Commissioning Brief

1 June 2016
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1 Summary

This is the brief for The Space’s latest commissioning round. You can apply on our online system which will be available via The Space website from Tuesday 14 June. The deadline for applications is midday, Monday 25 July 2016 and we expect to notify shortlisted projects by Monday 12 September. We are looking to commission projects that can be published to an online audience between December 2016 and March 2018. In some circumstances we may be able to commission projects with an earlier live/publication date.

In this commissioning brief we are looking for projects that fall into one or more of three areas of interest:

- Use digital technologies, content and platforms to open up the arts to wider or more diverse audiences or which increase representation of different people, places, communities or points of view; and/or
- Focused on dance or visual arts; and/or
- Led by UK organisations or artists from outside London

Although we are particularly interested in dance or visual arts projects, proposals from organisations working in other art forms are also welcome if they meet one or more of the criteria outlined above.

To be eligible to apply you must be a UK-based arts/cultural organisation or artist aged 18 or over. Organisations can include museums and libraries if the proposal is primarily arts focused. We encourage individual artists to partner with a UK-based arts or cultural organisation.

The Space focuses on delivering greater access to the arts for audiences, using the potential of digital technologies and distribution to reach more people. Whilst successful applications might include some R&D activity, a clear plan to reach a significant online audience will be essential to their success. We are also focused on developing digital skills in the UK arts sector. We are therefore particularly interested in projects that will give you new capabilities and provide insights that can be shared with other organisations and artists in the sector.

The Space is able to 100% finance projects or partner with other funders. We will typically provide up to £70,000 of finance. In exceptional circumstances we may agree finance over £100,000. In addition to financial investment we provide advice and support including for project planning, production, online publication and audience development.

We plan to commission around 30 projects a year. The majority of these will come from commissioning rounds like this one, which we are running approximately every six months. We therefore expect to commission 10 to 12 projects from this round, but the exact number will depend on the range and quality of the applications we receive.

The rest of this brief gives detailed information on the types of projects we’re looking for, the commissioning process and how we can help you to deliver a successful project.
2 About The Space

The Space is a commissioning and development organisation. Our mission is to deliver greater access to the arts using digital technologies, online publication and audience development.

Our objectives are to increase the audience reach and impact of publicly funded arts and culture through technology, to build digital skills across the UK’s arts sector, and to support the development and creation of innovative and interactive new art works. We do this by commissioning and supporting UK arts organisations and artists to make and distribute great art digitally.

3 The brief in more detail

Our last commissioning brief, launched in autumn 2015, was broad in scope and has resulted in a wide range of projects, which have either already been published or are in the development pipeline. This brief complements that programme of commissions, with an emphasis on access and diversity, both in terms of audiences and the organisations and people who make the work, and an additional focus on art forms or regions which are under-represented in the current portfolio of work.

At the heart of this brief is the wish to address two key issues, and opportunities, for arts organisations, access and diversity, using the power of digital technologies, platforms and content.

What do we mean by access?

We wish to support projects which use digital technologies and platforms to open up the arts to wider audiences.

We are passionate about the power of digital technology, content and platforms to deliver great arts experiences to more people. We want to support artists and arts organisations to reach wider and more diverse audiences for your work. You may want to take an existing live work to larger online audiences by capturing it using digital technologies; you may want to extend or deepen the experience of an existing live work through the commissioning of additional digital content, programmes or apps; or perhaps you want to create a new work that has digital technology and online publication at its heart.

We are also interested in projects which use digital technologies and platforms to remove barriers to participation for potential audiences. These barriers may be physical, geographical or economic. They may be attitudinal: for example, a sense that the arts ‘isn’t for me’. They may result from a lack of relevance or representation: ‘I can’t see myself’. Or they could be behavioural: i.e. the arts are just not on my radar/part of what I do.
What do we mean by diversity?

We wish to support projects across a range of art forms, types of organisation and UK regions but also a diversity of perspectives, artistic and creative teams. Equally, we are looking for projects which use digital technologies and platforms to reach diverse audiences and under-represented audiences in terms of arts consumption. This might be a specific, targeted audience or a wider audience which is diverse in its make-up.

You may wish to use digital technologies and methods to enable perspectives that are rarely seen, or increase representation of different people, communities, places or points of view.

