purpose of the workshop was to develop an understanding of the ways young people engage and interact with digitally-based media, their preferences and motivations. In addition, to also understand how they envisage their interaction with a potential visual arts space for Derbyshire, and what type of content and capabilities they would find of interest. Through discussion and creative activity using iPads the young people explored their motivations and preferences for their digital interactions, and talked about some of their own creative experiences.

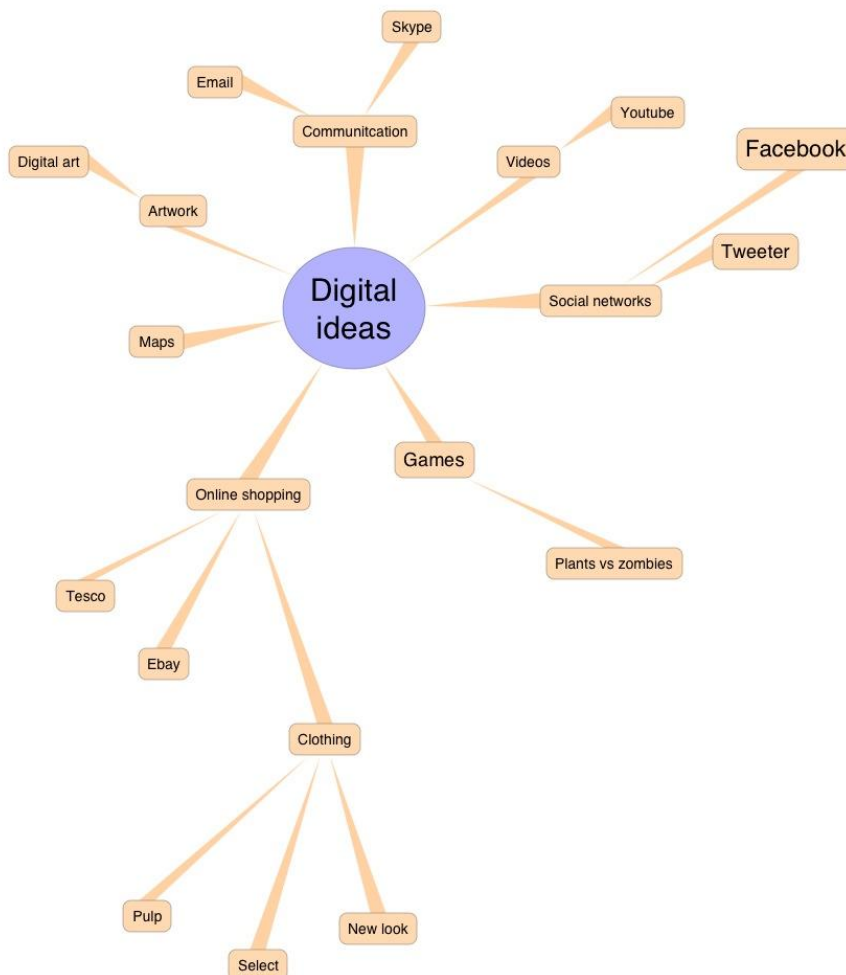
Research from the sample group found:

- Social networking accounts for approx 80-90% of the sample group's digital interaction, primarily through Facebook (outside of school use, as Facebook and other social networking sites are not accessible in schools)
- Young people particularly enjoy the ability to connect with friends, to share photographs, and the speed and immediacy of connectivity the applications support
- They dislike the use of advertising, although they understand the financial reasons for its use
- Other favoured sites/platforms – Tumblr, YouTube
- Non-creative uses – shopping (eg, New Look, Ebay), playing games
- Anecdotally, teenage boys use Xbox as their preferred access to play games, access TV websites and to communicate with friends. Teenage girls favour laptops, mobile phones and iPads.
- The young people were motivated by looking at, and following up specific searches on both YouTube and retail sites, for example, specific bands or songs, or looking at jewellery on fashion sites

- A specific example of a favoured aspect/platform was the use of blog sites which give ‘walk-throughs’ of digital games with tips and hints on how to play well

The students also engaged with digital media for creative uses through curriculum-based projects in school, and through Arts Award projects which are undertaken in their own time. Examples include:

- Devising, creating and editing a video of the new gallery in school – King George Gallery Movie- an Arts Award project which involved the use of movie software and music from Soundcloud. The young people involved spoke highly of their creative and digital experiences, clearly proud of their achievement. <http://www.youtube.com/watch?v=rc4kiQxohso>
- Music composition in music lessons, using garage-band software
- Media lesson project – devising and creating a perfume advert using iMacs



Mind map produced during workshop by students at Ormiston Ilkeston Academy

Cultural Education - supporting the rationale for developing an online space

Darren Henley's 'Education in England: an independent review for DCMS and DoE', published in February 2012, highlights the relevance and importance of a rounded cultural education for all children and young people as part of their formal, statutory education. The credibility of the report and recommendations, and the resultant positive response from the Government offer a particular opportunity and demand for the proposed virtual space for Derbyshire. The report included a focus on the role of technological developments to enable increasing ease of access, portability and direct engagement, stating that:

'Access to the digital world makes it more straightforward for young people to engage, create and critique products, events and activities being created both on their own doorsteps and around the world.

Any rounded Cultural Education should have space to include newer art-forms which have yet to pass the test of time, alongside the very best of creativity from times gone by. It is important that children are exposed to new practices and ways of creating, whether this is through the use of innovative digital technology or a new take on more established thinking'.

With the creative industries sector growing at a fast pace, opportunities for young people to enquire and explore possibilities, and to make the choice to pursue a creative career are important to ensure during their education. Research published by the CBI in 2011, indicated that the digital and creative industries sector was expected to employ 1.3 million people by 2013, with a particular strength in terms of an export sector. The CBI found that this was the UK's third largest export sector, behind advanced engineering, and financial and professional services.

The Henley review recognises the ways in which digital technologies are revolutionising the ways in which people learn, and especially how Cultural Education is enhanced through formal and in-formal opportunities for encounter and experience, which may offer highly relevant and accessible routes for the diverse range of young people. The review includes a number of specific recommendations which align closely with the concept and ambitions for the online space for the visual arts in Derbyshire.

These specific recommendations are:

- By the time a child is eleven years old, they should have enjoyed a high quality curriculum which includes; learning about the application of the latest technology to help them to access culture, and
- They should have been encouraged to make use of digital technology as a means of accessing and gaining a deeper understanding of great culture
- By the time a child is sixteen years old they should have regularly made use of digital technology to see, read and listen to great culture no matter where it is situated in the world

The review is explicit in the urgency and need for effective teaching and learning methods to maximise the use of digital technology, emphasising:

'With the rapid growth of new digital distribution technology and the ease of access to digital media for children and young people, it is important that new innovative digital models of content distribution are quickly embraced by the Cultural Education world, at the point at which these models begin to gain traction. Otherwise, this sector could risk alienating itself from younger generations,

simply by being behind the curve in terms of technological development. The growth of ever faster broadband in most parts of England remains a huge opportunity for the delivery of high quality Cultural Education into every home and school in the country.'

Further recommendations emphasised the importance of supporting teachers to build strong connections with industry and relevant professionals outside education, so they can remain abreast of developments in the cultural and creative industries.

