DERBY SILK MILL
MUSEUM OF MAKING

THE ARTS AND HERITAGE IN PUBLIC SPACE STRATEGY

Media And Arts Partnership
in partnership with ATOLL
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1. VISION

The Arts and Heritage in Public Space Strategy

demonstrates the commitment of Derby Silk Mill Museum of Making to continuous change through the creative collaboration of artists, designers and cultural producers alongside their audiences.

The aim is to create the museum as a flexible, creative and inspirational hub with technology and tools to build people’s skills, confidence and creative talent and to inspire the young creators and makers of tomorrow.

Artworks and objects that move between the physical and digital will playfully respond to the collections and the Derwent Valley Mills World Heritage Site, exhibiting the rich industrial and engineering heritage of Derby and will reach out to the world beyond.

The Arts & Heritage programme offers opportunities for audiences to participate in and enjoy contemporary art and design to creatively re-interpret the past, tell its many stories and respond to the sound of diverse voices.
Artist-led research into site, context, collections and society expose deep veins of knowledge and understanding, and expand sensory and personal associations with the museum object.

This Strategy presents a responsive framework that generates new collaborations and creative connections.

It recognises the Museum of Making as a studio that celebrates new forms of making, learning, production and display and as a model of the 21st century museum.

Bringing the arts into the ‘human-centred’ design method, artists will engage their conceptual models and maker sensibilities to co-produce an environment for innovation for an emergent and sustainable future contributing to:

- new products and things,
- buildings and the making of place,
- services and the development of new networks and communities,
- the people and city of Derby.
2. PURPOSE

The Arts and Heritage in Public Space

The Derby Silk Mill Museum of Making (DSMMoM) is pioneering an approach that will shape the role and purpose of the museum in the 21st century. Committed to co-production and human-centred design, the Museum has opened up its curatorial and design processes to new working practices since 2015. This has enabled radical new ideas for collections interpretation and curatorship, usage and maker space facilities, sustainable and carbon neutral building design, and dynamic partnerships with businesses and the wider DVMWHS.

The Arts and Heritage Programme aligns itself to the Silk Mill’s objectives and to the social and design innovation demonstrated by the Museum. The Programme proposes that to add significant cultural, social and economic value to the museum, the artist and creative practitioner be embedded within this process of transformation.

This document outlines a Strategic Framework with rationale, policy appraisal, commissioning themes, partnership and funding requirements, and a three-phased Delivery Plan. It expands the core museum objectives with sub-themes specific to Arts and Heritage. It is aspirational, describes an iterative process rather than a finite and fixed set of projects, and it is illustrative of the artist role in co-production within museum development.

Artists will:

- work alongside volunteers and visitors to open up new meanings for the objects and collections through workshops, artist residencies, studio provision and local/ international commissions
- bring high level creative engineering and technical skills to building design challenges that will create a restored museum environment of delight and wonder
- create open-source journeys through the virtual museum by App and social media platform development
- act as mediators and provocateurs between businesses, social enterprise, the museum and audiences to strengthen the importance and vitality of Derby and its past, present and future for innovation.

The Arts and Heritage Programme in Public Space is fully integrated into the Museum delivery plan. The three-stage programme provides early stage demonstration and artistic exemplars; a second phase continues R&D research through co-production with public engagement and off-site works; and a third stage describes permanent artworks and the long term development of the Museum of Making as a city hub for artistic and creative learning and making.

This will bring sustained benefits to the museum including increasing visitor engagement, ‘soft marketing’ as a creative hub and partnership for Science Technology Engineering Arts & Maths (STEAM) research and innovation.

It will enrich the city’s cultural and maker ecology, developing skills and talent in a unique heritage environment which is dedicated to opening doors, making connections and supporting brave, new ideas.

The programme will ensure that artists and audiences have the widest possible range of opportunities to reflect their own cultural backgrounds and interests to enable full and active participation for each individual regardless of their ethnicity, gender, class and disability and proactively respond to the Arts Council England’s Creative Case for Diversity.
Using AR mobile technology to meld live performance with digital content, Reet Maff’l, (live art/music artist combo of Andy Abbott and Luke Drozd) propose a Silk Mill concept album to creatively narrate stories, myths and sounds arising from the museum objects, buildings and World Heritage Site.
It will **strengthen Derby’s identity for arts and culture**, and promote the city as a **visitor destination** in line with the objectives of the Derby and DVMWHS Strategic Plans.

**Visitors and the public will:**

- be offered **direct involvement** as a producer, maker, volunteer or audience member through arts programmes that explore the history and heritage of the Museum, its **Star Objects and open storage collections**
- be **excited, uplifted and informed** by the inclusion of the work and presence of the artist and craftsperson threaded through the collections, interpretation and the building
- meet the museum off-site through movable art-objects and vehicles that bring the collections to them and **explore DVMWHS and Silk Mill as its southern gateway** in novel and engaging ways
- **learn and develop** themselves as artists, participants, volunteers, audiences and leaders in the maker and cultural fields

**Young people will:**

- be valued and use the Museum as young creatives developing their own practice, accessing the Maker Spaces for their **own artistic making**
- be **inspired** by creative artists and makers that become role models for **STEAM career choices** through The Museum’s Institute of STEAM
- experience the application of cutting edge technology, experimentation and making within **‘real world’ contexts** through artists projects and programmes
- **participate through volunteering, placement, shadowing and special guidance within interdisciplinary and collaborative arts projects offering transformative STEAM experiences**

**For artists and arts infrastructure, it will:**

- generate opportunities for artists and creative makers at a **range of scale and with professional experience** to take creative risks in art-making that embody **quality** and have **value and meaning** for museum visitors and audiences
- inform and utilize the Museum **facilities and making spaces** (hackspace, manufacture workshops, off-site studios, gallery display, nomadic and moveable works) to create new art which supports the circular economy within the Museum
- explore the worlds of the **physical and digital in new and compelling ways** as responsive objects, environments and experiences for public delight and to deepen an engagement with the Collections and heritage context
- collaborate with design, industry and HEI specialists and bring forward artistic ideas, practices and processes through city labs and R&D research.

"2021 is the anniversary of Derby Silk Mill as the first factory"
Commissioned within the R&D phase, artist/technologist Lawrence Malloy ran The Maker Games as a fast hotbed event for problem solving, making and prototyping with families and across generations.
The Derby Silk Mill Museum of Making (DSMMoM) is the site of the world’s first factory and forms the southern gateway to the UNESCO Derwent Valley Mills World Heritage Site (DVMWHS). The process of re-imagining the museum creatively, culturally and sustainably is already well advanced.

The DVMWHS status comes with a responsibility, as laid out in the World Heritage Convention, to ensure that the ‘Universal Value’ of the site is ‘protected, conserved, presented and transmitted to future generations’. The Silk Mill represents an important gateway into this model, both physically and metaphorically. As such, it is presented with a major opportunity to take a cultural lead on expanding creatively this universal value in terms of exploring heritage, people and communities.

Stage 1 HLF bid submitted by DSMMoM outlined the priority to explore and help realise “new way-finding throughout the city and DVMWHS, developed in partnership with DCC and DVMWHS...”. The submission outlined the integral importance to the sustainable realisation of the project of the community co-production model. To date the maker-led programme has developed a large team of dedicated volunteers, and they continue to play an integral role in the re-imagining and re-making of DSMMoM. Piloted through the Re:Make programme, this unique approach continues to share the stewardship of the development of the Museum with volunteers and people of Derby.

In 2015 Derby Museums was awarded Arts Council England Major Partner Museum Status as the lead partner in a consortium with Nottingham City Council (the only one in East Midlands) and have gained Stage 1 approvals for both Heritage Lottery Fund and Arts Council England Capital funding to enable a physical regeneration of the Silk Mill complex and its unique creative-cultural offer.

The vision for Derby Museums is to “shape the way in which Derby is understood and appreciated and the way in which people from near and far are inspired to see themselves as the next generation of innovators, makers and creators”.

Derby Silk Mill Museum of Making expresses its commitment to restoring the building and making all areas accessible, introducing new maker facilities including workshops and shared office spaces, engaging a wide range of people in designing the new experience through a process of co-production, introduce a new programme of activities inspired by the city’s heritage, collections and building, and to develop new income-generating facilities to support the charitable objective including café, venue hire, temporary exhibition space and shop.

At the core of this process lies a commitment to the creative practitioner as artist, technologist, researcher, maker, designer and inventor of our futures, at all stages of professional development, across skillsets and celebrating diversity and creativity at all ages and across generations.

To embed this within the programme, arts and regeneration consultants MAAP and ATOLL were selected through a procured process to secure cultural value to the Museum’s delivery programme, and develop a sustainable strategy and action plan for an Arts & Heritage in Public Space programme.

Objectives for the work were to:

- use Arts and Heritage to create a deeper sense of place and unlock the potential of people through the creative development of DSMMoM’s public realm
- use our significant collections and narratives
in the public realm of DSMMoM through innovative approaches to display and interpretation

- put the Arts into STEAM and empower the artists and makers of the future

- encourage greater connectivity between the Silk Mill, Cathedral Green, the city of Derby and the Derwent Valley Mills World Heritage Site through the creative use of our public realm and an expanded notion of a ‘Cultural Quarter’

- work proactively with Artists and Makers to recognise and promote the critical part the Arts play in developing creativity and innovation.

3.1 Arts and Heritage in Public Space: R&D Phase (October 2016 – February 2017)

The impact of the artist as collaborator in the Museum programme was demonstrated by commissioning a range of artists who employed a diverse range of experimental research methods, staged participative events, created prototypes and developed proposals.

From this initial stage and from review and feedback from the artists, participants and project team, a strategic framework approach has emerged. It includes industry partners and arts organisations across East Midlands and South Yorkshire. This is a strong base on which to build and add value to the Silk Mill as a hub for creative, artistic and cultural activity.

Six ‘walk and talk’ events and mini-commissions brought a wide range of artists to explore site and context. Artists’ works included:

- participatory and relational art events that brought together visitors, volunteers, makers, museum staff and industry stakeholder to reveal new forms of encounter
- artist research methods and critical thinking about the museum, curatorship and the role and impact of the arts
- use of accessible augmented reality, live art and music to create sensory narratives for each object
- exploratory off-site projects to strengthen Derby and DVMWH’s cultural offer
- detailed briefs which embed artists in the design process to support design thinking and practical innovation
- strategic partnership development with industry partners such as Rolls-Royce, Smith of Derby and HUUB Design
- collaboration and co-commissioning with arts partners in Derby and East Midlands to develop a second stage of R&D projects.

Artists commissioned were:

Andrew Abbott & Luke Drozd, Reet Maff’l
Suzanne O’Connell, The Decorators
Lawrence Malloy + Sophie Powell
Andy Plant
Jo Fairfax
Noah Rose
Andrew Martyn Sugars.
3.2 Grass-Roots Production & Continuing Professional Development

A call to the Derby Makers, a regular group of hackspace users in the Mill and other local arts/tech producers working in the Museum, was offered up to incentivise grass-roots production and provide professional development opportunities to generate ‘creative, inspirational and left-field’ digital content in response to the collections, Museum building and environment of the Mill. Platforms proposed included audio or sound works; 360-degree imaging; drone and camera fly-over; archaeological mapping; 3D maps for the visually impaired; computer music or video and algorithmic art.