Art forms and geography

We are interested in all art forms, however we are actively encouraging projects which meet the brief and which are focused on the visual arts or dance to apply, as these art forms have been less well represented to date in our commissioning rounds. If your project is not dance or visual arts-based, you may apply under other criteria (see Section 3.1 for details). Whilst we support organisations across the UK, London-based organisations have been over-represented in the applications we’ve received previously. We are therefore actively encouraging applications from non-London based organisations in this round, and from partnerships across regions. London-based organisations can still be considered as part of a wider partnership (see Section 3.1 for details).

Building Skills

We are also focused on helping you develop skills and experience around the use of digital technologies in your artistic practice and in the way you engage with audiences. Projects we support should therefore help you develop new skills in this area, and ultimately provide insights which can be shared with others in the sector.

3.1 Our three areas of interest

To be eligible to apply for this round, your project should therefore be in one or more of these areas of interest:

1. **Access and Diversity**: projects which use digital technologies, content and platforms to open up the arts to wider or more diverse audiences and/or which increase representation of different people, places, communities or points of view.

   This category may include projects which use digital technologies to extend the reach of art works to new audiences, or which directly address barriers to participation through the use of technology.

   Or your project may use digital technologies and platforms to reach diverse audiences and under-represented audiences in terms of arts consumption. This might be a specific, targeted audience or a wider audience which is diverse in its make-up.
Finally, it may encourage audiences to see the world in a new light: focusing on perspectives that are rarely seen; increasing representation of different people, communities, places or points of view.

We are looking for projects which put increasing access and/or diversity at the heart of the creative idea and audience engagement.

and/or

2. **Range of art forms:** we want to focus on art forms that have been under-represented in the applications we have received in previous rounds. In this round we are particularly interested in applications focused on **dance and/or the visual arts.** This does not mean that we will not consider projects based in other art forms. Proposals including other art forms are welcome provided that they meet one of more of the other criteria outlined here (outlined under points 1 and 3).

and/or

3. **Regional/national impact:** led by organisations or artists based outside London

We want to ensure that The Space’s investment in commissions and skills development impacts organisations and artists from across the UK. London-based organisations have been over-represented in the applications we’ve received to date. This has naturally reflected in the mix of projects we’ve been able to commission. As a result, we’re particularly encouraging applications from non-London based organisations in this round. This does not mean that London-based organisations or artists cannot participate in a project commissioned by The Space. If you are London-based, you can submit a project that meets the ‘Access and diversity’ or ‘Range of art forms’ areas above. You can also partner with one or more organisations based outside of London. You will need to show that your project has a regional emphasis that enables The Space’s investment to have an impact on skills and development in one or more of the UK nations and regions.

3.2 **Commissioning strands**

We will commission work across three ‘strands’.

The first two strands involve capturing or extending existing works:

1. **Capture:** this strand is about digitally capturing and publishing live arts performances, events, exhibitions or other artistic experiences to increase audiences for existing work.

2. **Extend:** these projects extend or deepen the audience experience of existing artistic works, exhibitions or events through the use of digital technologies and platforms, the development of online experiences and the creation of additional digital content.

The third strand is for new works which do not relate to an existing experience:

3. **Create Digital:** these are new works which have digital at the heart of the creative process. They explore new forms of digital storytelling, interactivity and participation.
Please do not worry about which of the three strands your project fits into, as long as it fits into at least one. We will accept applications that span more than one category and the exact classification will not affect your likelihood of being commissioned.

The commissioning strands are outlined in more detail below. Please note these descriptions are not exhaustive but rather are an initial guide when you are considering which strand your work may best fit.

**Capture**

This commissioning strand aims to digitally capture and distribute live arts performances and cultural exhibitions for audiences; showcasing and increasing the reach of existing events and exhibitions – including world premieres, must-see performances, activities and events – and making these available to a national and global audience.

There are many live performances and exhibitions staged around the UK that have the potential to be captured and shared with a wider audience. Developments in digital technologies have facilitated a rapid shift in viewing habits, including on-demand and live streaming consumption. Ever-changing production and distribution technologies are bringing high quality performance capture within the reach of more arts organisations and audiences. The Capture strand enables arts organisations to harness these possibilities to reach audiences who wouldn’t otherwise have seen their work for reasons of cost, location, accessibility or timing.