The Government has responded positively to the Henley review, and a number of key recommendations actively progressed as a direct result, could be pertinent to the next and future stages of the development of an online space for the visual arts in Derbyshire. These cover:

- Development of Local Cultural Education Partnerships
- Development of a National Plan for Cultural Education, consulting and working with government departments, stakeholder organisations, and local government
- Research into the development of a Cultural Education Passport for children and young people

7. Resourcing an online platform

Increasingly non-profit distributing organisations and associated projects and initiatives, by economic necessity, have been developing ways to diversify their funding bases and attract a higher percentage of resources by offering a more market-based approach. For example, income generation is gained by offering some form of service or product such as knowledge exchange events, training, member services or agent fees, all of which can attract purchasers, consumers and subscribers. Many of the examples of online facilities or websites considered through this research include an element of advertising and promotion which attracts direct financial input. In addition, there is subsidy available through charitable trusts and public sector grants, although the availability and competitive aspects regarding these funding sources are seriously limiting factors in the current economic climate.

This section outlines potential areas of funding sources.

Charitable Trusts and Foundations

A sample of 32 relevant Trusts and Foundations were investigated during this period of research in order to identify any relevant trends, or current specific or general funding opportunities. Approximately 20% of these T&Fs potentially offered general opportunities for grants, mainly under £15k, with other schemes being re-assessed and awaiting new priorities and guidelines.

Even in relatively 'good times' T&Fs are oversubscribed and the current success rate generally appears to be a ratio of 1:10. Other risk factors identified are that T&Fs often have specific target groups they wish to support, which may offer opportunities for project-specific activity, for example ones focused on young people.

Specific funding organisations or opportunities to consider include the following:

The **Paul Hamlyn Foundation** is interested in achieving innovation and change through the projects they grant aid through their *Open Programme* funding stream. PHF is interested in putting into

practice new ideas that will achieve better outcomes, and which are likely to lead to significant and long-term impact. The *Arts Open Grants Scheme* supports work that increases people's enjoyment, involvement and experience of the arts, and particularly aims to enable organisations to experiment with and enable new ways of engaging with audiences and participants.

Esmée Fairbairn Foundation's funding priorities for the arts, identifies two areas potentially relevant to the Derbyshire online initiative; i) supporting organisations or projects who are testing out new ways of working, ii) supporting the development of emerging artists, emerging practice, and new and more sustainable business models.

Ideas Tap is an arts charity which supports young people early on in their creative careers. The Ideas Fund Innovators awards focus on innovation and support original creative ideas with £1,000 awards.

[source: individual T & F websites, j4bcommunity, Funding Central]

Partnerships and public sector

Consolidating relatively low levels of grant or financial aid from each of the local authorities across Derbyshire may be a way to draw resources together which would enable the set-up costs of an online facility. The online platform offers a rationale to attract resources and support from a wider perspective than arts and culture, based on the valuable contribution of the visual arts community to both the business economy, and to cultural tourism across the county. Marketing and promotional opportunities on the digital platform could attract resources from agency or public sector partners.

The research indicates that whilst there is no current consideration of specific activity related to arts and culture through the roll-out of rural broadband services in Derbyshire, the concept for this project could afford an opportunity to investigate cross-over or aligned potential through further discussion in the future.

Through the research and consultation a range of organisations gave positive responses to the potential for partnership and collaborative working through the proposed initiative. In particular EMVAN, QUAD, Chesterfield College and Wirksworth Festival could be potential key partners in developing and supporting the online space.

There is potential for complementary activity between EMVAN and the proposed online space which could offer mutual benefits, and value to the visual arts sector. An area perceived to have a specific value is the promotion of individual practice, which does not happen through EMVAN's work. Opportunities such as peer exchange brokered by EMVAN, connections to CPD programmes or helping to shape links with artists to enable localised and wider networks to be effective, could prove fruitful.

Arts Council England – *The Artists International Development Fund* will award grants to individual artists to develop international collaboration among artists between the UK and other countries across the arts and creative industries. This funding programme is open until February 2015 and could offer opportunities for Derbyshire artists to work on projects linked or aligned to the online space.

Although currently there are a number of strategic funding streams available, none of these appear to be directly relevant to the online space project. The *Grants for the Arts* funding streams continues to offer project funding which could be relevant to discrete projects or activity within the proposed

initiative. Our conversation with Arts Council England in the early stages of the research was positive and indicated that a curatorially strong proposal would meet the ambitions of the Grants for the Arts funding stream.

Arts Council/BBC - The partnership project, *The Space*, may offer some partnership/collaborative opportunities for the proposed online space. This experimental digital arts media service and commissioned programme is aimed at transforming the way people connect with, and experience arts and culture. The new pop up service launched in May 2012, and will run until the end of October 2012. The programme has challenged artists, arts and cultural organisations to collaborate with each other and to encourage experimentation, innovation, and provide an opportunity to learn more about how to connect audiences with arts and culture using digital technologies. The service uses technology across four digital media platforms: PC, mobile devices, tablets and connected TV.

NESTA – ‘*Destination Local*’ funding programme. NESTA are keen to understand the potential for economic and social opportunities for hyperlocal media in the UK. This new programme has been designed to understand and develop the new sector by developing and testing the next generation of services. The current funding round closed to submissions on 17 May 2012, however this is a potential source of funding for the online platform, if further funding rounds are announced.

Philanthropy

Philanthropic giving to arts and cultural activity has recently been receiving press and media coverage as a potential way for organisations to increase their income. The new scheme led by the DCMS still needs time to demonstrate the viability and longer term prospects for the majority of arts organisations and ventures. It is worth noting, meanwhile, that there are three main motivating factors found for ‘giving’ to the arts:

- Artistic/cultural – factors such as preservation, quality and development of the art-form
- Institutional – a special connection with the organisation and a desire for its sustainability
- Philanthropic – a feeling of social and civic responsibility

However, some caution has been expressed in journals and articles, and the following commentary from Arts and Business is relevant for organisations seeking to pursue potential private investment in the arts.

‘There is evidently huge potential for growth in individual giving in the arts and cultural sector, and a better understanding and insight into current trends are necessary for tapping into this and maximising the potential of audiences. But we must also consider future behavioural trends and demands from across the charity sector. Although arts and culture form a distinct sub-sector with the nature and motivations of giving different to other charities, further work is needed to see how these emerging trends are or will affect arts and cultural donors.’

Other trends, outlined by agency *Arts Quarter*, indicate that corporate giving to the arts is perceived as being of greater importance than individual giving in light of the emerging incentives. Other indications show that only the Opera and Music sub-sector favour seeking support through ‘High Net-Worth Individual Giving’, over general individual donations. However there remains a general reticence across the business community with regard to supporting arts and cultural initiatives through sponsorship or associated support, as noted in the *Charity Times*:

'Business in the Community (BITC).....found considerable nervousness among businesses about the burden spending cuts might put upon them, [commenting], "there is serious concern in businesses of being asked to fill a financial vacuum". However, at the same time, BITC figures show 78% of its members want to scale up their support in terms of local community engagement, and a similar proportion say they want to help encourage other businesses to do more as well.'