A main output from this call is an on-line, non-linear film which allows the viewer to describe their own journey in and through the Museum by the random selection of 80 short videos that document the decant phase of the collections, and includes unique footage of the model railway from the viewpoint of the engine. Developed by environmental/tech/artist Andrew Martyn Sugars from his ‘embedded’ position in the Museum and using the format korsakow, his work has been supported into a second tranche of filming to become an accessible on-line repository of the Silk Mill’s transformation.

3.3 Silk Mill Conversations

Generating public and critical dialogue is a key aspect of the aims of Arts and Heritage Programme. A series of Silk Mill Conversations have been staged with themes such as Materials and Prototyping (24th November and 26th January respectively). Speakers included academics from the Institute of Making, UCL, and industry partners from HUUB and Rolls-Royce. Artist Martin Smith and artist/academic Nishat Awan have been speakers, and artists will continue to be part of the on-going Conversations programme to create public cultural and critical dialogue and an open collaborative framework for review and dissemination.

Where the modernist museum was (and is) imagined as a building, the museum in the future may be imagined as a process or experience.

The post-museum will take, and is beginning to take, many architectural forms. It is however not limited to its own walls but moves as a set of process into the spaces, the concerns and the ambitions of communities.

3.4 DEFINITION OF THE ARTIST IN THE CONTEXT OF DERBY SILK MILL MUSEUM OF MAKING

In this document, the term ‘Artist’ refers to individuals or groups who operate in and across the Arts, Cultural, Craft, Creative, Design and Digital Industries.

Artists can provoke fresh responses and create new experiences, sometimes by transforming everyday materials and objects; they can enhance the sense of place by helping people to articulate the perception and experience of their environment and the world at large, and artistic works, as permanent or temporary interventions, can be sited within external, internal or virtual locations and embrace a wide range of art forms and media.

Artists’ research commonly transcends rigid categories of knowledge and looks not be pigeon-holed in pursuit of practice: artists work with hybridity and in the spaces between cultures and ideas, and many now connect with world-class technologists, scientists and research institutes to make artworks that allow audiences to experience and understand complex phenomena.

Bringing artists in a strategic way into this mix opens up opportunities to further invigorate social and physical spaces, in particular those created by the Silk Mill Museum as a key gateway, destination and connector for Derby and the DVMWHS.
The UK Government agenda is to re-balance the economy with a priority on strengthening its manufacturing base. However large-scale heavy industry is unlikely to be the answer. The newly-emerging, digitally-enabled and knowledge-focused creative sector enables SME start up and growth. These ‘agile’ companies and freelance workforce may well spin out of or complement established industrial companies.

Policy research of National, Regional and Local statutory institutions support this premise in the context of DSMMoM.

4.1 For Young People, Creative Economy and Cultural Wellbeing

National and Regional Policy include a significant focus on engagement, education and enabling of young people’s cultural and creative design skills, including innovation, digital priorities and cultural wellbeing.

A number of emerging policies potentially reinforce this key strategic argument. These include ‘Building our Industrial Strategy’ Green Paper with its ‘10 Pillars’ (2017); Arts Council England’s 25-Year Creative Talent Plan (2017); and the forthcoming Durham Commission on Creativity and Education (beginning September 2017).

This is best summarised in NESTA’s current ‘Manifesto for the Creative Economy’ in its recommendation for the exploration of new definitions of the creative economy via its own 10-point plan. This includes the Government’s schools digital pledge in that the school curriculum addresses the disconnect with the creative economy; recognising the important role of innovation and digital technologies; and DCMS undertaking a broad-based assessment of the “value of public arts and cultural spending in the UK”.


4.2 For Derby as a city for innovation

To assess Derby’s status as a city for technical innovation, a number of measures have been used and comparisons made with neighbouring cities with a manufacture and engineering industry base.

The independent Centre for Cities measures economic performance of UK cities. A notable performance measure for Derby is with regard to Patent Applications which was 67.69 per 100,000 population in 2015. This far exceeds Nottingham’s figure of 18.12 and Birmingham’s 8.21, suggesting that there is a set of particularly favourable conditions in Derby: high level skills, IP support, available and suitable land and buildings, equipment and resources. This is despite the lack of a Russell Group research-intensive university to support innovation.

One of the factors here is the prevalence of UltraFast Broadband across Derby which reaches 89.53% (2016) of the population and business compared with 87.73% in Nottingham and 84.04% in Birmingham.

Business start-ups in Derby per 100,000 were 45.62 (2015) compared with 41.41 and 54.68 in...
Nottingham and Birmingham respectively, with business closure rates of 32.25 (29.85 and 32.73).

The DSMMoM programme will focus support for creative industry, small-scale manufacture and high-end tech start-up to mitigate closure rates, and encourage an ‘open source’ knowledge economy in the city through its catalytic, dispersed and re-distributed manufacture business model.

4.3 For Public Art and Arts and Heritage in Public Space

The Local Policy Framework encourages the inclusion of public art and arts and heritage as an integral element of development policy. This influences Derby Museums, Derby City’s Local Plan, Public Realm Strategy and Regeneration Framework, and DSMWHS’s Management Plan.

In terms of key policy cross-referenced to the developing DSMMoM Project Plan, it is suggested that Derby City Local Plan policies CP3 and MH1 and CIL Regulation 122 provide the practical policy mandate.

Further to this, with the recent confirmation of Regeneration LGF3 funding from the City Centre Masterplan Regeneration 2030, Silk Mill is named as 1 of only 4 priority projects in a first wave. The Masterplan talks of investing in public realm to create an “enhanced built environment” so there remains a strong argument to discuss with the city wider capital budgets earmarked to deliver quality public art (albeit for more traditional commissions linked to cycle routes & parking, seating, litter bins and street lighting).

In the context of the above, it is noted that the DVMWHS Management Plan and its prior convening of an Arts Working group has previously considered public art. However in the past this has tended to focus only on prioritised temporary arts rather than provide a fuller commissioning delivery model.

### Arts & Cultural Vision

| Arts Council England (ACE); republished 2013 | Great Art and Culture for Everyone 2010-2020 | Priorities:–
| Department for Culture, Media and Sport’s (DCMS) Culture White Paper | Countries of Culture Inquiry 2016 (with links to earlier ‘Rebalancing our Cultural Capital’ report 2013) | Calls for new funding best practice, including:

- Finding new partnerships with the Government incentivisation through tax benefits, more corporate sponsorship and regionally philanthropy
- Grants to Major Partner Museums and Heritage Lottery Funding conditional upon sharing best practice with local cultural organisations.
- Other funding approaches explored with precedent of ongoing crowdfunding pilots for arts and heritage sectors, in partnership with NESTA, ACE and HLF. |

### Added Cultural Value

| Arts & Humanities Research Council (AHRC) | Cultural Value Project 2016 | Identifies failure of investment in arts education and in particular the noticeable decline of art subjects within the English secondary school system |
| Warwick Commission | The Future of Cultural Value 2016 | Fears for the quality of the creative industries - and as part of this, young people’s capacity to enjoy and benefit from cultural engagement |
| Arts Council England | Understanding the Value and Impacts of Cultural Experiences 2014 | Demonstrates the impact arts and culture has on health, education and social cohesion – benefits seen as “instrumental”. This study illustrates a lack of data, for example, about the importance of the arts to the creative industries - and particularly with regard to innovation. |
### HERITAGE

| DCMS | The Culture White Paper, 2016 | Recommended review of the museum sector by ACE and the Heritage Lottery Fund (HLF) with a particular focus being placed on digital services and storage. These ‘jewels in the crown’ seen as being “…best-placed as they can be to continue supporting our aspirations for access, place-making and soft power.” |
| UNESCO / Derwent Valley Mills World Heritage Site Management Plan | Heritage Index Online Tool | According to UNESCO and DVWHS the ‘Universal Value’ of the site is ‘protected, conserved, presented and transmitted to future generations’. As such, site is deemed a gateway (actual and virtual) in terms of exploring heritage, people and communities. |
| RSA in collaboration with Heritage Lottery Fund | Cities to use their heritage assets in order to drive local identity, improve residents’ well-being and increase levels of tourism. In terms of Derby itself, whilst it is noted the city performs very well nationally in overall scores for ‘Museums Archives & Artefacts’ (top 18% in UK), overall it only scores in the bottom 7%, coming 304th out of 325 measured locations. Generally, with the sole exception of ‘Industrial Heritage’, it scores less than nearby Nottingham and Stoke on Trent. |

### CREATIVE DESIGN & ECONOMY

| Arts Council England | Taking Part 2015/16:East Midlands 2016 Employment in the Creative Economy and the Creative Industries and arts engagement | Creative workforce in the East Midlands, DCMS official statistics report key figures and trends for 2015/16 on as follows: |
| | | There were 172,000 jobs in the Creative Economy in the East Midlands in 2015, 7.9 per cent of all jobs in the region. This was an increase from 123,000 jobs in 2011. |
| | | There were 103,000 jobs in the Creative Industries in the East Midlands in 2015, 4.7 per cent of all jobs in the region. This was an increase from 67,000 jobs in 2011. |
| NESTA and Creative England | The Geography of Creativity2014 | Notable recommendations from this with regards to any regional shortfalls, Local Enterprise Partnerships and Universities were advised to consider what more they can do to address the strengths and weaknesses within their particular area - such as an over-reliance on large firms or growing links between “graduate talent pools and creative clusters”. |
| NESTA | Manifesto for the Creative Economy 2013 | UK creative economy provides jobs for 2.5 million people, more than financial services, advanced manufacturing or construction. It states it is one of the few industrial areas where the UK has a credible claim to be world-leading. |
### CREATIVE DESIGN & ECONOMY

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<td>Design Council and Office of National Statistics</td>
<td>The Design Economy 2015</td>
<td>UK design economy generated £71.7bn in gross value added (GVA) - equivalent to 7.2% of total GVA. Concluded that despite growing clusters of design outside of London, the regional design sector still remained relatively less important to these local economies.</td>
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<td>Arts Council England, Innovate UK and the Knowledge Transfer Network</td>
<td>Arts and Technology Pilot Programme</td>
<td>Supporting innovation in art, technology and business - initially with partnering pilots by Makerversity (London), MadLab (Manchester) and Broadway / Near Now (Nottingham).</td>
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<td>British Council</td>
<td>Creative Economy Programme</td>
<td>Support for Creative Hubs (i.e. Makerspaces, incubators, pop-ups, labs and clusters); Digital Innovation; and Creative Enterprise (including a Creative Enterprise Toolkit created in partnership with NESTA).</td>
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### EDUCATION AND SKILLS

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<td>Creative Industries Council (CIC)</td>
<td>Create UK Mission Statement 2014</td>
<td>Describes the Creative industries as being “characterised by a prevalence of SMEs, micro-businesses, start-ups, freelancers and project-based work with, for example, some 84% of creative media firms employing fewer than 10 people” (Skillset, 2011). “...under-investment in human capital, fewer training opportunities, insufficiently structured career progression and unfair access to jobs and opportunities” (CIC Skillset Skills Group, 2012). Vision for the UK’s creative industries for 2020. Notable targets included developing: Access to Finance, Education &amp; Skills, Infrastructure, Intellectual Property and International perspectives.</td>
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<td>Crafts Council</td>
<td>Our Future is in the Making 2014</td>
<td>Education manifesto for craft and making highlighted a significant decline in craft education in schools. A ‘Unified Plan of Action’ included a desire to “put craft and making at the heart of education”; build more craft career paths and enterprise; invest in skills throughout careers (including teacher training); and investing in cutting edge higher education and research.</td>
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## DIVERSITY

| ACE | Creative Case for Diversity 2014/15 | Policy states ‘Diversity and equality are crucial to the arts because they sustain, refresh, replenish and release the true potential of England’s artistic talent – from every background. We believe the diverse nature of contemporary England offers unique opportunities for artistic collaborations, innovation, risk-taking, and investment in talent development’.  

