

ARTELLITE

Kingston  
University  
London

# A Big Data Hub Utilising Back End Metrics to Engineer the Arts Marketplace

Full Design Report  
Karen Cham, September 2014

[www.artellite.co.uk](http://www.artellite.co.uk)



Digital Media Kingston



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# Introduction

The aim of the Artellite project is to design and develop a centralised Best practice e-commerce platform for the arts, through which satellite websites can be provided to professional users such as artists, galleries and arts organisations.

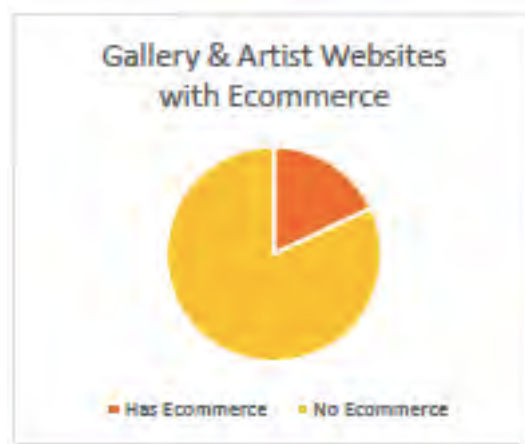
Each website provides users with mechanics to establish their market position and level of service, and back end meta data to support the evolution of their aims and achievements within that target market. Artellite also provides best practice guidance for artists and galleries to effectively use social media to market their work.

The central platform hub is a big data repository for all data from all satellite sites and provides meta data metrics to NESTA, the AHRC & the Arts Council.

The design research that supported this development has included:

- Royal College of Art
- Design Museum
- Barbican
- V&A
- Institute of Contemporary Arts
- Saatchi Gallery
- The Strand Gallery
- Somerset House Trust
- BFI Gallery
- Art 14
- First Thursdays
- The Other Art Fair
- Own Art
- Creative Sector Services
- The Affordable Art Fair
- Be Smart About Art
- Cockpit Arts
- Jotta
- Association Of Women Art Dealers

# Problem Definition



The mission of the Artellite project was to understand why certain elements of the Art World have still not taken on the opportunities to explore additional revenue streams offered by the internet and digital technologies. By looking at what is currently working and what is not, the aim has been to develop a platform that would allow existing art industry stakeholders of artists, galleries, arts organisations and buyers to co-exist successfully, as part of a digital engagement eco-system that would benefit the whole arts marketplace, whilst retaining their independent brand positioning.

Comparable industries such as Music and Fashion have embraced the internet and digital technologies, though also suffering huge impact upon the existing marketplace with the collapse of high street giants such as HMV and the rise of internet portals such as ASOS. The established Art World has been slow, if not resistant to change, and slow to recognise and take up the potential of the Internet as a viable and fundamental marketing and selling tool as the result of a long stated fear that 'mechanical reproduction' could irrevocably damage the value of artwork (Benjamin, 1936).

DegreeArt, the lead commercial partner on the project, has been running an online gallery to support internet art sales for 10 years, with enough sales to sustain the business and its 10 staff members. The company's clients range from internet browsers as first time art buyers right up to older, art educated clients. DegreeArt has witnessed a marked transformation over the past 3 years in art ecommerce with a rapid explosion of newcomers offering marketplace style websites for listing, selling and buying art.

It is therefore the most exciting time for the art industry online yet, it is equally the most terrifying. Such newcomers, unsympathetic to the nuances of the art world, have had a detrimental effect upon the existing market, by threatening the very infrastructure that supports artists, galleries and buyers alike. Indeed, our research confirmed that artists and galleries are not participating in ecommerce with less than

20% in both surveys having ecommerce (the ability to sell artwork through their website) attached to their websites.

The team set out therefore, to overcome two polarized aspects of the current arts marketplace; galleries and arts organisations rejecting any online presence whilst new online unregulated marketplaces concurrently offer exposure for artists direct to buyers. The Artellite project asked what relationships, practices and value chains in the established art world could be modeled and/or transformed successfully online?

DegreeArt as an organisation first became interested in researching this proposition as they became increasingly aware of the following facts:

- The prohibitive costs for artists, galleries and arts organisations in building and maintain an ecommerce website
- The damage an out of date website, inaccurate information and unsatisfactory customer service and fulfilment online can have on consumer and collector's confidence in an artist, gallery or organisation
- The need for Best Practice to be offered to the art industry to retain the good from the offline industry and transfer this online with clear guidance on how to interact online with all involved
- The potential and actual damage that is being caused by marketplace tactics being overlaid directly to the Art Industry without an understanding of its very particular nuances

This project targeted four main audiences:

- Artists
- Galleries
- Arts Organisations
- Art Buyers and Browsers

**Artists:** DegreeArt.com works with over 500 artists at any one time and over the last 10 years, whilst it has become more and more common to find artists online and on social media we have continued to be struck by the following:

- Artists websites are rarely an up-to-date reflection of their current practice or their archive Clients and galleries are turned off by out of date material, frustrated by their inability to contact the artists, as numbers or emails have all so often changed, and sales are regularly jeopardised by incorrect pricing
- It is common place to find the same piece of artwork marketed on several different sites, often with different prices and to find work that has sold, still showing as available as there is no cross-communication between the various platforms. Our research revealed that whilst 88% of the artists surveyed used social media (Twitter and Facebook), only just over half use it to promote

themselves and less than a third of them used image sharing sites like Instagram and Pinterest. Only 53% of artists who use social media, use it to promote their artistic practice

- All too often they use social media for their personal lives but not their professional ones, failing to understand the connection

**Galleries:** During our research, we surveyed 191 commercial gallery websites. The galleries were all commercial galleries who also exhibit at Art Fairs. Only 34 (18%) of these were ecommerce. Only 18% of surveyed galleries were ecommerce. Our targeted, qualitative gallery research results discovered that 67% of participants believed that having a strong online presence would however improve their sales.

**Buyers:** Buyers now expect to be able to primarily search for, find but also, discover, follow and fundamentally purchase successfully from the artists, galleries and arts organisations they connect with. They expect us to be up to date with our technology. They demand good customer service and, whilst it is true that purchasing art is very different in certain respects from purchasing your weekly grocery shop, we as consumers still expect to be treated in the same way by the website owners we are purchasing from. Particularly DegreeArt believed, and had confirmed during the research that the following are vital for consumer confidence:

- Up-to-date and current content: Despite these artists often having new and exciting developments, their inability to keep their online presence current was a huge impedance to conversion.
- Ability to easily contact the Shop owner and receive a prompt response
- Full Ecommerce checkout including consumer security reassurance
- Ability to return items
- Reasonable delivery costs and fulfillment time frames

**The Importance the wider arts sector:** For the team, this was a vital aspect of the future potential of the Artellite project. The huge disparity between those doing the online well and those who are failing to make any impact is dramatic and leaves the industry open and vulnerable to attack from those who will seek to exploit this lack of presence.

Galleries are a vital element of the Art eco-system providing fundamental marketing and mentoring to an artist and advice and guidance about what to buy and sell when. As an arts organisation, DegreeArt has always felt it is important for artists to have access to a service which provides many of the business elements of their practice ensuring the artist has time to commit to creating their artwork.

This is a partnership arrangement and unlike many older artist/ gallery relationships, one we feel must be open and fair to ensure that each party is as happy with the service being provided.

DegreeArt believes that there are 5 main reasons why we avoid or fail as artists and

galleries in our ecommerce endeavours:

- The costs involved in designing, building and importantly maintaining a website
- A fear that that our screens will be too much of a barrier between us and a the actual tangible object - People need to see and feel my work
- Putting prices of artwork online - I don't want everyone seeing my prices?!
- Understanding of the role of the gallery - people bypassing the gallery system for short term gains that damage the long term for all
- That there are no rules or agreed best practice for galleries and artists to abide by so galleries avoid it and artists dabble without direction or guidance

The overall research proposition and idea being tested through this project was the ability for the team to build a platform, based on our research findings and DegreeArt's industry knowledge, that would provide a structure to house the lessons learnt and best practice guidelines providing an online presence for artists, galleries and arts organisations as well as enabling buyers to purchase, track and follow artists, galleries and AO they patronise. Notoriously bad at collaborating, the project sought to test the ability for a single hub to provide all users with independence whilst, through their participation in the community, benefit the whole through shared learning.

The team therefore sought to:

- Research the current state of play with potential competitors, artist communities, galleries and buyers. This included social media and competitor analysis
- Seek out existing and new solutions to issues facing users in the ecommerce system
- Build wireframes to incorporate all the learning
- Develop a prototype for testing on all user groups
- Create a set of adaptable template designs for each group of users
- Adapt, based on the research. and launch the Artellite with 5 artists, 1 gallery and 1 artist organisation
- Launched the Beta websites and best practice guides

## Design Summary

The Artellite digital platform will be the definitive best practice e-commerce platform that emerging and established artists & arts organisations use to deepen their relationship with existing markets, and reach new audiences in a financially sustainable way.