The objective is to create a digital artistic viewing opportunity alongside the live event or exhibition and to ensure that works are distributed to audiences around the UK online or on broadcast media. Additionally, the Capture strand aims to facilitate an increase in skills and experience of media production and distribution across the arts sector.

In relation to live arts performance, The Space can commission theatre, dance, music, opera, combined arts, performance art and spoken word events.

In the visual arts, we can capture some of the UK’s most exciting exhibitions and shows, bringing alive and capturing the gallery, museum, or other location-based activity or experience in new and innovative ways. We are looking for projects that increase the distribution and impact of work through dynamic new collaborations that might have both linear and interactive dimensions. We are particularly interested in proposals from exhibition curators and organisations which can capture the audience experience of exhibitions in new ways that are true to the original event. The focus will be on smaller and medium sized organisations but extending blockbuster art shows where public demand is clear is also in scope.

Commissions might aim to serve a community of interest where the physical location of a work may restrict attendance or demand for live attendance exceeds supply and where the capacity to reach an audience online is considerable. Some commissions may aim to find a new audience beyond the live audience through presentation on online platforms. One of our key success measures will be how much the digital capture increases the audience and diversifies reach for
the work. Some commissions may also be suitable for television or radio broadcast and cinema distribution in addition to online distribution, but this is not a requirement.

Creatively, the capture must be respectful of the original creative vision of the live show or artistic and curatorial vision of the artwork or exhibition. However, it doesn’t necessarily need to be distributed live; it can be captured for on demand.

The work being captured must be great art of the highest quality and the way in which the work is captured must be suitable to the intended platform(s). The work should be filmed with the audience in mind and commissions must give access to a high quality performance. We are interested in proposals that explore new and innovative ways of capturing events and activities. The use of new technology in and of itself will not be the main reason for us to commission a work, unless it has the potential to open up new audiences to artistic experiences.

Effective online presentation will require some elements beyond just the capture of the piece itself to help engage audiences. At its simplest this could be interviews or other contextual material (written, archival, stills, audio as well as A/V).

**Extend**

The relationship between the live arts experience and technology continues to develop. We will harness this to allow artists and arts organisations to extend their existing work using digital technology.

This strand will support pioneering ideas from artists and organisations to extend and deepen the experience of existing artworks, events, exhibitions or activities through digital media promotion, platforms or technologies. It will allow artists and organisations to explore and/or contextualise the arts by providing new ways into artistic experiences or the artistic process.

We can commission projects in which artists discuss, explore and extend their ideas and work through digital technologies. We can also commission projects that go behind the scenes to provide insight into the artistic work or experience through innovative formats. However, linear, long form documentaries about the arts are out of scope for this strand.

We particularly welcome the creative use of archive to illuminate the artistic process and/or to extend the impact of existing arts events, activities and works.

We can also support projects where an additional technological element would add to the audience’s experience of a live piece. Commissions can take the core artistic idea of a piece and embed interactivity, participation or forms of social media, to deepen engagement or otherwise bring a new dimension to the work.

We are interested in integrated artworks that explore this potential. They might take the audience into the artists’ world or a particular work and allow them to understand it and
potentially participate in it in interesting ways. The commission must be an extension of the core artistic work and not simply bolted on.

This is not a place for pure technology pilots although innovation in user experience will be encouraged if it helps audiences to enjoy arts and culture in new ways through digital media and technology.

**Create Digital**

The Create Digital strand is an opportunity for artists and arts organisations to create new, interactive artistic experiences. Our focus is on the potential of the technologies of interaction and participation to create meaningful artistic experiences and to reach and engage audiences in new ways. We are particularly interested in exploring new forms of narrative and storytelling as part of this strand.

We will commission artistic and cultural experiences which break new ground. These could be apps, websites, games, social media interventions, virtual reality installations or anything in between, but they must be original and have the potential for impact.

Pure technological innovation is not our key criterion. We are interested in the use of new technology and tools, but the artistic merit and the audience experience come foremost.

Successful proposals will have artistic ambition and the ability to engage audiences. They are likely to focus on emerging forms of storytelling and creating compelling user experiences. We are particularly interested in new forms of narrative, which engage with interactivity from an artistic and audience perspective.

Projects could make use of existing/archival material presented in a new context in order to drive audience and leverage existing investment in archives, but this should be in the context of compelling user experience design.

