



SCRATCHR

AN EVALUATION OF THE BAC SCRATCH
MODEL & THE POTENTIAL FOR ONLINE
CO-CREATIVE PROCESSES



RESEARCH CONDUCTED BY
STAFF AND STUDENTS OF
THE ROYAL CENTRAL SCHOOL OF SPEECH AND DRAMA



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ARTS CENTRE**

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EXECUTIVE SUMMARY

SCRATCHR.NET: DIGITAL COLLABORATION BETWEEN ARTISTS, AUDIENCES AND PRODUCERS

One could argue that performance makers pioneered a co-creative approach long before it was applied to user centred design. On their feet in a rehearsal room, any company devising a performance is simultaneously engaged in shaping ideas as a collective, with a constant mindfulness of the importance of those not in the room at that stage... the audience.

The impetus for this research was to understand how BAC could better equip artists, producers and audiences for a co-creative role. BAC's mission is 'to invent the future of theatre' and the Scratch live programme developed for over a decade plays a pivotal role in ensuring that the organisation has a dynamic relationship with all the stakeholders involved in emerging performance.

The infrastructure to support the live Scratch programme is provided by a team of Creative producers who are constantly on the look out for interesting work and through the Scratch and Freshly scratched programmes seek out and support emerging artists brokering the artist's relationship with the venue and their audiences.

Scratchr.net had been piloted in 2012 with the aim to provide an online space where people could share and develop their creative ideas with each other. Whilst successful in establishing a platform for artists already in engaged with BAC, it wasn't working effectively as a means of developing new audiences and functionality issues were also getting in the way of the hoped for interaction between artist / audience and producer. Our research therefore has examined the live Scratch model as a means of understanding how an improved digital offer might better enhance existing practice and work more effectively with what is uniquely possible online.

In the course of this research we made a number of discoveries specifically around motivations to engage with live scratch, which have significant implications for online engagement with Scratchr.net:

- **Curation** – all stakeholders desire to see work that has been selected, artists want to know that they have been chosen. We recommend that Scratchr site is curated.
- **Brand** – BAC is very modest about its role in innovating and continuing to develop the Scratch model. Currently Scratchr.net does not carry any BAC branding, there is no wiki entry for Scratch, we recommend this as a priority
- **Brokerage** – Whilst other venues offer versions of Scratch model, what is unique about BAC is the creative producing team and the highly developed ecology that supports Scratch artists both up to and beyond their initial encounter with audiences. Online materials could be very beneficial here in both educating and promoting this model, we recommend that this be developed over the course of the next year.
- **Innovation** – Audiences value Scratch as it gives them the opportunity to be 'early adopters', artists at Scratch are motivated by the desire to be 'spotted' by the venue. All stakeholders are 'coolhunting' and there is a development opportunity to connect to interdisciplinary 'coolhunters' / influencers online.
- **Community** – All these stakeholders could be seen as part of a community, but conversations seem to be more successful audience to audience, artists to artist. The artist to producer dynamic is more loaded and arguably better located as curator / broker, curating dialogue and able to be more objective about the debate. There is great potential to extend the community to the planned Touring Network. Our recommendations for the enhanced functionality of Scratchr should make it more possible to increase communication across the community online, but we also recommend that live 'salon' or 'book club' models are motivating factors and return the community to the venue/s.
- **Archive / alumni** – all stakeholders value being part of a success story. There is a wealth of material which evidences artists in an early stage of their career. This has applications for education and artists support online.

RISKS

Delivering on these recommendations is likely to produce a number of challenges, particularly capacity issues for the producing team. Any online platform will need to be curated and regularly maintained, and the producing team will need to have time to engage with the material that the online community creates. There is an opportunity to extend engagement within the BAC team to include conduits for developing a more diverse audience.

There are opportunities to streamline current producing workload through the site, through more effective submission processes for example, which may enable this time to be found.

THE BENEFITS OF THIS REPORT TO THE WIDER ARTS SECTOR

This report identifies BAC's scratch model for developing new work throughout the UK arts sector and reconceptualises its potential transference to an online platform.

While Research and Development periods are not uncommon within arts organizations, the BAC scratch model provides a structure for supporting the development of new work at all stages of creation – and this report outlines its distinctively unique focus on the role and engagement of the audience at each stage of this development period.

Additionally, this report provides an assessment of current methods and models of creative collaboration online, identifying the content and structural components required for maximum impact and engagement.

This report is the result of an extended collaboration between BAC and RCSSD as part of the Creativeworks London Voucher Scheme

THE RESEARCH METHODOLOGY

This research utilizes a qualitative methodology with a focus on case studies from professional practice (BAC models and online sites of creative collaboration) and interviewing (of BAC staff and artists, Scratch participants and 'Scratchr' users) as the primary research methods undertaken.

Part One of the report outlines 'Scratch' as a practice and its legacy at the BAC.

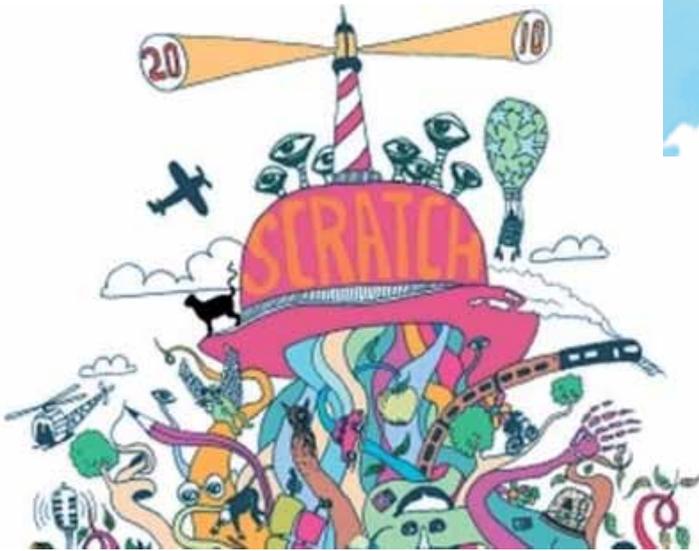
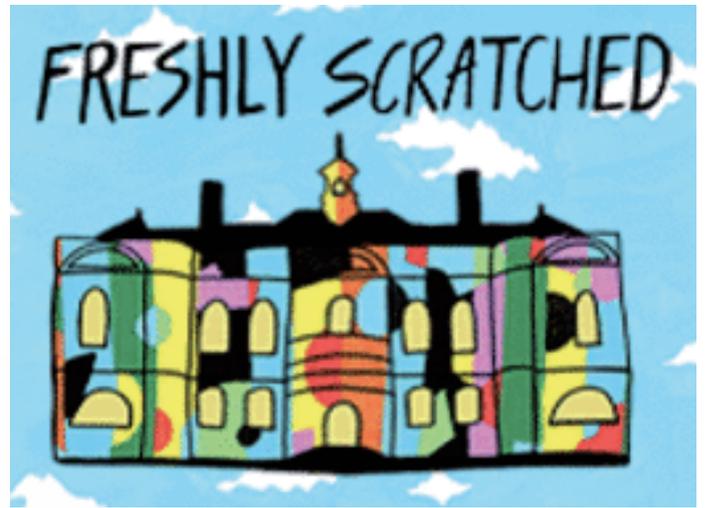
Part Two evaluates the findings from interviews with Scratch participants at the BAC as well as potential 'Scratchr' users within this community (producers, artists, audience, critics) conducted in the spring and summer of 2013, identifying the ideal 'Scratchr' interface for potential participant groups.

Part Three is an exploratory study into the nature and structure of online creative collaboration, the current aim of the 'Scratchr' website.

Part Four outlines our recommendations for the enhanced functionality of 'Scratchr' including content analysis, a web development report and a proposal for the future development of the 'Scratchr' site as well as the management of supporting social media platforms.

Finally, Part Five (the appendix) is a selection of online sites of creative collaboration...

SCRATCH
FESTIVAL



BATTERSEA
ARTS CENTRE

A BRIEF HISTORY
OF SCRATCH

A BRIEF HISTORY OF SCRATCH

THE BAC

Battersea Arts Centre (BAC) is a subsidized theatre company in Lavender Hill. The company utilises its most valuable commodity, space, to maintain strong connections with its local surroundings. Workshops, advice sessions, childcare programmes and other community activities benefit from BAC's commitment to 'be a true home for the local community.'¹ As well as being a hub for community activities, they also play an important part as core contributors to the fabric of the United Kingdom's cultural landscape by providing a platform for emerging artists to experiment with performance material before an audience. This takes place in a process called 'Scratch' whereby artists and audiences are placed in a constructive dialogue that may inform the future of the performers' work.

SCRATCH IS:

'...designed to facilitate artists in exploring ideas in front of an audience, taking risks with the material presented and using audience feedback in order to help think through the next steps in developing the work'

A HISTORY OF SCRATCH

Battersea Arts Centre's (BAC's) Scratch events derive from a history of experimentation and audience collaboration. 13 years ago, David Jubb, co-Artistic Director of BAC, and Tom Morris - now of the Bristol Old Vic - invited a close audience of 40 participants to sit in on work that was in its developmental stages.² Since then 'Scratch nights' have become enshrined in the ethos of what the BAC deliver in their programming and what support they offer for emerging practitioners and audience members alike.

'Described as "Britain's most influential theatre" (The Guardian), at the heart of our mission is a process called Scratch, that places the artist and audience in a creative dialogue to develop new ideas.'³

Indeed, Scratch plays a principle role in the programing of work at the BAC, as stated on their website:

'We [the producers of the BAC] are looking to start creative conversations with artists who fit our mission to 'invent the future of theatre'; in order to develop relationships that lead to residencies. Once we have programmed an artist to be in residence with us, they will work alongside one of the producers to develop the work whilst it is in residence with us and beyond...We work in partnership with resident artists through the early stages of development of an idea that might lead to informal or impromptu Scratch sharings...From there we provide ongoing dramaturgical and developmental support, testing the idea more formally in scheduled Scratch sharings...We will continue to work with the artist in creative partnership to explore the best journey for the developed work.'⁴

THE BRANDING OF SCRTACH

In their words, BAC sees Scratch as being:

'...designed to facilitate artists in exploring ideas in front of an audience, taking risks with the material presented and using audience feedback in order to help think through the next steps in developing the work.'⁵

¹ BAC Website, 'Our Mission' [Accessed 1 Sep 2013].

² Matt Trueman, Guardian, August 2012.

³ BAC Website, 'Our Mission' [Accessed 1 Sep 2013].

⁴ BAC Website, 'How we Programme' [Accessed 1 Sep 2013].

⁵ Copy from BAC's feedback form at Freshly Scratched, May/June 2013.

They identify the role and process of Scratch within the BAC lineage as follows:

Scratch is a process and a way of thinking that Battersea Arts Centre invented over ten years ago. A forum for testing ideas, Scratch embraces experiment and learning. In a theatre context, Scratch means artists sharing work-in-development with audiences and audiences helping to enrich the work through their immediate response, through their feedback, and sometimes even through getting involved and creating the work themselves.

BAC's public brand conception is one of compassion for risk-taking artistry and they are widely known for cultivating successful artists from early stages in their careers. Scratch events then, embody this philosophy in a very tangible sense. By opening their doors and providing a platform for artists to experiment with their ideas, BAC has given the opportunity to an abundance of performers whose work has been enriched by having an audience interact with their development in the teething stages of its conception. Jerry Springer the Opera, Inua Ellams' spoken word performances and 1927's The Animals and Children Took to The Streets are some of the keynote successes to have benefited from BAC's Scratch programme.⁶

Scratch as a brand reflects the BAC's valuing of experimentation with ideas in dialogue with audiences. The BAC has been recognised for this innovative approach to developing work as companies around the world have adopted models identical to BAC's Scratch format. The efficacy of Scratch is well acknowledged by producers and performers seeking to stage ideas in a supportive context. We note that there is currently no entry for Scratch or Scratchr on Wikipedia and no reference to BAC on the Scratchr website. This hesitation to brand could be detrimental to BAC as an innovative 'brand'.

SCRATCH - AN ALTERNATE FORM OF FEEDBACK FOR NEW WORK DEVELOPMENT

All Scratch work has been selected from a large range of submissions. The opportunity to be selected is a powerful incentive for the artist as well as the audience. The success of Scratch comes down to a functional three-way relationship where producer, performer and audience work in equilibrium to shape the format of the performance event and at its highest function, inform the future development of the work showcased.

From a performer's perspective, Scratch is an opportunity to receive feedback on their work, gauge the impact of material against audience response and – for most artists – Scratch may act as an opportunity to self-promote and foster relationships that could be instrumental in the future success of their work. From BAC's perspective as producers, Scratch events, such as Freshly Scratched offer an opportunity for producers to scope out potential relationships they may like to develop with emerging artists⁷ and to facilitate the relationship between artist and audience.⁸

As a brand which focuses so heavily on the participatory and valuable role of the audience as the providers of feedback on the work they see, it has to be asked what an audience member's motivation is for entering this unusual theatre contract. Often in the BAC's informative content surrounding Scratch events, the concept itself is taken for granted as assumed knowledge, thus offering little in the way of detail on the unique format of these events.

⁶BAC Website, 'Scratchr' [Accessed 1 Sep 2013].

⁷ Interview with BAC producer on Matthew Rossi's 1st night

⁸BAC Website, 'Our Mission' [Accessed 1 Sep 2013].

DEGREES OF SCRATCH:

FRESHLY SCRATCHED

A mini-festival for artists and companies whose own work has never been shown at BAC before.

COOK UP

Regular seasons of theatre, talks, food and more.

SCRATCH

Four-week festival of work-in-progress showings.

TUCK IN

Large shows or festivals that use the BAC space differently.

TAKE OUT

BAC on the road.

SCRATCHR

A site that will provide artists, audiences, and producers with a place to share ideas at any stage of development.

On their website, the BAC effectively communicate the ideology behind Scratch, but offer very little in the way of detail around the format of the performances and Scratch events. But what is the motivation for audiences to become involved in Scratch, who may not realize they play such a crucial role in its potential benefit to the performers and producers?

THE UNIQUE ROLE OF THE AUDIENCE IN BAC SCRATCH

As previously stated, the audience plays a very important role in the BAC Scratch process. At Scratch events audiences are called upon to share their reactions and their criticisms of the works that they see. Usually this is phrased in such a way that asks the audience to only write down feedback that they would be comfortable sharing directly with the artist, i.e., don't say anything that you wouldn't feel comfortable sharing with the artist in a face-to-face discussion. Whether they are there for a single performance of an artist-in-residence or a series of five to seven small shows on a Freshly Scratched evening, the BAC provides post cards, post-it-notes, and writing utensils to encourage the audience to give feedback to the artists. They are also invited to meet the artist in the cafe after performances to provide additional feedback. It is interesting to note, however, that the audience is rarely aware of the BAC producers in the room (with the exception of the one producer who introduces the start of the night) and, subsequently, is provided with fewer opportunities and instructions about how to provide feedback or engage in a dialogue with the venue and its producers. Some Scratch artists and companies also provide their contact information, such as an e-mail address, should audience members want to contact them directly after the performance.