Commercial opportunities

'As a result of these changes, arts and cultural organisations are faced with a dizzying array of opportunities for broadening and deepening their engagement with their audiences. The internet is a marketing and audience development tool, but also a core platform for booking tickets, distributing content and delivering immersive, participative arts experiences (be that a Twitter book club, a location based mobile app guiding us through an exhibition, or something entirely different). However, this research also shows that the direct revenue opportunities associated with many of these opportunities can be limited. Although exciting, the internet can represent additional cost without any guarantee of additional revenue: arts organisations will need to strike a balance between ambition and pragmatism when deciding where to invest their money in digital media.' (p5 ACE/MTM, London 2010)

During our research we considered the opportunities for commercial development- earned income from specific aspects of the site. These include sales of works and charging for services. From looking at the options utilised by other platforms, we do not think there is enough evidence of success to justify the effort and costs it would require to set up an online selling facility. The curatorial perspective on the sale of works online is that this is, at the current time, still primarily a supporting mechanism to seeing, and buying, works from real galleries/ fairs. There are notable exceptions of course but those examples (Saatchi online) offer a different curatorial premise to that offered by this project.

The market for digital art is small with some determined efforts to grow- such as through the recent s[edition] website. This has been met by some scepticism and while costs can be lower than for material work, the core market for digital work possibly appeals more to more confident, experienced buyers.

However, as the project develops and through testing the different ranges of programming, the project may wish to explore commercial opportunities related to specific projects. In seeking to support artists, the site may also wish to ensure that artists' contact details are available for those wishing to contact artists directly, or that there is a mechanism for passing such details on.

Proposed approach to resourcing

As a project developed and hosted by a consortium of organisations there will be time to develop and evolve the initiative in stages, to test out its areas of potential with a range of 'publics' and audiences, and not seek to try and grow 'too fast'. Whilst there may be an ambition to develop a stand-alone entity, potentially a community interest company (CIC) or company limited by guarantee over time, fuelled by a mixed funding base, in the initial stages it is likely that public sector support, grants and in-kind support from Consortium members will need to be the substantive resource base for the initiative. The voluntary contribution of knowledge and expertise from Consortium members should not be underestimated in the development of the initiative, and to its reputational credibility.

8. Technological context, challenges and potential

Our research to date has shown that the existing platforms of Arts Derbyshire and re:place are limited: they are far from ideal in terms of capacity to develop a unique platform for the visual arts in Derbyshire. The following outline therefore presents options which utilise the simple front door of Arts Derbyshire but also options which take the principles further should resources and permissions/politics allow.

Our research looked at the telecoms infrastructure in Derbyshire, including Broadband and Mobile Broadband access; current 'digital' trends that may have an impact on any new development; and existing website infrastructure (Arts Derbyshire and re:place).

Overall, there is limited Broadband and Mobile Broadband access, with:

- lower than average speeds
- a lack of clarity about future plans for Telecoms infrastructure in the county
- concerns about the limited future impact of 4G Mobile Broadband on rural areas
- a clear trend towards mobile, in terms of the way people engage and the technology that supports that engagement

This presents a difficult context for the development of a new web asset in Derbyshire. In order to be future proofed, any solution would need either significant investment, to be built at low cost with only the short/medium-term in mind, or to be built on Open Source or subscription-based technologies, where maintenance and improvement is ongoing, and the cost shared.

Our research found that the options to expand the existing websites of Arts Derbyshire and re:place are limited, although in the short-term a platform could be integrated with re:place or be hosted on the same server. However, it is our view that to be sustainable, any solution would need to be built on a platform where development was ongoing and free / shared /subscription based (a hosted service, or Open Source solution), and would require an eco-system of editors and contributors, creating and sharing content.

The Telecoms infrastructure in Derbyshire

Accessing data about access to Broadband (or dial up service) in Derbyshire has been problematic. Ofcom were unable to inform us whether specific data, about the county, was available and suggested making a Freedom of Information Request. Data held by DCC was released by DCMS under a Non-Disclosure Agreement, and was therefore not able to be shared with us. In considering the investment of time and cost implications of this additional activity the research team took the decision to focus on and consider the following available anecdotal / national, but locally relevant, data.

Derbyshire County Council's ongoing survey uncovered the following:

- 65% of the county has access to an internet service and our key areas for improvement are the rural areas (west, south and High Peak)
- All upper tier authorities are currently developing a Local Broadband Plan, which will unlock government funding via BDUK which is targeted to ensure 90% of the country has access to superfast broadband and the remaining 10% have at least 2mb by 2015

- The government announced a £150million budget to improve mobile provision to ensure 99% coverage across the country, this will be jointly managed by BDUK and Ofcom

Ofcom recently launched an interactive map <http://maps.ofcom.org.uk/broadband/> with specific information about the County, which can be broadly compared the national context outlined below.

The national context:

- According to a 2010 report published by Ofcom, average broadband speeds in rural areas are half those of urban areas
- 74% of the adult UK population (Q1 2011) has access to Broadband
- 17% of the adult UK population (Q1 2011) has access to Mobile Broadband (3G)
- 32% of the UK population use their mobile to access the internet

The 4G spectrum, which promises to increase download speeds x10 for mobile Broadband users, is currently being auctioned off. However, recent reports (<http://www.bbc.co.uk/newsbeat/16038102>) have suggested that the introduction of 4G will do little to improve access in rural areas.

Digital Trends

The raw data available about Mobile Broadband usage needs to be set against an overall trend towards mobile. This can be seen at the level of policy development and implementation (<http://www.guardian.co.uk/technology/2011/nov/29/mobile-networks-4g-auction?newsfeed=true>), in terms of consumer trends, with several reports predicting a dramatic increase in the adoption of mobile Internet in the coming years, and in terms of design, with major players, like the BBC (<http://www.bbc.co.uk/>), creating interactive websites and content, scalable to a desktop PC but designed for primary usage on mobile devices, like Tablets and Smart Phones. Other consumer trends in technology, including 'touch' and 'location / proximity', reinforce the trend towards mobile.

Relevant current platforms:

<http://www.artsderbyshire.org.uk/>

A bespoke development with very limited options for expansions:

- Hosted, maintained and developed by Derbyshire County Council
- Bespoke Content Management System (CMS) – usually expensive to expand
- Listings and news can be posted to the site, by an Editor only
- Individual profiles can be created by registered users, allowing them to profile their work

Restrictions:

- No audio or video hosting capabilities
- No option to inject code that would allow for integration with other platforms
- Limited storage capacity
- DCC policy – does not allow users to 'write' to the server / restricts access
- DCC policy – requires strong editorial control (with associated costs)

Other findings: Social Media channels, like Facebook and Twitter, are now being used to foster a support network and, according to Debbie Porter (at DCC), a community is beginning to emerge.

<http://re-place.co.uk/>

A bespoke development some options for expansion, with the option of shared hosting:

- Hosted externally on a shared, maintained server
- Bespoke Content Management System (CMS) but allows for new pages to be created and edited
- Handles audio and visual media file types
- Handles code injection (allowing for integration with other platforms)
- Allows for new users to be created, and for permissions to be managed
- Hosting costs £140 for 2 years

Restrictions:

- The home page is not editable
- No publishing capabilities (you couldn't run a blog)
- The content and context of the re:place website is quite specific – it feels more like something you would link out to, rather than the host

Examples of 'curated space' online

- <http://rhizome.org/>
- <http://community.nationaltheatrewales.org/>
- <http://www.axisweb.org/ofHOME.aspx> + <http://www.axisweb.org/dllssue.aspx>

We therefore propose that the project seeks to develop a standalone platform which benefits from technological flexibility.