The strand can also support new ‘authored’ creative commissions that take you into an artist’s world through unique fusions of popular artists with creative partners.

Proposals must have a focus on interaction and participation. The user experience must meet the highest standards of accessibility and be of the highest quality.

Create digital commissions will have a live duration of months or longer and, if possible, will have a long-term life online. Thus there must be clear plans for the maintenance of the project and how an audience might build for the commission where necessary. Ongoing hosting, management and development of the piece should be factored into the proposal although we will not always commit to long-term funding beyond the initial scope of the commission.
3.3 Audiences and Distribution

3.3.1 Audience development and publishing

A commission from The Space should be an opportunity for you to develop new audiences and be ambitious. We expect an audience development approach to form a significant part of your thinking. This should encompass insight around the audience(s) you are targeting, why the project is relevant to those audiences, how you propose reaching those audiences (distribution and marketing strategies), and what success looks like for your project in terms of audience objectives.

For your application to be successful you should have a clear sense of who the target audience is for the work (e.g. experiences and subjects they are interested in, sites they might regularly visit, reasons for engaging with your work). You should consider ways of reaching them that you already have available (e.g. social media accounts for you, your team and influencers you may know, email marketing, media coverage, your own website or YouTube channel). You should also consider how you might encourage your audience to share or recommend the experience.

We will assist shortlisted applicants to refine marketing and publication plans to have the widest possible reach amongst their target audience. We can leverage a number of distribution relationships with high-traffic online publishers. Alongside the many publishing opportunities offered by our stakeholder, the BBC, for example BBC Taster, BBC iPlayer, BBC Arts Online and BBC Radio, we also want to see projects that explore other partnerships and platforms.

Although we can help commissioned projects with distribution partnerships, we do expect proposals to have solid thinking around proposed distribution platform(s) and marketing approaches. When considering which distribution strategy would help you reach your audience objectives, it is important to identify where your target audience might already engage in addition to the best environment for the work.

3.3.2 Audience reach

We are ambitious for the projects we support and want them to help you reach significant audiences. It is important that the projects we finance demonstrate value for money in terms of audience reach. As a rough benchmark we expect projects to result in at least one audience session for every £1 invested by The Space. So a project requesting £40,000 of finance from The Space will need an audience development approach that shows a strong potential to generate at least 40,000 video views, online sessions or an equivalent measure of audience engagement. A project costing twice as much would typically be expected to deliver twice the audience reach.

There can be exceptions to this rule of thumb. For example, if your project is aimed at hard-to-reach or new audiences we recognise you may need additional investment to achieve your objectives. Your application should specifically address why your audience is distinctive and how you intend to overcome the barriers to reaching them. Your case for additional investment will be strengthened by evidence of how the insights you gain from your project might be widely shared and provide significant value to the UK’s arts and cultural sector.
4 Commissioning process

4.1 Timeline

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<tr>
<td>Weds 1 June ‘16</td>
<td>This brief published</td>
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<tr>
<td>Tues 14 Jun ‘16</td>
<td>Online application system available</td>
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<tr>
<td>Weds 1 June ‘16 to Mon 25 Jul ‘16</td>
<td>Factual email questions can be submitted</td>
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<tr>
<td><strong>Midday BST</strong> Mon 25 Jul ‘16</td>
<td><strong>Deadline for applications</strong></td>
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<tr>
<td>Tuesday 26 Jul ‘16 to Fri 9 Sep ‘16</td>
<td>Initial shortlisting period</td>
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<tr>
<td>Mon 12 Sep ‘16</td>
<td>All projects notified if shortlisted or not</td>
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4.2 Using the online application system

The online application system is at [http://apply.thespace.org](http://apply.thespace.org) and will be open from Tuesday 14 June.

When the online application system is live, you can create an account on the system using your email address or register using your Facebook, Twitter or Google account. Once registered you can create one or more applications. Progress can be saved between sessions so that you do not have to complete the form in one go.

The form is divided into four sections and asks for information about:

- Your creative team and partners
- Your idea and the user experience it offers
- Your target audience and plans for engaging them
- Your budget and project timelines
- Benefits to you and the wider sector

You must submit your application no later than **midday BST on Monday 25 July 2016**. Applications submitted after this time cannot be considered for this round. You can submit an application at any time prior to the deadline. Once submitted an application cannot be edited.
If you are unable to use the online application system because of a disability or impairment please contact our team by emailing commissioning@thespace.org or by calling 0121 663 1488 and we can discuss alternative arrangements for you to submit your application.