Arts organisations here include, but are not limited to, commercial galleries, agents and retailers; publicly funded galleries, museums and facilitating bodies. The key aim of the platform is to provide a design precedent from which existing services, tools and practices, can be adopted and integrated, and capitalise



Artellite will preserve existing stakeholder interests and support the evolution of new relationships by providing free and low cost e-commerce sites to artists and a best practice commercial service to galleries and arts organisations. This will effectively be a three tiered build, with Organisations representing galleries who in turn represent artists and one of the main aims of the site will be to oxygenate these relationships by design. For example, mechanics to assist on the brand positioning of ones work or company within the marketplace will be available at every level, as will metrics on how ongoing performance meets those aims and matches commensurate service level options. Each individual, gallery or organisation 'spin off' site will also automatically report back to the Artellite hub, so that big data meta-metrics on the engagement eco-system and its role in the marketplace are available to the investors.

Additionally, the platform will be built in Drupal so as to be open source, which means the code is not only free to all users but adaptations can be developed and shared with the support of an online community. However, a low level of take up of the bare code skeleton is expected within this target user group, so the platform will also have a built in business model, where early adopters of the basic service level will receive a site free, incentivised incremental subscription services are then embedded at increasing levels of service to secure continued growth. This will ensure broad take up and avoid unnecessary blockages in the value chain, such as the need for competitive marketing in a crowded marketplace. In this way, the Artellite platform will become the definitive platform by good design and maximum volume of take up.

To achieve these aims, it is also imperative that the commercial interests of current stakeholders, such as arts journalists, curators, galleries and agents are protected, and their contribution to, and benefit from this development needs to also be secured by design.

## **Background**

Degreearts.com are one of the oldest and most established online arts outlets in the marketplace. They have a wealth of experience of both artists, commercial arts organisations and galleries and extensive hands on experiences of where conversion fail. At present, much negotiation in and around sales is done manually and on a case by case ad hoc basis. This is clearly unsustainable as it is unscalable, and there is much evidence pointing to this being the weakest link in the current market.

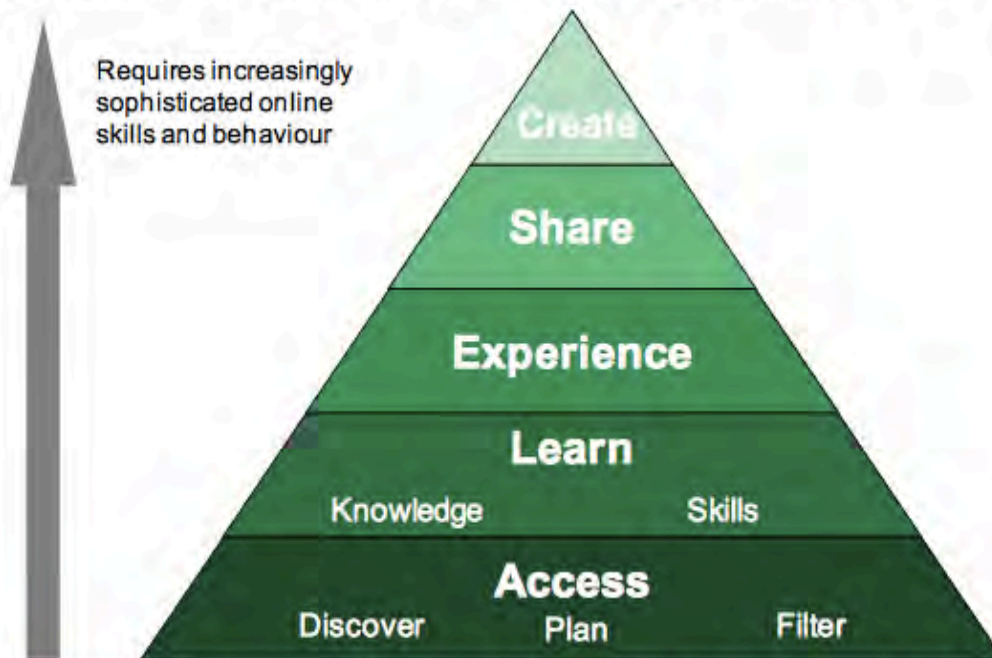
Additionally, the MTM Report on "Digital audiences: Engagement with arts and culture online", demonstrates that interaction with arts and cultural content in digital environments can be classified into five hierarchical categories: access, learn, experience, share and create:

- Access: discovering what's on, filtering opportunities and planning attendance or participation
- Learn: acquiring new skills and knowledge (for example, finding out more about the life of an artist)

- Experience: experiencing the full creative or artistic work online
- Sharing: using the internet to share content, experiences and opinions
- Create: use of the internet to assist with the creative process itself.

This report demonstrates that the bulk of interaction with the arts online is finding information and planning participation, but posits that the higher levels of interaction require ‘increasingly sophisticated online skills and behaviour’.

### Benefits classification framework for online engagement with arts and culture



*Note: Based on combined analysis of quantitative and qualitative research data.*

It is proposed here, that increasing engagement with arts and culture online from the ‘Access’, through ‘Learn’, to ‘Experience’ & ‘Share’ can be engineered by means of core design mechanics.

It is also proposed here that incremental income streams for the artists themselves and existing key stakeholders, can be embedded into each level of access.

#### Engineering The Marketplace

The primary aim of the site is to increase sales of artwork. This can only be done in three ways :

- Expanding the types of art that can be bought
- Expanding the types of buyers who will buy that art
- Expanding the types of transaction that are available

This type of growth needs also to be sustainable, and Artellite will address all of these targets *by design*; Artellite will be a platform that generates an ‘engagement ecosystem’ with embedded ‘income stream generators’ supported by the e-commerce engine back end.

For example, Artellite must operate subtly at the Access level to consistently draw in new artists and new buyers by aiming for incremental conversions from browsing users *overtime and on an ongoing basis*. The hypothesis being that increased engagement will generate increased sales.

Secondly, Artellite must ensure this primary level of the ‘engagement eco-system’ acts as a seedbed from which established stakeholders can benefit, for example by recruiting more artists and/or buyers incrementally.

Thirdly, this is a very competitive arena and ‘competitor’ services must be integrated, and stage manage their relationship with the platform.

For example, the ‘h’ platform for graduating artists featured in Creative Review can be offered a bounded but incentivised association with Artellite so the service also acts as a portal; the order online print service ??? could be charged per click through for their association at any level. These services will only be available at the accessible end of the market for artist who are not yet represented by a curator, agent or gallery, with a view of maintaining the value of current stakeholders marketshare.

In such a way, Artellite then creates a seedbed of engagement between new buyers and emerging artists, from which increasing engagement between artists and collectors, curators and galleries can be engineered, as their careers evolve.

## Sample Design Mechanics

Initial core mechanics will focus upon relieving blockages in the current value chain such as :

- Uploading, downloading and purchasing
- Incentivisation of user groups

Uploading, downloading and purchasing :



A significant boundary to the take up of the service is the ease of which artists images can be uploaded. It is proposed that that it will be necessary to develop an Artellite ‘Upload App’ to support, guide and constrain artists reproducing,

contextualising and sharing images of their work

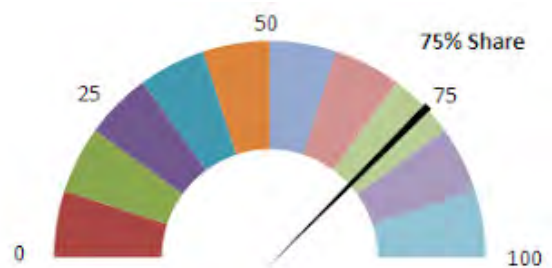


It is proposed that to properly support the service from end to end it will be necessary to develop a 'Download App' that incorporates projection technologies, in order to facilitate buyers proper engagement with the images and look at how they might appear in their homes



It is furthermore suggested that ones Wish List could offer a 69p digital download for images you wish to collect or try out before you buy on any TV with an internet connection

Many online arts transactions fail at the contracting stage as the negotiations are essentially heuristic, partially manual and time consuming. This experience seems to undermine the artists confidence and therefore the sale.



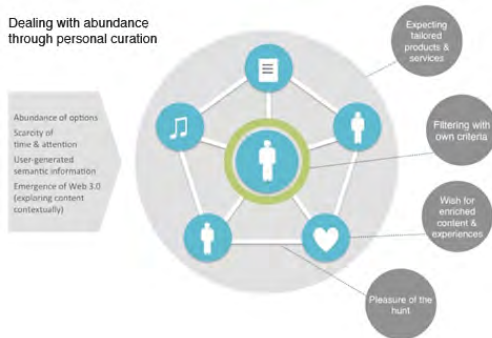
A simple design mechanism that demonstrates at the point of enquiry, the financial apportionment and a sample contract, for example, could sufficiently 'nudge' the transaction through to fulfilment. A sample contract could then be generated for reference.

**Incentivisation of user groups :**

Core established mechanics will be embedded within the system with the aim of incentivising user groups and engineering growth by consolidating familiar practices such as "Like" and "Follow" in order to drive

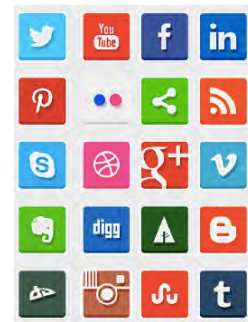
- curation folksonomies

- subscription services (eg ltd edition prints, sketchbook screen grabs and studio insight videos)
- kickstarter <https://www.kickstarter.com> artefacts
- traditional sales of low cost items such as sketches
- gallery representation



For example, by sharing who has bought what, any buyer, at any level of engagement can ostensibly share their collections with other collectors, curators, galleries and arts professionals which with increased engagement from these sectors acting as an incentivisation mechanic towards increasing art collectors.

