

Derbyshire Online Visual Arts Space

Draft Business Plan 2012- 2015

Culture Partners

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1. Introduction

This plan has been produced by Culture Partners in response to the brief from Derbyshire County Council, on behalf of Arts Derbyshire to research the artistic, technological, financial and practical logistics of setting up a Virtual Gallery for the county. The accompanying 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.

2. Aims of project

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 are interested in progressing this work further in the digital realm, by developing a curated online space for artists to explore 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.

The project aims to :

- 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 uses 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

3. Context, rationale and demand

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, 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.

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 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.

4. Programming strategy and framework

The 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 technological 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. The realisation of the project also needs to account for variations in broadband availability and speed, ensuring that some aspects of the site are available to audiences with poorer internet access.

Similarly, 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.

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 such 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 space is 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 by:

- 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

At least 50% of the work shown will 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 will 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 Festival, Sheffield

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

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 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, focussing 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 Derbyshire based curators will 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

This is a series of 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. The steering group will undertake 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.

5. Audience Engagement

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 will 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.

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.

6. Potential partners

The pilot programme includes a number of external partners we wish to work with. These include members of Arts Derbyshire, regional and national digital and media organisations, and festivals specialising in digital engagement, such as those mentioned above. This project has overlapping ambitions with these organisations and working in partnership aims to add value to both the project and partner organisations, and to develop the skills and capacity of each project.

7. Governance, management and delivery

Resources and capacity have been central in developing an appropriate delivery mechanism for the project. The research has identified that in technological terms, the project does not sit well within the existing Arts Derbyshire website, making a standalone website essential for successful delivery. However current LA policy is not to set up new websites and 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.

Consortium approach

A Consortium is established: 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. In all options considered, the delivery of the project relies on the steering group (or formal version of). Several individuals have expressed an interest in becoming more involved and 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 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

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

The DOVAS Consortium will operate 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 partnership 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.

Delivery

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.

However it is important that contributors are realistic about the amount of time they are able to contribute to the project on a voluntary basis. Detailed planning for each project undertaken, from implementing the initial website to specific productions, should consider existing capacity and the need for additional paid support such as project management, pr and marketing or administration, which should be accounted for in funding applications.

8. Example pilot programme

	Strand	Description	Target participants/audience	Partners/Resourcing
1.	Project space	Curator from external organisation to work with a Derbyshire based artist/organisation to produce new digital work. Focus is on new collaborations and adding value to other projects.	Audiences of the collaborating organisation and host individual/organisation- builds website audiences.	Link to existing projects and resourcing; seek to secure specific commissioning resource via partners/host. Could include NPOs. Artist and curator fee, in kind support from organisations.
2.	Focus on...	Invite creative responses: visual, written to public art/ public realm design. Could link to new Open Space project of temporary works.	Artists and writers; Audiences interested in public art	Open Space ; Writer fee.
3.	Project space and coffee shop	Emerging artists micro commissions: aimed at recent graduates working in new media, opportunity to show work on site. A partnership with another organisation (emvan?) could provide a further opportunity for mentoring and other cpd.	Emerging artists; Arts audience	Potential partnerships with University of Derby or Chesterfield college and EMVAN. Artist and mentor fees
4.	Coffee shop	Develop an informal digital arts network in the county by encouraging sharing of ideas and dialogue about	Artists and curators	Potential link with EMVAN

		contemporary practice and digital media.		
5.	Project space	Live and or recorded presentation of time limited events: film, performance at festivals. This could have two strands: linking to time limited events, such as festivals within Derbyshire, and providing access to events which take place outside Derbyshire but which have relevance to the content of the site and could be expected to have interest for the site's audience. Would seek to develop partnerships with events like Lovebytes, AV festival and transmediale as well as homegrown events.	Artists and regular arts audiences, extending to those interesting in artist film and performance art.	Links with other events.
6.	Young Creatives	A user generated project with young people- for example, Past Present, lighthouse.org.uk <i>"For the past 12 months, young people from Longhill High School and Brighton Aldridge Community Academy have been working with older residents of Brighton and Hove to create a computer game and a city-based augmented reality app</i>	Young people identified through school partnerships- Ilkeston School would be appropriate as relationship already in place.	Would require significant fundraising for lead artist and technical development. Strong learning emphasis so appropriate for funding streams with education priority.