2015 ACE announce additional strategic funds available to support work around diversity and the Creative Case with four new funds collectively worth £8.5 million to advance diversity. |

## PUBLIC ART & WELLBEING

| Arts Council England | Ambition for Excellence 2016/17 | There continues to be a shift in spending on National Portfolio funding away from London. For ACE investment by region, and spend per head in 2015/16, East Midlands received a total of £28,393,349 equates to £6.12 per head. As a comparison, regions with higher spend per head include London (£26.02), West Midlands (£12.22) and Yorkshire (£10.93). Only East (£5.91), South East (£5.10) has a lower spend per head.  

Linked to this, Ambition for Excellence is aimed at stimulating and supporting ambition, talent and excellence across the arts sector in England. Priorities include Audio-visual, broadcast and transmission, commissioning, digital creation, exhibition, festival, original work, performance, production. |

| Arts Council England | Cultural Activities, Artforms and Wellbeing 2015 | Describes the relationship between cultural engagement and momentary wellbeing. Recommendations (i), it would be fruitful for cultural institutions to collect data on momentary wellbeing and experience from their visitors and participants; (ii) given the growing role of wellbeing data and analysis in policy making to reflect on how the findings could be used to inform policy and investment decisions in the cultural sector’. |

| DCMS | The Farrell Review of Architecture + the Built Environment’ ‘Arts in Place’ 2013 | ‘Arts in Place’ panel positions the role of artists and the arts in putting culture at the heart of placemaking and now titled ‘New Manifesto for Public Art’. Key aims from this paper included: Calls for a greater encouragement of the arts and culture in the implementation of the National Planning Policy Framework; and The introduction of an Artistic and Cultural Auditing of Local and Neighbourhood Plans. |
## LOCAL POLICY CONTEXT FOR PUBLIC ART AND ARTS AND HERITAGE IN PUBLIC SPACE

| Derby City Council, Local Plan Planning Inspectorate | Report on the Examination into the Derby City Local Plan Part 1: Core Strategy 2013 | Policies CP3 and MH1 include public art as appropriate infrastructure. Referencing policies CP3 (‘Placemaking Principles’); MH1 (‘Delivering Infrastructure’); and CIL Regulation 122 (‘Limitation on Use of Planning Obligations’), are for “developers to invest in the incorporation of public art into proposals”, in “public facing communal space” where it can contribute to townscape; that the Council will ensure new public realm improvements are “supported by the required infrastructure”.

| Derby City Council | Cityscape Public Realm Strategy 2005 Derby Public Art Strategy 2005 | Has priority strand advocating a ‘Hidden River’ concept to relate back to the Derwent’s role in shaping and defining the City, and Riverside Lighting “To distinguish and entice people to use the riverside, during the day and hours of darkness”.

| Derby City Council | City Centre Regeneration Framework 2012, projects | Guidance Note on the management and maintenance of public realm and public art

| Derby City Council | Our City Our River Masterplan | Current city vision to unlock the economic potential of both river and flood plain corridor, as well as become a mechanism to enhance local environments, create better public access and protect biodiversity and heritage assets

| DerwentWISE Landscape Conservation Partnership Plan | | Supports the wider cultural context of the Derwent Valley Mills World Heritage site

| Derwent Valley Mills WHS | Management Plan 2014 – 2019 | Outlines status and heritage context for DSMMoM and types of artistic themes: a permanent, functional artwork; a temporary project; an innovative lighting project; and a poetry project Vision for the strategy includes: Ensure new development are of high quality design Deliver HLF Funded DerwentWISE LHI Maintain and develop digital presence Deliver annual Discovery Days festival in October Investigate opportunities for developing a cycle route Seek funding to develop arts activities Main good working relationship with local arts organisations via Arts Working Group Develop the re-visioning of the Silk Mill Use the DVMWHS Interpretation Plan to inform future interpretation Work with young people to develop web-based and smart phone applications In partnership with schools develop project initiatives including arts and literature Develop relationships with University of Derby
A programme of Artist Continuing Professional Development has supported tech/artist Andrew Martyn Sugars to R&D an on-line non-linear film that allows the viewer to describe their own journey in and through the Museum by the random selection of 80 short videos that document the decant phase of the collections, including unique footage of the model railway from the viewpoint of the engine.
5. ALIGNMENT TO DSMMoM

The Arts and Heritage in Public Space Strategy will bring significant cultural, social and economic added value to the Museum. The DSMMoM process is unique in its commitment to community co-production and its invitation to the artist to participate as innovator, designer and conceptual thinker in all aspects of the short-, medium- and long-term programme.

A core objective for the Museum is to create a sustainable business model, offering a flexible and suitable building, spaces and collection display for a range of uses which will contribute to its long-term financial viability. It will strengthen DSMMoM as the key entrance and southern gateway for the Derwent Valley Mills World Heritage Site and create its own sense of place, transforming the Cathedral Green into a new Silk Mill Quarter.

5.1 Audience Profile and the Creative Case for Diversity

The Museum has developed a collaborative and outward-facing programme which brings visitors, volunteers and stakeholders into decision making, and through listening and engaging directly, has come forward with a new proposition for the Museum model.

This process has deepened and extended opportunities for public involvement in an impactful way, and created a progression route for visitors to become more formally aligned to the Mill within a variety of roles from Visitor, to Participant, Volunteer or Co-production Volunteer.

In time, the deepening relationship creates a greater sense of public stewardship of the Museum and direct/indirect ownership of its future. Participants have opportunities to learn new skills and experiences and express an enhanced sense of well-being.

A starting point for the Arts & Heritage in Public Space Strategy in supporting audience development is an understanding of the current visitor profile and their preferences.

Independent assessments of Audiences and Stakeholders (Audience Finder, East Midlands Cluster, Silk Mill 2015/16 Visitor Survey Report, the Audience Agency, June 2016) shows that:

- Silk Mill visitors want to be entertained, to be inspired, to educate/stimulate their children, to be intellectually stimulated
- visiting the museum is an important part of their identity, to enjoy the atmosphere, and predominately to educate/stimulate their children
- the Silk Mill rated higher than the East Midlands Cluster in its welcome, in encouraging participation, in enhancing a sense of community and being good for the image of Derby.

The profile of visitors is:

Gender: 55% male, 45% female
Ethnicity: White British 97%, 1% Mixed Race, less than 1% Black/British and 1% Asian or Asian British
Disability: 94% not disabled; 5% limited disability and 1% disabled.

The most typical visitor is a white male, full-time employed with a degree or professional qualification or equivalent, either between the ages of 25-34 or 45-54.

The Arts & Heritage programme seeks to deepen the engagement of current audiences whilst broadening the audience reach through strategic programming, curation and supporting outreach and learning programmes.

The Arts Council’s Creative Case for Diversity will become a driver for ensuring that a more diverse range of artists are commissioned with multi-layered opportunities for participation by audience, makers and visitors whose ethnic, gender, class and disability identity is currently not represented or significantly under-represented.

5.2 Young People

Young people are the current and future innovators for Derby and the driver for DSMMoM’s Institute of STEAM programme.

Statistics from Centre for Cities www.centreforcities.org demonstrate lower pupil attainment at 5 grade, including Maths and English, (2015) than its neighbouring cities in the East and West Midlands at 47.6% (50.29% in Nottingham and 53.33% Birmingham). People of working age with qualifications at NVQ4 and over are 32% of the workforce (35% and 28.1% respectively).

This would suggest that either high-value jobs are being taken by people coming to Derby rather than by the indigenous population, or that qualifications are gained at FE colleges rather than whilst at school.

5.3 Architecture and the Built Environment

The Silk Mill is the residual body of the unique history of the world’s first factory, where all processes for silk thread manufacture were undertaken in one building, and which marked the start of the modern factory system and origination of the single workforce. Although not the original building itself, having been rebuilt following two major fires in 1826 and 1910, the Mill represents a socio-cultural icon and the southern gateway to World Heritage Site.

Standing alongside the impressive River Derwent and Derby Cathedral in its current architectural form with Italianate tower, it is visually ‘locked down’ by the Western Electric sub-station’s strong red-brick horizontal blast wall and under-used public realm with a poor sense of arrival from the road, river or rear entrance.

The Museum building needs to regain its visual weight and status as a cultural icon for Derby through elegant, contemporary and sustainable architectural design, improved visibility from Museum histories are often entangled in broader politico-philosophical ideas, such as imperialism or scientific racism, there is a strong argument for the contemporary museum to embrace a social role – to become a challenging museum enriched by diverse perspectives, not silencing or avoiding difficult themes connected to various dilemmas.

pedestrian and vehicular routes, and imaginative place-making and signage.

Now standing in a demarcated flood plain, the Museum is looking to re-create itself by embracing sustainable building and engineering techniques, meeting BREEAM standards for sustainable design as ‘very good’.

Re-imaging and testing the building and its gallery spaces through co-production workshops with the public, the architect team from Bauman Lyons Architects considered the configuration of its spaces to optimise the visitor and maker experience whilst maximising income generation.

With the aim of 100% accessibility of all artefacts and the inclusion of audio-visual and quiet spaces for reflection; workshops, making and learning areas; café and public services; co-working hub, staff offices and storage, signposting and visitor navigation are considered through architectural, sensory or visual cues. The flow of spaces support visitor-focused navigation around the building, moving people into the galleries from the ground floor to the first, whilst the visible storage solution on the second floor will pioneer the co-production approach to support visitor-led curation and object handing.

Learning and sharing experiences will be found in unexpected places such as display cases in the stair-tread, public lifts and toilets.

The building will be hardwired connecting the workshops, learning spaces and galleries to allow for flexible production and display of digital AV and technology-led interpretation and artworks, and input by visitors and makers in real-time.

Central to the new Museum is the design of an atrium space that will occupy the dormant exterior space currently at the rear of the Grade 1 listed Blackwell Gates. It will offer a contemporary welcome to visitors with its light and bright space and glass roof. It will have banked data-projectors, audio and controllable-light roof windows to create responsive environments and support programmes of commissioned artists’ AV and projected works.

Contemporary craft and design objects from local and international makers and artists, as ‘moments of generosity’ designed into the building’s fabric, will allow the building to be experienced as an artefact in its own right, where the collections of the past meet the makers and objects of the future.

5.4 Collections and Interpretation

The relationship between museums and the communities they represent is located primarily through their collections. Sometimes precious and unique but often of the domestic and ephemeral, these objects are valued as cultural capital and as both tangible and intangible assets.

The Museum’s collection covers traditional industrial (STEM) and social history with elements of archaeology; costume; textiles; ceramics; decorative arts; images; and related paper ephemera. It has over 130,000 individual objects listed, with an expectation of a significantly higher number if paper ephemera and images are individually catalogued.

The collections are strong on local representation of key industries and innovation from the Palaeolithic to C20th, however it is currently weak on silk history, contemporary representation of the city and social movements relating to working life. Popular and unique items include A.W. Handyside.
winding engine, the Rolls Royce Trent 1000 engine, Model Railway and the Grade 1 Bakewell Gates and ‘the unknown objects’ whose stories are yet to be told.

The collections Interpretation Plan has been led by Curator of Making, Daniel Martin in partnership with Leach who have adopted the co-production process, running workshops with volunteers, visitors, school children and stakeholders to understand, test and model a material taxonomy for the collection.