9. Structure and delivery

Resources and capacity have had to be central to our thinking about an appropriate delivery mechanism for the project. The research has identified that in technological terms, the project does not sit happily within Arts Derbyshire. However in terms of delivery, the virtual gallery is a project of Arts Derbyshire, managed by a steering group comprising members of Art Derbyshire with Derbyshire County Council acting as the legally accountable body for the project, responsible for commissioning and contracting. It is important to make clear the distinction between technological and management connections: it is possible for DCC, via Arts Derbyshire, to commission the project as a standalone website. However, the local authority may not be willing to do this and there have been strong indications that commissioning a new website by DCC, regardless of commitment and interest in the project, is not compliant with current LA policy.

The current resource climate also makes it unappealing to set up a new delivery organisation, one which would in all likelihood be competing for funds with the organisations that comprise Arts Derbyshire.

We have therefore considered how the project could be delivered in a way that has appropriate accountability and responsibility, is not resource heavy and where the project very clearly comes out of the Arts Derbyshire organisations, if not DC itself.

Through our research we therefore considered the following options:

	Option	Pros	Cons
1	DCC commission project, acting on advice from a steering group but being legally accountable	Clear lines of accountability and responsibility; structure is already well established through research phase	DCC unwilling/unable to take that role; may limit technical specification through a pressure to use in house facilities
2	A new organisation is established as a Company Limited by Guarantee with a Board comprising the existing members of the steering group and LA as observer	Independence from the LA is established and the project can fundraise, contract and deliver independently	Setting up and maintaining the organisation requires resource which then deviates support to the project itself; project loses clear association with Arts Derbyshire
3	A cooperative is established, again comprising members of the current Steering Group.	Independence from the LA is established and the project can fundraise, contract and deliver independently. The adherence to cooperative principles	Setting up and maintaining the organisation requires resource which then deviates support to the project itself (requires, for example, a Limited

		may chime with the wider AD group more than an independent ltd company	Company as a legal structure); project loses clear association with Arts Derbyshire
4	The Steering Group is refreshed and formalised to become a consortium linked through a Memorandum of Understanding; one organisation takes responsibility for legal delivery. The LA would/could still be involved as an observer or in an advisory role.	Relatively light touch- the project is led by a steering group format. Other organisations could become involved at later points; different organisations could take responsibility for different aspects. More overtly placed within Arts Derbyshire.	Depends on one organisation taking the lead role- there is a risk, with limited capacity in the county, that this won't happen. This could not be an NPO as this would prevent seeking funding from Art Council's Grants for the Arts programme.

Consortium approach

*We propose that a **consortium** is established (option 4): it would provide a flexible, open and trusting basis on which to develop this creative project and develops quite logically from the current steering group.*

From the outset this research has been commissioned by an active consortium of organisations and individuals committed to improving visibility and increasing opportunities for the visual arts across the county. Throughout the research period collaborative working has been demonstrated, and a continuation of this allied and collective approach is recommended, if there is agreement to move the project into a realisation stage.

The viability of this model is dependent on one organisation taking on a degree of governance and management responsibility. Forming a separate organisation (options 2 or 3) would also be viable, though requiring more resource.

In all options, the delivery of the project relies on the steering group (or a formal version of). In our conversations several individuals have expressed an interest in becoming more involved. We therefore recommend that this stage of the project is the appropriate time to refresh the group by opening out the invitation to the wider Arts Derbyshire membership. There are further options for involvement by others, particularly in artistic/ curatorial, editorial and moderation roles.

Consortium model and proposed structure

Based on the views and comments expressed through the research and consultation undertaken, the following are proposed as key requirements for any formalised structure adopted:

- Credible
- Sustainable
- Discrete but not isolated

- Capability and mechanisms to secure/receive funding
- Accountable

The research suggests a structure that has a central core to aid efficiency and momentum, but is outward facing, with a selected number of core components, and possibly with a layered/mediated structure to support engagement with 'communities of interest' such as artists' networks, commissioning bodies, and institutions such as museums, galleries and higher and further education bodies.

Given the collaborative work and commitment to date combined with the uncertainty of funding for third sector organisations, a consortium model approach will support, drive and maintain a virtual platform for the visual arts sector. Agreeing and adopting a Memorandum of Understanding (MoU) will ensure that Consortium members/partners work collectively to achieve shared ambitions. Key components of a MoU are:

- Values and Vision
- Purpose and Aims
- Managing the Consortium

(see Appendix 5 for draft Memorandum of Understanding)

A consortium model for the Derbyshire Online Visual Arts Space (DOVAS), will allow flexibility in terms of management and delivery of the initiative, with shared and collective responsibilities, based on a 'simple' structure, particularly at the outset. One core member organisation would agree to be the 'accountable body' for the grouping with the ability to receive and monitor funding, determined through a straightforward nomination/voting process or by selection based on principles of who would be the 'best fit' in terms of achieving the Consortium's common aims. Other Consortium members could take responsibility for discrete elements such as secretariat, programme strands, or communications, depending on particular strengths or capacities within the organisation. A central tenet of this proposed model, is that it should be scalable and capable of operating effectively with modest overheads, without overly compromising its credibility.

As many sectors and businesses face uncertain and changing environments, strategic and tactical partnerships are rapidly emerging as vehicles to support co-operation. From international NGOs to small businesses offering localised services, joint approaches offer ways to exchange and extend learning, develop collaborative solutions, and to develop resilience through co-operation. The Consortium would be characterised by:

- Independent organisations and specialist expertise
- Individually autonomous, with mutual values and aims
- Supported by a Memorandum of Understanding

Outline of DOVAS Consortium management structure

It is recommended that the DOVAS Consortium operates through a series of regular meetings, and when relevant through meetings of different task specific groups, for example a programme steering group or a communications group. DOVAS will not be a constituted body, and intends to remain as a consortium rather than creating a separate DOVAS brand or institution. The DOVAS Consortium will work collectively and collaboratively. Projects and programmes will be managed by one member

taking a lead role on behalf of the consortium, and with one member acting as the accountable body.

There will be two, relatively 'light touch' layers to ensure DOVAS is effective and the consortium is in a position to take informed decisions on the future of programmes or projects under the DOVAS umbrella.

1. DOVAS Consortium: made up of representatives from the member organisations, with overall responsibility for all joint decisions. The group has a collective responsibility to support the success of the DOVAS programmes which may be led by individual organisations on behalf of the Consortium.

2. Specific groups: will plan specific programmes or projects and may take decisions on implementation when appropriate. Key proposals will be taken to the DOVAS group for discussion and approval.

The ethos of this collective approach means that a DOVAS Consortium member will report any significant changes or issues within a programme or project to the DOVAS group for collective discussion and decision.

10. Programme strategy and framework

For the platform to be stimulating and active there needs to be a strong element of change: audiences and participants should be offered a range of experiences when they visit. Likely available resources mean that the 'core funding' will be limited while project funding can be sought for projects with specific parameters.