To some extent BAC promotes their Scratch events as an exercise in good will to give feedback to artists and help shape their ideas. From an audience perspective, we suggest BAC could make Scratch events more marketable by emphasising unified themes that underpin the performances, and better educating audiences in what it is like to take part in Scratch, as a cutting-edge audience experience, where you have some say over the future of the work you see.

In terms of product co-creation, the audiences for Scratch could be characterised as 'early-adopters'. In models of innovation adoption early-adopters are key ambassadors of new products and encourage their peers to take up these innovations. Early-adopters normally make up only about 13% of the market but their impact on the take up in other sectors is critical. BAC has managed to attract a loyal early-adopter audience, so the challenge is how to mobilise them more effectively to bring in the early majority (see diagram below).

The development of the role of the audience in the Scratch process and on Scratchr will remain an essential theme throughout this report, as it has maintained itself as essential to the ethos of Scratch and the BAC's mission.

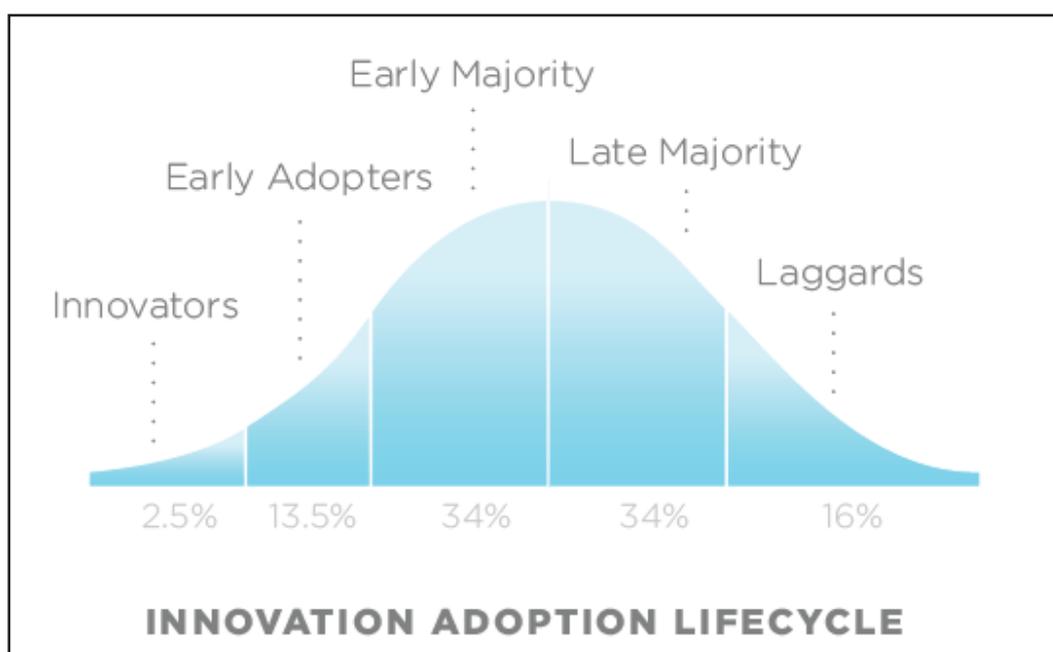


DIAGRAM OF EVERETT ROGERS' 'DIFFUSION OF INNOVATIONS' THEORY

THE FUTURE OF SCRATCH

Scratch and its many forms appear to be in constant development at the BAC. While the platform is a tenant of the organization, it is not a set strategy that is fixed. The structure of how to present the work is always changing and their variety of events to promote dialogue between audience and artist, such as the Cook Up season, illustrate that they are always looking for ways to improve the relationship between their audiences and the artists that they host at their venue. One example of a new development in curating these conversations is the addition of 'Dialogue', a series of talks spearheaded by Jake Orr and Maddy Costa, theatre critics writing about contemporary work in London.

They host informal conversations with artists-in-residence at the BAC and invite audiences to join in. The Dialogue sessions, explore new ways of discussing work with audiences and valuing their input as critics of the work.

How might Scratch and Scratchr reinforce BAC's mission to 'invent the future of theatre' and their commitment to 'be a true home for the local community'?

This report aims to identify strategies for BAC to develop a way of presenting Scratch in a digital format through the launch of Scratchr.net.

'This site will, in time, provide artists, audiences, and producers with a place to share ideas at any stage of development, link up for collaboration, or even make work that exists only online.'⁹

⁹BAC Website, 'Scratchr' [Accessed 1 Sep 2013].



Photo Credit: Stuart Window



ACCOUNTS

OF SCRATCH

WHO ATTENDS SCRATCH?

The aim of Scratchr is to extend the reach of Scratch and provide a platform for artists to explore the potential and limitation of 'itches' or early stage ideas for performance.

Within this model, if co-creation is putting the customer at the heart of the business, who is the customer?

GENERAL AUDIENCE

According to our interviews with producers currently on staff, much of the audience is supporters of the artists presenting. There is, however, a diverse audience present at these scratch showings. There are some audience members who are loyal to the BAC and enjoy being a part of Scratch audiences. While others are invited by the artists, the venue, or friends of someone involved. Not surprisingly, each have their own strategy when providing feedback. While many are encouraged to provide feedback for all the pieces presented, many choose to only provide feedback on the selections that they enjoyed or were presented by companies they know. While some are happy to provide immediate feedback on cards provided by BAC, many wait until the end of the evening before writing something and sharing their thoughts. Others wait to talk with the artist directly in the cafe after the performance. Many don't provide feedback at all. When interviewed, some audience members articulated that they feel their presence in the room is the best feedback an artist can receive. Other audience members expressed discomfort at providing their feedback to the artist and preferred to discuss their opinions with other audience members. They also voiced an interest in being able to talk to the BAC producers about the work they would like to see return.

Whether or not direct advice is taken by the artist from general audience feedback, being included in a dialogue does allow the audience to connect more personally to the experience.

| PRIMARY REASONS FOR PARTICIPATING | LESS INTERESTED IN... | IN THEIR OWN WORDS |
|--------------------------------------------------------------------------------------------------------------------|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| To support companies and work that they know or have previously seen To witness the development of new work | Providing feedback directly to the artist | 'I don't really feel somfortable talking to the artist. It doesn't feel like my place to tell them what to do. But I love talking to the other audience members to compare our ideas about the performance.' ¹¹ |

ARTISTS

The BAC Scratch platform attracts artists working in the industry and many attend Scratch showings to discover new and exciting ideas being explored. On a night where there are multiple companies sharing work, it also gives the viewing artists an opportunity to provide feedback on their peers' work.

It is valuable for artists to interrogate and explore the broad variety of work being developed at the BAC. It encourages them to think critically about their own practice in relation to what they're viewing. Scratch events create a space where a genuine diversity of ideas can be experienced with a lessened degree of criticism and competition as the work being shown is being framed as 'in development'.

| PRIMARY REASONS FOR PARTICIPATING | LESS INTERESTED IN... | IN THEIR OWN WORDS |
|---------------------------------------------------------------|----------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Viewing new and interesting work Networking at the BAC | Dialogue with the audience | 'I come to see what other artists are making and who the BAC is going to produce...it may inform decisions about my own work and development.' ¹⁰ |

¹⁰ Artist, BAC Artist Brainstorm Meeting, 24 July 2013

¹¹ Audience Member, BAC Freshly Scratched, May 2013

BAC PRODUCERS

To the BAC producers, the Scratch events are an opportunity to establish a new relationship with artists and companies. They often invite artists who had a great reception at Freshly Scratched to come back for a residency and, in some cases, they will move forward to investing time and energy to help produce a full-length work. For example, each night of Freshly Scratched is hosted by an in-house producer, so it often provides the producer with an opportunity to survey the audience and understand who is in the room and how they are reacting to the work. The BAC producers are also active audience members at Scratch events and provide one-on-one feedback with the artists each evening.

| PRIMARY REASONS FOR PARTICIPATING | LESS INTERESTED IN... | IN THEIR OWN WORDS |
|-------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>To audit companies and work that they know or have previously seen</p> <p>To support the development of new work</p> | <p>Based on our attendance and interviews during the MAY/June 2013 Freshly Scratched events producers appeared to be less engaged or less able (due to time or hosting requirements) in developing a dialogue with the audience.</p> | <p>'It's a chance to check out new companies...but in actuality the large majority of Scratches won't be produced at the BAC.'¹²</p> |

¹²BAC Producer, June 2013

OTHER STAKEHOLDERS

CRITICS AND DRAMATURGS

Critics and dramaturgs are in the room mostly as observers of the phenomenon that is Scratch performance. They tend to participate if they want to be a part of the larger conversation with general audience members in talking about the future of theatre.

However, critics in the room rarely give immediate feedback to the artists unless directly approached, as they understand that the work is 'in development'. Additionally, dramaturgs functioning as outside eyes, observing and supporting the development of new work through structured research and critique seem to be absent from the current Scratch process.

It is valuable for critics to engage as observers of Scratch events because it provides a unique opportunity for them to develop a dialogue with the audience, the artist and the venue.

| PRIMARY REASONS FOR PARTICIPATING | LESS INTERESTED IN... | IN THEIR OWN WORDS |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>To audit the development of new work and trends</p> <p>To be part of a larger conversation with audience members about the development of the work and the future of theatre or current debates</p> | <p>Providing unsolicited feedback to the artist or venue.</p> | <p>'I like to see what kind of work is being developed and hear from the audience. I won't talk to the artist unless they approach me - that's what press night is for.'¹³</p> |

EXTERNAL PRODUCERS/ORGANIZATIONS

From a producer's perspective, Scratch can be a very valuable platform when considering work to represent or support. It is also similarly valuable to cultural and community organizations looking to stay informed on the development of new work. At one Freshly Scratched night, members of the Wandsworth Council Arts Team came to see what was happening in their council.

Scratch performances that are early in their development can still integrate a producing partner in the creative development of the work and these events provide an opportunity for independent producers to network with artists during the early stages of new work development.

From a producer's perspective, these Scratch events also showcase the artist in a performance atmosphere, so they are able to see much more than their work. They see their command of the audience, their confidence when discussing their work, and their level professionalism, attributes that may not come through on an application or short video of their work.

¹³ Critic in the Audience, BAC Freshly Scratched, May 2013

CO-CREATION ONLINE

The Web as a Collaborative Medium
Defining Creative Collaboration
Collaboration vs Co-Creation
Advantages to Creative Collaboration Online
Challenges to Creative Collaboration Online

SCRATCH AS A CO-CREATION ONLINE

Defining Scratch
Scratch Model: The Feedback Loop
The Value of Embodied Experience in Scratch

CONTINUING THE DIALOGUE: SCRATCH

Challenges with Scratch



CO-CREATION ONLINE

THE ROLE OF ONLINE AUDIENCE ENGAGEMENT AND CONSUMER FEEDBACK

Today, companies and brands rely on online tools for engagement to build relationships and create communities. However, there is also sometimes a new sense of entitlement inherent in this interaction. Audiences expect an online exchange at the personal level. New effective marketing strategies, such as those outlined in Internet Marketing: Strategy, Implementation and Practice (2009), introduce ways to directly engage with consumers online.



As a culture that utilises social media platforms such as Facebook and Twitter daily, social networking has become an integral part of our cultural economy. These networks have become one way that companies engage with consumers, shaping their products and services based on customer response and feedback. In many ways, consumers are actively looking for opportunities to co-create and collaborate as individuals and communities.

IDENTIFYING CREATIVE COLLABORATION IN THE CONTEXT OF ONLINE FORUMS

If the web is a collaborative medium, then creative collaboration is a certainty. Throughout this research, we examine instances where collaborators use online tools to develop creative ideas. These tools may be as simple as a strategy organizing and sharing project materials - utilizing a cloud-based file-sharing systems like DropBox or Google Drive to a more complex project management system like Podio or Basecamp. There are also socially interactive platforms that encourage a dialogue such as Shift, Good, or SoulPancake. Their intention, however, is the same: to create a forum where multiple users can access and respond to documents/ files/ information simultaneously and in real-time. Creative collaboration occurs when a dialogue begins to emerge between an artist or developer and a clearly defined audience.

Collaboration happens in either open or closed online settings. In an open forum, any online user is able to become a part of the dialogue. In closed forums, only members are able to make comments. While there are many other factors than can determine the quality of the product or service as well as the quality of the experience, the choice to run an open or closed collaborative project online will hinge on the community invited to participate.

An ideal model to promote co-creation online is:

- A clear proposal or brief
- A system of quality control in place
- Moderators to manage feedback and mitigate risk
- A quota of active users who compliment the management team

¹⁴ Web 2.0. [ONLINE] Available at: http://en.wikipedia.org/wiki/Web_2.0. [Last Accessed 17 June 2013].

CO-CREATION AS A CONSUMER-DRIVEN FORM OF COLLABORATION

When looking at creative collaboration within the context of developing a marketable product or service online, this process is often referred to as co-creation. 'Co-creation is the practice of developing systems, products, or services through the collaborative execution of developers and stakeholders, companies and customers, or managers and employees.'¹⁵ Stefan Stern, a management writer and visiting professor at Cass Business School, writes about co-creation on the Harvard Business Blog:

We have all heard about the wisdom of crowds, bringing the outside in, and have bought the t-shirt which states that 'none of us is as smart as all of us.' But what is co-creation and how do you do it right? Co-creation involves working on new product and service ideas together with the customers who are going (you hope) to buy them. It turns 'market research' into a far more dynamic and creative process.¹⁶

There are many examples of co-creation where artists, designers, and producers are working with audiences to produce music, literature, and other creative mediums in person and online. Co-creation is one way for artists and entrepreneurs to capitalize on a wealth of feedback and broker new partnerships with potential collaborators and consumers.

In a recent article in the [The Guardian](#), director Robert Rodriguez cites a few examples of co-creation with British writers: 'British fantasy author Silvia Hartmann wrote a novel live in Google Docs. Fans could see it being created – word by word – and offer suggestions for character development, plot and vocabulary. Author Neil Gaiman has recently joined the ranks of writers willing to push the boundaries too, with a multimedia twist. As part of the BlackBerry Keep Moving Project he wrote 12 short stories based on fans' answers to various questions on Twitter'.¹⁷

Co-creation is an example of creative collaboration online, but not all collaborative projects fit the co-creation model. The strength of co-creation as a model for product and service development is that the individual is an agent in creation of the product or service and the experience as part of the co-creation model is tailored to their expectations and desires. The end result is a product or service that is unique to that individual.

Live performance is more difficult to customize for the individual because the experience is often a shared one. There can be an overall environment of co-creation but, ultimately, the end product is not tailored to speak to or represent the individual consumer. It is a fixed product. However, the principles behind the model can illuminate some of the advantages and challenges to creative collaboration online.

| CO-CREATION | COLLABORATION |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|
| A form of collaboration where the individual is an agent in the creation of the product or service and their experience is tailored to their expectations and desires. The end result is a product or service unique to that individual or group of individuals. | The action of working with someone (or many) to produce or create something. |

¹⁵ [Co-Creation](#) [ONLINE] Available at: <http://en.wikipedia.org/wiki/Co-creation>. [Last Accessed 17 June 2013].