Finding that people liked to touch the objects, to experience their weight and material, smell and sound, and to talk about how each object was made, Leach tested and has adopted a taxonomy that arises from material which supports a total ‘hands-on’ and sensory visitor experience.

The major decant of the collections is facilitating the development of a new and upgraded Collections Management System, The Museum System (TMS) which will hold the provenance, digital assets and physical information of each artefact (a proportion of which will be 3D scanned) to support the production of tailored narratives for the visitor.

The database system will allow for visitors and artists to share stories, real or imagined, that add depth to the interpretation and personalise storytelling. This offers artistic opportunities to develop compelling on-line digital or interactive ‘front-end’ content, tying back into the database which will provide a creative welcome and archive for each visitor.

In addition a thousand of the most popular artefacts will be RFID (Radio Frequency Identity) tagged to encourage visitors to move objects from the informal displays and form their own personal exhibition, or will facilitate the easy curation of temporary exhibitions on a regular basis by curatorial staff.

The Interpretation Plan will build the core heritage narrative for the Silk Mill whilst celebrating and incentivising people into the act of making and practical hands-on engagement in the long term. The Arts & Heritage Strategy recognises the interconnected contextual sites for artistic
intervention: to bring imaginative, critical and diverse voices forward for the re-telling of the core heritage stories; to playfully engage the visitor in on-line and digital environments that can attract and retain new and younger audiences; and to bring the visitor from a physical encounter with the collections into the act of making and production.

5.5 Derby Silk Mill Business Plan (2016)

Critical to the project is the emphasis on the sustainability of the business model. The Silk Mill Business Plan looks to create a mixed economy. It capitalises on:

- the momentum of the maker movement and the uniquely successful approach to community co-production adopted over the last two years
- offers free admission visitor experience including open store and exhibition spaces for visitor-led exhibition and destination café
- develops the building with a flexible and hirable set of spaces to generate on-going revenue streams.

The ground floor of the Mill can be used for arts events, functions and performance, having an audience capacity of up to 250 with adaptable staging, and presents a commercial opportunity for income generation. It is currently used by Derby Jazz and other cultural event-based promoters.

The three dedicated workshops fitted out for different ‘maker’ uses can support internal museum programming and be hirable. Studios and the co-working space on the forth floor will provide a well managed base and hub for designers, creatives and innovation SMEs with easy access to hi-tech rapid prototyping equipment and expertise.

The Arts and Heritage Programme can bring makers and artists into the second phase of the delivery programme, ensuring that the workshops, event spaces and studios are hired or occupied, by ‘soft marketing’ the Museum as a productive working environment and hub for creative industry networks.

ALIGNMENT TO HERITAGE LOTTERY FUND

Heritage - heritage will be: better managed; in better condition; and/or better interpreted and explained.

People - people will have developed skills; learnt about heritage; changed their attitudes and/or behavior; had an enjoyable experience; volunteered time.

Communities - negative environmental impacts will be reduced; more people and a wider range of people will have engaged with heritage; your local area/community will be a better place to live, work or visit; your local economy will be boosted; your organisation will be more resilient.

ALIGNMENT TO ARTS COUNCIL ENGLAND CAPITAL LOTTERY

Consolidation and improvement of the existing arts infrastructure

Digital technologies playing a central role in future-proofing art and culture

Development of digital infrastructure for the arts sector and to support the quality, volume and reach

Committed to sustainable development

Account taken of long-term benefits and costs – environmental, social and economic

Energy efficiency a priority

Organisations to be more resilient by having the right buildings and equipment to deliver their work

Organisations to become more sustainable and innovative, including environmental performance and reduced carbon emissions
The Maker Games: artist/technologist Lawrence Malloy’s hotbed event for intergenerational problem solving, making and prototyping.

DESIGN A FOR WITH A SPECIAL INTEREST IN

Cor Octogenarians Bell ringing
The Arts and Heritage in Public Space Strategy is an embedded programme that explores and maps out the past and future of the industrial and cultural ‘archaeology’ of DSMMoM, as well as engaging the growing communities-of-interest linked to the museum, Derby and wider World Heritage corridor.

It can deliver against DSMMoM’s cultural heritage aims whilst strengthening its position as a ‘generator’ within an expanding maker and innovation cluster in Derby. This has the potential to include design & creative industry, schools and Further & Higher Education Institutions.

As part of this wider cluster it has the opportunity to become a cultural hub with a unique focus linking the Institute of STEAM, maker-led design and co-production ethos. It can deliver this creative maker programme whilst simultaneously engaging with the key heritage action plans as prioritised in the DVMWHS Management Plan, one of which includes a strategic commitment to public art innovation across the World Heritage site.

A major driver of its new collections and engagement strategy is to grow a cultural audience using the arts and other creative approaches. This is linked to the cultural shift as described by Arts Council England’s second edition of its 10-year strategy ‘Great Art and Culture for Everyone’.

This has been revised to reflect a new vision for making museums and libraries more vibrant and sustainable. It continues to expand the power and potential that the new creative and enterprise economy can offer to the museums and libraries sector, whilst recognising the emerging role that digital technologies have in sustaining this whilst engaging young and diverse new audiences.

As such, the Arts in Heritage in Public Space Framework acts as a deliberately evolving and ever-adaptive action plan for maker-led research.

This programme of publicly-sited art should be seen not as just being a small part of project delivery, but expand across all areas of a wider piloted approach that looks to address arts and heritage simultaneously – in the same way that the ‘A’ in ‘STEAM’ adds art cultural value to the ‘STEM’ curriculum.

As an embedded strand to commission and help prototype maker-led projects materially (be they temporary or permanent works), it will facilitate a wider influence: this includes informing activities such as the final building design and capital infrastructure realised in the Silk Mill; its wider STEAM education and career training strategy; sustainable management and funding plans; and strong new collaborative links with local makers and manufacturing industry.

Linked to this is the desire to prototype the conceptual model for an ‘Artist Residency & Associate Programme’, including training and CPD, as well as starting to expand a more formal ‘Industry Partnering Programme’ linked to various commission strands. The importance of forging new research and development partnerships with FE/HE institutions, as well as facilitating similar on new career ‘progression routes’ for school students, is seen as an important part of the evolving STEAM model.
A central plank for the Arts & Heritage in Public Space programme will be to open up opportunities to artists and audiences whose social, racial or sexual identity is currently under-represented in the museum programme. A response to the Arts Council England’s Creative Case for Diversity will be instigated at a strategic and tactical level in the Museum’s forward plans.

A Creative Case Working Group will be set up with an invited stakeholder membership to inform and critique commissioning procedures and programmes to ensure fair and democratic access to economic opportunities and cultural representation. This Working Group will extend the work of the Museum through a discussion of content, connections and engagement with local and international artists, producers and their communities.

This strategy builds and strengthens partnerships with arts organisations, independent curators and artists to develop the Museum of Making as a significant hub in the local arts infrastructure of Derby and East Midlands, supporting creativity, digital arts, design and making within a unique heritage setting. During the short R&D Phase, highly productive co-commissioning opportunities were established with Derby-based UK producer Corey Mwamba of Out Front! & Derby Jazz, and with independent digital arts curator David Gilbert and arts agency D-LAB. Partnerships with commissioning institutions including Quad and Format will be developed to support artists’ project proposals.

Beyond the design, production and construction phases of The Museum there is a longer-term ambition to look creatively to a sustainable future of first 10 and then 50 years. This would include generation of project and revenue funding to maintain and grow the various ‘Arts in Heritage in Public Space’ delivery strands identified. This could ultimately include the potential for a commercial design-led service provision offered by DSMMoM and linked to its network of studio Associates. This offer could potentially be extended to Derby City Council as part of the ‘City Centre Regeneration Framework’ – including the management and maintenance of public realm and public art projects – and already identified by the City as a need.

It is conceivable and likely that at some point in the near future, any successful development model for the DSMMoM hub may reach the natural limitations of its physical size and facilities and be subject to over-demand for studio places. As a small but important part of this wider creative cluster potential, DSMMoM could partner-up, duplicate and/or expand its current capacity as a catalytic model for growing the local and sub-regional creative industry and maker ecology.

The scope of any such long-term vision would of course naturally focus on the long term sustainability of DSMMoM as host, its immediate catchment and community and have an ambition to lift its head up to look to engage with a wider city, the DVMWH and other creative partners - and beyond that nationally and internationally.

The clustering of cultural industries in heritage environments is not solely a function of costs, but reflects as well the powerful affinity of creative firms and workers for the resonant textures of heritage buildings and landscapes.

6.1 Objectives

The Strategy proposes a Framework as a key plank in the development, delivery and sustainable operation of the Museum. It is strategically informed and inspired by the guiding themes for the Silk Mill.
INSPIRED BY THE MAKERS OF THE PAST
Shaping the way in which Derby is understood and appreciated.

MADE BY THE MAKERS OF TODAY
Pursuing mutual relationships with others through citizen curator co-production approaches.

EMPOWERING THE MAKERS OF THE FUTURE
Inspiring people to see themselves as artists, makers and innovators.

These themes are expanded with an additional six sub-themes specific to the ambition and ethos of the Arts and Heritage Programme.

They are:

1. **CONNECTING WITH OUR HERITAGE**, TO UNDERSTAND, BE STIMULATED AND ADD OUR OWN STORIES

2. **STRENGTHEN THE VITALITY AND IMPACT OF THE ARTS IN STEM (STEAM) INNOVATION, FROM THE ENLIGHTENMENT ONWARDS**

3. **DEEPING STEWARDSHIP AND RELATIONSHIPS TO SILK MILL THROUGH OUR MAKING, LEARNING AND EXPERIMENTATION**

4. **THE ARTS FACILITATE DIVERSE VOICES AND A RETELLING OF THE MUSEUM’S NARRATIVE FROM MANY PERSPECTIVES**

5. **YOUNG PEOPLE ARE THE EYES AND EARS OF THE FUTURE AS DIGITAL NATIVES, MAKERS AND CULTURAL INNOVATORS**

6. **INSPIRING US IN THE MAKING AND IMAGING OF A COLLABORATIVE FUTURE**

To deliver benefits to audiences and artists and to deliver sustainability through increased cultural, economic, social and environmental value, the Arts and Heritage Strategy is aligned with Silk Mill Objectives and Delivery Plan.