The proposed framework for the project is of a standalone website with its own domain name. While the project was initially envisaged as more closely connected with the Arts Derbyshire site, our technical research has established that the parameters of this are extremely limited and would not offer the options for the presentation and production of work which this project requires. As the proposed web specification following makes clear, a standalone website can operate as a scalable model using a range of easily available freeware, with further and more nuanced development beyond this. In the same way, the programme for the website can offer opportunities and experiences for artists which are scalable to the available resource. The initial iteration of the site may offer a range of facilities limited by particular resource, as larger scale projects are developed and fundraised for, additional functionality can be incorporated within the site.

During our research we considered a number of recurring themes, prompted through discussions with the steering group and other consultees.

Open or restricted access: We have discussed the option of password protected areas, or areas very clearly directed at professional users: suggest these are better catered for elsewhere, by existing services, such as Axis, or by the services which EMVAN is seeking to develop. Additionally, the site needs to be conscious of not creating an exclusive club which by excluding some audiences from one particular section, unwittingly excludes them, through perception, from the whole. However, for projects with young people it may be necessary or desirable to restrict access to some elements of their projects, particularly while under development.

Curated vs open submission: the brief for this project states clearly that the purpose is concerned with “an online curated space”. Curating, within a visual arts context, is described (OED) as the act of selecting, organising and presenting works for display. Who selects and on what basis can become an area of contention: while there seems to be an understanding across respondents from different interests and sectors that work shown on the website should be selected, we do not believe there is a consensus on how this should be realised. This is crystallised in the concerns expressed by some that the project must be highly selective in order to maintain quality, and by others that the project should be a showcase for a much wider range of work – selected but from a much wider pool. For the artists we have spoken to, selection offers a unique and credible opportunity; however the wider community of artists, including those working non-professionally, may see this as exclusivity or elitist. We do not believe that it is possible to meet all needs and that in order to meet the requirements of the brief, there should be a clear selection policy, as articulated in the Curatorial Policy.

Within the steering group the highly selective position is most prominent but the steering group is a selective group of professionals itself, and the project should be aware that there is likely to be a degree of scepticism, and possibly hostility about the project.

Historical and contemporary: the research considered how this project should engage with the collections held across Derbyshire. Should the website should include a database- a collection- of works held within the county? There are examples of successful databases which provide a useful resource, such as the Arts Council and Crafts Council Collections: should this project seek to emulate those resources? While such a resource would undoubtedly have value, we do not consider that it should form part of this project for two key reasons:

- the amount of information would be immense, meaning that the core remit of the project- a curated platform for the visual arts- risks becoming obscured by a wealth, and weight, of information about the county’s historical collections
- the costs of documenting individual pieces and presenting them online would almost certainly be prohibitive and not a priority, given the intended focus of the project and the resource context in which the project will have to operate.

However, the role of the historical is undoubtedly important- several participants in our research cited the influence of the historical on contemporary practice and the importance of seeing and understanding the continuum of art history in which historical and contemporary practice co-exist. The proposal therefore seeks to acknowledge the role of the historical while keeping the focus on the contemporary.

Live and online: the research posed two questions: should or could the platform exist independently of a live project or organisation? And to what extent should the project engage with other live projects? Our research examined a range of websites, which divided into those for organisations with an offline presence and those for web based organisations. The vast majority of websites for offline organisations are focussed on a marketing function: promoting and providing information about art or cultural experiences that exist outside the website. The brief for this proposal is to offer an artistic experience which goes beyond the documentation and promotion of artworks that exist in some other format. Therefore, if this project links with offline projects it needs to have a genuine creative presence of its own; in other words, while elements of this project may link with other projects, organisations or initiatives, it should also be able to stand alone.

Creative content and information resources

In researching the project we needed to explore what role this project should have in relation to providing services, by which we means aspects such as a directory or artists, a listings of venues, exhibitions and events or specific resources for artists (such as links to courses, studio spaces, networking events, work and exhibition opportunities). Information such as this is valuable but suffers from a divergence of audiences (some elements are aimed at artists, others at a more general audience) possibly leading to some confusion. Crucially, resources exist elsewhere leading to a high possibility of duplication, and lastly, such resources require ongoing as well as set up financial support, adding to the overall implication for the website.

We believe that these resources are therefore adequately (or better) delivered by others, with a mix of county (Arts Derbyshire), regional (NVA, EMVAN) and national (Axis, a-n) websites.

It is important that the project is a collaborative, collective initiative in both its principles and its delivery. Practically there are unlikely to be generous resources to support the project and so a consortium approach also supports the curatorial, editorial and moderation roles required to deliver the project.

The curatorial policy (Appendix 1) outlines the roles that support the content of the project through developing project briefs, selecting and supporting artists and supporting and moderating user interaction. There is an additional expectation that larger scale projects for which specific fundraising would be undertaken, would include paid capacity as needed- such as a project manager, additional technical functionality or critical writing. This also includes the capacity for managing selection processes with a balance between projects which invite artists to take part in the project, and projects which invite application (and which therefore have a higher workload at the early promotion and selection stages).

The proposed framework, even at its most basic level, offers a range of interactions from the passive (seeing) to interactive (enjoying) to involved (doing). The ambition is to have activity within each area of the levels of engagement as articulated in Leadbeater's The Art of With. Adapting Leadbeater's model, the type of activity within the site could therefore include:

	Enjoy	Talk	Do
Artists	Seeing work; reading (comment, commissioned writing)	Peer to peer critique; responding to opportunities;	Commissioned projects; initiating opportunities
Arts Professionals	Seeing; reading	Peer to peer critique	Curating projects; critical writing
Wider audiences and participants	Seeing; reading	Commenting; Taking part in ongoing/sustained dialogue	Co-creating; participatory projects

While what appears on the site at any one time will vary, the core concepts (for development and with illustrative examples below) are:

- **Home**
- **Project space**
- **Coffee shop**
- **Focus on...**
- **Young creatives**
- **Need to know**
- **Document**

Home

What the site is, who it is for, how it operates, a welcome to the site

Project space

The area of the site which is most closely allied to the concept of a gallery, presenting work but taking advantage of the unique opportunities offered by an online platform. Key among these are opportunities for audience engagement, for works to be developed as a live or ongoing event- rather than as finished work, for flexibility in how long works are shown. The gallery space could be seen and positioned as a studio/ production space where artists are invited to make work with a high degree of participant interaction or open their working processes to a wider audience, for example. The platform also enables the length of time particular artists are featured to vary- according to demand for example. A quicker turnaround than a real gallery space is likely to be a necessity, given the shorter timescales expected by online audiences.

The Project Space would be curated in much the same way as regular venue such as:

- inviting an individual artist to occupy the space
- inviting applications in response to a theme, question or provocation
- inviting a curator to develop a project
- commission a specific piece of work in response to a brief

The current steering group proposed that at least 50% of the work shown should exist purely in a digital format, with the ambition of increasing this percentage as the project develops. This proportion was borne of an understanding (anecdotally supported) that the number of artists working in digital formats in the county is currently limited. However, the nature of practice is that artists are constantly seeking to develop and evolve in the way they work; trends in current practice indicate that artists are increasing using digital media as an integral part of their work and that for many artists, distinctions between media are not relevant. It follows that the ambition for the project should be for all of the creative content of the site to exist in a purely digital format. Curating is positioned as a creative act and one model may be for artists experienced in working digitally to work with other artists in a curatorial/mentoring role.