Standard links to generic social media facilities such as Twitter and Pinterest will be available to this end, and a Best Practice Guide for establishing a social media presence will be downloadable for buyers, artists or their representatives to implement. This should be market specific, for example, the way an artist uses Pinterest should show their sources of inspiration or work of their peers etc



An example of a design mechanic that would incentivise the artist user group would be a spider diagram that represents where an artist wishes to position themselves in the marketplace with the aim of assisting the artist to position their brand and adopt brand appropriate services. For example, there will be a top level transaction limit at the lower level, which could be raised dependent upon the prestige of the gallery the artist agrees to be represented by; certain lower levels of functionality may also be suspended by agreement in order to maintain the value chain in the existing arts market.

This could then be used :

- to define what Artellite services the artist should be making use of
- as a metric to measure the performance of the service against

- to track the evolution of an artists actual and desired position in the marketplace over time



Such metrics would be available to users in orders to monitor their use of the platform and its performance but also to NESTA as part of a monthly Metrics report.

In this way, the Artellite Hub provides constant quantitative data on qualitative behaviours and enables artists, galleries and organisations alike the possibility of engineering their presence in the marketplace and impact upon it.

In addition, it provides the funding body with metrics on the overall arts market , the hubs role within it and the hubs impact upon its co-evolution.

# Initial Research

## Initial Research into Artists Usability

### User Testing – Artist On-Boarding

#### Introduction & background

The purpose of the research is to identify first impressions, strengths and weaknesses of the DegreeArt website user journeys and, with the findings, make recommendations for improvement to the website.

#### Study Method

Two participants were taken through two scenarios, to create an artists' account and upload artworks to the DegreeArt website. These are the on-boarding tasks to register as an artist with DegreeArt.

User testing took place at Look Mum No Hands coffee shop, in Bethnal Green, near to DegreeArt's head office.

#### Participants

This tranche of user testing focuses on artists': their user journeys, preferences and behaviour. This is one of the three identified user personas. DegreeArt sought two of their newly represented artists to volunteer. Upon agreed representation with DegreeArt, artists' are required to set up an online account, capturing personal details and uploading a supply of artworks. The purpose of the user-testing experiment was to observe and record this process.

#### Scenarios

The scenarios were designed to be relevant to the site's user journeys.

The participants were taken through two task scenarios in the order shown. The entire test lasted approximately 1:15 hours. The tasks were as follows:

1. Join DegreeArt.com as an artists
2. After you join Degree Art.com, explore the control panel and upload new work to your profile.
- 3.

#### Metrics

Standard experience and usability metrics were measured including: effectiveness, satisfaction and efficiency as qualitative and quantitative results.

#### Materials

##### Workstation

- Apple Macbook Pro with Chrome internet browser
- QuickVoice (voice recorder app) with iPad
- USB with artists' image files

##### Documents

- Participant screening question sheet

**Tasks**

	Scenario 1	Scenario 2
Mean	00:13:16	00:24:36
P 1	00:12:34	00:23:29
P 2	00:13:57	00:25:42

**First impressions: the homepage**

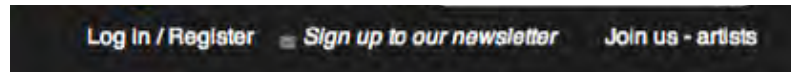
The site was believed to be "cluttered" but generally professional. Both artists were interested in the 'Special Offers' category but for contrasting reasons: P1 said people are intrinsically attracted to offers and P2 was attracted to the category imagery but was disappointed to see that it had no relation to the page content.

P2 recommended a revised typographical hierarchy to improve the layout and navigation.

	P1	P2
What is your very first impression (of the homepage)?	<i>"Simple with lots of interesting categories like Saatchi's site."</i>	<i>"A little cluttered but my general impression is that it's professional. However there is lots competing for the eye with no really typographical hierarchy."</i>
What information are you most interested in at this point and why?	<i>"A diverse range of images / artworks, form traditional to contemporary."</i>	<i>"The fox image [Special Offers link] because I'm very image led and I like the look of the painting."</i>
Where would you choose to explore first and why?	<i>"'Featured Artists' and 'Special Offers' [categories] are both interesting and I might regularly check these."</i>	<i>"Again, the fox image and 'featured Artist'. This would translate well to social media... You could use image carousels to scroll through content and reduce the page clutter".</i>

**Scenario 1: Sign as an artist**

P1 incorrectly set-up a buyer's account, the default account via 'Register' an account. The options are separate links in the head nav and different subsequent forms. This gave her restricted options in the control panel. The correct task flow is via 'join us – artists'. This added nearly 10 minutes to P1's time-on-task, along with increased dissatisfaction. This might instead be a 'relationship option' nested within one master form, for example.



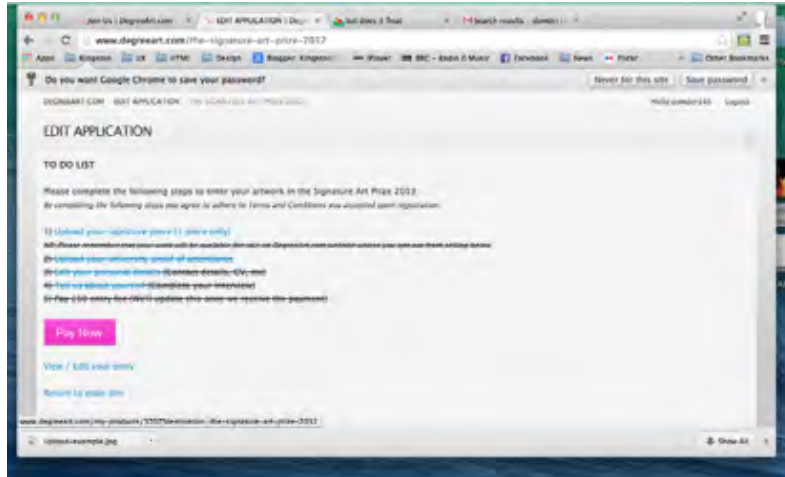
Above: screen shot of the two on-boarding links, 'Register' and 'Join-us – artists'



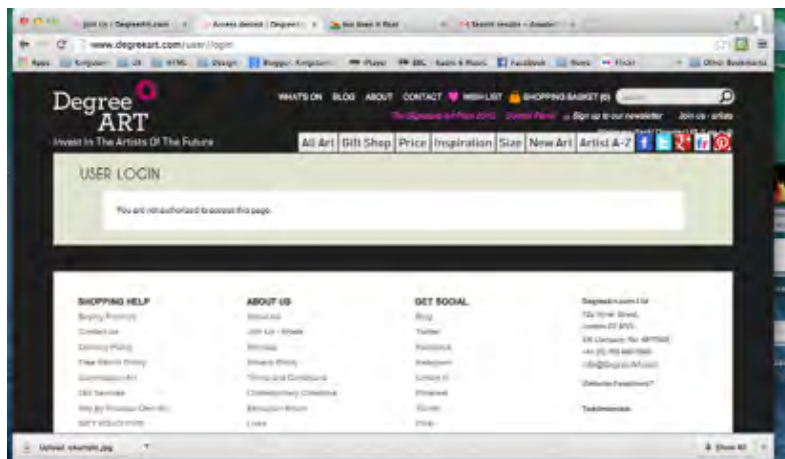
## Scenario 2: Upload artworks

The control panel was difficult to find and, in both cases, the participants were asked by the moderator to reread the task scenario to find a navigational “clue” in the question. P2 then described this category name as *“the wrong terminology”*: an unintuitive affordance.

When the participants logged in to their account they were presented with a check list. All the listed items/activities had been completed. When the participants navigated to the ‘Return to main site’ they were redirected to a sister competition page. To return to DegreeArt they had to open a new window.



Above: This is the artists' homepage. The 'Pay Now' is negatively misleading and the 'Return to Main Site' button redirects the user to the DegreeArt sister competition page



Above: this is what appears when the user clicks on terms and conditions'

### Data log

	# of errors		# of assists		Deviation from the optimal path		Site bugs	
	T 1	T2	T 1	T 2	T 1	T 2	T 1	T 2
P 1	1 The participant created a general account and not an artists' account. She only realised this when the content in the control panel was restricted on the next task. The participant had to return to task 1 to repeat the process correctly.	0	1 The participant asked for help to create the correct account type after the error was made.	1 The participant asked for assistance finding the control panel. Both were slow to navigate to this menu category.	2 The participant is taken through into a new site window. They have to find a nested link to return to DegreeArt.	3	1 Link to terms and conditions is inactive	1 In the form, it is compulsory for all artworks to be a number of a limited edition series but it is not obvious how to create 1 of 1.
P 2	0	0		1	1	2	1 (Same as above)	1 The user must manually assign their name (from a drop down) to the artwork - despite being within their account page