		<i>about life on the home front during World War II. The Past Present exhibition showcases historical photographs, archive films and work created by young people, as well as the computer game and augmented reality app, to show how this remarkable project came together."</i>		
7.	Project space and coffee shop	The digital sketch book-project inviting artists to submit sketchbooks which would be scanned and presented via Turning Pages software or similar (e.g. Calameo). Curator/ facilitator to conduct conversations with artists about their work, which could be recorded.	Artists and established arts audiences	Appropriate software- freeware such as Calameo
8.	Young creatives	Locative media project: work with a group of young people to develop an App using locative media to create a map of places which have relevance to them; links with theories of psychogeography, alternative narratives of place	Potential link with The Bridge programme for young people 16-18, not in education, employment or training. Technical skills development, confidence building.	Fundraising may be possible through a programme such as NESTA's Destination Local which seeks to develop technology to deliver localised services and information.
9.	Project space	Unrealised projects: artists are invited to develop the ideas they've had for projects which haven't happened- they didn't win the commission, it's been sat	Artists and wider audiences	Artist fees

		on the shelf for years etc		
10.	Need to know	Commissioned articles-guides. Steering group to analyse demand for information and guidance against existing resources. Commission targeted guides.	Wider audiences seeking to engage more with contemporary visual art	Writer fees
11.	Focus on....	Artist/writer response to the evolution of David Mellor- cutting edge processes e.g. laser cutting of steel and how this has influenced contemporary metalwork and jewellery	Craftspeople and wider arts audience	Host organisation (e.g. David Mellor) support required; artist/curator fee
12.	Project space	Open call for artists to develop new work for space	Arts and wider audiences	Artist fee
13.	Coffee shop	Critical writing commissions	Arts audiences	Potential collaborations with critical writing groups

9. Technical

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 assume that content is predominantly user generated, and moderated by editors / site administrators. It takes into account the full range of 'needs' to deliver the pilot programme. These include 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

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

10. Resourcing

As a project developed and hosted by a consortium of organisations we plan 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 public sector support, grants and in-kind support from Consortium members will form 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.

Costs

The cost of the website depends on a wide range of factors: required functionality, development environment, programming language, hosting solution etc. A hosted, cloud-based development environment like Squarespace or Wordpress meets the requirements. 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 you want, making the process efficient on their time.

Importantly, the creative content of the platform is also scaleable, depending on number of commissions for artists, curators and writers and the scale and profile of these. The following is therefore purely indicative.

In the pilot programme described, particular funding sources have been identified as potentially appropriate for some projects: for example Paul Hamlyn Foundation for the Major Young People's project using a multiplatform approach, NESTA's Destination Local for the Locative Media project with Young People and Trusts such as the Elephant Trust for individual artist projects which extend and challenge the artist's practice.

Example Budget

Expenditure	Y1	Y2	Y3	
<i>Set up:</i>				
Template design and custom Style Sheet creation	3000			
Website configuration and build	3000			
Initial content creation (basic pages) and upgrades	1000	500	500	
Identity creation and marketing	2500	2000	2000	
Initial/set up project management, financial monitoring	In kind	In kind	In kind	
Subtotal	9500	2500	2500	
<i>Project costs (content):</i>				
1. Solo artist project x 3				
Artist fees , 1 pa	2000	2000	3000	
Curator fees	750	750	1000	
2. Public realm writing project	500	500	500	
3. Emerging artists micro commissions				
Artist fees, 4@500	2000	2000	2000	
Mentor fees 2@500	1000	1000	1000	
4. Digital arts network	0	0	0	in kind
5. Broadcasting partner orgs live events- technical capacity	500	500	500	
6. Major Young People's project	0	18000	0	includes some project management capacity
7. Digital Sketchbook- curator fee	0	1000	0	
8. Young People's locative media	0	0	12000	includes some project management

project				capacity
9. Unrealised projects 5@500 x 2	2500	0	2500	
10. Guides 5@300	600	900	0	
11. Focus on...	0	0	0	in kind
12: Open Call commissions				
Artist fees	1000	1000	1000	
Independent selector fees	250	250	250	
13. Critical writing 6@300	600	600	600	
Project management/ pr & marketing/ admin support-freelance	15000	15000	15000	c. 6 days pm
Subtotal	26700	43500	39350	
<i>Ongoing costs:</i>				
Hosting & Domain services	150	150	200	
Site Maintenance (from £15 p/month)	180	180	250	
User Telephone Support (from £50 p/month)	600	600	750	
Subtotal	930	930	1200	
Annual expenditure	37130	46930	43050	
Total Expenditure			127110	
Income	Year 1	Year 2	Year 3	
In kind				<i>Totals by funding source</i>
G4A	16000	20000	15000	51000
LA	5000	5000	5000	15000
Other funding sources (Trusts and Foundations)	16130	21930	23050	61110
Total income	37130	46930	43050	
			127110	