The presentation of work could include that by Derbyshire based (or connected -born, trained) artists, at locations outside Derbyshire- in which case the benefit for locally based artists would not be necessarily in going to see the work but in enabling online access to something which could be anywhere from New York to Newquay. The project could add specific added value by commissioning

and presenting content such as an interview (film or transcribed), presentation of ideas, links to between locations and a sense of what else is going on (particularly in the case of festivals).

Building partnerships with other organisations is an important way of building capacity in digital production in the county. These relationships may follow the connection between a Derbyshire based/linked artist through routes described above, or may forge that relationship with the express intention of developing new opportunities. Potential organisations are:

- Site Gallery, Sheffield
- Fact, Liverpool
- Lighthouse, Brighton
- AV Festival, North East
- Lovebytes, Sheffield

and international events and organisations such as transmediale and Ars Electronica.

It should perhaps be made clear that the project is not seeking to represent all artists, or suggest that all artists should or will work digitally in one form or another. Much of the project's value will come from its complementarity with the diversity of contemporary art practice, including painting, sculpture, print etc.

Coffee shop

The ethos of this space is a place for sharing thinking about digital practice and the projects on the website in particular. There may be several concurrent conversations using a blog and comment format and/or Facebook to engage professionals and a wider audience visiting the site. This could range from the basic- such as feedback on current projects- aimed at engaging the wider audience, to specific conversation topics about featured programmes, aimed at professionally interested audiences. The coffee shop also includes scope for commissioning writing- for example, reviews and critiques of projects, with the website then acting as a publishing platform. Over time, the website will collect original writing and thinking, with links to other sites and publications of interest, developing a 'digital dashboard' for visitors.

Conversation will need some controls and moderation, with the success of this element relying on a voluntary cohort of moderators. (see below)

Need to know

How do you buy a work of art? How do you find out more about art, artists and techniques? Where can you go to see art around the county? This section would be a series of commissioned articles/features - primarily text but possibly as short films, presented via YouTube, subject to resources. There is a wealth of relevant material already in circulation (e.g. The Arts Council's "Own Arts guide: First Time Buyer") which this section could link to.

Focus on...

This section profiles the collections of galleries and museums in Derbyshire. By taking one piece at a time (or small collection of related pieces), the familiar is lifted out of its surroundings enabling audiences to see it differently. A curator, artists or writer would be commissioned to write a short text on their selection, focusing on the artist, the context in which it was made, its importance, its influence on subsequent works and artists. Throughout our research, various individuals have reiterated the importance of the historical, of seeing the contemporary as part of a continuum of art

history and not as separate to earlier work. This section would connect the historical and contemporary and enable audiences to gain a better sense of historical pieces in relation to contemporary practice, and vice versa. Information would include an image, text, details of where to find the work and others referred to in the text. Initially we suggest Derbyshire curators nominate works from their own collections but again could be extended to invite artists to respond to pieces in Derbyshire collections, or pieces with Derbyshire connections but held elsewhere. We also suggest that this part opens out the eligible collections to include craft, applied art, design and industrial design, of which there is a strong heritage in Derbyshire.

The focus here is on how the piece relates to the contemporary: how did it articulate radical views, use new techniques or technologies? How has this piece, or what it represents or signifies, influenced practice subsequently?

Young Creatives

Time limited projects which directly engage young people (school age) in contemporary art and design, delivered in partnership with schools and academies, (e.g. Arts Award schools).

As part of the research and consultation a workshop was undertaken with young people involved in the Silver Arts Award programme at the Ormiston Ilkeston Academy. During this session a positive example of such a time limited project was identified. A group of young people devised, created and edited a video of the new gallery in school, using movie software and music from Soundcloud. The young people involved spoke highly of their creative and digital experiences, clearly proud of their achievement.

Document

This would function as the archive of the site, importantly providing a link to the re:place site. All projects commissioned would move to this part of the site on completion, building up a valuable resource over time. Although a time limit has been suggested in conversations, we think that some projects will continue to have a value further into the future. We suggest that the steering group undertakes an annual review of the archive, deciding on the continued interest and relevance of its contents and whether to continue to host or delete from the site.

The programme would be directed by the Consortium steering group with curators from within Arts Derbyshire or invited from elsewhere, taking responsibility for individual programme elements. There is a heavy reliance on user generated content which comes with implications and responsibilities concerned with issues such as about quality, fairness and moderation. The steering group, curators and other contributors would be guided by the Curatorial Policy. Here is also a need for moderators- again voluntary- with a brief is to monitor user contributions (especially those from outside the steering group and commissioned contributors) to the site to ensure they comply with the Curatorial Policy. Moderators are expected to come from other members of Arts Derbyshire with the intention that a sufficient pool is developed to share the load of responsibility.

11. Proposed web specification

The following addresses the feasibility of an online space for the visual arts in Derbyshire. One model has been offered below, as an illustration of the possible requirements of such a space. The model assumes a curated / moderated online space is to be established, with multiple 'audience' types (public user, contributor, editor etc.) engaging at different levels (passive use, interactive user, involved user) and in different types of activity (enjoy, talk, do):

	Enjoy	Talk	Do
Passive	Read		
Interactive		Reply	Share
Involved		Share	Curate / Edit

Low << Scale of User Motivation >> High

The model assumes that content is predominantly user generated, and moderated by editors / site administrators. It takes into account the full range of 'needs' expressed during the research. These included the ability to:

- Publish / blog / profile
- Discuss / comment / critique
- Exhibit / distribute digital content (images, video, podcasts, web apps)
- Present work in progress
- Stream video
- Create private areas within the site, accessible to certain users
- Create users and manage user permissions

Requirements

Basic functionality

- A great looking website – preferably employing CSS (to ensure future design refreshes are cost efficient)
- A user friendly content management system
- The ability for site administrators to add and remove HTML pages
- The ability for site administrators to manage site navigation (to select and arrange what is on the primary navigation bar / menu)
- The ability for site administrators to moderate all site content
- The ability for users to register for and manage their own account / profile, including contact details and links where required by the user
- The ability to site administrators to create and manage a range of user types (public user, contributor, editor, for example)
- The ability for site administrators to manage and apply user permissions (allowing access to site areas and functions to be granted / restricted)
- The ability to add and edit page content in the following ways:
 - What You See Is What You Get (WYSIWYG) editor
 - HTML editor
- The ability to handle the following content types:
 - Text
 - Images / Slideshows
 - Video
 - Code
- The ability to create and manage a secure contact page
- The ability to create and manage forms and collect data securely (mailing list subscription, for example)
- The ability to store and manage files
- The ability to access analytic data about site usage

Publishing

- A publishing platform with the ability to host multiple, multi-user blogs
- The ability to categories published content (this might be by geographical area or art form, for example)
- The ability to tag content (tagging content with relevant keywords, that may help other users to find it)
- The ability to explore / search content using categories and tags
- The ability for registered users to generate content in draft (to be published by an editor / moderator), including the ability to upload / embed files and code
- The ability for registered users to comment on posts (comments to appear below the post)
- The ability for content to be syndicated to popular social platforms (inclusion of Facebook Social Plugins, for example)
- The ability to syndicate content to subscribed users (Really Simple Syndication (RSS) and Email subscribers, for example)

- A very visual, magazine-style homepage that profiles and links to the most recently published content
- The ability for users to search published content using advanced search tools

Exhibition

- The ability for site administrators to create and manage multiple image galleries
- The ability for users to upload and resize images
- The ability for users to edit the titles and descriptions of images
- The ability to display images in a slideshow

Dialogue

- The ability for site administrators to create and moderate discussion groups
- The ability for registered users to access discussion groups

Accessibility

- The site should meet W3C standards for accessibility
- The site should be accessible from mobile devices, if not optimised for mobile
- The site should be compliant with Internet Explorer 7+, Firefox, Safari and Chrome browsers, as a minimum

Costs

The cost of the website will depend on a wide range of factors: required functionality, development environment, programming language, hosting solution etc. If the project opted for a hosted, cloud-based development environment like Squarespace or Wordpress, an initial budget of around £3,000 plus some small ongoing costs would meet requirements.