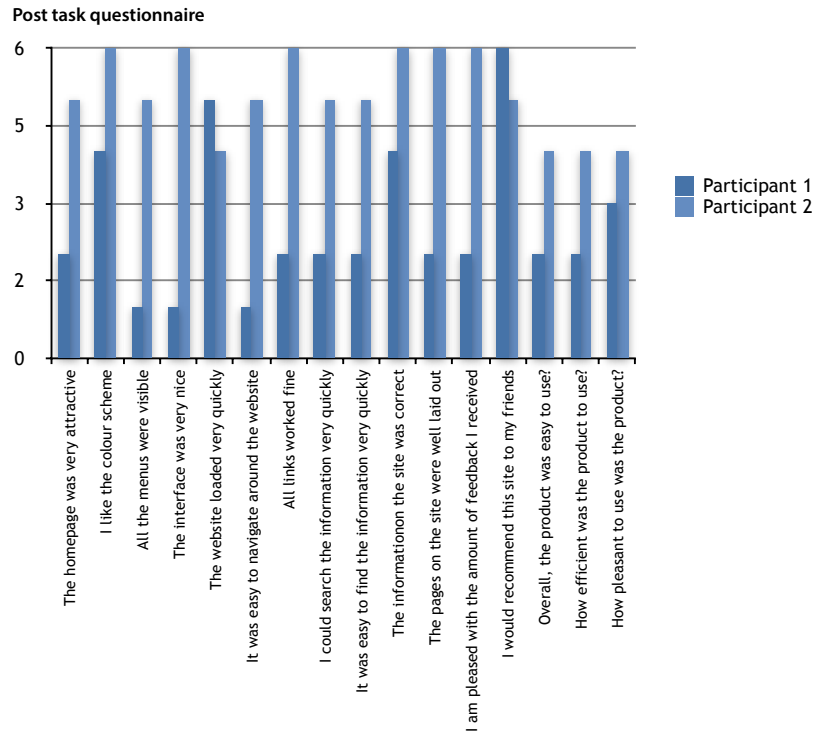
### Positive and negative comments

	Positive comments		Negative comments	
	T 1	T 2	T 1	T 2
P 1	"The signup could be linked to Facebook to make it quicker"- this was suggested to improve the speed of inputting basic account information.		"You add you art late in the process!" - the user uploads their artwork last in the task flow. The participant thought it was more intuitive to do this first.	"Weight? I don't know how much my painting weights?" -this is a compulsory field which could be improved with guidance on weight examples.  "Difficult to gage price at this stage" - the participant would have preferred to be guided through pricing with the gallery.

P 2			<p><i>"None of this is necessary"</i> - referring to the head nav.</p> <p><i>"Poor photography"</i>: referring to the photographic reproduction of the artworks.</p> <p><i>"It needs more white space for the work to breathe"</i> - referring to the page layout.</p>	<p><i>"Control Panel! That's the wrong terminology"</i> - suggested changing the category name to more intuitive terminology.</p> <p><i>"The image is squashed!"</i> - the website rescaled the dimensions of participant 2's uploaded artworks.</p> <p><i>"Those are disgusting"</i> - referring to the artwork background filters.</p>
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**Post task open discussion**

The general opinion of the task is that the process was "clunky and counter intuitive". They believed that the design could benefit from a revised typographical hierarchy to improve the clarity of the navigation and category queues. The site could be improved with more fluid page transitions and consistent templates.



## Conclusion

Both participants' initial navigation of the homepage was image led. The task flow of the test scenarios might be improved with more imagery and iconography to signpost their navigation, which at present is predominantly text and form fields. A more visual layout might improve their time-on-task and satisfaction metrics.

The navigation could also be improved with intuitive naming and clear typographical hierarchy.

The on-boarding for buyers and artists is unclear. The links need to either be clearly distinguished or unified.

### Recommendations for improvement

- Typographic hierarchy: the nav bar and links could be improved with clear typographic hierarchy – removing boxes and colour and clear differentiating the various levels of content.
- The user has restricted access to their profile page and how their assets/artworks are displayed. To improve users' trust, create more visual control over the curation of their assets e.g. enable users to rearrange chronological order of artworks.

- Remove artwork background filters – these distract from the artworks. Create more white space to let the images breathe.
- On-boarding: create one master form where the user selects a 'relationship' to the brand/site i.e. buyer or artist, rather than two alternate forms.

## Competitor Analysis

# COMPETITOR ANALYSIS

Summary of the Best Features

## Competitors

---

**Artspace**

INSIDER ACCESS TO THE WORLD'S BEST ART

CULTURE  
LABEL

ART · FINDER



**SAATCHI  
ONLINE**

**amazon.com**

 **New Blood Art**  
BUY ORIGINAL ART ONLINE

**EASY ★ ART**

**ART.  
CO.UK**

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Art Space - Culture Label - Art Finder - Mutual Art  
Saatchi Online - Amazon Art (US) - New Blood Art  
Easy Art - Art.co.uk - Artsy

## Users

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Some of the competitors work with only Galleries or Artists. Here is a table displaying each competitors and their users:

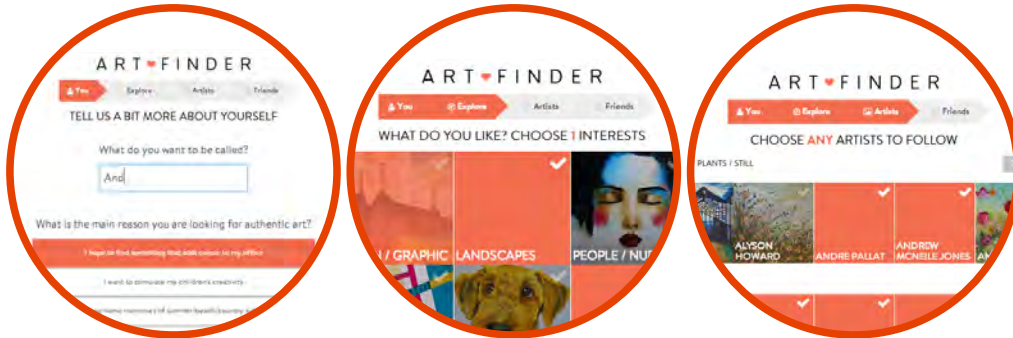
Competitors	Artists	Galleries	Art Organisations
Art Space	×	✓	✓
Culture Label	×	✓	✓
Art Finder	✓	✓	×
Mutual Art	✓	✓	✓
Saatchi Online	✓	×	×
Amazon Art	×	✓	×
New Blood Art	✓	×	×
Easy Art	×*	×	×
Art.co.uk	✓	×	×
Artsy	×	✓	✓

\*Currently not accepting artists



# Sign Up

## Art Finder Sign Up



To Register, most of the sites only requires name, email and password. Art Finder and Artsy asked for favourite artworks, artists and galleries. They make a profile of the user to make recommendations based in their choice. Both of them make a Step by Step Registration, making easy to answer the form.

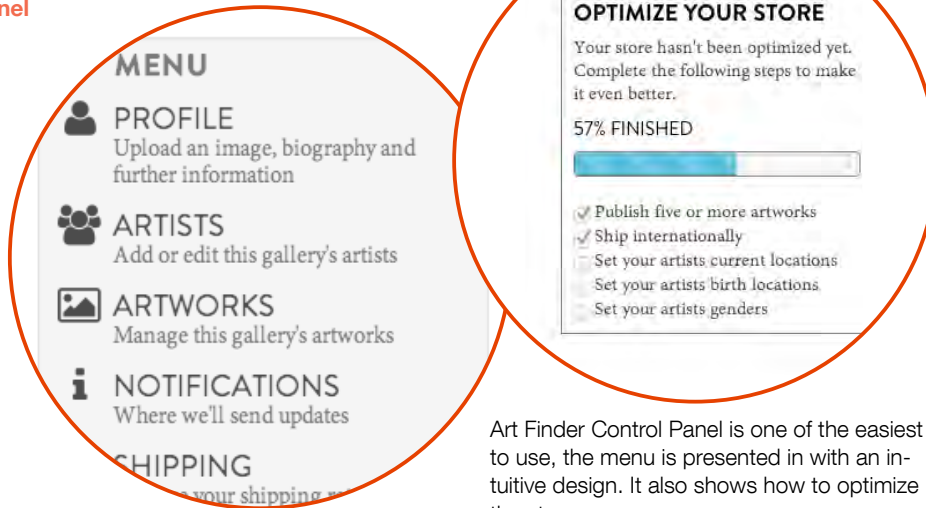
## Artsy Sign Up



Artsy does the same as Art Finder but they add a Price Range to know how much the user will spend. In addition they suggest the user possible answers while filling the form.

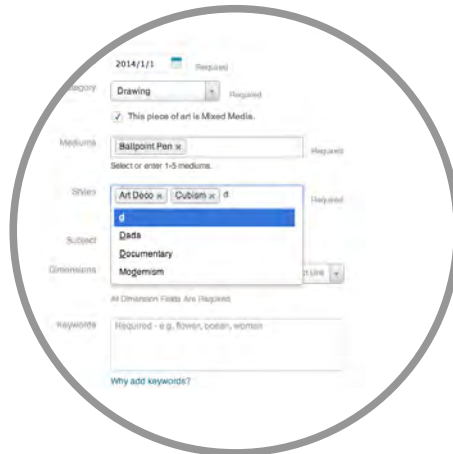
# Control Panel

## Art Finder Control Panel



Art Finder Control Panel is one of the easiest to use, the menu is presented in with an intuitive design. It also shows how to optimize the store.