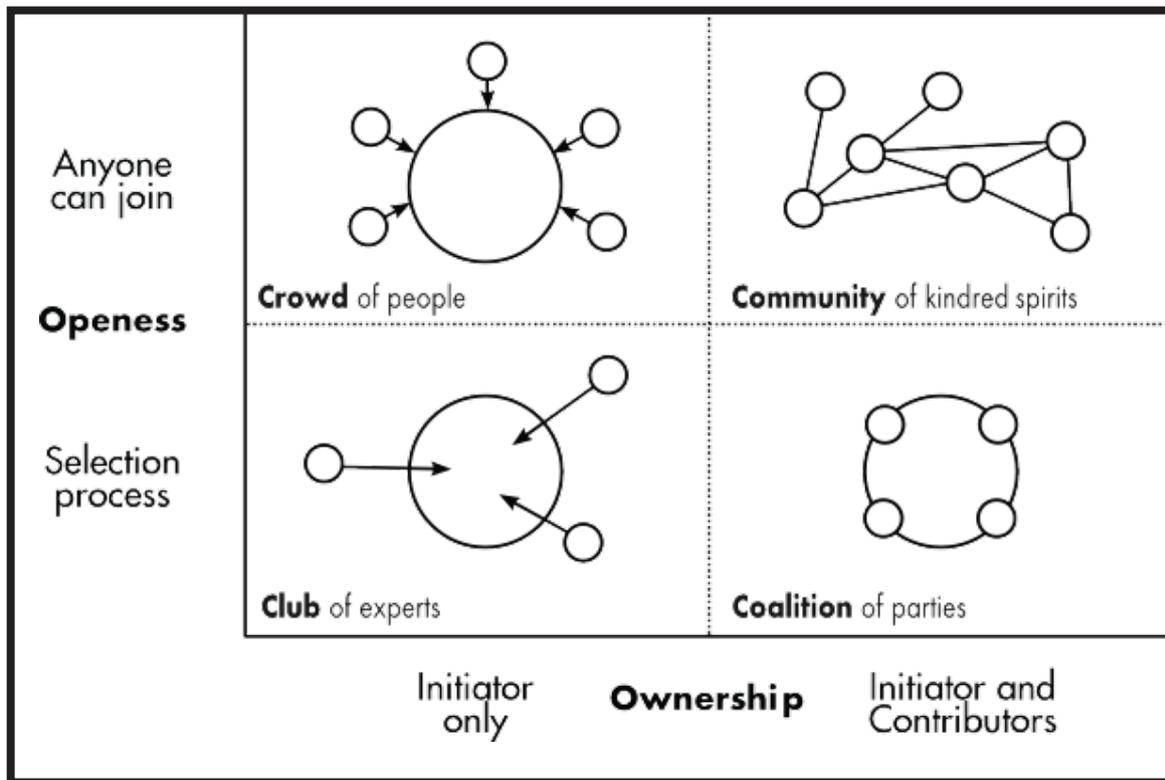
¹⁶ Stern, Stefan (2011). 'A Co-creation Primer'. [ONLINE] Available at: <http://blogs.hbr.org/cs/2011/02/co-creation.html>. [Last Accessed 17 June 2013].

¹⁷ Rodriguez, Robert (2013). 'A new era in creative collaboration'. [ONLINE] Available at: <http://www.guardian.co.uk/blackberry-keep-moving/creative-collaboration-lennon-mccartney-robert-rodriguez>. [Last Accessed 10 June 2013].

MODELS OF CO-CREATION

There are many different models for fostering co-creation and, at any given time, we may be engaging with more than one model.

The matrix below has been identified in Martijn Pater's 2009 'CO-CREATION'S 5 GUIDING PRINCIPLES':



This matrix in this diagram identifies the two main axis in a co-creative relationship:

- **Openness:** Can anyone join in or is there a selection criterion somewhere in the process?
- **Ownership:** Is the outcome owned by just the initiator or by contributors as well?

We would suggest that Scratchr is currently following the Community model (see top right of diagram below), but after implementing some of the recommendations of this report they might move towards a Crowd (see top left) or Club (see bottom left) model to increase the consistency and quality of the engagement.

For additional models of co-creation, please see Appendix 1.

ADVANTAGES TO BAC OF CO-CREATION ONLINE

There are several advantages to collaborating or co-creating with audiences or the public online. Economically, there is less financial risk. Matt Trueman quotes Dancing Brick in a 2009 article in *The Guardian*; 'There is more risk in a work than there is in a work-in-progress.'¹⁸ This principle is also inherent to crowdfunding. Kickstarter is one popular 'all-or-nothing' fundraising platform. If you make your fundraising goal online, you can move forward with the project. If you do not, you don't receive any of the pledges made. This protects an artist or creative team from investing in a project that hasn't garnered the appeal necessary to get it off the ground, as well as the potential investors.

Collaboration and co-creation also have the potential to foster belonging and shared ownership of the creative work. On some collaborative projects, every voice in the development process is cited as a creative partner in that project. There is gratification in being credited as a contributor to the final product. In projects where the audience is credited as a whole, a sense of belonging can be fostered through feeling like part of a group or network of 'like-minded' individuals. Furthermore, associating and relating to the artist or creative company or product increases the customers' sense of brand loyalty.

CHALLENGES TO BAC OF CO-CREATION ONLINE

The difficulties with creative collaboration online is that feedback needs to be highly moderated and controlled for content and quality assurance. [Note: currently, a lack of engagement from BAC on the Scratchr.net website has resulted in disengagement and negative feedback from the users online.] While the financial risk is mitigated, moderating positive and negative feedback can be a difficult and time-consuming process. To avoid these issues, the most important task is to work at curating the right community of participants.

Once you have an invited an active audience, that online community of collaborators needs to be engaged consistently throughout the project. Periods of dormancy can easily disengage your audience.

Furthermore, when working outside of the product/service co-creation model, where individual input and value is inherent in what the consumer receives, it is difficult to evidence how each individual collaboration contributed to the final work. The hosts of these creative collaboration projects will need to ensure that they have a public stance on whether they are quantifying or qualifying the contribution of each individual member to deter future disputes of ownership.

| ADVANTAGES | CHALLENGES |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none">● Less financial risk● Potential to foster belonging and shared ownership of the creative work central work spaces● Meeting potential collaborators without the problem of geographical borders (ex: web conferencing)● Everyone and anyone who has access to the internet can get involved● Can add to the quality of the project or product through user feedback, moderation, and constructive criticism (ex: wikipedia)¹⁹ | <ul style="list-style-type: none">● Requires a strong sense of oragnisation● Collaborators may be participating with very different goals and intensions● Dependancy on others (trust is vital with considerations of piracy, potential conflicts between working practices)● With no hierarchy, no one is in control¹⁹ |

More advantages and disadvantages of online creative collaboration can be found (last accessed 1 Sep 2013):

- 'Everyone Benefits from Creative Collaboration':
<http://www.timeshighereducation.co.uk/152156.article>
- 'Redistributing Leadership in Online Creative Collaboration':
http://kurtluther.com/pdf/luther_redistributing_leadership_cscw2013.pdf
- 'Advantages and Disadvantages of Collaboration':
<http://www.booki.cc/if-collaborate-creativity-true/advantages-and-disadvantages-of-collaboration/>
- 'Advantages of Collective Collaboration in Online Art Collectives':
<http://psd.tutsplus.com/articles/inspiration/advantages-of-collective-collaboration-in-online-art-collectives/>

¹⁸ Trueman, Matt (2009). 'Keeping work-in-progress theatre up to scratch'. [ONLINE] Available at: <http://www.guardian.co.uk/stage/theatreblog/2009/sep/15/work-in-progress-theatre-scratch>. [Last Accessed 10 June 2013].

¹⁹ O'Neill, Claire and Melina Taylor. 'Advantages and Disadvantages of Collaboration' [ONLINE] Available at: <http://www.booki.cc/if-collaborate-creativity-true/advantages-and-disadvantages-of-collaboration/>. [Last Accessed 1 Sep 2013].

SCRATCH AS CO-CREATION

Now that we've explored creative collaboration and co-creation as they occur online, we can now explore occurrences of creative collaboration within the Scratch model and how this can be facilitated online using the Scratch website.

DEFINING SCRATCH

In the development of new performance work, sharings can be an essential element to the process. With work-in-progress showings, artists and companies can share their work with friends and colleagues and receive valuable feedback. BAC Scratch differentiates itself from other work-in-progress showings because it is a public forum, where audiences are invited and encouraged to provide feedback. Currently, there are no resources online to reference this definition of Scratch, presenting an opportunity for BAC to further distinguish their model.

Within the wider London landscape, other companies have shaped their own definition of scratch and defined their own audience invited to these showings/sharings/performances. In many cases, audiences are an invited and well-curated group of other artists and professionals in the field. For example, at Chisenhale Dance Space, companies use scratch as a platform for sharing within the community.²⁰ Scratches are not open to the public but the organization on occasion invites special guests, usually professionals in the field. At other organizations such as the Lyric Hammersmith and the series Rough for Opera, general audiences are invited to view the work and offer feedback. This feedback can be received in the form of open Q & A discussions post performance, audience feedback forms, or online resources for providing feedback. It is this second model which is most commonly used by the BAC and places a distinctive emphasis on audience feedback in the development of new work.

Scratch as a creative collaboration model for performance has its pros and cons. To highlight some of these issues, we can explore the model through the previously discussed advantages and challenges:

- There is inherently less financial risk because there is low production value.
- Broad audiences are encouraged to participate in the live forum.
- Community building and new, highly gratifying theatre experiences can occur.
- This host organization needs to carefully curate showings to ensure quality work.
- The host organization needs to carefully moderate the forum to ensure quality experiences.
- There are questions as to how feedback directly results in the development of work.

TIE SCRATCH TO BRAND

We suggest that the BAC continues to strongly tie their brand to the concept of 'Scratch', its inception, and its development on user-based online resources, such as Wikipedia.

²⁰ Chisenhale Dance Space Website. [ONLINE] Available at: <http://www.chisenhaledancespace.co.uk/about/history>. [Last Accessed 1 Sep 2013].

SCRATCH MODEL: THE FEEDBACK LOOP

Where is collaboration happening in the Scratch process? It's happening in the dialogue. The creative collaboration model that we're seeing is a feedback loop. The Cambridge Dictionary defines a feedback loop as 'a system for improving a product, process, etc. by collecting and reacting to users' comments.'²¹ A feedback loop is the clearest, most appropriate model for what we observe happening in the BAC Scratch process.

A feedback loop involves four distinct stages.²²

If we adopt this concept to describe what is happening in the BAC Scratch process, we can define each of these stages thusly:

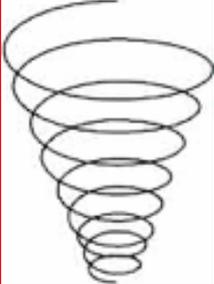
- **Evidence:** The scratch performance is a shared, embodied experience. The value of having an audience is that they are there to receive the performance. Inversely, the artists are also sourcing information from embodied experience of performing in front of an audience.
- **Relevance:** However the feedback is moderated, the feedback needs to be relayed back to the performer. The most powerful way to feedback in the case of Scratch is through a dialogue, dialogue itself being an example of a feedback loop.
- **Consequences:** The feedback is useless if it doesn't incite action. It is up to the artist or company to make use of the feedback in the development of the piece.
- **Action:** Action could be to develop the piece into a finalized production or continue the scratch process.

Through field research at the Battersea Arts Centre's Scratch Festival (Summer 2013), it has been clear that Scratch as feedback loop is a working model where collaboration is happening. It is, however, also apparent that the theatre experience, i.e. being in the room, is an essential element to gathering information and providing useful feedback. It is also apparent that the earlier an artist or company is in the process of developing work, the more relevant and useful the feedback can be. The pattern of a typical development process that uses scratches at different stages starts to look like a conical spiral (see above image). The more fixed the work is as a performance piece, the less relevant feedback becomes. However, one could argue that at any stage of the process, highly relevant feedback could alter the course and the development of the work.

A FEEDBACK LOOP IS...

'A system for improving a product, process, etc. by collecting and reacting to users' comments.'

This is the clearest, most appropriate model for what we see happening in the Scratch process.



²¹ Feedback Loop Definition. [Cambridge Dictionaries Online](http://dictionary.cambridge.org/dictionary/business-english/feedback-loop). [ONLINE] Available at: <http://dictionary.cambridge.org/dictionary/business-english/feedback-loop>. [Last Accessed 24 June 2013].

²² Goetz, Thomas (2011). 'Harnessing the Power of Feedback Loops'. [ONLINE] Available at: http://www.wired.com/magazine/2011/06/ff_feedbackloop/all/. [Last Accessed 24 June 2013].

THE VALUE OF SHARED EXPERIENCE IN SCRATCH

When asked of the benefits of scratch as a medium to exchange their work for audience feedback, performers would often talk of the sensory experience of having an audience engage with their work in the transitory moment of the performance itself. One participant explained 'You quickly pick up on the mood of the room, what they like and what doesn't work...'²³ From the artist's perspective, the first-hand experience of performing work to a captive audience is instrumental to their awareness of the effects of their own work. The outcome of this moment could influence the future development of a piece and will almost certainly have an impact on the comments written on artist feedback cards.

If the aim of scratch is to reach an understanding of the audience's response to an inherently visceral moment of performance, the process is partly benefited from an audience articulating their sensory experience in subjective terms. The limitations inherent lie in the difficulty in reducing a complex mixture of feelings, thought processes and societal and artistic influences entirely to abstract reflection; relying solely on the power of language to capture a performance's sensibilities and an audience's perception.

Scratch participants are - for the most part - motivated to create a piece that will be well received by audiences and producers. However, in order to achieve this outcome they need to be able to react to more subtle responses to their work whilst it is in a performance context. In so doing, the artists are able to improve their performance by allowing themselves the opportunity to discriminate the more subtle performance situations, pairing them with suitable audience responses. Paramount to an artist's understanding of the effect of their own work, is the opportunity to immerse themselves in an audience environment at a very early stage of their work. This almost immediate dialogue, enables the artist to reach a heightened awareness of the current state of their practice (through dialogue, i.e. the feedback loop), otherwise unattainable if the work remains physically unseen by audiences or others.

Our observations through field research are that the most effective feedback is brokered through the producers. We suggest that it would be worth examining the amount of time that is spent by producers supporting artists to present Scratch work and, indeed, post-Scratch and consider whether any elements of this process could be more effectively delivered as online materials.

²³ Participant at Freshly scratched 2013.

TRANSPORTING THE DIALOGUE: SCRATCHR

We've identified that co-creation is occurring with the BAC Scratch model, but can this relationship be facilitated or exist usefully online?