Benefits attributable to audiences, young people and the sustainability of the project from the Arts & Heritage in Public Space Programme are shown in pages 31-36.
INSPIRED BY THE MAKERS OF THE PAST:
Shaping the way in which Derby is understood and appreciated

1. Connecting with our heritage, to understand, be stimulated and add our own stories

Through collections of industrial history and making; unique iconic building; south entrance to derwent valley world heritage site

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<tr>
<th>FOR AUDIENCES</th>
<th>FOR ARTISTS</th>
<th>DELIVERING SUSTAINABILITY</th>
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<tbody>
<tr>
<td>investigate Derby’s heritage as a city of scientific innovation and the Silk Mill as the birthplace of the industrial revolution</td>
<td>creatively re-interpret the past and unique heritage of Derby, tell its many stories through artist-led projects and artworks</td>
<td>bring artists into the design process to ‘soft market’ the Museum as a location for creative exploration and making</td>
</tr>
<tr>
<td>add your own stories and artefacts to new artworks, interfaces and events as an ever-expanding narrative of Silk Mill and Derby</td>
<td>undertake creative research into heritage, site, context, collections and society that expose deep veins of knowledge and understanding</td>
<td>create cultural attractions and events that broaden audiences, increase return visits and progression from visitor to maker or volunteer</td>
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<tr>
<td>playfully open up the virtual and online space of the Museum and its Content Management System with Star Objects and artefacts as an open source platform for digital and creative content generation</td>
<td>be part of a unique experience of a major city Museum re-animating itself through co-production</td>
<td>include notable artists and artworks to promote Derby as tourist destination and extend DVMWHS’s visitor reach</td>
</tr>
<tr>
<td>meet the museum off-site through movable objects and vehicles that bring the collections to you and explore the DVWHS in novel and engaging ways</td>
<td>be embedded within the design process at an early stage to be able to influence and create its future</td>
<td>attract and support partnerships with artists, industry &amp; research institutions to generate ongoing and long term creative and academic interest into Materials, Heritage and Innovation</td>
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<td></td>
<td>collaborate with design and industry specialists and volunteers, and bring forward artistic ideas, practices and processes to re-interprete its heritage narrative and future uses</td>
<td>secure artists, young people, volunteers, visitors as regular users, deepening their roles over time in the organization and management of the Museum</td>
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2. Strengthen the vitality and impact of the arts in STEM innovation, from the enlightenment onwards

Celebrating interdisciplinarity, transdisciplinary and collaboration; real world learning; innovation, enlightenment & knowledge based models

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<tr>
<td>explore and seize the vital importance of the arts and creativity as an essential discipline within innovation and new knowledge generation, from the time of the Enlightenment to the current</td>
<td>generate ‘live artists briefs’ from within the development and design processes at the Museum to support ‘real world’ interdisciplinary and collaborative practice, as STEAM exemplars</td>
<td>develop models of STEAM learning and knowledge exchange that are transferable and replicable as income generation sources</td>
</tr>
<tr>
<td>participate and enjoy playful cross-generational arts-led events and performances that explore the first principles of design and their reliance of cross cutting STEAM thinking.</td>
<td>lead artistic research opportunities with industry partners such as Smith of Derby, HUUB Design etc that demonstrate STEAM thinking and practice</td>
<td>demonstrate the essential value of art and artists and the impact on Innovation (things, processes and society); challenge the current ideology and authority of STEM.</td>
</tr>
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</table>
3. Deeping stewardship and relationship to silk mill through our making, learning and experimentation

Through using facilities, spaces and resources; production of things, processes and systems (real + virtual/digital); materials experimentation; building the capacity of the maker, manufacture and innovation network in Derby

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<tbody>
<tr>
<td>feel ownership and stewardship of the Museum, its facilities, programme and</td>
<td>Inform and utilize the Museum facilities and making spaces (hackspace,</td>
<td>create early stage opportunities for artists to be resident at the Museum or commissions</td>
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<tr>
<td>collections through an active involvement as a creative maker, digital producer,</td>
<td>manufacture workshops, off-site studios, gallery display, nomadic and moveable</td>
<td>that utilise the manufacture, fabrication and production spaces to create new works that</td>
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<tr>
<td>tech innovator, participant, volunteer, visitor or arts advocate</td>
<td>works) to create new works which support the circular economy within the</td>
<td>promote the Museum as a hub for creative production</td>
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<td>be excited, uplifted and informed by the inclusion of the work and presence of</td>
<td>explore the worlds of the physical and digital in new and compelling ways</td>
<td>for artists (early stage, graduate, mid career and established) to be welcomed by the</td>
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<tr>
<td>the artist and craftsperson threaded through the collections, interpretation</td>
<td>as responsive objects, environments and experiences for public delight and</td>
<td>museum &amp; supported by CPD and mentoring/producer opportunities</td>
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<tr>
<td>and the building</td>
<td>to deepen an engagement with the Collections and heritage context</td>
<td>support the cultural and creative ethos of the Museum as a responsive making space that</td>
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<tr>
<td>meet and be inspired by artists and craftpeople as a reciprocal and mutual</td>
<td>develop new uses and make demands of the spaces and equipment in support of</td>
<td>welcomes innovative thinking</td>
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<td>beneficial learning experience</td>
<td>experimental and pioneering arts, crafts and making</td>
<td>increase income generation by signposting artists to the Museum as future studio-holders,</td>
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<tr>
<td>through engineered and creative arts interventions in the building fabric,</td>
<td>attract new R&amp;D partnerships to the Museum as a responsive context for</td>
<td>or to access production facilities</td>
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<td>assess and understand the impact of climate change and remedies for</td>
<td>innovation and risk taking</td>
<td>develop touring exhibitions, educational programmes and events with third party arts</td>
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<tr>
<td>sustainable creative design solutions (physical and social design).</td>
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<td>partners that could be income-generating.</td>
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4. The arts facilitates diverse and critical voices and a retelling of the museum’s narrative from many perspectives

Through celebrating the museum as democratic space for all people; diverse voices and many histories for collections’ re-interpretation; business model for creative and ethical economy

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<tr>
<td>fully experience the Museum and its collections in ways that inspire and engage each visitor, regardless of their race, class, gender, status or disability</td>
<td>ensure that art commissioning opportunities are strategically considered and presented to be of relevance and interest to artists of colour, gender, class and disability</td>
<td>create an ethos and environment that demonstrates the new thinking and practice when a Diversity Strategy is mainstreamed</td>
</tr>
<tr>
<td>celebrate artists of colour and with disabilities as mentors, models and influencers across all visitors and in particular groups of people and visitors currently underrepresented</td>
<td>create an environment for all artists that fosters new collaborative opportunities, and that reaches audiences that are currently under-represented.</td>
<td>represent the voice, practice and processes of the diversity of artists – symbolic of the democratic imperative for the Museum</td>
</tr>
<tr>
<td>For people who are normally under-represented as museum visitors, to find and share their own narrative and to interrogate and challenge curatorial and museum norms and conventions</td>
<td></td>
<td>national and international networks of artists and makers are consolidated to support cultural exchange.</td>
</tr>
</tbody>
</table>
5. Young people are the eyes and ears of the future as digital natives, makers and cultural innovators

As inventors, makers, producers; being inspired and inspirational; the ‘now’ generation plugging into future cultural trends; key to the sustainability, profile and economies of the museum, dvwhs and derby

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<tbody>
<tr>
<td>foster and acknowledge young people as creative and producers in their own right</td>
<td>connect with young people as future makers and emergent creators, seeding their ideas and enthusiasm</td>
<td>ensure that the future generation of makers becomes the current generation over time.</td>
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<tr>
<td>experience the application of ‘cutting edge’ technology and making within ‘real world’ contexts through artists projects and programmes</td>
<td>offer mentoring support or guidance through bespoke and tailored programmes</td>
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<tr>
<td>meet and be inspired by creative artists and makers that become role models for STEAM career choices</td>
<td>partner in the delivery of volunteering, placement, mentoring and special guidance to young people.</td>
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<tr>
<td>value and use the Museum as young creatives developing their own practice, accessing the Maker Spaces for their own artistic making</td>
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<tr>
<td>feel ownership and stewardship of the project as a young creative</td>
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6. Inspiring us in the making and imaging of a collaboration future

Through co-production; human centred design processes as a lived experience; as a process of continuous change, learning and reflection; pushing definitions of the ‘collaborative turn’ in museum thinking and practice

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<tr>
<td>participate in a new model of design that will create a Museum of the 21st Century, a greater sense of civic pride and increase cultural and community well-being</td>
<td>think critically about the role of the artist and artistic brief by working with museum makers and volunteers within a responsive ‘co-production’ environment.</td>
<td>establish agile models of Museum operation</td>
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<tr>
<td>be influential, feel empowered through being part of shaping a major public and democratic institution</td>
<td>think about artistic processes and relations that are iterative and reflective</td>
<td>collaborate with design professionals to consider, model and produce artworks and processes that are sustainable or address issues of sustainability.</td>
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<td>understand how the Silk Mill and Derby Museums can be future-proofed</td>
<td>operate in and be part of new systems and processes of co-produced architecture design and collections interpretation</td>
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<td>learn new ‘real life’ and transferable skills and generate new connections through the Museum as a networked cultural hub</td>
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THE ARTS AND HERITAGE IN PUBLIC SPACE STRATEGY 37
The Decorators creative interdisciplinary design agency with lead member Suzanne O’Donnell, devised Time and Motion, a research based project exploring how the act of making ‘things and culture’ shape our social relationships in the physical environments of work, home and recreation. Building on data gathered from Silk Mill ‘research volunteers’, the final event hosted a movable feast as social sculpture in and around the Museum building. the-decorators.net
6.3 PROGRAMME THEMES

The Strategy is formed through a series of interconnected programme strands that will extend the role of the artist and maker and reach new audiences as well as deepen the engagement of current stakeholders, and deliver the Silk Mill Museum of Making objectives and Arts and Heritage sub-themes.

The short R&D Phase demonstrated that with mindful curation, artists do provoke fresh approaches and creatively re-think the symbolic and haptic nature of the object and Collections, engage new audiences, strengthen relationships with staff, volunteers and makers, and transform everyday materials, processes and systems.

Aligned to the co-production ethos and review cycles, the framework sets out a phased and responsive approach to incorporate curated, co-programmed and third party-initiated projects. This Framework seeks to mobilise opportunities within the Museum and external to it - participation, resources, partnerships, networks – as they emerge.

Strategic yet flexible, the Arts and Heritage in Public Space Programme brings the artist into this flow and capitalises on the benefits arising.

The programme includes:

• Residency/Associate Programme
• Industry Partnership Programme including Sustain Ability: Materials Prototyping
• Collections and Art Programme, including Digital and Sensory Commissions
• Research and Development with Further and Higher Education Partners
• Catalytic and Dispersed Model to grow the Creative Industry and Maker Ecology, including Off-Site Programmes
• STEAM Institute Education Support and New Progression Routes
6.3.1 RESIDENCY/ASSOCIATE PROGRAMME

The Museum’s open design process has facilitated opportunities for artists to establish long-term and ‘embedded’ relationships with its collections, spaces, audiences and makers. Early stage artist-led R&D identified imaginative and aesthetic concepts, locations and public contexts that have become a brief for permanent and temporary artworks or interventions.

The Residency Programme will support artists through the Museum Build Phase and after its launch to bring the public into a continuous creative engagement with the collections on and off site.

It will facilitate artists’ research into site and context, develop temporary exhibitions and displays, stage live events and performance-based works, and create artworks and artistic interventions of varied scale and form. The Residency Programme encourages experimentation using the workshop facilities, gallery AV set-up and studios.

Working with artists from those locally based to the international, from the acclaimed to the emergent, the Programme will offer opportunities for peer support, self-directed learning and mentoring. This would be focused on early-stage career artists and makers, and formal programmes of shadowing set up with commissioned artists.

Humankind and Nature, a key focus for the Museum, will be a cross-cutting theme which will explore our stewardship of the environment from a societal and individual perspective. An international Residency and Exchange Programme would be run supporting artistic dialogue, trans-national mobility of ideas and practice at a time of post-Brexit and a global network of maker spaces.

CASE STUDY: Grizedale Arts Residencies

Residencies at Grizedale Arts are an intrinsic part of the evolution of the arts organisation and context. After initial research and development, artists come and go as they require over time. Not a retreat residency per se, but a relationship developing between Grizedale Arts, its constituencies and artists. Fully funded residencies occur subject to funding on irregular occasions. Volunteering at Grizedale is encouraged and designed to be the first stage of a process for artists that often lead to internships and projects.

www.grizedale.org/residencies
E-TEXTILES AND OPEN SOURCED DESIGN

The INTERLACE Project by practice-based research artist Toni Buckby focuses on the history and techniques of thread and cloth production at DSMMoM. Her research project will combine the traditional manufacturing techniques of spinning and weaving with emergent e-textile technologies to create interactive textile surfaces.