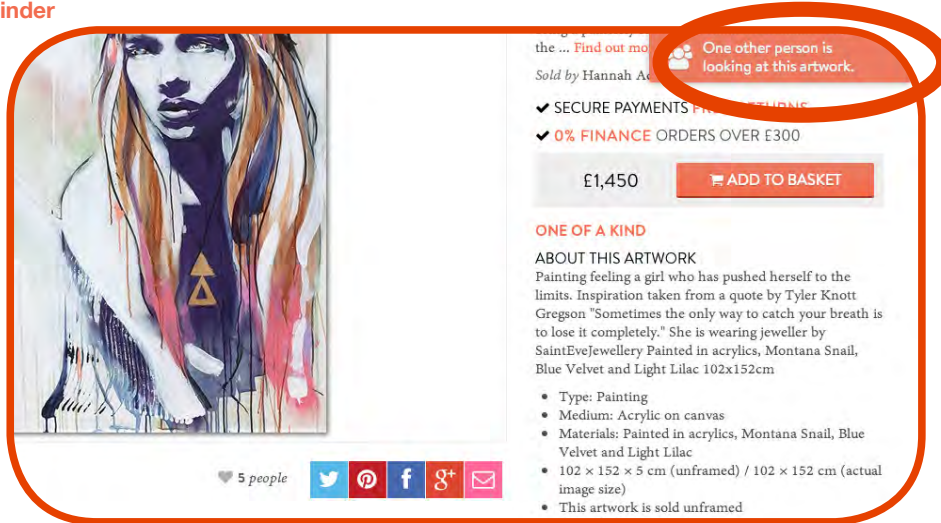
## Saatchi Upload Work



One of the best tools to Upload an Artwork is in Saatchi, easy and clean. Filling the form of an artwork is better, because the system suggests possible answers.

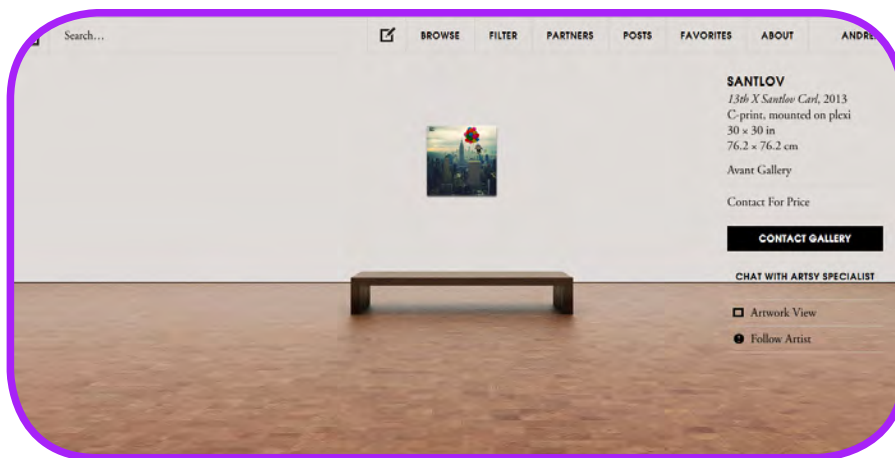
# Looking at Artworks

## Art Finder



For Art Finder, while looking for a painting it appears a message that other people is looking at the same artwork.

## Artsy “View in Room”

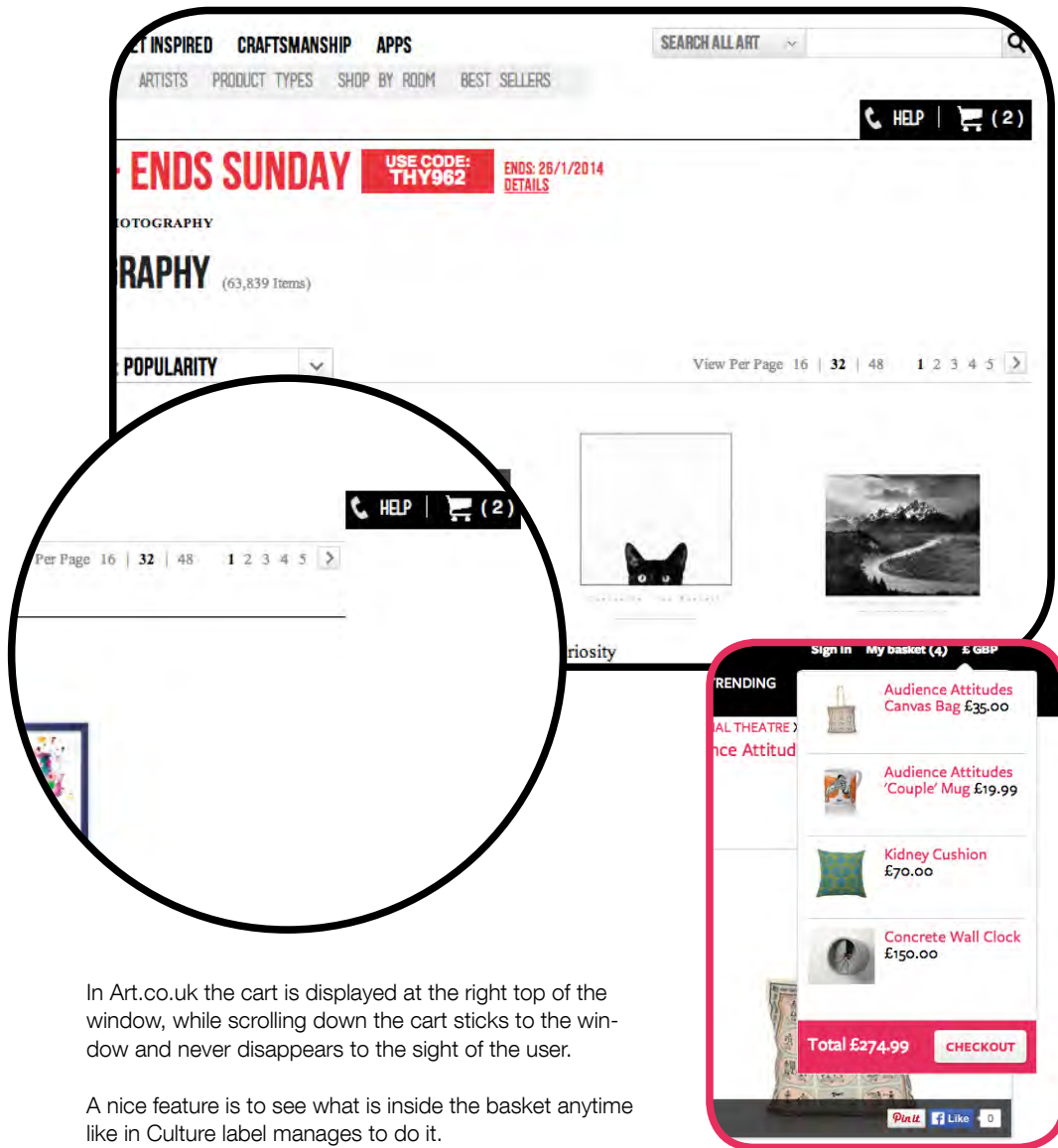


To preview an artwork The whole website is converted into a “room”.

## Artsy “View in Room”

# ShoppingCart

## Art.co.uk ShopCart



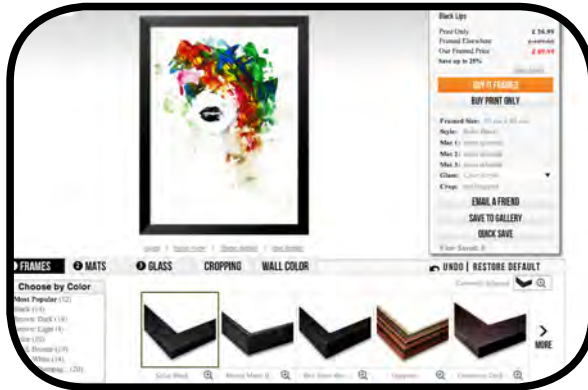
In Art.co.uk the cart is displayed at the right top of the window, while scrolling down the cart sticks to the window and never disappears to the sight of the user.

A nice feature is to see what is inside the basket anytime like in Culture label manages to do it.

**Culture Label Basket**

# Check Out

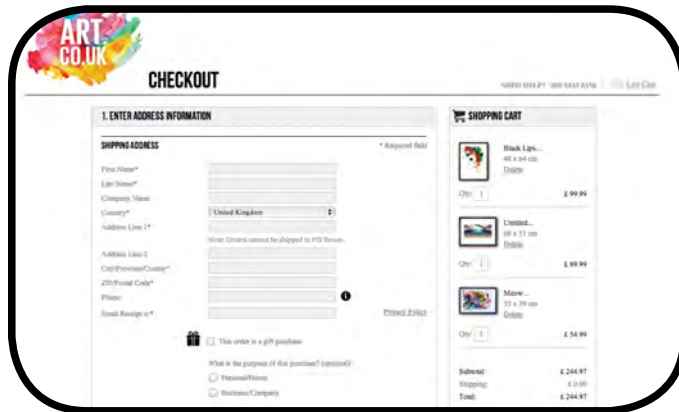
## Art.co.uk Frame Option



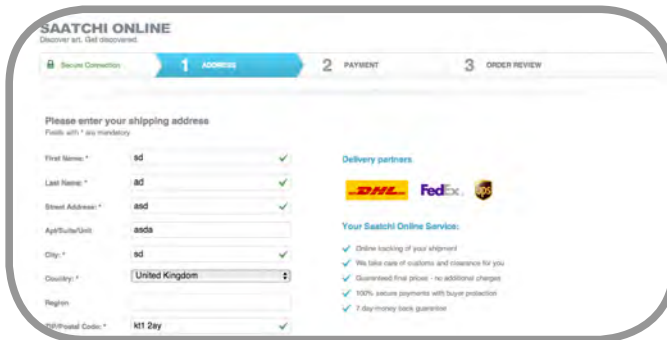
Art.co.uk has an option to frame the artwork it shows the image with the frame selected and the cost of it.