If we cannot replicate the value of a physically shared experience or performance online, we can improve communication and enable more meaningful dialogues between artists and their audiences by building online platforms for feedback. In interviews with artists and audience members, the most valuable feedback loops included opportunities where:

- Audiences and producers provide their immediate impressions of the work
- Audiences, producers and artists could meet to discuss the work in development
- Audiences could take time to reflect and offer feedback later

There are several online tools that can be developed for increased value and improved engagement:

- Hosting an online forum on Scratch performances where artists, producers, and audience members create a continuous dialogue throughout the process, allowing more meaningful feedback to inform the work.
- Creating a digital archive of each Scratch performance to host comments and company contact information. This creates an opportunity to leave public comments and, with a link to the company's e-mail address, easy facilitation of direct dialogue between the artist and individual audience members.
- Broadcasting the Dialogue program hosted by Maddy Costa and Jake Orr, encouraging online feedback from listeners.

As previously noted, it is also highly advantageous to create clear BAC branding of scratch as a concept that began at the venue. While it seems to be common knowledge within the arts community, there is no evidence online or otherwise confirming its origins and development.

CHALLENGES OF SCRATCHR

In order for Scratchr's digital resources to work, the BAC needs to more clearly define their version of scratch and how it's used by their organization when encouraging audiences to become a part of the dialogue. The current audiences coming to scratch performances are either loyal to the concept of Scratch or to individual companies showing work, not necessarily audiences that the BAC is actively curating. An increased effort to curate a community of like-minded audiences that want to act as collaborative partners in the scratch process is essential in the development of Scratchr. Without audience development for scratch events at BAC, any tools developed online may not be used to their full potential.

If new online tools for dialogue and collaboration are developed, they will have to be moderated to control the quality of content represented on the BAC website. This protects both the artists they host as well as the integrity of the BAC brand.

Investment in a platform for creative collaboration online should be wholly incorporated into the ethos of scratch. Without a strong commitment and consistent engagement, the project will fail and it will reflect poorly on the company overall. This is reinforced by current user comments about inconsistency on the Scratchr website (accessed 1 Sep 2013).

Lastly, there is an opportunity for the BAC to branch out beyond their doors and broker new partnerships with other arts organizations and R & D sharings throughout London, the UK, and internationally. If the BAC were to host satellite web pages as part of their online strategy, it could curate new audiences, strengthen their existing audiences, and create a community that transcends the venue. This stands to make a profound impact on the organization if well managed and consistently moderated. In order to manage this scale up, however, it would require the BAC to create a host for freestanding websites and broker relationships outside of the BAC community. A model such as this would be more difficult to moderate as it would be established as a more open forum and would subsequently be more difficult to control the quality of experience for the users. The BAC will have to decide which is more advantageous at this stage in development: whether it is more useful to focus on developing strong, small scale online tools for a limited audience or to invest time and money in a more risky but infinitely more far-reaching platform for scratch.

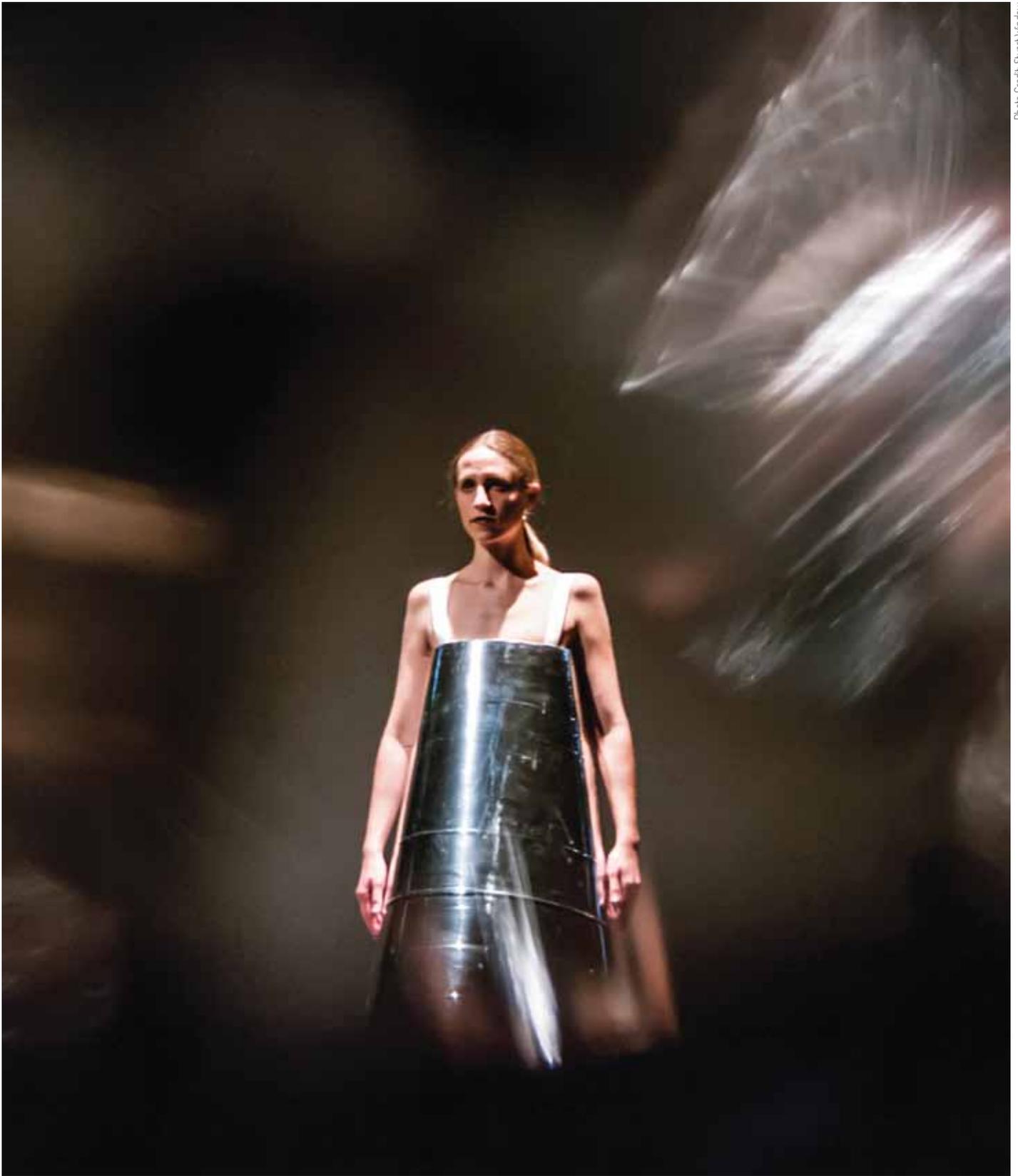


Photo Credit: Stuart Window

SCRATCHR

RECOMMENDATIONS FOR
ENHANCED FUNCTIONALITY

SCRATCHR

RECOMMENDATIONS FOR ENHANCED FUNCTIONALITY

The following three pages identify steps to increase functionality that align to the new focus for the Scratchr site. Based on discussions with BAC staff, we would recommend the following changes:

- The Scratchr homepage should feature the history of Scratch / alumni / process & events
- The 'Itch' main page defines what an itch might be and outlines BAC's curatorial role
- Scratch Alumni page – with archive / process material and links to companies /artist websites
- Button on main BAC site more visible

SCRATCHR PAGES WITH RECOMMENDED UPDATES:

- Homepage
- 'Itch' Main Page
- Scratch Alumni page
- Button on Main BAC Site

In terms of co-creation, our research indicates that the core co-creative relationship is between BAC as a venue and the potential Scratch artists. The role of the audience in shaping the work emerging from Scratch is important but happens post Scratch performance and early findings are that audiences are more motivated to use other social media platforms to engage in that dialogue, which could eventually be linked back into the Scratchr site.

SCRATCHR SHIFT: Ways To Engage The BAC Scratch Audience

The original Scratchr.net aimed to encourage a dialogue between artists, producers and the audience. In the new restructuring of the website, it focuses on building relationships within a curated community of artists interested in utilizing the scratch process.

It can also a research tool for the BAC or prospectively other Collaborative Touring Network venues and producers to support and develop ideas. The new Scratchr.net, however, does not engage audience members who have no affiliation to the industry in this conversation. It does not explicitly exclude them, but the interface design does encourage a level of creative collaboration that non-industry audiences do not necessarily need or want to engage with.

It is suggested that to maintain the BAC tradition of inviting audiences to be a part of the scratch process is to host an archive of all scratches hosted at the BAC on the BAC's website. To minimize that effort, this would require a section of each event page to include opportunities for audience members to comment on their experience via a comment section below. Should the artist want audience feedback in other forms, they can add social media links to their own profiles and an email button so that audience members can feedback to them directly. It is also strongly suggested that an image or video be included with each archived performance.

In lieu of engaging audiences through the Scratchr.net site, the BAC can encourage a stronger sense of ownership and belonging outside of the theatre using new media. Some ideas to consider include:

- **Live streaming** Scratch Festivals
- Developing **Podcasts** from Jake Orr & Maddy Costa's 'Dialogue' sessions with artists
- Engage audiences through **Twitter** and **Facebook** by asking more ended questions and engaging in dialogues with users
- Maintaining a more **active producer blog**
- **Links** to selected artist websites or blogs

By separating the aims of Scratchr.net from the BAC's tradition of audience feedback in the scratch process, Scratchr.net could potentially exist as an entity unto itself. This can happen without excluding BAC's scratch audiences from continuing to engage in dialogue as members of the BAC audience/patron community. The separation will also reinforce BAC's brand of 'Scratch' while building a new brand for the Scratchr.net as a satellite project.

WEBSITE CONTENT

IMPROVING USER INTERFACE: Website Content

The current content of the website needs to be update to more clearly define the purpose of each section of the website. This will help inform the community of how to engage with each level of the scratch process online as well as how to engage and create unique content as a member of the online community.

STATIC CONTENT EDITS AND ADDITIONS (To be written by the staff at BAC)

Homepage/Scratches Main Page

- Copy needs to be updated regularly. Clearly define the purpose of the website in 2-3 sentences.
- 100-300 words to clearly define “scratch” and how users should interact with this page. Only artists and companies in residence can develop Scratch pages. Describe how people can browse recent projects, browse tags and categories, search the database, attend scratch performances, and offer feedback to the artists.

Itches Main Page

- 100-300 words to clearly define “itch” and how users should interact with this page, i.e., describe how people can browse recent projects, browse tags and categories, search the database, and join the conversation.

Members Main Page

- 100-300 words to clearly define who they want to engage in the Scratchr.net community. Encourage people to use their real names rather than handles. Encourage people to define their member type (see below).
- Describe how users can search by name and member type. Include information on how to follow other users.

Create an ‘About’ Page

- Mission statement. Vision Statement. History.
This content can be used to develop ‘About’ page content:
<http://scratchr.net/blog/2012/09/27/how-to-get-started-with-scratchr/>

Create a “Contact Us” Page

- Identify the blog moderators, key staff members, and their contact information.

USER CONTENT EDITS AND ADDITIONS

To ensure the usefulness of user-generated content, each of the following should be used as prompts when users create the content for an itch, scratch, or member profile:

Individual Itch Pages

- Header Image
- Description of Show (no word limit)
- Categories / Tags
- E-mail Button
- ‘Share This’ Button
- Media Galleries: Photography & Video
- Links to Member Profiles

Individual Scratch Pages

- Name, Location, Website
- Description of Show (no word limit)
- Categories / Tags
- Residency Dates & Performance Dates
- E-mail Button
- ‘Share This’ Button
- Media Galleries: Photography & Video
- Links to Member Profiles, Original Itch Page

Individual Member Pages

- Profile Picture
- Name, Location, Website
- Bio: Text Box (Word Limit >100 words)
- Categories / Tags
- Social Media Profile(s)
- E-mail Button
- ‘Share This’ Button
- Links To Itches Initiated
- Links to Scratches Initiated
- Links To All Activity

General Note: Imbed links and edit meta elements where applicable to optimise for search engines.

WEBSITE NAVIGATION



IMPROVING USER INTERFACE: Website Navigation

The current site needs to establish clearer lines of navigation. Updates should improve the user's experience navigating the website. Design should aim to be intuitive, allowing the user to move directly to the information they are looking in the least amount of time.

HIGH PRIORITY: Implement Tags and Categories across Itches and Scratches

Tags and Categories can help users gravitate towards projects that interest them. By establishing clear categories and developing a library of tags, you can help users navigate the site based on their interests and build relationships more efficiently.

- **Create a Concise List of Categories**, i.e., types of theatre. Examples: devised, dance, operas, new writing, verbatim. Define each of these categories briefly: >60 words. Allow users to create their own categories.
- **Create a Library of Tags**, i.e., thematic elements, subjects: death, the body, social, political. Encourage users to create their own tags.
- **NOTE: Tags and Categories should be displayed prominently on the home page.**

OTHER STRUCTURAL EDITS AND ADDITIONS

Structural Improvements Site-Wide

- Widgets for Tags, Categories, Trending Blog Posts, Trending Itches and Scratches In Residence should be on a side bar or located at the base of every page.
Search Widget should be featured at the top right hand corner of every page.
- **OMIT** Activity Page as that information is featured on the homepage

Homepage

- **HIGHLIGHT** 3-5 current news topics using the current banner, not static information. Swap out monthly/quarterly with information about special scratch events, showcased finished works, etc. Banner should also be featured at top of the page, right below the header.
- **KEEP** Widgets for Activity Feed
- **OMIT** Widgets for Online Members, Freshest Itches

Itches Main Page

- **HIGHLIGHT** Trending Itches (Widget – so it's self-regulating)
- **KEEP** Freshest Itches Activity Feed Below Trending Itches, Search Bar

Scratches Main Page COMPLETE REDESIGN

- **THREE MAIN SECTIONS**
 - Feature Scratches In Residence in a Banner, similar to home page. Use photography to highlight residencies.
 - Link to individual Scratch Pages.
 - List (no images or small thumbnails) of Upcoming projects Link to individual Scratch Pages.
 - Feature List (no images or small thumbnails) of Past Scratches (Residencies) Link to individual Scratch

Members Main Page

- **ADD** Online Members Feed (Or Recently Active Feed)
- **KEEP** Search Bar, but include the ability to search by location and member type

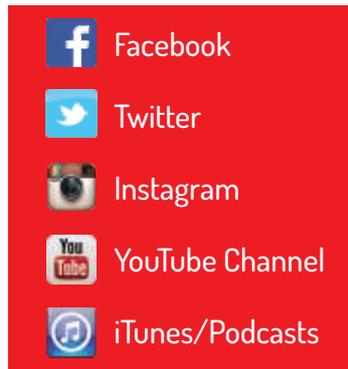
Blog Main Page

- Written and moderated exclusively by BAC staff and guest artists in residence. Encourage users to 'follow' blog and/or sign up for e-mail notifications of new posts. Wordpress should prompt users to choose emails 'as it happens,' 'daily digest' or 'weekly digest.'
- Blog should also make use of tags and categories and actively hyperlink to other pages and posts.

