

LAST STATION 'GUIDE'

USING NEW TECHNOLOGIES
&
COLLABORATIVE WORKING

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A guide to using new technologies in arts projects with examples from



Last Station: located&dislocated

a new artwork inspired by the manned Light Vessels
stationed around the British Isles from 1732 – 2013

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Introduction

LAST STATION, located & dislocated

LAST STATION was a project producing a new artwork inspired by the manned Light Vessels stationed around the British Isles from 1732 – 2013. Fine Artists Mary Hooper and Elise Liversedge created a site-specific multi-media installation that inhabited the internal space of the Allsop Gallery at Bridport Arts Centre in Bridport Dorset throughout July 2013 and Harwich in October 2013.

The project was a collaborative project with Mary and Elise working with musician Trevor Watts, novelist and poet Kay Syrad, video artist Simon Hyde and Alexei Blinov, App developer. Part of the project was the series of free workshops in Bridport and Harwich looking at the effects of isolation and dislocation from the world we are in and the people around us. How does this feel, how can we re-connect or help others to, what impact does this have on ourselves and the people or communities around us.

Examples of how Last Station used media are included throughout the report.

What is the definition of new technologies?

In the context of the Last Station: located & dislocated project, we are looking at new technology from two angles:

Part 1:

using social media apps which make content easily available to everyone across several platforms, especially mobile devices

Part 2:

creating an original app as both an intrinsic part of the project and to disseminate the work more widely

This ebook gives general advice with examples to illustrate how Last Station used the ideas.

Part 1: Social Media Apps

Why

ONE TWO ONE has had a website for several years, but has not fully embraced the opportunities of social networking/sharing apps. This was a new area for them to work in and this is a similar case for many arts organisations. In addition, there are organisations who have social networking accounts but who haven't devised a strategy of why and how to use them, thereby spending valuable time in an unfocused way.

What is the point of using social media apps in an arts project?

There are many reasons which include:

- capture ideas, experiences, stories from other people which can be used to develop/inform the artwork
- promote discussion on the project, issues raised and arts in general
- disseminate information, showing the progress of the work and the artistic process
- promote the events and activities, building interest and audiences for the project
- engage, develop and build audiences for arts activities generally
- introduce work to and engage with non-traditional arts audiences
- position the arts organisation and its' partners/collaborators
- build networks and relationships to move the project / organisation forward

Audiences

A project through its' approach, process and subject matter lends itself to promotion to a very wide range of audiences (some of which may overlap). Whilst on the one hand, you may want everyone to know about your project, a scatter gun approach is not always the most effective way to try to engage with people. It is often better to target specific areas and build a groundswell of interest from them, which then ripples out to more people.

Work out who your potential audiences are. Who will it appeal to? Who can engage with it?

Arts

For an arts project, your first audience is, obviously, the arts community. Dependent on the range of disciplines involved, there are many potential subsets. This would allow the project to be promoted on general arts platforms to both arts practitioners and arts consumers and also be featured on discipline specific platforms covering, for example: visual arts; sculpture; installation; conceptual; participatory arts; community arts; artistic theory; arts in education; collaborative arts; writing; music.

Arts:

General arts platforms to both arts practitioners and arts consumers.
Specific platforms covering: visual arts; sculpture; installation; conceptual; participatory arts; writing; music.



Communities

Aside from the arts communities already mentioned, what are the other communities which would be interested in your project? Ideally, these will be communities with existing networks used by the general public to find out what is happening in their area of interest.

Communities could include: geographical; venue; gender specific; age specific; educational (schools, colleges, further education, adult education); youth groups; service groups (Rotary, Women's Institutes, for example); University of the Third Age; funders/potential fund. The main aim is to look for networks where you can reach sufficient people in one go. We will also, in the context of this guide, include the media as a community.

Communities:

Geographical communities local to the lightships and the exhibition venues. Schools and community groups. Lifelong learning: University of the Third Age, youth groups, adult education providers/students. Service groups (Rotary for example)



Special Interest

In most projects, there can be considerable potential for bringing people into the project who might not otherwise participate in art. These audiences can be discovered through creative thinking sessions. Think of every aspect of the project: the subject matter; the process; the execution; the people involved in project delivery; etc.