## Art.co.uk Check Out and Shopping Cart

Art.co.uk will show your basket at all times in the process of checking out.



## Saatchi Check Out



Check out should be easy and step by step like in Saatchi online.

# Benchmarking

## Competitor Analysis

General											
Criteria / Category 1 (poor) - 5 (excellent)	DegreeArt	Artfinder	Art.sy	Culture Label	Art Space	Mutual Art	Saatchi	Amazon	New Blood Art	Easy Art	Art.co.uk
Usability	3	5	4	2	4	2	4	2	4	4	5
Findability	4	5	4	3	4	3	4	1	5	5	5
Functionality/Features	4	5	4	2	4	3	5	3	4	4	4
Credability/Trust	5	5	5	4	5	4	5	5	4	4	5
Engagement	4	5	5	4	4	3	5	3	4	5	5
<b>Artists</b>											
Criteria 1 (poor) - 5 (excellent)	DegreeArt	Artfinder	Art.sy	Culture Label	Art Space	Mutual Art	Saatchi	Amazon	New Blood Art	Easy Art	Art.co.uk - artrising.com
Registration	3	5	*No apply	*No apply	*No apply	4	5	*No apply	5	*Currently not accepting artists	5
Uploading content	need wait	need wait	*No apply	*No apply	*No apply	Need to pay and wait for the application	No need to wait	*No apply	wait 7 days	*No apply	5
Key functionality 1	hard to complete the form	allows to save an incomplete form	*No apply	*No apply	*No apply	step by step registration	Standards/tips for pictures	*No apply	Registration easy to use	*No apply	uploading artwork is intuitive and they show the status of all the work
Key functionality 2	no preview of image	preview of art image	*No apply	*No apply	*No apply	preview of art image	Help Videos	*No apply	There is no preview of image	*No apply	sales and traffic report
Key functionality 3			*No apply	*No apply	*No apply		easy to use	*No apply		*No apply	The website doesn't let you upload low res pictures
	*only work with galleries or art org.										
<b>Buyers</b>											
Criteria 1 (poor) -	DegreeArt	Artfinder	Art.sy	Culture Label	Art Space	Mutual Art	Saatchi	Amazon	New Blood Art	Easy Art	Art.co.uk

5 (excellent)											
Registration	3	5	4	4	4	4	4	4	3	3	4
Browsing	4	5	3	3	4	3	4	4	4	4	5
Searching	4	4	4	3	4	3	4	4	3	4	4
Buying / e-commerce	4	5	need to contact gallery for buying and price	5	4	Premium access for Buying	5	4	3	5	5
Buying Incentives	payment options(finance)	message someone is looking the same artwork	need to contact gallery for buying and price	In the Check out they recommended things you might like	Signing to email & receiving 10% off	Premium and VIP Access	Offers Prints of Original Artworks	Discounts	Discounts Gift Vouchers	"sale" options	discounts
Key functionality 1	payment options(finance)	makes a profile based on artist and artworks you like in the sign up	Display to view the artwork in a room	register easy with email or facebook	Selecting a Price range is easier	Premium access for Buying	Selected Filters presented on Top of Search	Free Shipping Filter	"virtual Room"	view the artwork framed	"Find Similar" feature
Key functionality 2	delivery calculator	recommendation based on your profile	now they make recommendations based on preferences in artists, type of art, and price.		two Prices Shown( framed or not framed)	Artist Performance seen by Premium Users	Categories for Browsing nice presented	Art view in room	The Roulette of Artful (Application that recommends you an artwork by chance)		"Get Inspired " section
Key functionality 3	request viewing & contact the artist	advance and simple search(search by seller artist or gallery)						Art View in room	Art Physycometry (suggestions based on taste of user)		The cart is presented at any moment
<b>Galleries</b>											
<b>Category 1 (poor) - 5 (excellent)</b>	<b>DegreeArt</b>	<b>Artfinder</b>	<b>Art.sy</b>	<b>Culture Label</b>	<b>Art Space</b>	<b>Mutual Art</b>	<b>Saatchi</b>	<b>Amazon</b>	<b>New Blood Art</b>	<b>Easy Art</b>	<b>Art.co.uk</b>
Registration	----	4	----	2	3	3	----	3	----	----	----
Control	----	4	----	2	email to register	email to register	----	1	----	----	----
Searching	----		----				----		----	----	----
Key functionality 1	----	progress of profile completion	----	no key functions	contact by email	request info form	----	a lot of effort to upload work	----	----	----
Key functionality 2	----	promote the profile	----	Culture label is in charge of updating the site		Artists Promoted through "Artist You may Like"	----		----	----	----
Key functionality 3	----	the panel function in an	----			pdf Gallery Members hip with	----		----	----	----

		intuitive way and it is easy to use				the features					
<b>Art Organisations</b>											
<b>Category 1 (poor) - 5 (excellent)</b>	<b>DegreeArt</b>	<b>Artfinder</b>	<b>Art.sy</b>	<b>Culture Label</b>	<b>Art Space</b>	<b>Mutual Art</b>	<b>Saatchi</b>	<b>Amazon</b>	<b>New Blood Art</b>	<b>Easy Art</b>	<b>Art.co.uk</b>
<b>Registration</b>	----	----	----	partners	our art galleries, museum shops and independent stores p	auctions houses and museum	----	----	----	----	----
<b>Browsing</b>	----	----	----				----	----	----	----	----
<b>Searching</b>	----	----	----				----	----	----	----	----
<b>Key functionality 1</b>	----	----	----	send email	Send email	send contact form for information	----	----	----	----	----
<b>Key functionality 2</b>	----	----	----				----	----	----	----	----
<b>Key functionality 3</b>	----	----	----				----	----	----	----	----



# Research

## Identify What Users Need

### Research Summary

User research was carried out at Art 14, Tate Modern and First Thursdays; Degree Art's represented artists participated in user testing their website's onboarding process and online questionnaire surveys were sent to Royal College of Art MA students, Kingston University Fine Art BA student, Kingston alumni Gallerists and a network of established curators.

The resulting data has been summarized below:

#### Domain Feedback

Buyers were asked to feedback on the ecommerce art website homepages: Degree Art, Saatchi Art, ByArt, Art Space and art Finder.

- Byart received low aesthetic regard but the (ecommerce) functionality was immediately clear.
- Saatchi Art was recognized and trusted but assumed to have an unaffordable price-point. Participants (incorrectly) believed its 'Artist or Collector' item was a content customization feature when it was actually a subscription data gathering form field – however, it was perceived to improve their experience.
- The layout and brand perception predetermined a perception of the websites' function, for example, Art Space was perceived to be a blog and not an ecommerce platform and Saatchi Art was assumed to serve-up information on the Saatchi Gallery.
- Users ignored navigational structure / categories. Their user journeys were led by imagery and content they were attracted to.
- Art Finder had the highest regard, for its white space, clear purpose and trustworthy tone of voice. The user journey (and call to action) was immediately obvious via the central button 'shop for art', which gave users a "sense of control".

#### User Testing

Users were proficient with computers spending up to 6-8 hours daily online.

- They had a positive perception of the Degree Art brand – they believed it connected with artists, created positive exposure and selected high quality artworks.
- Each user had their own portfolio website, which one sold indirectly from.
- Users found navigation very difficult and felt that caused the two task errors and assists. The mean time-on-task for onboarding was 13 minutes and for uploading artworks, it was 24 minutes. Users suggested that increased visual signposting, and improved typographical hierarchy would improve the task efficiency and satisfaction.
- Users wanted more control over the front-end appearance of their profile, with access (via the control panel) to curate/edit the display of artworks and contextual information. It was said that this was improve their "trust".
- Users were confused by which account to set up and Participant 1 incorrectly set-up a buyers account instead of selecting 'Register' for an artists' account.

- It was suggested that 'Control panel' category pages might be renamed to a more intuitive name and affordance.
- Create more white space around the image content to allow the content to breathe (a site-wide comment) and with larger picture thumbnails.

### **Artists**

The user group's age range was from 18 – 64+ and computer competency was good to very good.

- 70% used laptops to go online – the only user group to show a distinct preference.
- Facebook was the favoured social network for art with an 85% majority. Twitter was second most used.
- 93% of users exhibited and sold artworks with an equal number of organizations /galleries offline as online.
- 92% had a personal website but 52% had ecommerce built in. 66% sold their artwork via Degree Art – feeling equipped and in control of fulfilling sales.
- 80% of users believed a gallery had a very important role in their sales
- The majority of artists felt it was important to have some background information about the buyers purchasing their work.

### **Galleries**

- All galleries had a website, and primarily for promotion and PR but the significant majority did not include or intend to include ecommerce. The three galleries who valued and incorporated ecommerce had inventory at a lower price-point with less established artists. The inventory sold online was rarely original artworks and mostly event collateral (e.g. catalogues) and prints.
- Galleries used bespoke CMS, Wix and Wordpress. Most had minimal content control but 75% were satisfied with their website.
- Website updates were driven by exhibitions, new artworks and communications, which on average were necessitated daily to 6 times annually. Updates were mostly made in-house but no galleries had a designated role for this job and administered this on an ad-hoc basis by Gallery Assistants and one Gallery Director (The Vyner Studio).
- The smaller and younger galleries, with presumably smaller revenue streams, spent more on their website in comparison to older established brands, with presumably exponentially higher revenue streams
- Ecommerce was incorporated into 30% of sites. These were galleries with a low to medium price-point. 37% sold through 3rd party retailers such as Art Space and an Amazon API.