SOCIAL MEDIA MANAGEMENT

IMPROVING USER INTERFACE: Social Media Management

In addition to the changes to the website, Scratchr.net should also connect to other social media platforms and engage regularly with relevant content. It is strongly suggested the Scratchr.net set up profiles on the following platforms:



To aid in social media management, consider investing in Hoot Suite: a system that allows companies to schedule posts in advance for all social media accounts in one integrated interface. The Wordpress back end also allows you to share blog posts with social media profiles instantly.

RECOMMENDATIONS

Recommendations for the enhanced functionality of Scratchr are made in the following areas:

Curation and Brand

- BAC's brand should be clearly identified from the homepage and successful Scratch submissions profiled on the homepage.

Brokerage

- Explore potential for online materials that reduce the workload of the producers and support the work of emerging artists. Consider the possibility of private and public sections of the site to encourage wide-spread usage and protect confidential information.

Innovation

- Look for creative partnerships outside of the arts sector and current artist base.

Community

- Maintain audience engagement by regularly updating website content including static content edits and additions (to be created by the BAC) as well as prompts for useful user-generated content.
- Opportunities for structural redesign including the implementation of tags and categories to improve Website Navigation and Search Engine Optimization.
- Employ Social Networking outlets to utilize in support of the Scratchr website and content management.
- Instructions for Scratchr submissions need to be clearly briefed.

Archive/Alumni

- All stakeholders value being part of a success story. With this in mind, create an alumni page that highlights the success stories at all levels.



rough
for
opera



CASE STUDIES

SITES OF ONLINE
COLLABORATION

CASE STUDIES

DETAILED ANALYSIS OF STUDIES AT END OF SECTION

PERFORMING ARTS

IdeasTap – Online space where artists can share ongoing creative ideas and advice. It also acts as a job site, with forums on networking and funding opportunities.

Rough for Opera – Aims to give composers a chance to receive feedback on a rough piece of writing and to see how an audience might interact with it. This is NOT an online collaboration site, despite its claims.

TimeWave – Aims to bring audiences together to experience a performance that is simultaneously theatrical, cinematic, and Internet-driven, and where audiences can contribute via social media and telepresence.

MUSIC & FILM

Indaba – Aims to make musicians' lives easier by joining forces with premier music and technology partners to help musicians get the most out of the latest opportunities on the web and in the music industry.

Kompoz – Site for musicians to collaborate and contribute to each others songs.

HitRECORD – Open collaborative production company where writers, musicians, illustrators, photographers, video editors and other artists can submit their work and collaboratively edit projects.

Pledge – Goal is to give some autonomy over to listeners, to allow musicians to fundraise for their projects. There is no collaborative work, it is all monetary.

Talent House – A platform for creative collaboration, connecting aspiring talent, established artists and brand advertisers

VISUAL ART & PHOTOGRAPHY

Behance – An online platform to showcase and discover new work, allowing artists to create their own portfolios, receive feedback on them and maximize their exposure on the web.

Centre for Creative Collaboration – Attempts to support new types of collaboration (vaguely speaking) using the principles of open innovation.

DeviantArt – Allows users to upload various forms of art, take part in contests to advertise for companies, online galleries, tutorials with other members to improve work, buy/sell work.

Marqueed – Goal is to aid the creative process in the visual arts by simplifying the sharing and discussion of images.

SoulPancake – Challenges users to explore 'big think' topics such as spirituality, creativity, religion, arts, and philosophy through creative challenges.

CASE STUDIES

DETAILED ANALYSIS OF STUDIES AT END OF SECTION

ACTIVISM & FUNDRAISING

Good - A community of, by, and for pragmatic idealists working towards individual and collective progress.

Indiegogo - Site that provide industry leading tools and support to help anyone promote their campaign and raise funds quickly, easily, and securely.

OpenIDEO - Aims to use the collaborative process to help promote innovation and solve big questions while making use of everyone's unique skill set in a collaborative process.

MARKETING & DESIGN

BMW Group - A virtual meeting place for car enthusiasts to share their ideas, evaluations on new creations and their opinions on tomorrow's automotive world, making them 'co-creators'.

Hunie - The goal is to offer professional critiques to design work online to encourage designers to grow and better their work.

Cage - Site to allow designers to organize their projects more efficiently and work more seamlessly with a team.

Eyeka - Site acts as a go-between for creators and advertisers. Create contests with cash prizes and signing deals as incentives.

GroupZap - A simplified, interactive, online tool and forum for teams to collaborate and brainstorm.

OuterEdit - Collaborative T-shirt designs that can then be sold online. Films are also made as a branch of the design elements.

UNIQUE SITES OF COLLABORATION

The following sites were selected from the micro case studies attached as unique models of co-creation because of the size of their audience base and because they appear to be the most consistently utilized.



ACTIVISM &
FUNDRAISING

OPENIDEO

www.openideo.com

OpenIDEO aims to use the collaborative process to help promote innovation and solve big questions. It also aims to make use of everyone's unique skill set and how they can contribute to the collaborative process in their own unique way.

After a challenge is posted at OpenIDEO.com, the three development phases – inspiration, concepting, and evaluation – are put into motion. Community members can contribute in a variety of different ways, from inspirational observations and photos, sketches of ideas, to business models and snippets of code. Sometimes this can be in the form of a comment; other times, it's building off a previous person's work. People participating in OpenIDEO can provide feedback every step of the way. Between each development phase, IDEO helps shape the journey through framing the challenge, prototyping, and encouraging the conversation. Eventually a selection of concepts are chosen as winners. All concepts generated are shareable, remix-able and reusable by anyone – in a similar way to Creative Commons. The hope is that some of these concepts will become reality outside of OpenIDEO.com.



PERFORMING
ARTS

TIMEWAVE

www.timewavefestival.com

Projects are chosen months ahead of time, actors are cast and directors paired with writers to rehearse the public virtual reading. Then the projects are presented live online over a 5-day period. In addition to live streamed readings of plays and daily panel discussions, in one format for the festival, audiences can interpret a piece in real time. They can hone in on the subtext of a scene and write their own dialogue, expressing it via SMS text inputs. The scene can be as simple as a couple having a cuppa – but are they truly enjoying each other? Conflict may be bubbling beneath the surface, so what's really going on? Actors may also pose a high stakes scene in which a person is about to jump from a rooftop. Audiences can riff on the jumper's internal monologue. In another audience-participation format, a virtual room is set up. A question will be posed, such as 'if you had one power, what would it be?' Remote audience members can pop in and out of the room and answer the question in one or two lines. Instead of a roving interviewer traveling to different parts of the world, people from various regions of the world can leap into the virtual space and have their say.

It is an ambitious project that has not quite achieved the success it seeks. But they stand as an excellent model for online performing arts collaboration.



MUSIC &
FILM

HITRECORD

www.hitrecord.org

An open collaborative production company where writers, musicians, illustrators, photographers, video editors and other artists can submit their work. This work is then collaboratively edited, built upon and developed by other users to create songs, animation, short films, live shows, music videos and more.

The site seems to be incredibly successful. It is only about 2.5 years old, but it seems to have already made an impact. With Sony and Levi's as sponsors, it definitely looks like the site has a future. And the mission of the site is quite admirable. Though the aim is not to make money, it acknowledges that everyone participating would probably like to be making a living at creating artistic work. So, they give them a means to do it. It also encourages collaboration on a level I have never seen online. But making every user agree to let anyone else edit their work, they are removing the ingrained idea that the art is precious and that the artist's original intent should be honored. By acknowledging that art is an ever-changing thing, the site is giving artists the opportunity to grow and learn from each other in refreshing ways.

BEHANCE

WHO

Title of Project: Behance

Title of Organization(s): Behance, Inc.

URL: <http://www.behance.net/>

Major Collaborative Partners: AIGA, Adweek, Cooper-Hewitt, National Design Museum, Mtv, LinkedIn

Audience (intended and actual): Amateur and professional visual artists

Size (No. of Users): Millions. For example, they have had over 50,000,000 views in the last 30 days. However, we do know that they currently have over 2 million live projects on the site. So, it would be safe to assume that they have fewer users than that, as each user can have multiple projects.

Ownership/Terms and Conditions of Use: Work is owned by members, but Behance does send out their work on their behalf to other online galleries in an effort to get them more exposure.

Project Goal: It is an online platform to showcase and discover new work. Allows artists to create their own portfolios and receive feedback on them. The site also sends artists' work to online galleries to maximize their exposure.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Any visual art

No. of Concurrently Running Projects: Too many to count. Each user has their own project.

Medium(s): Video Text Audio Other: Any visual medium is accepted

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial. Though Behance does not receive any payment for any artwork sold as a result of it's exposure on the site. They make their money off of job postings that companies pay to advertise to their members.

WHEN

Year Established: 2006

Time Scales: Ongoing

WHERE

Location (Country): USA

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

Submission Format (HTML, Video Upload etc.): All uploads are accepted

Feedback/Commentary Structure: Short comments are encouraged, though longer ones do appear. The feedback acts more like a social media site, where people comment briefly but mostly show their appreciation by liking the project or 'appreciating it' as Behance calls it.

Member Communication: Public comments and private message

Rate Navigation (1-10, 1 being lowest): 5

Rate Copy (1-10, 1 being lowest): 7

How do moderators manage failure? No failure in evidence

How do moderators mitigate risk? Unknown

How do projects advertise artists? Artists' work is sent to other online galleries, schools and sister sites.

What is the process from start to finish for project? It is completely on going. It is less collaborative and more of an open forum for sharing with not as much feedback.

WHY

Why is it successful or not? It seems to be HUGELY successful, given the number of visitors and members they have. But, in terms of being a collaborative site, it seems to be less successful. The site encourages self-promotion over artistic growth.

BMW GROUP

WHO

Title of Project: BMW Group Co-Creation Lab

Title of Organization(s): BMW

URL: <https://www.bmwgroup-cocreationlab.com/about>

Major Collaborative Partners: N/A

Audience (intended and actual): People interested in cars and their construction and design.

Size (No. of Users): 3,756

Ownership/Terms and Conditions of Use: Fill out a detailed profile. You then can submit ideas for BMW based on briefs and discussion boards. All ideas then belong to BMW, but winning ideas usually come with prizes.

Project Goal: The BMW Group Co-Creation Lab is a virtual meeting place for individuals interested in cars and all related topics, who want to share their ideas and opinions on tomorrow's automotive world with one of the leading car manufacturers. It invites people from all over the world to contribute their suggestions for specific topics and to connect with like-minded others. Participants not only evaluate concepts which are developed by the BMW Group but also actively contribute their ideas and suggestions – they become active “co-creators” of innovative products and services.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Vehicle Design

No. of Concurrently Running Projects: N/A

Medium(s): Video Text Audio Other: Graphic Design and blueprints/plans

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial

WHEN

Year Established: 2010

Time Scales: Each project has a deadline for submission so there is a cut-off for prizes awarded. BMW uses the ideas and conducts data processing. If an idea is not winning they delete the IP address after 14 days.

WHERE

Location (Country): Germany

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?): The website (BMW) manages the briefs. It looks like they put out a brief every few months and the time scale to respond to the briefs is also every three months, on average. Not everyone is required to respond to briefs, but if you do there are awards available for winning ideas.

Submission Format (HTML, Video Upload etc.): Blue prints, design ideas.

Feedback/Commentary Structure: Other members can vote on the best ideas.

Member Communication:

Rate Navigation (1-10, 1 being lowest): 9

Rate Copy (1-10, 1 being lowest): 9

How do moderators manage failure? No evidence of failure.

How do moderators mitigate risk? Only the winning ideas are kept and used by the company. Other ideas are deleted and therefore do not exist from that point, other than in the mind of the person who submitted it.

How does do projects advertise artists? Newsletter, social media, web ads, print ads: Web ads and social media.

What is the process from start to finish for project? BMW posts a brief. You can respond to the brief by submitting an idea. After the deadline has passed users vote on the best ideas, and get prizes for winning ideas.

WHY

Why is it successful or not? Yes, it is successful because the site is clear, visually appealing, and used by many people towards the end of very successful projects.

WHO

Title of Project: C4CC

Title of Organization(s): Centre for Creative Collaboration

URL: <http://creative-collaboration.net>

Major Collaborative Partners: CSSD, University of London, Royal Holloway, London Creative and Digital Fusion Project

Audience (intended and actual): Companies or groups who are organising events or projects/workshops for people to join and be collaborative with.

Size (No. of Users): Unknown

Ownership/Terms and Conditions of Use: You need to be a member but nothing is very clear about this website. Some projects have been closed for over a year.

Project Goal: Vague: C4CC supports new types of collaboration using the principles of open innovation.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Lots of technology & sculpture (robots)

No. of Concurrently Running Projects: 12+

Medium(s): Video Text Audio Other:

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Non-profit

WHEN

Year Established: 2010

Time Scales: ongoing

WHERE

Location (Country): UK

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

Submission Format (HTML, Video Upload etc.): Video, photos, html, pdf

Feedback/Commentary Structure: Unclear but there are open comments from users

Member Communication: Unclear

Rate Navigation (1-10, 1 being lowest): 2

Rate Copy (1-10, 1 being lowest): 2

How do moderators manage failure? unknown

How do moderators mitigate risk? unknown

How does projects advertise artists? Newsletter, social media, web ads, print ads: unknown

What is the process from start to finish for project? Unclear

WHY

Why is it successful or not? This website seems to have no focus. there are many links to organisations and groups organising events but nothing is directly being created with the use of this website as its collaborative hub.

CAGE

WHO

Title of Project: Cage

Title of Organization(s): Cageapp

URL: <http://cageapp.com/>

Major Collaborative Partners: None publicized

Audience (intended and actual): Designers and web developers

Size (No. of Users): 20,000+

Ownership/Terms and Conditions of Use: Users have complete ownership over all of their content and cannot use the work of others on the site.

Project Goal: To allow designers to organize their projects more efficiently and work more seamlessly with a team.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Design

No. of Concurrently Running Projects: Too many to count

Medium(s): Video Text Audio Other: Images

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial

WHEN

Year Established: 2011

Time Scales: No time constraint. Designers can have ongoing projects running concurrently and indefinitely.

WHERE

Location (Country): USA

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

Submission Format (HTML, Video Upload etc.): All formats accepted

Feedback/Commentary Structure: On-document feedback can be given, wherein a user can mark a specific area on the image, video or other upload to give feedback on a particular feature or choice.

Member Communication: Members speak through all areas of the interface, from the calendar to the live chat section.

Rate Navigation (1-10, 1 being lowest): 8

Rate Copy (1-10, 1 being lowest): 9

How do moderators manage failure? Moderators tend to stay out of the artist's way, giving them full control over their projects.

How do moderators mitigate risk? Again, they stay away and give the artists complete freedom. Putting the risk on the shoulders of the people creating the content.

How does do projects advertise artists? Artist projects are not advertised. Their profile on their site is their portfolio to share and advertise their own work.

What is the process from start to finish for project? There is no set process. Projects can be uploaded and finished without feedback OR they can receive critique and morph over time.