History:

The project sits in the context of over 500 years of local and national history and it would be one part of the historical whole of the country. Social history: how people live/work and how that has changed (or not) in the period covered. Industrial history: development of the ships/ engineering: Maritime history



Technology:

Developers: how Last Station app is being developed: Technology of light vessels to communicate with land and other ships.

Weather:

Meteorologists and the contribution of the lightships to the gathering of information: those who just love the Shipping Forecast!

Sociologists:

Those who want to study / contribute to how people experience and perceive isolation.

Messages

Having identified your audience, you then need to think of what you want to say to them, how to promote the project in a way which will catch their attention given their specific interests. If the range of the project is broad, and you have come up with a big list of potential audiences, you could have many options of the messages you can communicate to get most coverage. Without losing the core message of the project, these ideas can be 'mixed and matched' to make most impact with the relevant audiences.

Arts

There is a wealth of creativity activity in the UK from one person in their studio to huge cultural institutions. Whatever your size, you have to think about what it is that will get you noticed and the messages you want to communicate to the arts community.

Questions to ask include:

- what is special / unique about your project?
- who are the key artists and what are they bringing to the project?
- how do you want to position the organisation?
- are you creating something innovative or putting a new spin on familiar works?
- are you using cutting edge technology or traditional methods?
- is there a community/participatory aspect?
- what is the process for the project and what is it adding to the artistic theory/debate?
- how has the project been funded?
- with whom would you want to work in future on new projects (partners/ collaborators/funders?)
- could the work tour and if so, with whom do you want to make links?

Arts:

Arts Council funded project; creation of new works; multi-disciplinary; individual disciplines; individual practitioners; site/location specific work; participation; harnessing technology; focus on collaboration; promote venues.



Community

Having identified your core communities, look at exactly what it is that will interest them. These reasons could include:

- chance to work with professional arts practitioners
- inclusion
- make a contribution
- share experiences, skills, knowledge
- opportunity to learn something new/develop skills
- meet with other like minded people
- location
- project addresses an issue of particular interest to the neighbourhood
- compliments a subject on their curriculum

Community:

Effects/perceptions of isolation; links between locations; inclusion (oral history, contributing material, through multi-disciplinary approach, online/ onsite); women led project; participation of local groups in workshops; performance by local choir. Opportunities for anyone to work with professional arts practitioners; workshops - how to run for different groups; using online resources to be accessed by general public, students, academics.



Special interest

When thinking of your list of special interest audiences, you will have begun to come up with ideas of why they might want to get involved. One of the keys here will be how inventive you can be in grabbing their attention so that even if they aren't interested in 'art', they can be tempted to try out your project. Examples could include:

- history
- social issues
- environment
- health
- politics
- sport
- education
- culture
- gender issues

History:

Locations - importance of Harwich and Bridport: Technological - development of communications; engineering - development of light vessels: Context - shipping and trade; maritime; research - capturing social history: Archive - building up the past for the future: Social - seeing and understanding how people used to live/work; tribute to the important people who helped keep the coastlines safe.



Technology:

Apps and art - bringing together technology and emotion; apps and community; app development/technical.

Methods of Communication

There are many ways of communicating your project via social media apps, dependent on the type of work you are producing.

Remember that the key thing about these sites is that they are 'social' and not just broadcast sites. Don't just post and run. You are not on them just to tell people about what you are doing, but to build up a community of supporters, potential collaborators, contributors, buyers, funders, visitors and advocates.

Engage with your community. Invite comments. Respond to people who communicate with you. Start discussions. Ask questions. Respond to other peoples' comments and work.

Think about the key audiences with whom you want to communicate and decide which platforms they would be using so you can target the messages in the right place.

If you have a laptop, phone or tablet, these sites allow you to add content quickly and easily whilst you are on the move. This keeps content fresh, which is important in a fast paced digital world, and also allows you to manage your accounts in the odd moments when you are travelling, waiting at the dentist, grabbing a cup of coffee...

It would be assumed that the project or organisation leading the project will have a website and all other sites should have a link back to it. Keep your brand consistent, using the same username and profile photo across all the apps you use, so people can find you.

With each site, use your Audience list to search for other groups/communities/organisations/individuals and like/follow their accounts to encourage them to follow you.

These sites are also potentially a wealth of knowledge which can help you develop your project and find new opportunities, so also consider following sources of information.

This is not an exhaustive list of social media apps, but a selection of the key ones.

Facebook

Facebook can be a good option to use if you don't want to have and update a separate blog. You can add detailed information on this site and can have images, text and videos.