4.3 Emailing questions

If you have a question about the brief or the application process please email our commissioning team: commissioning@thespace.org. Out of fairness to other applicants, we are unfortunately unable to give detailed advice about your project, whether by email, telephone or face to face meetings. However, we can answer brief, factual questions regarding the brief or the process by email and we will share the answers to regularly asked questions by updating the FAQs page on our website https://www.thespace.org/faqs

4.4 Assessment criteria

At all stages of the selection process we will use the following assessment criteria:

- Fit with one or more of our three areas of interest
- Fit with The Space’s commissioning strands
- The quality of the work and/or ideas proposed
- The clarity and ambition of audience proposition and audience potential
- Whether you and/or your partners have the ability to deliver the commission with the correct level of support and resourcing
- What risks exist within the proposal, particularly in relation to on time delivery, rights clearance, compliance, etc. and how they have been mitigated
- Value for money and financial viability
- We will also consider a number of balancing criteria including diversity, geographic spread, and types of art represented across the total portfolio of The Space’s commissions.

4.5 Shortlisting process

All applications will initially be read and scored by The Space’s commissioning team. If the volume of applications is high, our network of associate experts will help with this process.

High scoring applications are then reviewed and discussed at table reads by our commissioning team.

During the selection process, our commissioning team may email you to request clarification or further information about your proposal in writing. Please make sure that the named contact in your application will be available to reply during the shortlisting period. If they are likely to be unavailable for some of that period, please provide an additional, alternative contact.
Once this initial shortlisting process is completed, we will inform those applicants who have been shortlisted and those who have not been shortlisted by email by Monday 12 September.

This initial shortlist will then be submitted to our Editorial Panel to agree a final shortlist. This panel includes The Space’s CEO/Creative Director and representatives from Arts Council England and the BBC.

We will then contact the final shortlist of projects by Friday 30 September. Please note that being shortlisted does not mean that your project has been commissioned or is guaranteed to be funded. We have a further, detailed process which is outlined in Section 4.6 below.

### 4.6 Review process for shortlisted applicants

If you are successfully shortlisted following our Editorial Panel review, our commissioning team will engage with you to work through your proposal and help you to strengthen any areas where you may need additional expertise. The aim of this phase is to get your project ‘green-lit’ for commissioning. Our work is likely to include:

- Reviewing your audience development and publication plan to identify the best platforms and partners for reaching your target audience
- Ensuring that all rights are clearable to meet the publication plan
- Assessing your project timeline and the delivery responsibilities for you and any project partners
- Ensuring that you have the right team and resources in place to deliver a successful commission, that there is a clear lead organisation and each partner or supplier has clear responsibilities
- Checking that your approach to project development is robust and realistic
- Making sure your budget is comprehensive and affordable and that any other funding partners (if applicable) are formally committed to proceeding

We aim to make this review process as streamlined as possible. Where particular help is needed, we may appoint an expert associate to refine your plans. We will cover the cost for this work.

At the end of the review, our commissioning executives will make a recommendation whether to green-light your project for commissioning. Recommended projects are submitted to our Editorial Panel for final approval and can then be contracted.

If during the review process we identify obstacles to a project being successful which in our view cannot reasonably be surmounted, then unfortunately we will not be able to approve your project for commissioning. In these cases, we hope that the process of working with us to refine and develop your plans will have been useful. You might either take your project forward with other funders or use the insights you’ve gained to apply to a future commissioning round.
5 Ingredients of a Successful Application

5.1 Don’t worry... we can help!

Part of our role is to increase your skills and capacity to produce digital projects. We realise that you probably don’t have all the capabilities within your organisation to deliver your project. You might know that you need a production, technology or other partner but haven’t yet found someone suitable. You might feel your plans would benefit from specialist advice on technology, rights clearances, online audience development, accessibility or other specialist areas.

None of this should deter you from applying. The main purpose of our online application process is so we can identify projects that have a compelling creative idea; a strong sense of your potential audience and why they might engage with the work; and a creative team that is well placed to deliver your vision. Our application form then allows you to flag where you feel you need support in developing your plans.