The following figures are estimates and provided for illustration only:

OPTION 1

Initial costs

Template design and custom Style Sheet creation	£1,500
Website configuration and build	£1,500

Optional costs

Initial content creation	£500
--------------------------	------

Ongoing costs

Hosting & Domain services	from	£150 p/year
Site Maintenance	from	£15 p/month
User Telephone Support	from	£50 p/month

This approach is low cost because environments like Squarespace offer a predetermined set of features and functionalities (blog, image gallery, contact form etc.), for which the code has already been created. Like Lego, the developer plugs these bits of code together to create the site required, making the process efficient on their time.

The weakness of this approach is that the project is limited to the capabilities of those predetermined functions and artists and users could easily become frustrated with the site. If requirements are more complex than the basic functionality available in a system like Squarespace, or are more nuanced then the project will need a developer to deliver something bespoke. In this scenario all costs become variable, and would be determined by the number of hours of coding required by the developer.

OPTION 2

Based on the requirements outlined above, we believe that a budget of £5,000 to £6,000 would be sufficient to cover the initial costs of setting up the site with more bespoke requirements; higher levels of investment would enable a commensurately more sophisticated starting point

These are only two options, based on only one model. There are many, many ways to skin a cat in the world of websites. What is important is that you clearly articulate your requirements in terms that you understand. It will be up to your potential suppliers to translate that, and to help identify the best and most cost effective approach to crafting your solution.

11. Conclusions and recommendations

Our research provides a number of conclusions and recommendations, which form the basis of the draft Business Plan. In summary these are:

- There is a high degree of support for the project amongst the participating, and potentially participating, organisations in Derbyshire
- This is balanced by a certain amount of caution about the proposed content: a strong curatorial policy is vital
- The ethos of the platform is that it should not seek to represent everybody but to present the best in contemporary practice, providing a platform for artists to influence and to be influenced
- The platform needs to be approachable and accessible and easy to navigate- but at the same time provide more complex opportunities for those who wish to engage in different ways;
- We suggest at least 60% of the platform is focused around artist activity – ie. commissions, work in progress, experimental studios, peer exchange.
- The project should be primarily targeted at existing audiences, including other artists and sector professionals and should seek to extend their experience of arts and culture in the county.
- There is potential for further growth through targeting of occasional attenders of arts events, such as those who attend other genres (live music for example).

- Those who are not currently engaged in arts activity are unlikely to be encouraged to participate by the presence of the website. However we do think there is potential to develop new ‘attenders’ through specific, targeted events, delivered in partnership with other organisations.
- This approach is particularly valid for projects aimed at young people, through formal or informal education settings. The importance and status of young people in the project is substantiated by the Henley Review of Cultural Education
- In the initial stages it is likely that public sector support, grants and in-kind support from Consortium members will need to be the substantive resource base for the initiative with the ambition to develop a more mixed funding base.
- The voluntary contribution of knowledge and expertise from Consortium members should not be underestimated in the development of the initiative, and to its reputational credibility.
- The current replace and Arts Derbyshire websites will not provide a satisfactory technological platform for the project. We therefore propose that the project seeks to develop a standalone platform which benefits from technological flexibility and longer term capacity.
- We propose that a **Consortium** is established to provide a flexible, open and trusting basis on which to develop this creative project, developing from the current steering group.

References

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Mermiri, T. Arts Philanthropy: the facts, trends and potential. Arts&Business (London, 2010)

Royce, SJ. Business Models in the Visual Arts: an investigation of organisational business models for the Turning Point Networks and Arts Council England. (February 2011)

Digital Content Snapshot: A detailed mapping of online presences maintained by Arts Council England’s regularly funded organisations (May 2009)

Appendix 1

Curatorial Policy: Derbyshire Online Visual Arts Space (DOVAS)

Section 1: Rationale

Context:

The curatorial policy has been developed to support the development and implementation of a curated online space for the visual arts in Derbyshire (DOVAS). The proposed intention is that a virtual space will:

- encourage more artists to use digital media as a creative form
- encourage risk taking and experimentation through a commissioning programme
- provide better access to visual arts for everyone
- harness the growing use of digital media, especially by young people,
- provide a 'greener alternative' to travelling to art galleries

Aim of curatorial policy:

To establish general guidelines, guiding principles and parameters for the ongoing curatorial development of the Derbyshire Online Visual Arts Space (DOVAS), in accordance with accepted curatorial practices. The policy provides a rationale for the acquisition, display and dissemination of content.

Purpose:

- To ensure robust curatorial practices and support development
- To support audience knowledge, understanding and engagement with visual arts, and in particular with digital-based practice
- To support a quality assurance framework that provides parameters for creation, distribution and consumption

Section 2: Scope and content

Guiding Principles - platform

- Openness: The platform and the content development need to be as open as possible or targeted to core audience segments, as appropriate

- Scalability: Systems and processes need to be easily replicable, regardless of who is curating or what is being curated
- Iterative / usability: Curatorial development and management needs to align with a quality assurance framework; build on existing knowledge, tools and platforms, and should not rely on intensive management
- Evolution: Platform develop over time through a process of review and refresh, initially at 12 month intervals
- Ownership: Platform to take due regard of IP*¹, relevant permissions and acknowledgments

Guiding principles - content development and inclusion

- With regard to profile, display, dialogue, or critique the platform will focus on a minimum of 50% digitally-created work/practice *²
- Up to x artists will be profiled per month/per year
- Project profiles will be refreshed on x monthly intervals (*suggested 3 monthly?*) to reflect exhibition cycles, commissioning programmes, and other relevant factors. Featured resource (or abridged version) will be archived in relevant section on platform (eg. documentation)
- Commissioning elements of the platform will focus 100% on digital-related practice or development
- Artists/practitioners residing or working in Derbyshire will be the primary focus for inclusion on DOVAS
- Curators will need a sound rationale for including work, profiles, critique,(or other)of artists residing or working outside of Derbyshire which demonstrates a potential benefit to contemporary practice and/or artists in Derbyshire.
- Artists may be featured / included on more than one occasion

*¹ **Intellectual Property** IP is a complex area and we recommend the project seeks specialist advice. However some initial information on artists rights and acknowledgements for digital presentation can be found at : http://www.artscouncil.org.uk/media/uploads/pdf/space_rights_guidance_final230412.pdf