- Post images, videos, events and other information on the progress of the project on a regular basis on your page.
- Set up events and invite all your contacts.
- Post information/event details on other peoples' relevant/special interest pages

Twitter

Twitter is the 'watercooler', where you can post a quick comment or question. The key reasons for setting up Twitter is to keep yourself in front of people and remind them you are there. You can post links to your other sites and add images.

- Post links to images, videos, events and other information on the progress of the project on a regular basis on your Twitter stream (this should be about 25% of your Twitter content)
- comment on and retweet other peoples' Tweets - engage with them (this should be the rest of your Twitter content)
- use hashtags (#) - either your own or those already in use - to highlight your work and share with more people
- 'live Tweet' your events - invite people to share their comments, images, whilst an event is running, so that there is an instant commentary on your work. Retweet their comments. This can be used to promote work and can also be used as archive material about the project

YouTube

Set up an account and channel for the project. Remember that Youtube is not television - it is a social media platform and so don't post and run. Engage with the community.

- create short videos to share work in progress and finished work, interviews with the artists and audiences, 'in action' videos, setting the context, animations, 'how to' videos, etc
- invite comments and contributions; ask questions in the description
- response to comments posted
- invite people to 'like' individual videos and subscribe to your channel
- add relevant tags to your videos so people can find them
- with relevant post comments on other peoples' channels about their work

Flickr

Flickr is a photo sharing site for your original photo content. These can be photos of your work, events, and can be sorted into categories and sets.

- post images of your project

- tag your photos with all relevant tags you can think of (place, project, subject)
- using the search facility, look for Groups of relative interest and post your photos in those groups (you can find them on almost any subject - use your Audience / Message lists to help you)

Pinterest

Pinterest is a pinboard style of photo sharing site where you can add images from your own work and other images which have inspired your work. These can be from sites outside of Pinterest.

- browse other peoples' pinboards and like or repin their images on your site
- set up themes on your boards - events, people, partners, process ,etc.

In addition to the [OneTwoOne](#) page and [Last Station website](#) , Last Station used existing social media accounts of the practitioners and created new Last Station ones for an active, concentrated cross platform campaign.

[Facebook page](#): posting on Last Station page and on pages of special interest groups

[Twitter Feed](#): tweeted links to Facebook uploads, engaged with special interest groups/individuals, journalists, etc.

[Soundcloud](#) Also used Soundcloud to host sound clips.



Resources

When planning which social media apps you want to engage with, it can help to review your resources.

You do not need to be on every platform. If you are an individual or a small organisation with limited time, it is better to be on one or two sites and do it well, rather than spread yourself across many and do it badly.

Even if you only use a couple of these platforms, link them together so that as you post, for example on YouTube, a link will also be posted on Facebook and Twitter. This is a way to save time and for your content to potentially go 'viral' and be distributed beyond your own organisation's reach. Invite your followers on one platform to like/follow you on another platform.

There are free apps such as Hootsuite, Tweetdeck and Buffer which can allow you to schedule your posts so that you can make sure you are communicating even when you are doing something else. Some also let

you see across several of the platforms at once, so you have all your information in one place for ease of responding to other peoples' comments.

If you are an organisation, you can either have one person who is in overall charge of social media output. or allow several people to be administrators who can all post and comment. This is fine as long as everyone is on message.

Resources

Last Station had the existing networks of OneTwoOne, Catching Fireworks, the participating artists and the venues. We built networks for the social media with which we wanted to engage. As the project developed, we also harnessed the goodwill and networks of the participants.



Part 2: Creating A Project App

Why

Creating an app to be used across multiple mobile platforms can add much to an arts project, for example:

- as an intrinsic part of a multi disciplinary artwork whose creation is as valid as any other creative process
- allow engagement and participation in projects
- create more access to a project
- promote events
- disseminate information
- build an audience
- engage a new audience
- position organisation
- stimulate discussion
- capture information/insights

Stimulating discussion of concept of location & dislocation: does digital technology bring people closer together or distance them?

Create a different form of creative engagement with an artwork through the choice of elements, information and interpretation which can influence the ongoing development and experience of the artwork for the duration of the initial installation and for touring.

Use app for community engagement, for/by practitioners, commissioners and curators

allow people to view and interact creatively with the different elements of the project – the text, sound, images of Last Station in a virtual space



Content

Apps content can be as diverse as there are apps. They can include information, images, videos, sound clips, games, tools, maps and anything else that the imagination and technological skills of the developers can dream up.