As one of three D-LAB co-commissioned artists with DSMMoM, the research will be undertaken in phases over a 2-year period with Toni working in partnership with the museum curators and the Textile Department of the V&A, and ideas generated by the public during workshops.

Artworks and research outcomes will find their form in the Museum as ‘responsive surfaces’ on furniture and other public amenities.

www.tonibuckby.com

AV ARTWORKS FOR SILK MILL’S CIVIC HALL

As one of the micro-commissions, the NESTA Fellow and artist Jo Fairfax developed a proposal through a remote studio residency in partnership with Rolls Royce.

FLOW investigated the existing external space of the Mill and future internal ‘civic hall’ set between Silk Mill and the sub station, and explored and contrasted the implied power and flow from the ‘ghosts’ of a present but dormant Rolls Royce RB211 in its housing, and the absent mill backshot wheel and ‘fleam’.

An interconnected series of artworks proposed a kinetic animation of this space via a temporary lighting and projection installation to ‘celebrate’ the spectacle of an imminently departing RB211 and incoming Trent 1000 engine.

www.jofairfaxstudio.com
6.3.2 INDUSTRY PARTNERSHIP PROGRAMME

Strategic partnerships with industry partners will support Derby’s presence as a major UK town for manufacture, data processing and fabrication, bringing forth a range of tangible benefits.

These include opportunities for research into hybrid areas of materials, engineering and technology; access to industry standard equipment and facilities; artistic responses that push at the edges of conventional interdisciplinary thinking; industry knowledge that creates new IP; new acquisitions for the collection, and a cultural/industry-led promotion of Derby as a site for STEAM/STEM innovation.

Unique objects within the collection, including the Rolls-Royce Trent 1000, will be celebrated through artistic partnership with Rolls-Royce to access its engineering prowess and advanced use of data and IT for inflight diagnostics, and areas of the collection, as clocks and mechanics re-animated by way of imaginative research programmes run, for instance, with Smith of Derby.

**This is extended through ‘Sustain Ability’, a programme with a focus on Materials Prototyping.**

New global brand, **HUUB DESIGN**, is a partner with the Museum. HUUB is the creator of the triathlon skins for GB Olympic Gold Medalists that use Geoprene Technology.

This partnership was initiated through the Arts & Heritage Programme with mutual research interests in new materials, material engineering and the body. Machinery, including tensile stress/strength testing equipment, would be provisionally sourced by HUUB and used in the Museum’s workshop space as a joint resource.

Industry-focused Research & Development activity, supported by HMR&I tax incentives (up to £15,000) and adopted by HUUB, would be a starting point and context for artists’ collaboration into new materials, responsive surfaces, and materials testing.

The exhibition of artists’ works should reside across many sites in the museum and in the staff room, boardroom and public spaces of the partner Company, deepening connections between the institutions and signposting staff as visitors to the Museum.

The Museum will continue to support opportunities for artists to experiment with materials and explore life cycle and sustainable design processes through access to on-site facilities or through partnerships with Industry and Higher Education Institutes.

The Interpretation Plan will incorporate a bespoke narrative on New Materials, drawing visitors to the location of functioning works and maquettes to engage young people and visitors in sustainable design thinking and progression into the maker and educational programmes.

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**CASE STUDY: CASA JAMINA**

Casa Jasmina is a combination of lab, gallery space and ‘airbnb’, and is a two-year pilot project in the business space of domestic electronic networking, or, “the Internet of Things in the Home.” Its goal is to integrate traditional Italian skills in furniture and interior design with emergent skills in Italian open-source electronics. The project is a showplace inside the large industrial building already shared by Toolbox Co-Working, Fablab Torino and Officine Arduino.

www.casajasmina.arduino.cc
AUTOMATA AND TIMEPIECE IN PARTNERSHIP WITH SMITH OF DERBY

Artist Andy Plant’s proposals were developed over a week-long R&D study carried out in situ within the Silk Mill whilst resident in Derby.

Ideas developed are for four alternative proposals: a temporary ‘Time Machine’ intervention in collaboration with automata artist Tim Hunkin; an animated time piece called ‘Collected Time’; a kinetic linear ‘Thread’ linking collections; and a ‘Cocoon’ passenger lift.

All the projects are at early stage concept. It is anticipated that a collaboration with clockmaker Smith of Derby would be secured for a ‘time-telling instrument’. The Silk Mill tower has a window to house such a timepiece, with its face overseeing the Cathedral Green and internal mechanism as a feature of delight for museum visitors.

www.andyplant.co.uk

SUSTAINABILITY AND MATERIALS PROTOTYPING

The DSMMoM’s Sustain Ability programme explores the potential of the museum building to be adapted for future climate change’s induced warming up to the year 2080.

With an artist/architect collaboration, artist/designer Martin Smith has been working with project architects Bauman Lyons to prototype robust ‘artful’ solutions to incorporate passive air flow mechanisms in the design of the Italian Mill windows to prevent over-heating and which explores the five performance requirements of a window: daylight, ventilation, acoustic separation, thermal insulation and fire smoke containment.

Use of materials and their framing will make these interventions visible to visitors and occupants as a reminder of and response to Climate Change imperatives.

www.smithautomata.co.uk
6.3.3 COLLECTIONS AND ART PROGRAMME, INCL. DIGITAL AND SENSORY COMMISSIONS

The collections, themed through a taxonomy of Materials, with 100% accessibility, will allow the public to create their own personal narrative and add their stories to its interpretation.

Artists commissioned in the R&D phase have demonstrated that a conventional museum narrative – of provenance – can be re-framed into an evocative, sensory and relational encounter with the object, collection and the building.

Through live performance or events in the museum, through temporary display or in its online digital gallery, audiences and visitors can participate in the artist’s imaginative, factual or fictionalised encounter in ways that inspire, offer a critical or humorous perspective and open up layers of meaning and interpretation.

Sensory encounters through sound, touch and smell were greatly enjoyed by the public in the co-production workshops and thus approaches to engaging fully with the senses have been explored within the Collections Interpretation Plan. Working with sound artists and musicians, the implementation of this plan will support a sensory and evocative interpretation of collections.

The collection will be playfully re-worked in a gallery setting through both accessible/affordable and high-end technologies (Virtual and Augmented Reality) to enhance visitor experiences. The collections will be decanted and their digital counterparts held within a new database management content system, with RFID tagging. This offers opportunities for artistic commissions that explore the digital world of the museum, producing front-end, public-facing content through interactive and App platforms. Artist R&D in haptic object handling and interactive interpretation is ongoing through the Arts and Heritage Programme.

Projects with tech/arts companies and collectives, such as Invisible Flock, will create content through internationally place-based connections between Derby and India, and work with local young people to co-deliver App and interactive on-line content arising from the Industry of Silk theme.

CASE STUDY: CABINET (CHANGING PERCEPTIONS)

Thirteen international artists, designers and architects working with the School of Architecture Design and Environment at Plymouth University were given unprecedented access to the hidden collection of archives and artefacts within the Plymouth City Museum and Art Gallery. The exhibition evolved and developed through the direct involvement and engagement with the collections and archives within the museum.

Feedback afterwards was that often the most interesting exhibits are the ones that tell us things that we already know but haven’t yet articulated, encouraging us to look at familiar things in different ways. Much of the work within Cabinet dealt with the measure of time, reoccurrence, parallel worlds, and how we view and represent the future.

www.plymouth.ac.uk/files/extranet/docs/PenArts/CabinetHandout-2bert.docX
RETELLING HERITAGE - TABLEAUX & PUBLIC ARTWORK

A large scale set of light boxes with photographic tableaux by the photographer and activist Red Saunders in association with Impressions Gallery, is proposed as a permanent feature of the sub-station blast wall to foreground the museum through a major contemporary and participative artwork that creates a dramatic sense of arrival at the Museum.

With the past often dominated by royalty and military battles, the Hidden project aims to reference the internationally significant paintings of Joseph Wright of Derby to recreate alternative historic scenes involving the dissenters, revolutionaries and non-conformists who have often been hidden from the history of scientific philosophy.

The tableaux are finely composed and staged with ‘actors’ performed by the people of Derby who are invited through a public call out, and are a testimony to the stakeholder ‘co-production’ ethos of the Museum.

OBJECT STORYTELLING USING CREATIVE TECHNOLOGY

Artist/technologist Leila Johnston is working through an R&D phase at the Museum to create a haptic storytelling experience led by visitor’s interest in the collection. The visitors’ physical relationship with the objects is part of the unique offer at the DSMMoM and this technology will encourage people to cross the threshold - to pick up and handle each object whilst receiving others and offering their own interpretation.

By placing an object from the collection in view of a camera, or placing particular colours in front of a Raspberry Pi camera, the research proposes that each participant can generate stories selected by previous visitors, or to leave their own.

This research uses inexpensive digital tools for cost-effective replication. The focus is on what would visitors like the technology to do and to test this out through prototyping workshops.

www.finalbullet.com
6.3.4 RESEARCH AND DEVELOPMENT WITH FURTHER AND HIGHER EDUCATION PARTNERS

The research focus of DSMMoM will be expanded through a partnership with the Higher Education Sector. The museum offers a niche public sector research partner with industry collaborators of interest to national and international research institutions and across faculties.

Research with physical, engineering and scientific focus could be developed using artists as contributors and heritage and making; materials and re-distributed manufacture; co-production for the museum sector; art/sci/tech platforms; museum as a site for making, learning and training; AV, VR and AI interdisciplinary practices, etc.

Artists engaged in the project are working with HEI research institutions to undertake their work at the Museum; these include Coventry, Nottingham Trent and Sheffield Universities and the V&A Research Department (Textiles), London.

THE SUPERPOSITION is a network and space for artists, makers and scientists to collaborate.

ASMbly labs (a)rt, (s)cience, (m)ake labs is an annual event, initiated and curated by SuperPosition, that brings STEM academics from the Universities of Leeds, Newcastle and Sheffield together with artists and technologists. Over a week as a pop up art/science Lab, ASMbly generates new artworks and prototypes in a fast, hotbed environment of cross-disciplinary collaboration. Taking a disused city centre space in 2015, ASMbly ran a 10-day festival with performances, talks, exhibition and workshops.

Tech/sci/artist Lawrence Malloy, founder member of SuperPosition, was commissioned for DSMMOM’s Walks and Talks programme and is interested in replicating ASMbly with university contacts and artists in Derby, the Midlands and South Yorkshire.

www.thesuperposition.org/#labs

CASE STUDY: SURFACE PATTERN

Linked to the published Management Plan, a Public Art Strategy was developed for the Derwent Valley Mills World Heritage Site. Included was SURFACE PATTERN by John Angus, Senior Lecturer Textiles at University of Derby as an underwater aeration and illumination matrix, controlled digitally by electronic or pneumatic valves and switches and carrying both compressed air and fibre optics beneath the surface of the Derwent in the shadow of the Derby Silk Mill. The installation would essentially become a very large format colour LCD (Liquid Crystal Display) – without crystals but brightened by effervescent aquatic aeration.