### **Buyers**

Users had average to very competent computer skills. The buyers researched, collected artworks with a low to average price-point of £50 - £2,000 for generally more than 5 years.

- Facebook was the most common social network used to explore art, via peer to peer posts / recommendations

- Half had previously bought art online. Common barriers to online buying were that they preferred to “see art in the flesh”, “get a sense of scale” or hadn’t previously considered ecommerce art.
- Most preferred to purchase artwork directly from an artist than from a gallery.
- Purchases were sporadic and at most, made 6 times annually and the large majority collected for decoration. A purchase was usually influenced by a visit to a gallery or art fair.

## **Recommendations for improved ecommerce**

### **Reduce online barrier**

- If buyers were able to visualize art in their homes it would help to comprehend its scale and suitability. This might work like Ikeas catalogue app, which renders 3D furniture into users homes via augmented reality.
- Provide a high quality, 360 degrees view of artwork, to allow buyers to inspect/scrutinize its detail (like ASOS’s product viewer).
- Allow artists access to edit and curate their inventory.
- Build account profiles for buyers (as well as artists and galleries) so the home and journey of an artwork is transparent to the artists when a sale is agreed/made.
- CMS designed to enable low-tech users (gallery staff) to administer updates

### **Layout**

- Create a template with increased white space around the artworks with larger images (scale and quality)
- Design an aesthetic that clearly translates the websites purpose

### **Navigation**

- Content customization (like the misunderstood Saatchi website) for each user group
- Visual user journeys /navigation

## Artists

# ARTISTS

Main Points we need from the artist is their background information who are our main users and how they interact online.

In addition we need to know how their role within the art market. If they sell their work online or not.

For this target group the Questionnaire were divide by the information we needed Artist's Background, Online Behaviour and Business.

### ARTIST'S BACKGROUND

In total there 10 people answer the questionnaires

The average age was between 25 to 35 years. Most of them Full-Time Artist, graduated from an Art discipline.

Painting is the art that is produced the most.

Participants exhibits between 0-5 pieces both online and offline

### ONLINE BEHAVIOUR

60% considered themselves Good and 40% Very Good using Computers.

Laptop is the device they use the most, then Desktop. None of them use Mobile or Tablet to go on-line.

100% of the participants Social Media, all of them use Facebook. Secondly they use Twitter and Pinterest in third place.

They use their personal website to showcase their portfolio.

### BUSINESS

8 of them sell their work art in DegreeArt.com and 6 of this 8 also sell in their own website. Just two of them sell in more than 2 places. Finally one does not sell his work in any of them.

It is very important for most of the artists to know about who the buyers background.

Some of the barriers mentioned for selling online are:

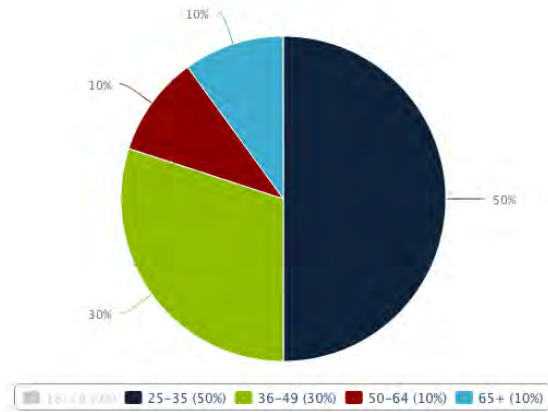
Time, Quality of Pictures, and Finding Buyers.

Artists feel very equipped about doing a fulfil sale.

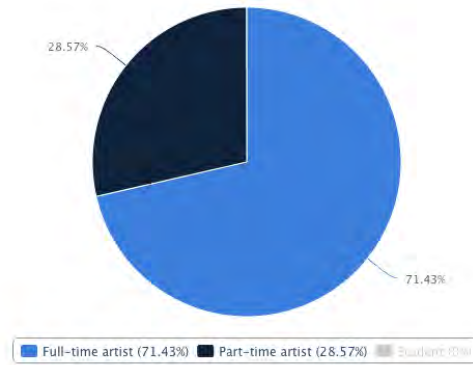
70% believe that is very important the role of the gallery in making a sale.

## Background

### Age



### Artist Activity



### Artist Profession

engineering

Fine Art/ Photography = studied & Painting & Metal Clay = disciplines

Fine Art BA(Hons.) currently MA

BFA, MA fine art - painting

Fine Art

painting

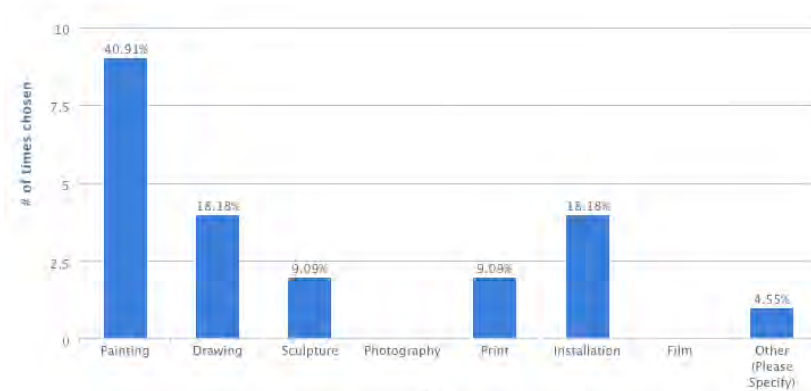
Fine Art Painting

Illustration

Fine Art

Fine Art/ Painting

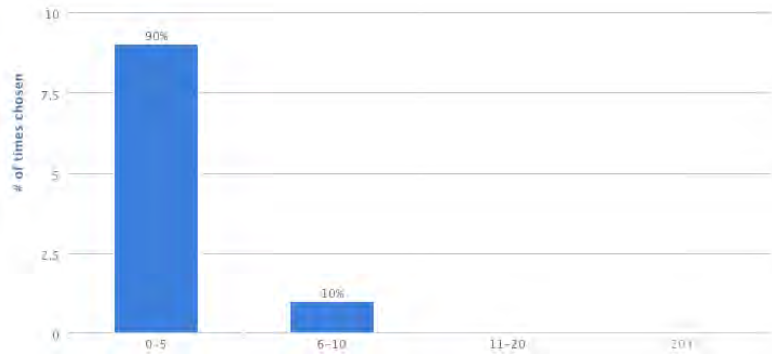
Types of art produced.