WHY

Why is it successful or not? For what it sets out to do, it is very successful. It tries to ease the collaborative process by making every aspect of the online communication quick and easy. It would be a good model for theatre group looking to work together in a somewhat more fluid and democratic way. Member can be invited to a project to contribute, offer suggestions and feedback and immediately see the new version of the piece take shape. This model would work best for a very private collaborative process. Something that the BAC may not want to do, but it is worth looking into. For example, if they were to pick 5 artists (writer, director, designer, actor, and perhaps a dramaturg) and introduce them on this space to develop a project, it could also be released to a select group of audience member who can watch the work develop and also provide an outsider's perspective on the work, once it is at a more fleshed out (but in no way polished) place. Again, it may not be what the BAC is looking for, but it might be a more effective system to employ rather than starting a completely open forum.

DEVIANT ART

WHO

Title of Project: DeviantArtAdvertising

Title of Organization(s): Deviant Art

URL: <http://www.deviantart.com>

Major Collaborative Partners: Dodge, Warner Brothers, Starbucks, Disney, Sony

Audience (intended and actual): Animators, Photographers, Film Makers, Tech enthusiasts, Fashionistas, Auto Enthusiasts. Global.

Size (No. of Users): 27 million users

Ownership/Terms and Conditions of Use: Membership needed to upload and be active online, browse without signing up.

Project Goal: Upload various forms of art, take part in contests to advertise for companies, online galleries, tutorials with other members to improve work, buy/sell work.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Animation, photography

No. of Concurrently Running Projects: Thousands

Medium(s): Video Text Audio Other: Animation & photography

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial

WHEN

Year Established: approx 12 yrs

Time Scales: ongoing

WHERE

Location (Country):

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

Users create their own brief when creating a contest or asking for help. There are forums to discuss and profiles in which to exhibit.

Submission Format (HTML, Video Upload etc.): Various

Feedback/Commentary Structure: Users can leave comments or post private messaging.

Member Communication: Public posts or private messaging.

Rate Navigation (1-10, 1 being lowest): 3

Rate Copy (1-10, 1 being lowest): 3

How do moderators manage failure? They offer a guide to etiquette and the contests etc are managed by users not the company.

How do moderators mitigate risk? Members have autonomy over their projects, the site will manage breach of rules but will not interfere with projects. Bigger contests involving partners or big companies will be more securely managed.

How does/do projects advertise artists? Newsletter, social media, web ads, print ads

What is the process from start to finish for project? Tumblr, Facebook, Twitter, Google+

WHY

Why is it successful or not? This site is particularly chaotic to work around and locate what you're looking for. It seems to be very good if you are a user who wants to upload your work but appalling if you are looking to browse or understand the overall objective of the site. There's too many branches within it and tabs to grasp the full extent of what is available on the site.

EYEKA

WHO

Title of Project: There are many running concurrently.

Title of Organization(s): Eyeka

URL: <http://www.eyeka.net>

Major Collaborative Partners: DN Capital I-Source, SFR Development & Ventech

Audience (intended and actual): Creators and Advertisers

Size (No. of Users): 250000

Ownership/Terms and Conditions of Use: Membership in order to upload, non-member to browse.

Project Goal: Act as a go between for creators and advertisers. Create contests with cash prizes and signing deals as incentives.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Advertising: TV & Image

No. of Concurrently Running Projects: 500+

Medium(s): Video Text Audio Other: Photography & Illustrations

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial

WHEN

Year Established: 2000

Time Scales: Projects averagely run for one month each

WHERE

Location (Country): France, Brazil, UK, Singapore

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?): The site set the briefs and work with the companies wishing to advertise to define this outline. Time scales vary according to the contest but the average length is one month.

Submission Format (HTML, Video Upload etc.): Video upload or HTML & PDF

Feedback/Commentary Structure: Directly between the site managers and the creator

Member Communication: Comments can be left below uploads and a forum is available for use.

Rate Navigation (1-10, 1 being lowest): 8

Rate Copy (1-10, 1 being lowest): 10

How do moderators manage failure? They are in complete control of what is publicly submitted and passed onto the companies requiring advertising imagery. Comments are monitored.

How do moderators mitigate risk? They are very specific about what is required for each project and work in a collaborative manner with creators.

How does do projects advertise artists? Newsletter, social media, web ads. Facebook, Tumblr & Twitter.

What is the process from start to finish for project? Sign up and submit work for specific briefs advertised, work with the site to define the needs to the partners or collaborators.

WHY

Why is it successful or not? It is very easy to navigate with very clear aims and objectives. They use accessible language and clear images with examples of successful projects. The site is very closed off and private until you sign up.

GOOD

WHO

Title of Project: Good

Title of Organization(s): Good

URL: <http://www.good.is/explore>

Major Collaborative Partners: Good/Corps.

Audience (intended and actual): Community of, by, and for pragmatic idealists working towards individual and collective progress.

Size (No. of Users): Thousands of Users

Ownership/Terms and Conditions of Use: Do not post material that is copyrighted and do not post pornographic, offensive, or unrelated content.

Project Goal: Connect with awesome people and organizations, and engage with them around topics and issues you care about.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: _Projects and ideas to do good in a community, related to business, education, cities, design, creativity, food, etc.

No. of Concurrently Running Projects: Hundreds, more posted everyday and checked off as they are completed.

Medium(s): Video Text Audio Other:

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Non-profit

WHEN

Year Established: 2006

Time Scales: Projects are ongoing. Mark as complete after you finish a project.

WHERE

Location (Country): USA

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?): Members write briefs for ideas they have. They are not required but members may want to post. After an idea is posted other members can engage with the posted idea by saying it's 'good,' or writing comments and encouragement.

Submission Format (HTML, Video Upload etc.): Video, Text, Links to websites about their projects.

Feedback/Commentary Structure: Other members can write comments, say that they will get involved, or mark a project as 'good' so that their network can also see and engage with the project.

Member Communication: Comments on projects and discussion boards. If you are interested in engaging with or promoting a project, you make it as 'good.'

Rate Navigation (1-10, 1 being lowest): 8

Rate Copy (1-10, 1 being lowest): 8

How do moderators manage failure? No failure evident

How do moderators mitigate risk? They reserve the right to take down any content.

How does do projects advertise artists? Newsletter, social media, web ads, print ads: Social Media, web ads, print ads

What is the process from start to finish for project? Post an idea. Others will comment, engage, discuss, or get involved. Post when the project has been completed.

WHY

Why is it successful or not? Yes, it has many members and has been featured on the NYTimes and NPR. It has generated and brought to completion thousands of projects that do 'good' in communities across the US and abroad. Also opens a wider discussion on what is important in these communities and how to make them better.

GROUP ZAP

WHO

Title of Project: Various.

Title of Organization(s): GroupZap

URL: <http://groupzap.com>

Major Collaborative Partners:

Audience (intended and actual):

Size (No. of Users): 12,000+

Ownership/Terms and Conditions of Use: Membership and invitation by members

Project Goal: Online interactive forum for specific teams.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Business strategies, company building, product naming

No. of Concurrently Running Projects: Unknown 20+

Medium(s): Video Text Audio Other:

Cost of Usership: Free for limited package < \$10 > \$10 for customised package

Commercial or non-profit: Commercial

WHEN

Year Established: 2011

Time Scales: 7 days to upload information if signed up to the standard package (free one), ongoing to pay for customised length of time.

WHERE

Location (Country): American

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

Briefs are created by the creator of the project, they are managed by the creator and only invited members (via email or IM) are allowed to collaborate on the project.

Submission Format (HTML, Video Upload etc.): HTML

Feedback/Commentary Structure: On a 'whiteboard' or 'pin board'. Commentary is left by the 'team' who are invited by the project creator.

Member Communication: on the white board

Rate Navigation (1-10, 1 being lowest): 9

Rate Copy (1-10, 1 being lowest): 9

How do moderators manage failure? the closed membership and limited time frames allow for a high turnover. The product is towards 'brainstorming' successfully not to create a material product, therefore failure is impossible.

How do moderators mitigate risk? The cost ensures only serious projects are opened and those which sign up for free mean the 7 day limitation on uploads prevents any untoward behaviour being long term or damaging.

How does do projects advertise artists? Newsletter, social media, web ads, print ads

What is the process from start to finish for project? social media.

WHY

Why is it successful or not? it is well laid out, accessible language. It is simple to upload and can be used live.

HIT RECORD

WHO

Title of Project: hitRECORD

Title of Organization(s): hitRECORD

URL: <http://www.hitrecord.org>

Major Collaborative Partners: Levi's, Sony

Audience (intended and actual): Amateur artists of all kinds (mainly music and film)

Size (No. of Users): 80,000+

Ownership/Terms and Conditions of Use: Anything uploaded has to be the user's own creation. Permission is granted to every user to modify, adapt and remix another user's work. Users also grant hitRECORD.org the non-exclusive rights to use and monetize the creations. If they are successful in monetizing the work, they share the profits with the artists.

Project Goal: Open collaborative production company where writers, musicians, illustrators, photographers, video editors and other artists can submit their work. This work is then collaboratively edited, built upon and developed by other users to create songs, animation, short films, live shows, music videos and more.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Film and animation

No. of Concurrently Running Projects: Too many to count (over 100)

Medium(s): Video Text Audio Other: Photography

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial.

WHEN

Year Established: Company founded in 2005. Website started in 2010

Time Scales: Ongoing. Any project could last between a couple of days and a year, depending on the project.

WHERE

Location (Country): USA

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?): There aren't briefs per se. But the main focus on the site can sometimes act as one huge brief with everyone posting a project they want help with and then others collaborate with them to bring the project to completion. There is no real management of the interaction besides monitoring that everyone is acting with respect.

Submission Format (HTML, Video Upload etc.): All accepted except HTML

Feedback/Commentary Structure: Commentary is given in the form of a comments box but it can also be given visually through the editing and remixing process that is so central to the way the site operates. The collaborative aspect IS the feedback structure.

Member Communication: All communication takes place publicly.

Rate Navigation (1-10, 1 being lowest): 6

Rate Copy (1-10, 1 being lowest): 8

How do moderators manage failure? Unclear. They do not publicize their failures.

How do moderators mitigate risk? The site seems to be monitored regularly and then the terms and conditions very thoroughly protect the site from any sort of legal action. ALSO it helps that they make the fine print incredible large and easy to comprehend.

How does do projects advertise artists? They sell their artists' work in their online store and because of the high-profile of its founder, Joseph Gordon Levitt, the site is getting more exposure and so are the artists.

What is the process from start to finish for project? There is no set structure and there is not telling when a project is finished. Some would say it is when the work gets purchased. But until then, it seems that all projects are ongoing in some way, shape or form.

WHY

Why is it successful or not? It seems to be incredibly successful. It is only about 2.5 years old, but it seems to have already made an impact. You can't get Sony's backing if there isn't a future in it. And the mission of the site is quite admirable. Though the aim is not to make money, it acknowledges that everyone participating would probably like to be making a living at creating artistic work. So, they give them a means to do it. It also encourages collaboration on a level I have never seen online. But making every user agree to let anyone else edit their work, they are removing the ingrained idea that the art is precious and that the artist's original intent should be honored. By acknowledging that art is an ever-changing thing, the site is giving artists the opportunity to grow and learn from each other in refreshing ways.

HUNIE

WHO

Title of Project: Hunie

Title of Organization(s): Hunie.co

URL: <http://hunie.co/>

Major Collaborative Partners: 3 Design Partners: Ryan Ford, Nick Sloggett, Davide Casali

Audience (intended and actual): Professional Designers

Size (No. of Users): At least 5,000. They do not publish it. But they get about 4,500 visitors per day.

Ownership/Terms and Conditions of Use: The user has ownership of all their work. And the work is never made public to anyone other than members.

Project Goal: To offer professional critiques to design work to encourage designers to grow and better their work.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Graphic Design

No. of Concurrently Running Projects: Every member has their own projects. There is no real ONE project.

Medium(s): Video Text Audio Other: Any visual art medium

Cost of Usership: Free < \$10 > \$10 Invite-only. FREE

Commercial or non-profit: Commercial

WHEN

Year Established: 2012

Time Scales: Ongoing.

WHERE

Location (Country): USA

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

Submission Format (HTML, Video Upload etc.): Any format the users need in order to make their work visible.

Feedback/Commentary Structure: Members can comment on an image or piece of work by clicking anywhere on the image. A pop-up box will appear and the comment will be attached to that particular space on the image. There is also room for more verbose and general comments below each piece of work.

Member Communication: Via private comments and private message.

Rate Navigation (1-10, 1 being lowest): 4

Rate Copy (1-10, 1 being lowest): 8

How do moderators manage failure? No evidence of failure.

How do moderators mitigate risk? They have taken safeguards to protect the artist by making the community invite-only. It also ensures that the level of criticism being shared is of a higher standard, i.e. coming only from professional designers.

How does do projects advertise artists? Unknown

What is the process from start to finish for project? Designers post finished work, fellow users offer critique, and then the designers can choose to post further charges to the work to receive more feedback. There is no real 'finish.'

WHY

Why is it successful or not? It is difficult to say, as it is only a year old AND the only way to see the full site is to receive an invitation. But the articles written about the site have been very favourable.

IDEAS TAP

WHO

Title of Project: Ideas Tap

Title of Organization(s): Ideas Tap Ltd

URL: <http://www.ideastap.com>

Major Collaborative Partners: National Youth Theatre, National Student Drama Festival, Magnum Photos, Film Forever, YMCA, National Skills Academy, Brighton Fringe, HighTide, National Theatre, Metro Print, MardiBooks, New Wolf, Mac Birmingham, Bush theatre, Flatpack Festival, Roundhouse, New Diorama and many others.

Audience (intended and actual): deasTap is an arts charity for young, creative people at the start of their careers

Size (No. of Users): 90,000+

Ownership/Terms and Conditions of Use: Sign up and use the open forums to discuss and ask questions. Must be over 18yrs.

Project Goal: sharing ongoing creative ideas and advice. Job site and job finder. Networking, funding, opportunities.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Film & Photography

No. of Concurrently Running Projects: 100+

Medium(s): Video Text Audio Other: Visual

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Non profit: charity

WHEN

Year Established: 2009

Time Scales: Projects vary, some are ongoing

WHERE

Location (Country): Uk, Bermondsey

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?): Project managers and users can start up forums with a specific focus. Briefs for job requirements are submitted by the individuals/companies.

Submission Format (HTML, Video Upload etc.): HTML, Text, Video, Images

Feedback/Commentary Structure: Forums, user commentary under images/projects, they have a 'ideastap mag' with specific articles.

Member Communication: All public

Rate Navigation (1-10, 1 being lowest): 9

Rate Copy (1-10, 1 being lowest): 9

How do moderators manage failure? Not sure

How do moderators mitigate risk? They have a large team monitoring and managing all elements of the website.

How does do projects advertise artists? Newsletter, social media, web ads, print ads: facebook, social media, emails, subscriptions. Close links with big corporations.

What is the process from start to finish for project? Sign up, browse projects and forum discussions and join in and ask questions relevant to your field.