We don’t have the capacity to provide project-specific advice during the application process (though we can answer general questions – see section 4.3 for details). However, our team will work with shortlisted applicants to address any gaps in your plans or skill-set with the aim of getting your project ‘green-lit’ for commissioning.

5.2 Audience reach

Please see section 3.3.2.

5.3 Audience development and publishing

Make sure that you build appropriate marketing costs into your budget. As a rule of thumb, it would be unusual for a project to have an audience development budget that is less than 10% of the total budget. Online marketing requires a range of specialist skills. If you do not have these skills in your team, we can help shortlisted applicants with planning, budgeting and introducing you to relevant suppliers.

5.4 Rights clearances

Although we are often fully or substantially funding a project, we don’t look to own any of the intellectual property in the work you create. One of our key objectives is to put the interests of artists and arts organisations first. This means that ownership of works will normally remain with the artists that have created them. We will also want to be sure you’ve budgeted to pay artists at appropriate industry rates for their work.

We need to know that you can clear the rights necessary for online publication of your project (and where relevant for broadcast, cinema or live event distribution). This normally means that you are in a position to clear rights on a non-exclusive, royalty-free, worldwide basis for non-
commercial publication, including via the BBC. Ideally, this should be for a minimum period of three years but it could be shorter if you have specific constraints. We also want to be sure that The Space has the rights we need to promote your work and to share learnings from your project with the UK arts and cultural sector.

The details of required rights clearances and the appropriate budgets are something we will discuss with shortlisted applicants. They can vary depending on the distribution plan we agree with you, so we don’t expect you to have rights clearance and costs finalised in advance of your application. What we want to know is that you have considered the feasibility and likely cost for rights clearances in your planning and budgeting process.

5.5 Accessibility

We want to ensure that the projects we are financing are as accessible as possible to the audiences who wish to experience them. This is a general principle for The Space and also a particular focus of this commissioning brief (see Section 3.1 “Our three areas of interest”).

In its widest sense, this means thinking about how your work might be experienced by audiences using a range of devices (e.g. desktop/laptop computer, tablet, mobile phone). Your choice of technology will be key when considering the artistic experience across different devices. This tends to be fairly straightforward for Capture projects using established video formats. For interactive works, you can reduce a lot of risks by choosing established software or technology frameworks that are already proven to work across different devices, rather than building something from scratch.

Accessibility planning is also about considering people with specific access issues. For example, we would usually expect video experiences with dialogue to have subtitles that can be switched on or off. Interactive experiences should ideally be navigable by keyboard for people who cannot easily use a mouse. They should also be designed in a way that considers users with visual impairments. Remember that these same design principles will create clear and user-friendly experiences that help all audiences to understand, navigate and fully engage with what you are creating.

The World Wide Web Consortium (W3C) provides a useful summary of its Web Content Accessibility Guidelines here: http://www.w3.org/WAI/WCAG20/glance/. As the BBC is a core distribution partner for The Space, its Accessibility Standards and Guidelines are another good reference: http://www.bbc.co.uk/guidelines/futuremedia/accessibility/

This doesn’t mean that we expect your project to rigidly meet a specific technical accessibility standard. We recognise that there are trade-offs to be made in terms of cost, technical practicalities and the artistic experience you are creating. What we want to know is that you’ve considered accessibility at the start of your project, rather than trying to bolt it on at the end. If you have a complex interactive work it will probably be important to plan for expert advice and user testing. Ideally, this should include users with specific access needs. Again, we can provide shortlisted applicants with support in this area.
5.6 Measuring success and sharing insights

To be sure you get best value from working with The Space, you should be clear about the results you want your project to achieve and how you will measure success. We ask applicants to indicate a target expectation for audience reach. We are also interested in other specific objectives you have such as gaining new skills, creating re-usable technology or building your organisation’s capacity to deliver similar digital projects in future.

To judge success, we will need to jointly measure the audience that your work is reaching. We can usually track reach and engagement levels and some audience profile information using low-cost or free tools such as Google Analytics. Our publishing partners may also share data. For insights into your audience’s experience of the work, online surveys or other forms of feedback are things we can plan with you.

We also want to measure progress against your other objectives and understand how we can improve the service we offer. We’ll therefore ask successful candidates to collaborate with us and our evaluation partners in reviewing the project and experience of working with us.