Commissioned in the R&D phase of Arts and Heritage in Public Space Strategy, Time and Motion devised by The Decorators conducted research on how the act of making ‘things and culture’ shape our social relationships. the-decorators.net
6.3.5 CATALYTIC AND DISPERSED MODEL TO GROW THE CREATIVE INDUSTRY AND MAKER ECOLOGY INCLUDING OFF-SITE PROGRAMMES

6.3.5.1 OFF-SITE PROGRAMME

A programme of off-site commissions and interventions will be staged. This will retain audiences and increase diverse forms of participation during the decant and Build Phase and raise the cultural profile of heritage locations along the DVMWHS corridor.

These complement the Museum’s successful ‘Great Places’ funded programme which will see the restoration of a heritage Bus as a mobile museum, and will generate themes, discussion and content to inform programmes when the Museum is launched.

These programmes could include:

- vehicles that are constructed as artworks in their own right to take the idea of making and human-generated power out along the DVMWHS trail to begin a programme of making and conversation
- working with local producers and communities in digital sound, music and sonic art using independent, community or educational music studio facilities to develop sensory responses to items in the collection. Sonic works could include aural histories, field recordings, ethnographic and folk song, experimental ambient soundworks and could include choirs and live performance.

CASE STUDY: SUPERCHANNEL / TENANTSPIN

Superchannel is a network of local studios used by people and communities as a media forum and physical gathering place. It is a tool that enables internet TV production engaging users in the creation of content. Since inception around 2000, more than 30 studios have opened in very different locations. While Superchannel stopped being active in 2005, some of the studios, such as Tenantspin in Liverpool, continue to be active. Tenantspin is a Liverpool-based Community TV Channel. It was established by the Danish artists’ group Superflex and is now managed by FACT (Foundation for Art and Creative Technology), city-wide tenants and Arena Housing, a North-West Housing Association.

www.fact.co.uk/whats-on/tenantspin-showcase
CARGO BIKE COMPANY / BOZZOLO BICI

Exploring an ‘Off-site Programme’ model and potential ‘Industry Partnering’ placement, Noah Rose’s proposals were developed over a week-long R&D study carried out in situ within the Silk Mill whilst resident in Derby.

Working in collaboration with Derby-based Cargo Bike Company and Silk Mill, his proposals centre on producing feasibility for a cocoon cargo bike or ‘Bozzolo Bici’. Paying homage to a silk cocoon or flying shuttle, the idea is to evoke a beautiful, safe bicycle that carries a “wondrous, transforming cargo” to travel around Derby and ultimately the Derwent Valley Mills World Heritage Site and further afield – whilst it “leaves in its wake a trail of cultural threads”.

Initial prototyping looks to explore the pod manufacture using silk waste reinforced resin as well as investigate the physical transportation off site of both collections as well as inflatable video pods.

noahrose.net

REET MAFF’L – FOLK, FICTION AND AUGMENTED REALITY

From the Walks and Talks R&D events, Reet Maff’l, a live art/music artist combo of Andy Abbott and Luke Drozd, proposed the production of a Silk Mill concept album to creatively narrate stories, myths and sounds arising from the museum objects, buildings and World Heritage Site.

Using AR mobile technology to meld the live performance with pre-recorded or pre-made digital content, the works would draw on audio material produced by individuals in the mill and the makers groups, supplemented with new works created through outreach with musician producers using local recording studios and community production spaces.

This would form part of museum interpretation, creating a multimedia ‘album’ that could exist as a tape/record or as codes embedded in the landscape around Silk Mill that people experience through their mobile device.

www.reetmaffl.tumblr.com
www.andyabbott.co.uk
6.3.5.2 CATALYTIC AND DISPERSED MODEL

The Silk Mill Museum is building its future as an economic and cultural ‘generator’ joining up companies across the arts, manufacture, fabrication and technology sectors to strengthen Derby’s innovation and manufacturing network for R&D, service chain, materials supply and market-led delivery.

In time, the Museum’s programme will spill over and require supplementary spaces and resources. This expanded model of ‘re-distributed manufacture’ where open fabrication spaces play a role in changing the approach and production ethos of making things, and is of the Museum as a hub and generator which constantly looks to adapt and expand. Such an offer might involve a nearby building or look to an adjoining town and thereafter expand into the sub region. In effect the potential is for the Museum to be part of an active, emergent and expansive ecology of creative enterprise companies, social enterprise and sole traders (and as freelance workers) as a dynamic component of the sub-region’s manufacture, engineering and supply-chain economy.

The local infrastructure of maker, manufacture and materials suppliers has been mapped by the University of Sheffield School of Architecture, and will do so in detail through the ‘Make Works’ programme franchised by the Silk Mill through which young people from Derby College are trained to video and document the variety and breadth of the manufacture & fabrication sector in Derbyshire. Companies must be able to respond to bespoke and collaborative commissioning. This will become an on-line resource for generating a re-distributed manufacture economy for the East Midlands.

In the long term, making and production at the Museum will need to spill over and additional studio, workshop and co-working spaces will need to be found in dormant industrial and commercial spaces. The Silk Mill Quarter with the Museum of Making will thrive and build capacity across the network, with the artist and maker at its heart.

CASE STUDY: GALERI CAERNARFON CYF

Galeri Caernarfon Cyf is a not for private profit community enterprise operating as a development trust in Caernarfon established in 1992. As part of this a new £7.5m GALERI Creative Enterprise Centre was built and opened in March 2005.

As well as running the GALERI, the Trust’s social enterprise set up a parallel task to buy, develop and manage a series of derelict, unused properties inside Caernarfon’s town walls. As a result, the trust has bought and renovated over 28 properties in the town – and which are now occupied by 45 tenants, including shops, offices, flats, two cafes, a music training centre and a pub.

In 2000, the trust won a contract to set up and administer a newly formed company remitted to purchase and renovate properties in five former slate mining valleys.

www.galericaernarfon.com
CASE STUDY: JAM FACTORY

Jam Factory is a not-for-profit organisation located in Adelaide and Seppeltsfield in the Barossa. Supported by regional government, it is recognised globally with its purpose-built studios for ceramics, glass, furniture and metal design, providing skills and business training for artists and designers.

Jam Factory’s Associate Training Program provides high-level skills and business training for artists, craftspeople and designers working in the key design areas.

Associates work with creative staff to develop a tailored two-year work plan and work on design, development and production of real projects. Entry into the program is highly competitive with applicants traditionally having completed some form of tertiary level study in one of the disciplines. Applications are shortlisted to select up to four Associates within each studio each year.

Jam Factory undertakes direct design commissions ranging from public art, corporate gifts, trophies and awards to furniture, tableware and architectural interiors.

www.jamfactory.com.au/pages/about
6.3.6 STEAM INSTITUTE EDUCATION SUPPORT AND NEW PROGRESSION ROUTES

New education partnerships with FE/HE institutions lay at the core of the Silk Mill programme as well as building partnership with local business. The rapidly evolving Institute of STEAM is a key driver for both opportunistic and strategic partnership development.

Students from Derby College and Derby University can be brought into the Arts and Heritage Programme in systematic approaches that deliver training and educational outcomes and broaden the research context already laid out through the co-production process.

Universities with specialist research areas in the UK and Internationally will be sought to become partners in the Arts and Heritage Programme.

Research faculties could include
- Engineering
- Humanities: Museums Study, Heritage, Cultural Policy, Curatorship
- Technology and Materials
- Digital, Interactive, AR and AI
- Architecture, Built Environment
- Environmental and Sustainable Design.

Artists often bring their own research partners with them. In the R&D phase, artists are currently working with University of Sheffield, University of Leeds, Sheffield Hallam University, Nottingham Trent University and with the V&A Textile Research Dept.

Attracting students located in Derby is a priority. A successful example of this was the inclusion of students from Derby College on the selection panel for the Silk Mill / D LAB commissions. The training outcomes for the participating students included gathering CV and career information of the panel members.

CASE STUDY: This is Creative Enterprise CIC

The sustained success over 10 years of TICE is exemplary, as a national award-winning non-profit community interest organisation dedicated to support young people in exploring the creative and digital sectors.

TICE provides creative educational and industry-led programmes, competitions, mentorships, projects, short courses, careers days, STEAM days, traineeships that equally supports schools, colleges and training providers throughout the North East. It holds many parallels with Silk Mill and STEAM aspirations in helping students discover so-called ‘progression routes’ linked to the creative, engineering and digital sectors.

www.thisiscreativeenterprise.com
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<tr>
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<th>PROJECT: MEDIUM TERM (INCLUDING LAUNCH)</th>
<th>PROJECT: LONG TERM</th>
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<td>Residency/ Associate Programme</td>
<td>‘Hidden’ external light box commission</td>
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<td>Sponsored public artwork to hold names. Etched wall with names and sponsors on front glass, developed panel by panel. Etched and constructed in workshop; encouraging people to make it themselves</td>
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<td>Commission for Composer to orchestrate the sound/sonic/listener experience of the Museum</td>
<td>Studio Residency Exchange</td>
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<td>Industry Partnership Programme</td>
<td>Digital AV Commissions ‘power of the back-shot, wheel and fleam Celebration of the removal of the RR RB211/Trent1000 engine</td>
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<td>Time Automata as new Civic Clock Built by apprentices and Smith of Derby, using clock mechanisms in collection</td>
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<td>E-textile, materials and responsive surfaces (furniture, upholstery)</td>
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<td>Sustain Ability: Materials Prototyping</td>
<td>Views from the Windows Three automata/engineered windows using passive materials to support air flow</td>
<td>On-going commissions tied to cross-cutting theme of sustainability</td>
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<td><strong>LONG TERM</strong></td>
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<td><strong>PARTNERS</strong></td>
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<td>Public artwork – to hold names. with names and sponsors on front bed panel by panel.</td>
<td>Large-scale Light boxes on sub-station wall</td>
<td>Derby people</td>
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<td>Front window</td>
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<td>Agencies &amp; Associates – International</td>
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<td>Civic Hall (Turbine Hall concept)</td>
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<td>Smith of Derby, training/production by young apprenticeships</td>
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<td>Materials and responsive surfaces research and artworks installed in and temporary exhibition</td>
<td>Seating, furniture and upholstery Public spaces</td>
<td>BLA budget, design and manufacture of chairs D-LAB</td>
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<td>Commissions tied to cross-cutting sustainability</td>
<td>Locations have been proposed</td>
<td>BLA</td>
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| Collections and Art Programme, including Digital and Sensory Commissions | Interactive Object Handling/Sensory content  
Haptic/tech/content generation  
Worked up as R&D and for use in galleries.                                   |                                                                                   |
|                                                                      | Sensory interpretation/oral histories/ethnographic/arts + AR                                     |                                                                                  |
|                                                                      | App and Interactive Digital Content/On-line Digital Gallery  
On-line architecture gaming/sustainability/navigation |                                                                                 |
|                                                                      | Non-linear film documenting decant/behind doors                                                   | Non-linear film documenting decant/behind doors                                   |
| Research and Development with Further and Higher Education Partners | R&D with HUUB  
Tensile Strength/Prototyping/New Acquisition                                                    | R&D with HUUB  
Tensile Strength/Prototyping/New Acquisition                                        |
| Museum as Catalyst for Creative Economy Ecosystem                    | Cycle based mobile museum in partnership with local cargo bike manufacturer                        | Cycle based mobile museum in partnership with local cargo bike manufacturer        |
|                                                                      | Reet Maff’l sensory/AR/interpretation content generation                                          | Outreach with local producers + named collaborators using local studio and spaces  |