WHY

Why is it successful or not? Very successful although somewhat chaotic. Lots of opportunities and open discussions for everyone to ask questions.

INDABA

WHO

Title of Project: Indaba

Title of Organization(s): Indaba Media, LLC

URL: <http://www.indabamusic.com>

Major Collaborative Partners: ASCAP, LimeLight, Songtrust

Audience (intended and actual): Musicians from all over the world. Majority from Europe, Asia, and North America.

Size (No. of Users): Over 700,000

Ownership/Terms and Conditions of Use: Submit music to Indaba and you split any revenues from the music with the site 50/50.

Project Goal: To make musicians' lives easier by joining forces with premier music and technology partners to help musicians get the most out of the latest opportunities on the web and in the music industry.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other:

No. of Concurrently Running Projects: 1000s

Medium(s): Video Text Audio Other:

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial

WHEN

Year Established: 2007

Time Scales: Ongoing. Some opportunities and projects have deadlines.

WHERE

Location (Country): United States

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?): Briefs are a small part of many ways of engaging on Indaba. Briefs are written by other members of the site. Someone may post a "session" and ask for a member to contribute vocals or remix a track. Other briefs are put out by Indaba after a major artists comes to them asking for something specific for a track they're working on. Indaba puts out the brief and they usually get many responses within days and the artist picks the one they like the most.

Submission Format (HTML, Video Upload etc.): Audio

Feedback/Commentary Structure: No information provided.

Member Communication: Members can communicate through "sessions" by posting music and briefs with what they need to enhance their tracks. They also have groups for music of similar genres and message boards where members can post discussion topics.

Rate Navigation (1, being lowest 10, being highest): 8

Rate Copy (1, being lowest, 10 being highest): 9

How do moderators manage failure? No evidence of failure.

How do moderators mitigate risk? Indaba works directly with the music industry. Members upload their tracks, but Indaba only promotes the best music from what is submitted.

How does do projects advertise artists? Social media, web ads

What is the process from start to finish for project? Member joins and creates profile. Member uploads music and asks for feedback or engagement with other artists who then contribute to the work. The other opportunity is for licensing, where members upload music to the site and the managers of the site promote the best pieces of work to labels and publishers.

WHY

Why is it successful or not? This site is highly successful. The site is aesthetically pleasing and has over 700,000 members. The vast number of members and successful collaborations with high profile musicians such as YoYo Ma and Lincoln Park make this site very attractive to musicians. The site also rewards its members with many opportunities and contests.

INDIEGOGO

WHO

Title of Project: Indiegogo

Title of Organization(s): Indigogo

URL: www.indiegogo.com

Major Collaborative Partners: BBB, Accredited Business and Truste Certified Privacy.

Audience (intended and actual): Anyone who has a viable project that they're passionate about and need funding.

Size (No. of Users): 64,000+

Ownership/Terms and Conditions of Use:

Project Goal: Provide industry leading tools and support to help you promote your campaign and raise funds quickly, easily, and securely.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Health, Politics, Religion, etc.

No. of Concurrently Running Projects: 1,000's (Over 1,500 new this week)

Medium(s): Video Text Audio Other:

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial

WHEN

Year Established: 2007

Time Scales: Each fundraising project sets their own time scales.

WHERE

Location (Country): USA

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?): Each fundraiser (the participants) set their own briefs about the projects and time scales. Other people who want to fund projects read the briefs and contribute as much or as little as they want to. Indiegogo uses an algorithm to figure out each campaign's 'gogofactor' and promotes that brief accordingly.

Submission Format (HTML, Video Upload etc.): Video, Text, Pictures

Feedback/Commentary Structure: Comments on projects.

Member Communication: Comments on project and posting and responding to briefs.

Rate Navigation (1-10, 1 being lowest): 10

Rate Copy (1-10, 1 being lowest): 9

How do moderators manage failure? If a participant does not reach a fundraising goal, Indigogo takes more money from them. This discourages people from failing.

How do moderators mitigate risk? Indigogo gets a profit from every project unless they raise \$0 in funds and pull their project from the site.

How does do projects advertise artists? Social media and Web ads

What is the process from start to finish for project? First you come up with an idea that you need money for. Then you complete a written and/or video brief and upload it to the indiegogo site. You need to determine how much money you need for the project and set an end date for when you will end the fundraising campaign. If you meet and/or exceed your goal Indiegogo takes 4% of the funds raised. However, if you do not reach your goal Indiegogo takes 9%.

WHY

Why is it successful or not? Yes, the site is very visually pleasing, easy to navigate and has helped thousands of people and companies reach fundraising goals.

KOMPOZ

WHO

Title of Project: Kompoz

Title of Organization(s): Kompoz, LLC

URL: www.kompoz.com

Major Collaborative Partners: n/a

Community: Amateur Musicians

Size (No. of Users): Hundreds

Ownership/Terms and Conditions of Use: Every time a "song" project is create, the person who started it chooses a creative commons license or a traditional copyright.

Project Goal: For musicians to collaborate and contribute to each others songs.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other:

No. of Concurrently Running Projects: Hundreds

Medium(s): Video Text Audio Other:

Cost of Usership: Free < \$10 > \$10 It is free for regular users and \$5 for PLUS users

Commercial or non-profit: Commercial

WHEN

Year Established: 2007

Time Scales: Ongoing

WHERE

Location (Country): USA

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

The briefs are written by fellow members. A member posts part of a song (like a guitar riff) and asks other specific members (like a horn or voice) to contribute to their track. As people contribute there is a running discussion board

Submission Format: Audio

Feedback/Commentary Structure: People who are invited via brief and who are contributing to the project can comment on the work.

Member Communication: Through invitation to projects and discussion boards on projects.

Rate Navigation (1-10, 1, being lowest): 8

Rate Copy (1-10, 1, being lowest): 7

How do moderators manage failure? No evidence of failure.

How do moderators mitigate risk? Each member who puts out their material is responsible for managing the project and copyrighting their own material.

How does do projects advertise artists? Newsletter, social media, web ads, print ads: Social Media and Web Ads

What is the process from start to finish for project? The process begins with a musician posting audio for an idea for a song. They may then invite other members to contribute to the song via a brief. Musicians from around the world could upload a drum track or vocals, all contributing to a final product. The owner or the person who originally uploaded the project has the final say on what tracks stay in the final product.

WHY

Why is it successful or not? Yes, the site has many members and many successful songs via collaboration.

MARQUEED

WHO

Title of Project: Marqueed

Title of Organization(s): Marqueed

URL: <http://www.marqueed.com>

Major Collaborative Partners: N/A

Audience (intended and actual): Groups of users who need to collaborate about editing images. Everyone from families/amateurs to businesses and artists.

Size (No. of Users): 4,000+

Ownership/Terms and Conditions of Use: Must provide accurate name and contact information. Also, may not post images that you do not have the right to edit or use. No pornography or illegal content.

Project Goal: To aid the creative process by simplifying the sharing and discussion of images.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Photography and Graphic Art/Images

No. of Concurrently Running Projects: Hundreds

Medium(s): Video Text Audio Other: Image

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial

WHEN

Year Established: 2012

Time Scales: Continuous/On-going

WHERE

Location (Country): USA

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?): No, users post their own projects/images and invite other users or email addresses to collaborate/comment on and edit images.

Submission Format (HTML, Video Upload etc.): Images

Feedback/Commentary Structure: Invited users and email invitations can comment on specific section of an image, comment on a message board about the images or edit.

Member Communication: Communicate through invitations, comments, message boards, and

Rate Navigation (1-10, 1 being lowest): 9

Rate Copy (1-10, 1 being lowest): 8

How do moderators manage failure? No failure evident.

How do moderators mitigate risk? There are strict policies about what content is allowed. Additionally, all images are secured and private. The user determines who may view/edit the content.

How does do projects advertise artists? Newsletter, social media, web ads, print ads: Huge ad campaign on facebook, twitter, and google+

What is the process from start to finish for project? Create an account and upload an image you would like to collaborate on. From this point you invite people from whom you would like input. Those who respond to the invitation can discuss the image, make suggestions, and edit. Once the group collaborating has combined and/or included all edits, the image is complete and can be used for its intended purpose.

WHY

Why is it successful or not? Yes, it is successful because it is used by many amateurs and artists and is praised in the online community as a great way to collaborate when dealing with imaging editing in a disparate group.

OPENIDEO

WHO

Title of Project: OpenIDEO

Title of Organization(s): IDEO

URL: <http://www.openideo.com/>

Major Collaborative Partners: The partners or sponsors change with every challenge. Current ones include the Mayo Clinic and Barclays.

Audience (intended and actual): All creative thinkers

Size (No. of Users): 25,000+

Ownership/Terms and Conditions of Use: IDEO owns all work. Contributors do not receive any payment for their work in a finished product. The purpose of the site is somewhat altruistic.

Project Goal: To use the collaborative process to help promote innovation and solve big questions. It also aims to make use of everyone's unique skill set and how they can contribute to the collaborative process in their own unique way.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Innovation

No. of Concurrently Running Projects: There are as many projects as there are sponsors. Currently, there are 23 open projects.

Medium(s): Video Text Audio Other: Images

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Non-profit

WHEN

Year Established: 2010

Time Scales: Ongoing

WHERE

Location (Country): UK

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?): Briefs, or challenges, are submitted by sponsors looking to solve a problem for the social good. Challenges are given whenever sponsors submit. Nothing is required, but the more you contribute, the more your "design quotient" (the rewards system on the site) goes up and makes you more desirable as someone sponsors can approach for projects in the future.

Submission Format (HTML, Video Upload etc.): All formats accepted.

Feedback/Commentary Structure: There is a section in the process called "evaluation," which is the designated time and space to give critical feedback.

Member Communication: Members only communicate through ideas and evaluation. Ideas can spark new ideas and evaluation that can help refine those ideas.

Rate Navigation (1-10, 1 being lowest): 9

Rate Copy (1-10, 1 being lowest): 10

How do moderators manage failure? Moderators tidy things up in between challenge phases, re-framing ideas so they're clearer and help users focus on what's most important. It's the user's job to constitute what makes a good design or a successful one.

How do moderators mitigate risk? Staff watch the projects as they unfold and rely on users to alert them if anything on the site is abusive or disruptive to the process.

How does do projects advertise artists? Completed projects are only advertised through the sponsors. If they like the completed concept, they can choose to move it forward and use it as they wish.

What is the process from start to finish for project? After a challenge is posted at OpenIDEO.com, the three development phases – inspiration, concepting, and evaluation – are put into motion. Community members can contribute in a variety of different ways, from inspirational observations and photos, sketches of ideas, to business models and snippets of code. Sometimes this can be in the form of a comment; other times, it's building off a previous person's work. People participating in OpenIDEO can provide feedback every step of the way. Between each development phase, IDEO helps shape the journey through framing the challenge, prototyping, and encouraging the conversation. Eventually a selection of concepts are chosen as winners. All concepts generated are shareable, remix-able and reusable by anyone – in a similar way to Creative Commons. The hope is that some of these concepts will become reality outside of OpenIDEO.com.

WHY

Why is it successful or not? This is the most organized and beautifully structured online collaborative process I have come across. All of the development phases are clearly laid out and monitored to ensure that everyone is always working towards developing a solution to the challenge. Their phases are development is the best model for online collaboration of any kind: inspiration, concepting, and evaluation.

OUTER EDIT

WHO

Title of Project: Outer Edit

Title of Organization(s): OuterEdit

URL: <http://www.outeredit.com/index.php/main/about>

Major Collaborative Partners: Vimeo

Audience (intended and actual): Graphic designers of all ages, creators and buyers.

Size (No. of Users): 10000+

Ownership/Terms and Conditions of Use: Browse without registering, in order to add comments to the film forum, or t-shirt designs you need to sign up. To offer work and upload product designs you must register.

Project Goal: Collaborative T-shirt designs that can then be sold online. Films are also made as a branch of the design elements.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Graphic design.

No. of Concurrently Running Projects: 147+

Medium(s): Video Text Audio Other: Photography

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial

WHEN

Year Established: 2011

Time Scales: Projects run for various length of times, usually 3 months.

WHERE

Location (Country): Singapore

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

THE MECHANICS:

Five esteemed creatives from all over the world converge on OuterEdit

OuterEdit makes a themed challenge they can't refuse

Stage 1: Everyone coughs up a solo artwork based on the theme

Stage 2: Everyone can rework any other artwork that catches their eye, whilst not losing focus from where its being derived from

Stage 3 onwards: Everyone can repeat the above process multiple times over the span of seven days

Near real-time updates of the creatives and design processes occur throughout www.OuterEdit.com but also on Facebook, and Twitter (@OE_Collab)

OuterEditors experience the wonder of art unfolding before their very eyes and are empowered to vote, comment and share

Stage 4: The submission round is immediately followed by three additional days dedicated purely for 'hearting'

The top few most 'hearted' artwork by the end of the three day hearting period earn the right to be printed on OuterEdit limited edition apparel; making their creators overall winners

... Next collab please!

Submission Format (HTML, Video Upload etc.): Video and html

Feedback/Commentary Structure: Forums and user commentary

Member Communication: direct messaging, public voting, forums.

Rate Navigation (1-10, 1 being lowest): 8

Rate Copy (1-10, 1 being lowest): 8

How do moderators manage failure? Very clear briefs, constant opening of forums to discuss collaborations. It is not a competition based event/project, they work to develop various t-shirt designs, there is not one overall winner.

How do moderators mitigate risk? Managers have the final say in the printing of designs to ensure business is managed effectively.

How does do projects advertise artists? Newsletter, social media, web ads, print ads: Facebook, twitter etc, all social media sites.

What is the process from start to finish for project? See 'Mechanics' above. Followed by the t-shirt designs going onto their list of t-shirts to browse for sale and are bought on the open market.

WHY

Why is it successful or not? It is a well designed shopping site, the collaborative work seems to be very intense and has more action taking place within the facebook page rather than this website. this site is more used for browsing and selling, not for the main collaborative work.

PLEDGE

WHO

Title of Project: Pledge Music

Title of Organization(s): Pledge Music

URL: <http://www.pledgemusic.com>

Major Collaborative Partners: None

Audience (intended and actual): Music makers & music lovers. Any age and globally.

Size (No. of Users): 10,000+

Ownership/Terms and Conditions of Use: Product is not offered as a buying option on the website. Musicians ask for donations from members, they require a specific amount to fund the recording of their next project. If they fail to meet the target, money is refunded back to the member. If they meet their target the member is sent a copy of the recording.

Project Goal: To give some autonomy over to listeners, to allow musicians to fundraise for their projects. There is no collaborative work, it is all monetary.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other:

No. of Concurrently Running Projects: 100+

Medium(s): Video Text Audio Other: Some visuals for album artwork.

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial, Pledge take a 15% flat fee from music makers.

WHEN

Year Established: 2009

Time Scales: Vary depending on project

WHERE

Location (Country): UK, London & NY

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

Musicians give snippets of their tunes and an outline of their aims for what they hope to do with the money they raise. The selling product is entirely down to the bands etc.