Finally, we are keen to share lessons learned from each project with other arts organisations and artists. We want as many people as possible to benefit from the insights gained from the work we support. We will typically ask you to help us create an online case study about your project, but you might also be willing to offer blog posts about your project’s progress or participate in workshops or other events we run. We recognise that your time is limited and that there will be information about your project that you don’t want in the public domain. We will work with you to agree a flexible approach here.

5.7 Budgeting

We expect most of the projects to fall in the £30,000 to £70,000 budget range. In exceptional circumstances we may commission projects costing more than £100,000. We can 100% finance a project. We also welcome applications where you plan to, or have already secured, additional sources of finance. We will require written confirmation from any other necessary funders before we can commit to your project.

We cannot finance capital expenditure and we cannot pay for staff salaries or other overhead costs that are not directly related to your project. For Capture and Extend strands our investment needs to be focused on the digital elements that are additional to the live or ‘real world’ work.

We cannot finance activities that have happened prior to us making the decision to support your project. We can however participate in projects already in development, providing our investment is restricted to additional activities that have yet to begin.

Please also note that our commissioning agreements are contracts for services rather than grants. We also normally expect to contract with a VAT registered entity. Being VAT registered means you can issue VAT invoices to us and recover the VAT element of any costs you incur from your suppliers. This can have a significant impact in making your project more cost-effective.
## 5.8 Budget lines

In your application you should give amounts for key budget lines. We recommend using the categories listed below, where relevant, but this is not an exhaustive list.

### 5.8.1 For all projects

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<tr>
<th>Budget line</th>
<th>What to include</th>
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<tbody>
<tr>
<td>Project management</td>
<td>Time involved in project management including project evaluation</td>
</tr>
<tr>
<td>Marketing/audience development</td>
<td>Creation of marketing plans, assets (images, video trailers) and running a marketing campaign, e.g. media relations, direct marketing, content marketing, social media campaign. Any costs involved in self-publishing your work.</td>
</tr>
<tr>
<td>Measurement and Evaluation</td>
<td>The time/resource needed to set up and monitor audience engagement with your work across the platform(s) where the work is published but also ongoing analysis of the marketing or other activity which is driving engagement. A final evaluation report covering the final audience metrics, the impact of the project and any learnings. We have an evaluation template and can work with commissioned organisations on this however do build in time and resource to complete this.</td>
</tr>
<tr>
<td>Rights clearances</td>
<td>Clearing rights with all those relevant to your project, e.g. writer/original artist, director, producer, cast, musicians, music clearance for recorded music, stage management, wardrobe, set, lighting and sound design</td>
</tr>
<tr>
<td>Legal / Insurance</td>
<td>Contract and rights. Public liability and professional indemnity insurance (£1m cover recommended for each).</td>
</tr>
</tbody>
</table>
### 5.8.2 Projects with filmed elements

<table>
<thead>
<tr>
<th>Budget line</th>
<th>What to include</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pre-production</strong></td>
<td>E.g. executive producer, producer, director, 1st assistant director, researcher, documentation of process (photographer, videographer)</td>
</tr>
<tr>
<td><strong>Production</strong></td>
<td>E.g. executive producer, producer, director, assistant directors, floor manager, production manager, camera operators, sound recordists, lighting designer and technicians, runners, outside broadcast team, live vision mixers, presenters, documentation of process (photographer, videographer)</td>
</tr>
<tr>
<td><strong>Equipment hire</strong></td>
<td>Cameras and camera fixing equipment, lighting, sound equipment, power, outside broadcast unit, satellite links, transport</td>
</tr>
<tr>
<td><strong>Venue costs</strong></td>
<td>Venue hire, security, early/late access, catering, parking</td>
</tr>
<tr>
<td><strong>Post production</strong></td>
<td>Executive producer, producer, director, editor, sound designer, edit suite, grade (editor and suite), audio mix (editor and studio), subtitles, documentation of process (photographer, videographer)</td>
</tr>
</tbody>
</table>

### 5.8.3 Projects with interactive elements

<table>
<thead>
<tr>
<th>Budget line</th>
<th>What to include</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prototyping</strong></td>
<td>Wireframing and interface design</td>
</tr>
<tr>
<td><strong>Development</strong></td>
<td>Technical development costs</td>
</tr>
<tr>
<td><strong>Testing</strong></td>
<td>Accessibility testing, usability testing, technical testing, and required amends</td>
</tr>
<tr>
<td>Budget line</td>
<td>What to include</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Hosting and maintenance</td>
<td>For projects with a lifespan longer than 12 months, please provide costs for first 12 months hosting and maintenance. Otherwise provide costs for your planned project lifespan.</td>
</tr>
</tbody>
</table>
6 Frequently asked questions

Q: What is the application deadline?