*²Criteria for selecting artists /work / practice

- To provide a combination of emergent and established artists
- To represent a broad range of visual arts practice
- To represent technical accomplishment or successful realisation of ideas
- Work which demonstrates evidence of enquiry and reflection
- To select artists/work/practice which does not bring the platform and/or partners into disrepute, or cause offence

Section 3: Application of curatorial policy

- Management, selection and support to be determined by the Consortium steering group
- Annual policy review

Section 4: Quality assurance framework

Curators

Curator status: curators should have verifiable credentials, to include at least one of the following:

- link/role/affiliation to a recognised organisation, institution, or network
- track record and/or relevant qualification
- recommendation by someone with one of the credentials listed above

Curator roles:

- Responsibility for maintaining quality
- Specialist discipline-related roles
- Expert panel member/peer reviewer
- Champion (for example: *to support and nurture a new generation of artists, or to ensure DOVAS is positioned at the heart of contemporary visual arts practice in Derbyshire*)
- To undertake practical responsibilities as determined by the Consortium steering group

Editor/moderator role

- May liaise with contributors (ie not curators) to improve content for approval
- If applicable, moderating comments from users (does not include editing, but may include deletion)
- Decisions should be made on the basis of accuracy and appropriateness (*as defined by the community of practice*)
- Other practical responsibilities as determined by the Consortium steering group

Appendix 2

Draft DOVAS - Memorandum of Understanding

This Memorandum of Understanding (MoU) is an agreement by the partner Members who are signatories to this document and who make up the Derbyshire Online Visual Arts Space (DOVAS) Consortium.

DOVAS Consortium members

xxxx

xxxx

xxxx

Purpose

The purpose of the MoU is to reinforce the partnership between the DOVAS member organisations and to agree to work to our values and ambitions in the delivery of partnership initiatives such as xxxxxx project, xxxxxxxx programme, and other initiatives that may come under the Consortium's

Our values

- We are committed to inclusiveness, excellence, collaboration, creativity and effectiveness
- We are ambitious and bold; we take risks, and aim to be inspirational
- We will be honest, open, clear and trusting of each other

Our vision

The x *[insert number]* DOVAS members share a fundamental belief in the power of art and culture to reach beyond the walls of galleries, museums, and institutions. We believe that individual creativity, economic growth and community vitality can be achieved by harnessing the talent of the visual arts sector in Derbyshire. We aim to work collectively to encourage the development of visual arts which inspires and engages people, and encourages an open response to ideas, increased connectivity and an appetite for learning.

The DOVAS Consortium will build on the spirit of collaboration that has developed amongst this group of organisations and will work with key partners and allied groups and organisations, including artist networks, schools, colleges and universities, and tourism organisations.

In order to develop and support the role of an online space for the visual arts, we aim to:

- encourage more artists to use digital media as a creative form, and more than simply a vehicle for communication

- encourage risk-taking and experimentation, through a commissioning programme
- provide better access to visual arts and harness the growing use of digital media, especially by young people

Managing the Consortium:

DOVAS Consortium operates through a series of regular meetings, and when relevant through meetings of different task specific groups, for example programme steering group or communications group. DOVAS is not a constituted body, and intends to remain as a consortium rather than creating a separate DOVAS brand or institution. We work collectively and collaboratively. Our programmes are managed by one Member taking a lead role on behalf of the consortium, and one Member acting as the accountable body.

There are two, relatively 'light touch' layers to ensure DOVAS is effective and the partnership is in a position to take informed decisions on the future of programmes or projects under the DOVAS umbrella.

1. DOVAS Consortium group: - This is made up of representatives from the Member organisations, with overall responsibility for all joint decisions. The group has a collective responsibility to support the success of the DOVAS programmes which may be led by individual organisations on behalf of the Consortium.

2. specific groups: - These groups plan programmes or specific projects and may take decisions on implementation when appropriate. Key proposals to be taken to the DOVAS group for discussion and approval.

The ethos of this agreement means that a DOVAS Consortium member would report any significant changes or issues to the DOVAS group for collective discussion.

The following DOVAS members are leading on specific strands / projects:

- xxx
- xxx
- xxx

Consortium Members signatories:

[insert organisation name]

Representative:

Date:

[insert organisation name]

Representative:

Date:

Appendix 3

A range of examples of online galleries, platforms and interfaces with visual arts

- <http://www.axisweb.org/> online resource for UK contemporary art, with various sections highlighting artists and particular issues and contexts
- <http://www.axisweb.org/artmaps/cardiff/> profiles artists and venues
- <http://www.thisistomorrow.info/default.aspx?webPageId=29> aims to increase access to exhibitions of contemporary art (world-wide)
- www.saatchionline.com the 'Tesco' of online galleries
- www.paddle8.com purely online exhibitions but you need to join up to see
- www.fact.tv FACT, Liverpool- includes video content
- www.photostore.org.uk Crafts Council database of makers
- www.artscouncilcollection.org.uk
- www.seditionart.com New commercial gallery selling digital art by well known artists

International examples (specifically)

- <http://rhizome.org/exhibitions> links to offline and web based exhibitions. Rhizome focuses on artists who work with new technology. Originates from US.
- www.arthub.it Italian digital art database
- <http://www.museevirtuel-virtualmuseum.ca/index-eng.jsp> Canadian site for virtual exhibits and learning resources from Canadian galleries and museums
- http://www.artek.se/artek/pages_artek/a_artindex.htm Swedish on-line gallery promoting and marketing artists and makers
- www.manifesta.org

Listings/community sites:

- www.artsheffield.org
- www.contemporaryartNE.org
- www.artcardiff.com

- www.artrabbit.com
- www.criticalnetwork.co.uk
- www.allpointsnorth.info
- www.scenecentral.co.uk
- www.emvan.net
- www.nottinghamvisualrts.net

other examples:

- <http://www.bl.uk/onlinegallery/ttp/ttpbooks.html> (interesting technical applications)
- <http://community.nationaltheatrewales.org/> (with a community focus)

Appendix 4

Consultees

Culture Partners would like to acknowledge and thank everyone who has generously given their time, comments and views during the research and consultation process.

Jeremy Asquith, Chesterfield College
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Jane Brown, S4W
Mike Brown, Derby City Council
Peter Bonell, QUAD
Alison Foote, Wirksworth Festival (project steering group)
David Gilbert, Wirksworth Festival (project steering group)
Elizabeth Hawley, EMVAN
Tim Haynes
Julie Heath, DCC (project steering group)
Nick Hersey
Matt Hinks, South Derbyshire DC
Kim Johnson, DCC (project steering group)
Anna Mawby
Charles Monkhouse (project steering group)
Debbie Porter, DCC
Gallerytop
Kate le Prevost, Ormiston Ilkeston Academy (project steering group)
Sarah Reed, Arts Council England, East Midlands
Peter Shelton, First Movement
Ivan Smith
Stephanie Walsh, DCC
Natalie Ward, DCC
Ros Westwood, DCC (project steering group)
Dot Wheeler, Arts in the Peak (project steering group)
Ann Wright, DCC (project steering group)

Members of Arts Derbyshire group

Arts Award students at Ormiston Ilkeston Academy

Appendix 5 Site Diagram