A key ingredient of most apps is interactivity to a greater or lesser degree. When devising an app, some questions to ask are:

- why are you creating an app?
- who is your audience?
- what experiences do you want them to engage in?
- why should they want to carry your project round on their phone (when the average number of apps people have on their phones is 30)?

- what will they be able to do they can't do on a website?

This information will provide the basis of the specification which, along with any sketches, will be the document you use to engage a developer.

A public archive of stories, images and audio, plus material from workshops accessible via the app

A user of the phone app creates their own stories from the material uploaded or comment on stories already in the archive.

The facilitator then assigns a story (text, manipulated image, video) to a particular Lightship using Google maps

The archive would also have a search facility allowing the user to look up which elements were used in particular stories.



Resources

The arts practitioners have to work in close collaboration with technical experts/developers to understand the software requirements and build in the relevant interactive technology. This is especially important as developments are being made all the time.

There are three key areas of the app which need to be developed:

Information architecture:

in simple terms, organising the content which will be in the app

Interaction design:

making the use of the app instinctive to the user so that there is no need for instructions and the user can use it straightaway. This is especially important as everyone expects to use a new app instantly and if yours is not usable within a minute, they will give up on it.

Visual design:

how the app looks to the user. This should be engaging and again, focus on usability.

Digital artist and filmmaker Simon Hyde worked with technical consultant Alexei Blinov to build the app.



A guide to collaboration

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LAST STATION, located & dislocated

This is a project producing a new artwork inspired by the manned Light Vessels stationed around the British Isles from 1732 – 2013. Fine Artists Mary Hooper and Elise Liversedge of ONE TWO ONE art and architecture created a site-specific multi-media installation that inhabited the internal space of the Allsop Gallery at Bridport Arts Centre in Bridport Dorset throughout July 2013 and in Harwich in October 2013.

The project was a collaborative project with Elise and Mary working with musician Trevor Watts, creative writer and poet Kay Syrad, video artist Simon Hyde, Alexei Blinov, App developer and Deborah Henry-Pollard, mentor and marketing advisor. Part of the project was the series of free workshops looking at the effects of isolation and dislocation from the world we are in and the people around us.

Examples of how the Last Station team collaborated are included throughout the report.

Why Collaborate

Sometimes we have ideas which are great, but which don't happen because of a variety of reasons: we feel we lack of time or expertise; we only have part of an idea; our idea is basically good, but limited by our thinking; we feel we 'have' to do it all ourselves and not ask for help.

If you have ever found a project stalling before it starts for any of these reasons, collaboration is a fabulous opportunity for people to come together to share their expertise, enthusiasm and commitment to a project.

Collaboration can get you working with people with complementary skill sets and extended networks. Projects having access to cross disciplinary approaches can by virtue of resources expand into something more ambitious and exciting. It can make a project or group seem more credible or professional, and/or extend its' reach.

People bringing different ways of thinking together to reach a shared goal or vision can open up unlimited possibilities of innovative ideas and solutions. They can engender change in the project, the group and the individual. Working together as a team inspires motivation for those days when we need a little extra kick to get us going. Collaboration can also be, dare I say it, fun!

ONE TWO ONE (OTO) are a collaborative partnership founded in 2004 by Architect and artist Elise Liversedge and artist and curator Mary Hooper.

Elise and Mary already have an ethos of collaboration both with each other and smaller projects. When devising Last Station, they wanted to integrate the disciplines of sculpture, writing, music, digital and web technology with the installation achieved through sound, text, video, smartphone app. and a constructed space. Therefore, the collaboration was born in part from necessity, of needing others to supply the skills to deliver the project, and from a desire to stretch their own artistic practice.

All the artists involved were asked to be actively engaged in the critical development of the work as a whole, responding to, interacting with and learning from each other's practice.

Trevor Watts, musician, composed a choral work working with Kay Syrad, writer, on libretto. By bringing their extensive experience to the project, both Trevor and Kay shared their talents, whilst responding to Elise and Mary's experience as installation and concept artists. Both Trevor and Kay were able to accept the challenge to develop their existing skills into a broader arena of disciplinary arts and open up new opportunities.