You can submit your online application up until midday BST on Monday 25 July 2016. The closing deadline will not be extended. We strongly recommend that you do not leave the online application until the final weekend, but instead input your application in sections as you are ready to do so. You can save your work as you go along and come back to your application before final submission. Please note the team will not be available for online support on the weekend of 23 to 24 July.

Q. Who can apply?

You must be a UK-based arts/cultural organisation or artist aged 18 or over. Organisations can include museums and libraries if the proposal is primarily arts focused. We encourage individual artists to partner with a UK-based arts or cultural organisation. Ideally the entity we contract with will be VAT registered.

Q: Does my project have to take place in the UK?

Not necessarily, but the applicant has to be a UK based organisation or artist and we would want to be sure that it will reach a substantial UK audience.

Q. Can we apply again?

You can apply again to be commissioned provided you haven’t been previously commissioned by The Space. If you are resubmitting a previous proposal, please make sure it meets the requirements of this brief, which are different from previous briefs. Please note that, because we are trying to support the widest range of UK arts and cultural organisations, we are unlikely to commission the same organisation twice. This doesn’t stop a previously commissioned organisation from partnering with another organisation that can lead on a project that you are part of.

Q: Can we submit more than one proposal?

Yes, but we’re very unlikely to commission more than one project from the same applicant.

Q: Do we need prior experience creating works of this kind?

No. However you should explain how you intend to partner with collaborators who do have relevant experience and expertise. The Space can provide advice and assist you in identifying suitable partners. However, we will not directly manage your project so you need to be confident you have the ability to oversee all the elements you are planning to deliver.
Q: Can you commission projects that are already underway?

Yes. The commissioned activity may form part of a project that is already in development. However we can only finance activities that commence on or after the application deadline.

Q: Do I need to have any matched or third party funding to submit an application?

No. However, if you plan or have secured additional funding, please give details on your application form.

Q: What happened to the ‘Landmark’ commissioning strand which was included in the last commissioning round?

We have refined our commissioning strands based on learnings from our last commissioning round. The ‘Landmark’ category has been replaced by ‘Create Digital’. The principle for Create Digital projects remains the same as for Landmark: that these should be new works with digital at the heart of the idea. However, we had previously also used ‘Landmark’ to signal a scale of audience opportunity and technical ambition and therefore potentially a higher level of investment from The Space.

We now recognise that landmark-scale projects might come from any of the three commissioning strands and not just from ‘digital only’ projects. We are still looking to commission one or two projects each year of this scale and ambition but, rather than inviting specific applications for these projects, we will identify them from across the UK arts and cultural sector. This includes applications to our commissioning rounds. We may therefore flag to you that we believe your project has landmark potential and that we are willing to invest additional finance to increase its scope and scale.

Q: What are the minimum and maximum amounts for which I can apply?

There are no minimums although, given the scale needed for a digital project to reach a significant audience, we would be unlikely to finance a project with a budget of less than £10,000. It would also be exceptional for us to finance a project for more than £100,000.

Q: When do the projects have to start/finish by?

Proposals should be for projects that will be published between December 2016 and March 2018. In some circumstances, and particularly for Capture projects, it may be possible to approve and commission your project on a shorter timetable if you have a particular deadline to meet (e.g. a theatrical season or live event).

Q: How many projects will you commission?

We are estimating we will commission 10-12 projects from this round, though that depends on the quality and range of applications we receive.
Q: How do you select which projects to commission?

All applications are assessed against the criteria listed above.

Q: If you commission my idea, does this mean you own it?

No. The intellectual property rights to the work will remain with the artist(s) and/or your organisation. You do need to ensure that those rights can be licensed for distribution in accordance with the agreed distribution plan.

Contact us

If you have any questions about this brief or the commissioning process, please email commissioning@thespace.org.