DERBY SILK MILL MUSEUM OF MAKING
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<th>LONG TERM</th>
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<td>Object Handling/Sensory content</td>
<td>In Galleries</td>
<td>Leach Linked to interpretation budget. D-LAB</td>
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<td>In Galleries and AR</td>
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<td>Film documenting decant/behind</td>
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<td>HUUB R&amp;D with HUUB Tensile Strength/Prototyping/New Acquisition</td>
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<td>Outreach with local producers + named using local studio and spaces</td>
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<td>Derby Jazz/Out Front</td>
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## 7. DELIVERY

### 7.1 Phased Approach and Timetable

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<th>Description</th>
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<tbody>
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<td><strong>SILK MILL EARLY STAGE 2013-16</strong></td>
<td>Derby Silk Mill DVMWHS Past, Present and Future Makers</td>
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<tr>
<td><strong>R&amp;D PHASE 2016-2017</strong></td>
<td>Curator Team: 1. MAAP/Atoll/Silk Mill team 2. Silk Mill/D LAB Commissions</td>
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<td></td>
<td>R&amp;D COMMISSIONS TO TEST SITE AND CONTEXT</td>
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<td></td>
<td>Walks n Talks; Micro commissions; SustainAbility: Derby Makers/non linear film; Conversations events: Artists’ Charette</td>
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<td><strong>MEDIUM TERM</strong></td>
<td>Curator Team: 1. Silk Mill team + Procured Curators 2. Silk Mill/D LAB Commissions</td>
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<td><strong>INCLUDING PRE-LAUNCH AND LAUNCH EVENTS</strong></td>
<td>PRE LAUNCH/OUTREACH AND OFF-SITE WORKS/WORKING PROTOTYPES FOR EXTERNAL MAJOR COMMISSION; CIVIC HALL AV COMMISSION; MAKER RESIDENCY; INDUSTRY PARTNERING (Smiths of Derby, HUUB Design), Off site works (Reet Maff'l + Cargo Bike); DIGITAL WELCOME</td>
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<tr>
<td><strong>NOV 2017-JUNE 2020</strong></td>
<td>Curator Team: 1. Curators + Silk Mill team 2. Silk Mill/D LAB + Independent Curators</td>
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<td><strong>MUSEUM AS CATALYST LONG TERM 2020 - 50 (10-50 YEARS) FOR CREATIVE ECONOMY ECOSYSTEM</strong></td>
<td>MAJOR LAUNCH EVENT &amp; CELEBRATION; INSTALL OF ‘EMBEDDED ARTIST WORKS’</td>
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<td>ON-GOING COMMISSIONING IN CIVIC HALL; EXPLODED/ PARAPATETIC MAKER SPACES; APPRENTICESHIPS; SUSTAINABLE FUNDING MECHANISMS</td>
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**Evolving Policy Context**

On Creative Economy, Young People, Well Being, Derby & Innovation, etc.

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**Strategy signed off with 'embedded' Programme; IPI**

**Procurement begins**

**Silk Mill / D LAB R&D + Non-linear film on-going**
<table>
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<tr>
<th>Curator Team</th>
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<th>Silk Mill/D LAB Commissions</th>
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<td>Silk Mill / D LAB R&amp;D + Non-linear film on-going</td>
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<td>Signoff and presentation to HLF and ACE</td>
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<td>Curator Team</td>
<td>1. Curators + Silk Mill team</td>
<td>2. Silk Mill/D LAB + Independent Curators + CREATIVE CASE FOR DIVERSITY WORKING GROUP</td>
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<tr>
<td>Pre Launch/Outreach and Off-Site Works/Working Prototypes for Museum Install and Interpretation</td>
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<td>External Major Commission; Civic Hall AV Commission; Maker Residency &amp; Associates (Responsive Materials/Textiles + Moments of Generosity collection); Meet Maff’l + Cargo Bike); DIGITAL WELCOME</td>
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<td>Arts &amp; Heritage in Public Space Commissioned</td>
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<td>The Arts and Heritage in Public Space Strategy</td>
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Detail of an open source drawing for laser cutting a Rigid Heddle Loom, developed by artist Toni Buckby as part of her DSMMoM/D LAB commission. Commissioned in the R&D phase.
The Strategy Framework demonstrates the alignment of the Arts and Heritage in Public Space to the sustainability of the DSMMoM project. Through the Policy Research, it will add value and enable the delivery of programmes that meet current policy goals.

The fundraising strategy will therefore look to facilitate a multi-partnered approach to include:—
• Derby Museums and DVMWHS,
• regional and local arts partners,
• industry and corporate tie-in
• educational & research institutions.

It will use crowd-sourcing and public sponsorship to raise money and deepen stewardship through giving and gifting.

### 7.2.1 FUNDRAISING STRATEGY

#### 7.2.1.1 Core and Strand Budgets

The Programme has a budget line within the main delivery plan. It is proposed that this is used predominantly for fees and that each project should secure its production and install budget through partnership fundraising. A ‘Percent for Art’ strategy should be used to identify a core budget for the programme.

A number of the artist-led R&D projects have been ‘adopted’ within the delivery plan and budget strands (M&E, Interpretation, Furniture etc) as they will develop innovative responsive and digital visitor-led engagement.

#### 7.2.1.2 Arts and heritage partners

##### 7.2.1.2.1 As co-commissioners

The DVMWHS shares common objectives and ambitions with Silk Mill as its Southern Gateway. Its Vision includes maintaining a digital presence, supporting arts activities, festivals and Discovery Days and developing working relationships with the local arts infrastructure.

Major funding bids for the World Heritage Site will be developed with DVMWHS Director and team, and include arts projects cited in this Framework. It would be proposed that due to the momentum and pioneering nature of the DSMMoM plan, the Museum could lead and give guidance to DVMWHS’s Arts Programme and the shaping of major funding bids that would bring benefits to the sub-region.

The Programme has identified a range of arts-commissioning agencies in Derby and East Midlands who would co-commission work for DSMMoM. This would strengthen the arts infrastructure and build sustainable funding sources.

A productive partnership with D – LAB (Digital/Derbyshire LAB) has contributed funding within the R&D Phase to artists’ projects. Derby Jazz/Outfront
is looking to partner with DSMMoM to develop off-site and contemporary sound art and support the delivery of the sonic and acoustic project themes.

7.2.1.2 As Third-party

Due to the innovative research-based co-production process, internal Making economy and hireable flexible spaces, the Framework would seek to encourage third-party use by artists and arts organisations interested in, for example e-material research and open source design, to approach DSMMoM as a context for public-facing research programmes and/or use of its Studios and Facilities.

Dependent on the status of the organisation, a cost would be identified within their third party fundraising target.

7.2.1.3 Trusts and Foundations

There are a wide range of Trusts and Foundations with complementary beneficiaries and Objectives to DSMMoM’s Arts and Heritage Programme.

Specific Trusts and Foundations have been researched according to the following criteria:-

- Arts & Culture (Access to the Arts, Participation in the Arts, Crafts, Disability Arts, Museums and Galleries, Music, Visual Arts, Public art/sculpture)
- Heritage and the Built Environment, Arts and Architecture, Heritage, Built Environment and Education
  - Education and training (Higher Education, Informal, continuing and adult education, Arts education and training, Technology, engineers and computer skills)
  - Environment (Climate Change, Sustainable Environment, Science and Technology (Engineering/Technology)
  - Groups (Class, Young People, Arts, culture and recreation, Textile Workers and Designers, Science, Technology and Engineering)

7.2.1.4 Crowd funding and public sponsorship

A number of the artist-led projects are devised as ‘new civic amenities’ and can utilise crowd funding mechanisms to raise monies whilst garnering local involvement in the arts project and the wider DSMMoM development.

Working with agencies such as Space Hive which crowdfunds community-led public space projects, this approach gains national profile and much wider reach of potential contributors.

7.2.1.5 Industry Partners

Productive working relationship with three major companies in Derby have been developed in the R&D phase.

Funding would be identified as direct sponsorship to projects or for specific elements of research,
or as in-kind through access to their knowledge base, equipment, facilities and communication/marketing.

Corporate Social Responsibilities (CSR) programmes would be explored to identify hands-on resourcing by company staff.

### 7.2.1.6 Self Generated Income

A range of income generated approaches included:
- ticketed events
- artist-led collectables for sale
- design-led projects that pay an agency fee back to the Mill/Arts programme.

### 7.2.1.7 Incubator Fund

Through parallel arts intervention within DSMMoM and DVMWHS, it is suggested that the active allocation of artist and creative industry seed-funding can be made through establishing a R&D Innovation Fund, released to a variety of programmes decided by DSMMoM and the Creative Case Group.

A specialist sub group would be established to select projects and residencies for support and to oversee the management and distribution of a Fund, coordinated by appointed DSMMoM Project Manager / Lead Artist / Creative Case Group. Membership of the group could be drawn from key cultural, regeneration, community and academic organisations as well as having representation from other stakeholders. It is suggested that a project levy be imposed by DSMMoM to help fund an on-going programme of artist and creative seed-funding through this R&D Incubator Fund.

### 7.3 EVALUATION

The impact of the Arts and Heritage Framework will be captured through the Museum’s commissioned independent Social Impact Study. As integral ‘action research’ stitched into all commissioned projects, data gathered will develop best practice procedures and support the demonstration of the impact of the arts in heritage and maker space contexts.

Specific research questions could interrogate the following:
- artist as creative catalyst
- artist as collaborative design team member
- artist as community co-production facilitator
- artist adding value to Culture Tourism
- artist delivering Sustainability and well-being agendas.

### 7.4 TOOLKIT & TECHNICAL SUPPORT

#### 7.4.1 Selection of Projects

As a hybrid to the DVMWHS Arts Working Group and the Creative Case Group, selection should be facilitated to ensure all long-term projects, which are considered and recommended for approval, take account of the following:
• illustrate quality and innovation in co-production in the arts, making and creative economy
• fit with established curatorial strategy and represent value for money
• demonstrate support for the project, including external partnerships and community support/consultation
• incorporate appropriate and effective evaluation which will be publicly accessible for research purposes.

7.4.1 Artist Selection Methods

Instilling transparent procedures for the Selection of Artists is key to the Museum’s commitment and delivery of quality, diversity and co-production. It will have a significant impact on the Museum’s narrative, visitor experience and public profile.

As a publicly funded institution, it is recommended that artist selection be undertaken by way of open and closed competition or in some cases, by direct appointment. Selection panels should be properly briefed and clear guidance be given on their responsibilities and the extent of their influence.

7.4.2 Project Briefs

For any projects led by external agencies and match-funded by DSMMoM, responsibility for drawing up project briefs will lie with the relevant Project Manager but should be presented to the Creative Case Group for comment and approval.

Good Practice Guidelines for Commissioning can be developed using Artists information sheets from Arts Council England, The Artists Information Company and other agencies as identified on a project-by-project basis.

7.4.3 Management & Maintenance Plan (including Decommissioning)

The important issues of maintenance and decommissioning need to be considered at the outset and should form the basis of any maintenance and decommissioning plan.

These recommendations range from quite basic ideas – e.g. making sure that all contracts include items such as life expectancy, review periods and maintenance agreements – to more detailed discussion of criteria to be considered by decommissioning review panels. On-going costs of maintenance should be built into life cycle cost plan and is particularly important in the first 12 months of its install. Digital artworks need special consideration with Technical Guidelines and specialist maintenance support.
THANKS AND CREDITS

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Architects and Leach Design, whose commitment to the ethics and practice of co-production
will demonstrate a model of the 21st century museum.

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She operates in the gaps between sectors and disciplines to generate interdisciplinary
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fields of public practice and sound, and has co-produced city festivals.

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