Simon Hyde, with Alexei Blinov, worked on the app and used the project as a valuable opportunity to understand how to translate an interactive arts installation, with all its' layers, into a digital form to reach new audiences. This opened up a new field for them both to work in.

Deborah Henry-Pollard, mentor, held the overview of the project with Elise and Mary, supporting them in developing and managing the project. This came from her experience of both coaching and project management and commitment to the work and development of creative people.



How to Find Collaborators

Sometimes what you want to undertake and achieve helps you identify the collaborators you want to find, such as “we want to include music so how do we find a musician”. On the other hand, you may already know people with whom you want to collaborate and it is that which creates the project.

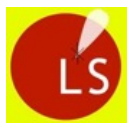
There are many ways to discover potential collaborators. The first and most obvious way is to look within your own networks. This can be either to find the people themselves or to ask your contacts for suggestions. Your networks can be face to face or online. The key is to be listening out at all times for people who seem to be on your wavelength, have shared interests and similar vision and are open to possibility.

Elise Liversedge and Mary Hooper identified the key artistic disciplines they wanted to include within the Last Station project.

Their own practice covered the elements of sculpture, installation and visual art. They also have extensive experience of working in community/participatory arts.

When looking for collaborators, they wanted people who were experts in their individual fields of practice; who had an existing experience of and commitment to collaboration and community participation; and an empathy with the subject of Last Station.

Trevor Watts is a renowned composer and musician who throughout his career has created opportunities to work in an experimental way with other musicians and artists. His practice is not constrained by conventional methodology or his previous musical output, which was perfect for this project.



Kay Syrad was invited to work on the team because of her interest in working lives and place and the language of place, and her intuitive approach to a subject using words to provoke a different way of looking at things. As a tutor and lecturer, she is used to pulling out and developing ideas from other people, engaging them in the process of writing.

Simon Hyde is interested in pushing the boundaries of what is currently possible with interactive technology which was an important element of this project. Simon was already in Elise's professional network.

Deborah Henry-Pollard is a coach, mentor and project manager working specifically with creative people and supporting them in bringing their projects to fruition. Deborah was already in Elise's and Simon's professional networks.

How to Work with Collaborators

When working with collaborators, how you work with them is the same whether you are working with strangers or with someone you know well, as there are pitfalls with both. With strangers, you don't necessarily know how they work and think and there can be initial stage of building trust. On the other hand, there can be a danger of taking things for granted with people you know and get a nasty surprise!

Some of the key elements to collaboration to consider are:

Be very clear on what you are working on and why

Know the purpose of the project and make sure you all agreed on it (and this can change along the way which is great if you are all agreed at each

stage). Decide what the final goal is and what is to be produced. Is it the process or the final piece which is most important? Is the collaboration necessary to make the project happen, to build an audience, to expand creative networks, to engage with an issue?

Understand why each person is involved. Whilst money is a practical concern for most of us, for creative people it is not usually the most effective reward for being part of a successful collaboration. Intrinsic rewards are more exciting, such as: contribution; kudos; peer recognition; challenge; opportunity to work with like minded peers.

Decide roles

Create the roles based on knowing and understanding the different skills, knowledge and experience of all the collaborators. Make sure you know who is doing which part of the project and that someone is holding the overview. This is especially important if you are doing a project which is funded/commissioned and requires accountability to an external funder or client. The project leader should be someone who can: keep the project on track without crushing the creative flow; identify any gaps/overlaps and address them; keep the team motivated; is responsible for providing the artists with what they need to complete the project; sees the project through to the end.

Define the process

Decide how the artists interact / work together in practical terms. Most creative people will want flexibility, with light touch management. Will the project leader have the final say or are decisions made by consensus? How you collaborate, especially in this technological age, is now completely open. You can work over the phone, by videocalls, by email, exchanging material via filesharing. There could be site visits and there is always a place for people to be together in a room kicking ideas around. This is to share information and ideas and to build the understanding of the project. Keep all collaborators informed as one artist's work and the direction they are going could impact / inspire the other artists. Use tools to support the process, such as schedules, flow charts, information exchange procedures, etc., but don't overload the process with red tape.

Put things in writing

Have a written project overview and plan. Have contracts and be clear what is expected from each person. Be very clear with everyone on actual goals / deadlines and manage them to deliver on time. During the project, keep notes / emails recording key developments which can be both used to keep track of the project and also as part of the creative process.