Submission Format (HTML, Video Upload etc.): MP3/4

Feedback/Commentary Structure: Members can leave comments for the bands.

Member Communication: All open on comments for each project. users can reply to one another and pose questions.

Rate Navigation (1-10, 1 being lowest): 9

Rate Copy (1-10, 1 being lowest): 9

How do moderators manage failure? Musicians are in control of reaching their target goals, Pledge receive a 15% flat fee regardless of whether bands meet their target or not.

How do moderators mitigate risk?

How does do projects advertise artists? Newsletter, social media, web ads, print ads: Facebook and online advertising.

What is the process from start to finish for project? Write a summary for your work and aims, how much you aim to achieve with the money, post photos/samples of music and wait for the money to come in.

WHY

Why is it successful or not? It is very successful, bands etc are responsible for getting to their goal and therefore manage their own risk of failure.

ROUGH FOR OPERA

WHO

Title of Project: Rough for Opera Scratch

Title of Organization(s): Rough for Opera

URL: <http://roughforopera.tumblr.com/>

Major Collaborative Partners: Project is hosted and curated by Second Movement at the Cockpit Theatre in Marylebone

Audience (intended and actual): No intended audience beyond those interested in opera.

Size (No. of Users): Up to 3 projects for each round of performances. This could be a group of 1 person or more.

Ownership/Terms and Conditions of Use: As with a play reading, the work performed is the artist's work and no one else's.

Project Goal: To give composers a chance to receive feedback on a rough piece of writing and to see how an audience might interact with it. This is NOT an online collaboration site. Instead, it is an example of how other scratch sessions have been run. Scratch sessions that are slightly similar to the BAC's. As such, it is relevant to see how they advertise their scratches online and get people involved, albeit not very well.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other:

No. of Concurrently Running Projects: 2-3, depending on the evening being considered.

Medium(s): Video Text Audio Other: Not applicable.

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Non-profit

WHEN

Year Established: 2012

Time Scales: One-night only performances, with each project (2-3) lasting 10 minutes to 1 hour each.

WHERE

Location (Country): UK

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

Submission Format (HTML, Video Upload etc.): To apply for the evening, all materials are sent via PDF or DOC

Feedback/Commentary Structure: Participants to receive feedback about their work at an early stage in its development. This is obtained in two ways, through audience feedback forms and through the Q and A at each event, where audience members are able to engage directly with each performance and its makers.

Member Communication: In person

Rate Navigation (1-10, 1 being lowest): 1, Website is horrible

Rate Copy (1-10, 1 being lowest): 1, the copy is equally horrible

How do moderators manage failure? There is no telling, as everything occurs in person. Ideally there would actually be a moderator to lead the Q and A to make sure that only critical and productive feedback is given.

How do moderators mitigate risk? No information given.

How does do projects advertise artists? The events seem to only be advertised through the rough for opera blog and the websites for Second Movement and the Cockpit Theatre.

What is the process from start to finish for project? Artists submit a proposal for their project and biographies of those involved. If chosen, the project gets a bare-bones production in front of an audience and the artists get 1 hour the same day to rehearse. They then receive feedback through the Q and A and also receive written feedback from the audience. They are also given £250 to help with expenses.

WHY

Why is it successful or not? The website is horrendously unclear and the project seems to have made very little impact on the industry. Also, as a collaborative project, in the sense that audience feedback should help to form later versions of the piece, it looks like it would not be very successful. There is a take it or leave it attitude that artists have with audience feedback because often the responses can be the opposite of helpful. It seems to be like any other reading series.

SOUL PANCAKE

WHO

Title of Project: SoulPancake Activities

Title of Organization(s): SoulPancake

URL: <http://soulpancake.com/activities>

Major Collaborative Partners: Oprah Winfrey Network

Audience (intended and actual): Artists of all kind, though mainly photographers and writers.

Size (No. of Users): 50,000

Ownership/Terms and Conditions of Use:

Project Goal: Explore "big think" topics such as spirituality, creativity, religion, arts, and philosophy through creative challenges.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Photography

No. of Concurrently Running Projects: Too many to count

Medium(s): Video Text Audio Other: Images

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Commercial

WHEN

Year Established: 2010

Time Scales: Ongoing

WHERE

Location (Country): USA

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?): Someone on the site, whether it be an administrator or user, will post a prompt and then anyone can post their response in the comments box. This can be in the form of a picture or text. These prompts and responses are meant to start conversations and inspire creativity. There are no time scales for these or requirements and because they are provided by anyone and everyone, there is no predicting how often briefs appear on the site. It does seem to be well managed. If a response does not relate to the activity at hand, it is likely removed to keep the topic focused.

Submission Format (HTML, Video Upload etc.): JPEG and Text

Feedback/Commentary Structure: Private messages and public response.

Member Communication: The most interesting communication between members takes place on the conversation section of the site. This is where people can ask a "big question" and people can provide their philosophical musings. It differs from public forums, as this section is a place to "chew on life's big questions" rather than fixating on minute details.

Rate Navigation (1-10, 1 being lowest): 3

Rate Copy (1-10, 1 being lowest): 2

How do moderators manage failure? No evidence of failure.

How do moderators mitigate risk? Unknown.

How does do projects advertise artists? Artists are not advertised. Rather the website has appeared on many talk shows and in online publications.

What is the process from start to finish for project? There is no start to finish project and no project is stand alone. People post prompts and other users respond and contribute. This could be as simple as: take a picture of a flower and then share it. People can continue to post responses to this prompt as long as it is open.

WHY

Why is it successful or not? There seems to be no point to this site other than to share and muse about philosophical questions. Artists do not seem to be rewarded in any way for their contributions to the site and nothing happens with the activities pursued. In terms of getting people to collaborate and actually create something that could eventually gain a wide audience, it seems to have failed.

TALENT HOUSE

WHO

Title of Project: Talent House, All Creative

Title of Organization(s): Talenthouse, Inc.

URL: <http://www.talenthouse.com>

Major Collaborative Partners: The New York Times, MTV, Advertising Age, Vogue, People, WSJ, Wired

Audience (intended & actual): 18+ 1000+ users. Members to upload but non-members can vote on products that have been uploaded.

Size (No. of Users): 1000+

Ownership/Terms and Conditions of Use: (US only) DMCA 1998. They have a designated copyright agent who deals with copyright infringement.

'you retain all right, title and interest in your User Content.' For more info see comments at end.

Artists always retain ownership of their own work using Talenthouse as a platform to collaborate, grow their audience and monetize their work. Brands choose Talenthouse to engage in a dialogue with consumers in an entertaining, relevant and credible context.

Project Goal: Our mission is to liberate all artists

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other: Photography, video

No. of Concurrently Running Projects: 500+

Medium(s): Video Text Audio Other: Photography

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Non-profit

WHEN

Year Established: 2012

Time Scales: Projects have a deadline but projects and briefs can be uploaded continuously.

WHERE

Location (Country): US based but global access. Offices in Hollywood & San Francisco

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

Project briefs are created by the individual/organisation who upload them onto the site. Talent House provide categories for projects but are not involved in briefs and how they are articulated. They will monitor for abuse or breaks in terms and conditions only.

Submission Format (HTML, Video Upload etc.): Work is submitted as text, audio, photos and videos. Briefs are text and photographically.

Feedback/Commentary Structure: Forums & space for commentary in the project boxes.

Member Communication: Commentary (text) on work uploaded and direct feedback from project manager.

Rate Navigation (1, being lowest): 10

Rate Copy (1, being lowest): 9

How do moderators manage failure? Projects are given a face/format to use with guidelines on the information needed in the briefs. Categories are provided within the website layout to ensure users know where to access the projects they want to involve themselves in. The individual projects clearly stipulate the competitive nature and therefore users are aware of what they need to do and what that they are involved. Voting the best videos/images etc uploaded as part of a project is done by the users, members and non members. They are invited to comment on why they made this vote.

How do moderators mitigate risk? Project managers hand over their project briefs to the website and this is uploaded in the same format as all projects ensuring equality in how they are presented.

How does/do projects advertise artists? Newsletter, social media, web ads, print ads. Advertising is not done on behalf of the artists. But within the terms and conditions it is stipulated that work can be used as part of advertising for the website.

What is the process from start to finish for project? Projects are competitive, the project managers rate the uploads and decide on their suitability for the project products.

WHY

Why is it successful or not? The layout is simple and easy to navigate. The language used has an impact and images further entice their creative and young collaborators. The competitive nature and prizes to be won, either material or opportunistic, provide incentive and motivation. Well known and familiar creators are using the site to find new and innovative work, providing open opportunity. The format of the briefs allow for a familiar and continuous layout which is accessible.

TIME WAVE

WHO

Title of Project: TimeWave

Title of Organization(s): LoNyLa

URL: <http://timewavefestival.com/>

Major Collaborative Partners: Innovation Warehouse, Stella Adler Studio for Acting. Sponsors include, The Arts Council, Disney Engineering, Yelp and Telestream.

Audience (intended and actual): Theatre industry professionals

Size (No. of Users): 8 to 10 playwrights for each festival (annually)

Ownership/Terms and Conditions of Use: The artist retains all rights to their work and no one visiting the website may use the work for their own commercial purposes.

Project Goal: Timewave aims to bring audiences together to experience a performance that is simultaneously theatrical, cinematic, and Internet-driven, and where audiences can contribute via social media and telepresence.

WHAT

Industry Focus: Theatre Fiction Music Fine Art Other:

No. of Concurrently Running Projects: 8-10 per festival

Medium(s): Video Text Audio Other:

Cost of Usership: Free < \$10 > \$10

Commercial or non-profit: Non-profit

WHEN

Year Established: 2013, though LoNyLa has been around for much longer.

Time Scales: Each performance in the festival will consist of a two-hour event, knitting together 8 to 10 short pieces from playwrights and multimedia creators to form a kaleidoscopic tapestry. Over the five-day run, the programme will resemble a prism shifting every few minutes to reveal a unique voice, style or viewpoint.

WHERE

Location (Country): UK

Organization Location: Online Venue Both

HOW

Briefs Given: Yes No

If yes, description of briefs (Who makes them? Who manages them? How often are they given? Are they required? Time scales?):

Submission Format (HTML, Video Upload etc.): Video live stream and social media

Feedback/Commentary Structure: Live video chat (skype-like format) and text chat boxes (like google chat) and social media (i.e. Twitter)

Member Communication: Open and public forum during online presentations.

Rate Navigation (1-10, 1 being lowest): 5

Rate Copy (1-10, 1 being lowest): 6

How do moderators manage failure? There is often a moderator live after each performance leading the discussion and feedback session. This way if a piece is not successful, at least the artist is protected from feedback that is overly harsh or unhelpful.

How do moderators mitigate risk? There is a programme during the festival where audience members can interpret the performance and text by contributing their own dialogue. This seems to be the most collaborative aspect of the festival and, as such, has a higher chance of risk. Luckily, the dialogue contributed does not have to be used in the finished product. It is merely an alternate form of feedback that is more actively that participating in a Q and A.

How does do projects advertise artists? The projects are advertised through LoNyLa's newsletters and social media outlets as well as to university listervs. In other words, there appears to be very little money spent on advertising. It looks like sponsor money goes into equipment and staff.

What is the process from start to finish for project? Projects are chosen months ahead of time, actors are cast and directors paired with writers to rehearse the public virtual reading. Then the projects are presented live online over a 5-day period. In addition to live streamed readings of plays and daily panel discussions, in one format for the festival, audiences can interpret a piece in real time. They can hone in on the subtext of a scene and write their own dialogue, expressing it via SMS text inputs. The scene can be as simple as a couple having a cuppa - but are they truly enjoying each other? Conflict may be bubbling beneath the surface, so what's really going on? Actors may also pose a high stakes scene in which a person is about to jump from a rooftop. Audiences can riff on the jumper's internal monologue. In another audience-participation format, a virtual room is set up. A question will be posed, such as "if you had one power, what would it be?" Remote audience members can pop in and out of the room and answer the question in one or two lines. Instead of a roving interviewer traveling to different parts of the world, people from various regions of the world can leap into the virtual space and have their say.

WHY

Why is it successful or not? It is an ambitious project, involving performers from around the world, but does not require people to leave their native country to participate. Because the success of the ENTIRE event is dependant on the seamless use of streaming technology, one technical glitch can cause the whole event to fail. As this was the first TimeWave festival, they did have a few hiccups (according to their facebook page) and therefore it did not go as smoothly as expected. LoNyLa has done some testing of this format in previous years (since at least 2009) and was never very successful in its execution. If the lack of press coverage on this inaugural event is any indication, the event was not successful at all - no one has written about it. This has proven that depending only on live streaming for collaboration is intensely problematic. Not only can the technology fail from the hosting site, but it almost certainly will fail (at least once) on the receiving (audience) end. With this, you run the risk of people losing interest and patience.

APPENDIX

APPENDIX 1

'THE STORY OF CO-CREATION'

IN THE SPIRIT OF CO-CREATION: RISK-MANAGED CREATIVITY FOR BUSINESS

BY SENSE WORLDWIDE

<http://senseworldwide.com/the-spirit-of-co-creation-white-paper/>

The Co-Creation Landscape

The current co-creation landscape is broad and varied. The diagrams below outline several different models of collaborative creation that have been employed to help develop products and services.

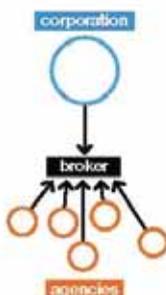
- 1) Large corporations who call for ideas by offering a one-off contest with prize money or a manufacturing run. (Ikea and Muji)



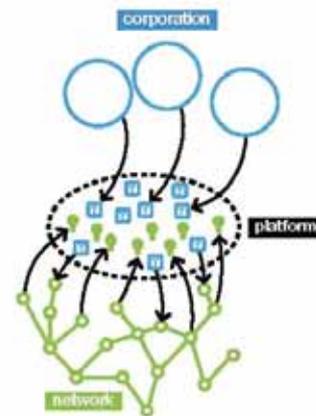
- 2) Consultancies or agencies who set up and facilitate the whole co-creation project to act as a bridge between a network of collaborators and a corporation. (Sense Worldwide)



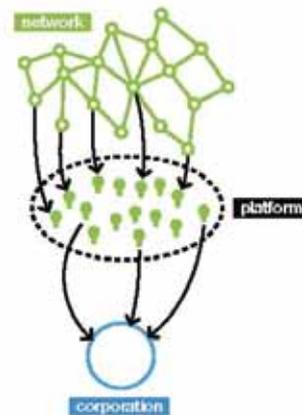
- 3) Large corporations who call for agencies to submit ideas to then partner with or broker a deal. (P&G with NESTA)



- 4) Large corporations who outsource briefs to communities that are fostered online. (Innocentive, Kluster, Crowdspirit)



- 5) Large corporations that host an online platform where individuals submit ideas or requests based on the brand, which that business can then select for development. (Cuusoo with Muji)



- 6) Large corporations who engage with a community of advocates to co-create on an ongoing basis. (Lego Mindstorms)