Be clear on who owns what

Intellectual property is a specialised area of knowledge and not one on which we can advise. However, there are some excellent sources of information online and project leaders should refer to these at the beginning of the collaboration process

The lead artists, Elise and Mary, developed and researched the project inspired by an earlier piece of work and wrote this into a project brief. They became the project managers and the whole creative team worked collaboratively to this brief. The brief also acted as the contract and contained a timetable and fee structure with a payment schedule. This was agreed and signed from the outset of the project.

The summary of the roles were as follows:

Trevor Watts was commissioned to compose a short choral work for LAST STATION to be performed in Harwich, working with Harwich Sing, a community choir led by Clare Leach.

Kay Syrad was commissioned to create a written work and to lead a series of workshops in Harwich. This commission developed to include writing the words for the choral piece working with Trevor.

Simon Hyde, working with Alexei Blinov, was commissioned to develop a mobile phone app in collaboration with Elise and Mary.

Deborah Henry-Pollard was involved throughout the project to develop and implement a comprehensive marketing strategy and mentoring the lead artists.

The timetable, which included regular group and individual meetings to exchange information, ideas and progress the project, was broken down into four areas:

Research:

Elise and Mary led the research supported by Trinity House. They shared this information to the project artists via email, Drop Box and Facebook, and facilitated several meetings with individuals and as a group in Harwich.

Production:

Elise and Mary led an experimental vocal workshop musician and compeer Sammy Hurden as part of the community engagement in Bridport. Elise and Mary found singer and composer Sammy Hurden to lead 2 vocal workshops as part of their community engagement. Elise and Mary made contact with Clare Leach, director of Harwich Sing, who agreed to work with Trevor to learn and perform the choral work as part of the project based in Harwich. Trevor worked closely with Clare to develop the work for its premiere performance at the Christmas concert on December 7th.

Kay Syrad led 4 workshops with a U3A writing group in Harwich on board the Light Vessel LV18 with the help and support of Tony O'Neil and the Pharos Trust.



Elise and Mary ran a week of workshops in Bridport as part of their research and community engagement and began to design the physical artworks informed by this process. This offered opportunities for volunteers to contribute to the work such as documenting and archiving the process, film or sound editing, blog updates, practical studio help and assistance guided and supported by OTO.

Simon Hyde led a workshop in Bridport, collecting ideas on the development and design of the app. This created a different form of creative engagement with an artwork through the choice of elements, information and interpretation which can influence the ongoing development and experience of the artwork for the duration of the initial installation and for touring.

Installation:

OTO ran an open studio in the gallery during the 2 weeks of the making of the installation. This was an invaluable process in designing and making the work.

Exhibition:

During the exhibition, the artists gave a gallery talk at Bridport Arts Centre.

Resources

These are some examples of tools and resources which can be used in a collaborative project. It is not exhaustive, but a good starting point.

Networks

Behance - a showcase / portfolio site with a very active creative community

Deviantart - probably the largest online community for artists and creatives

Soundcloud - largest online community for podcasts, bands and music creators

Shooting People - a network for independent filmmakers

Youtube - alongside skateboarding dogs and funny cats, you can find some great film makers

Flickr - amongst the holiday snaps and family albums, you can find some great photographers

Redeye - a photographers' network

Facebook / Twitter / LinkedIn - social networking sites which make linking with people very easy. A good way to link to new people via your existing networks.

Collaborative Tools

Dropbox - enables documents to be shared

Evernote - the free version can help keep all the notes of the project together; the paid version allows all these notes to be shared

Wunderlist - a comprehensive 'to do' list. There is a free version and also a paid version which allows file sharing

Facebook - as well as being a broadcast medium, a closed Facebook page can be set up where collaborators can share information and material which they might not want to put into the public domain

Doodle - an easy online way to organise meeting dates

Skype - free one to one calls over the internet; the paid version can run group video calls for up to 10 people

Google Hangouts - allow you to make video calls with groups of up to 10

Project management tools - this site has excellent ideas and tools for running projects; although more business biased, there is some good basic information available

Legal/Intellectual property

Intellectual Property Office can help you get the right type of protection for your creation or invention.

Own-It gives intellectual property advice for the creative sector.

Artists Network (an) also has a valuable knowledge bank for visual artists including contracts and legal advice.

Last Station Online

[Facebook page](#)

[OneTwoOne page](#)

[Twitter Feed](#)

[Last Station website](#)

[Last Station on Soundcloud](#)



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