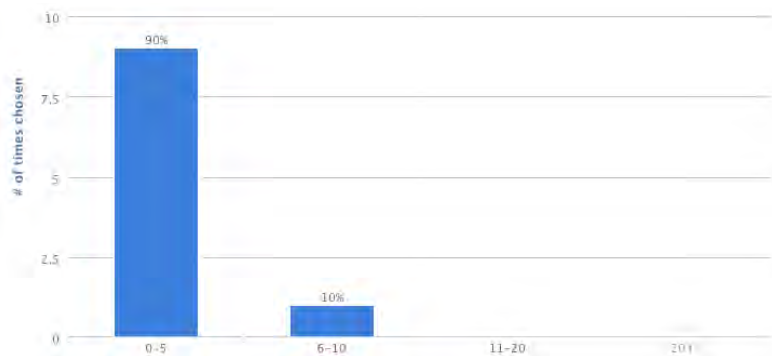
Other text

Metal clay jewellery

ONLINE galleries/ organisations currently selling or exhibit

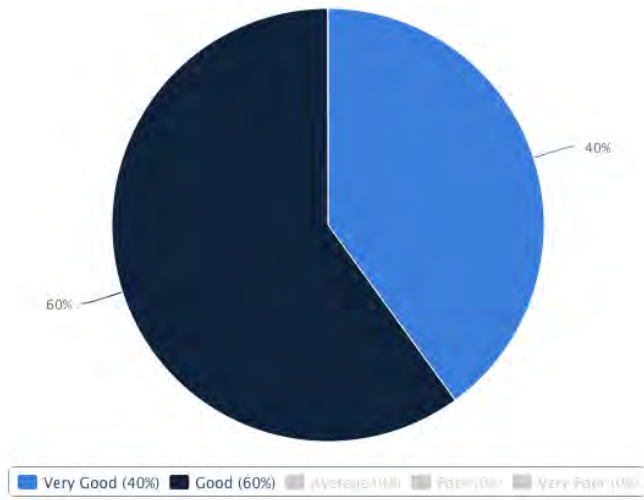


OFFLINE galleries/ organisations currently selling or exhibit



## Online Behaviour

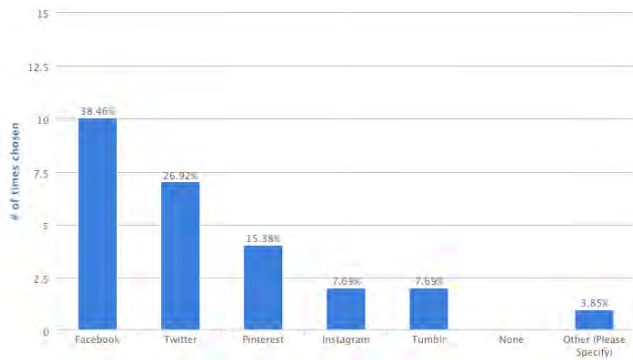
### Expertise using computers



### On-line device



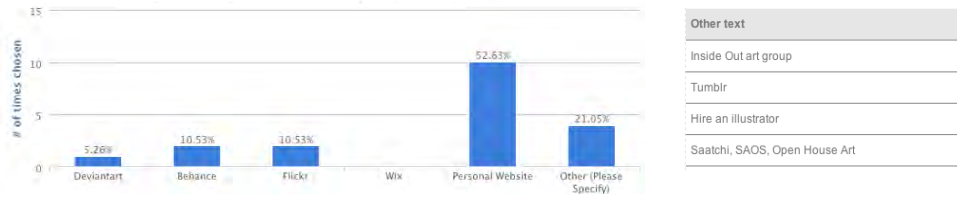
### Social Media used



Other text

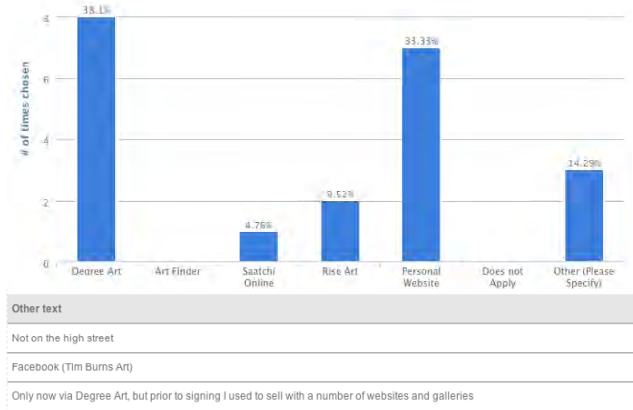
Flickr

Sites to showcase portfolio/artwork

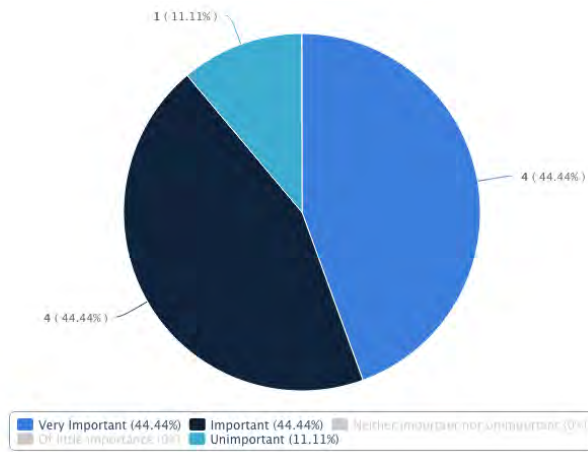


BUSINESS

Sites selling art on-line

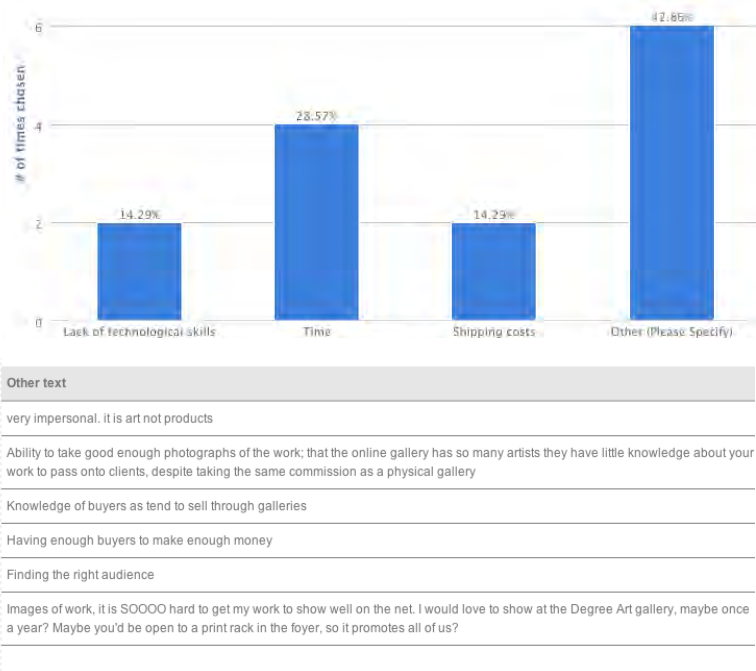


Importance of having access to some background information about the buyers purchasing work, where the work is going and keep some kind of contact.

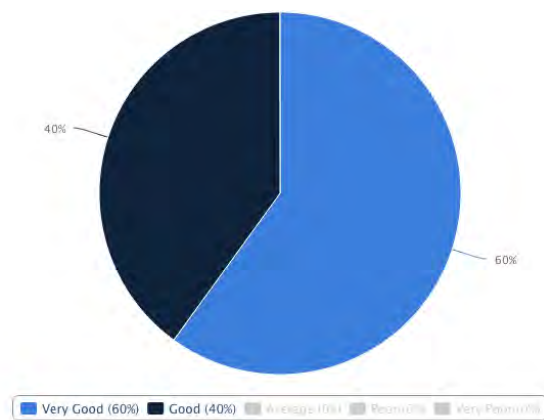




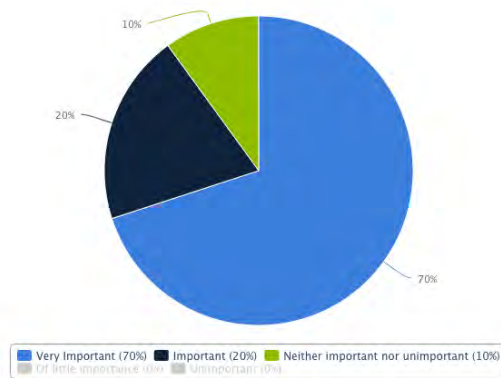
## Barriers for Selling online



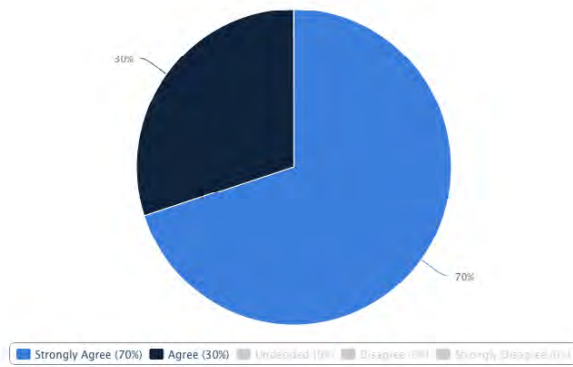
## Artists Equipped to make and fulfil sales



Importance of the role of the gallery in making your sale.



Online presence will have a positive impact on your sales?



## Buyers

### BUYERS

For this target group the Questionnaire were divide by the information we needed Buyer's Background, Online Behaviour, Buying Habits and Current Interaction.

#### BUYER'S BACKGROUND

In total there 12 people answer the questionnaires  
The age was between 36 to 64.  
Only 2 out of 10 has a background about art.  
67% has more than 5 years of experience collecting art.  
Only the 8% has stated collecting art in the past few months

#### ONLINE BEHAVIOUR

59% considered themselves Very Good and 41% Good using Computers.  
Participants use most of the time the Laptop, the Desktop and finally a Tablet, None of the use Mobile to go on-line.  
50% of the participants do not use Social Media  
The other 50% most of them use Facebook.

#### BUYING HABITS

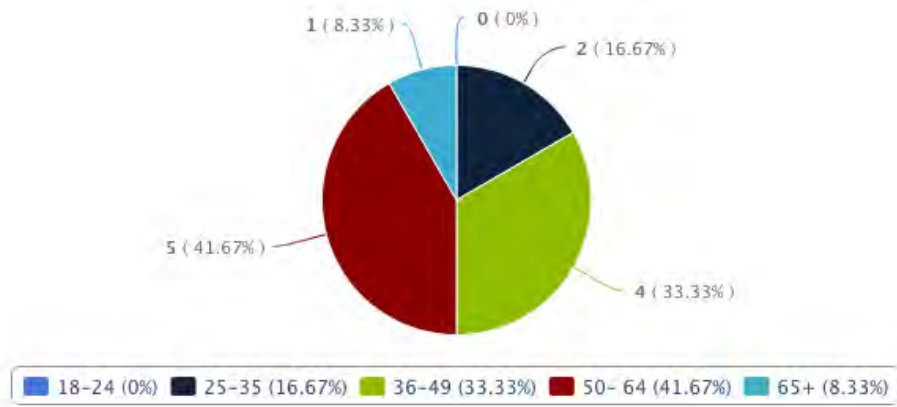
33% of the Participants buy Weekly art,  
Every two weeks, Monthly and every few Months where the next.  
Decoration was the main purpose of buying art, next was Collection  
Average Expending Limit for buying art is £500-£1000  
Most of them buy art in DegreeArt.com, artist's or galleries website. 2 people do not buy art online.  
The main cause that prevent people from buying art is Money

#### INTERACTION

Preference of searching Art they prefer to have a balance between searching for an specific painting and browsing.  
Categories that would you use to help refine a search for art is Style (57%), the Price(25%) and then Subject(18%).  
Importance of the site to remember art recently viewed/show interest in.  
36% important to see previous work of artists and 16% important to follow an artist.

## Buyer's Background

Age:



Profession:

IT Consultant

Arts administration

art student

Retired

Internet Engineer

CEO

Trainer

Merchant Banker

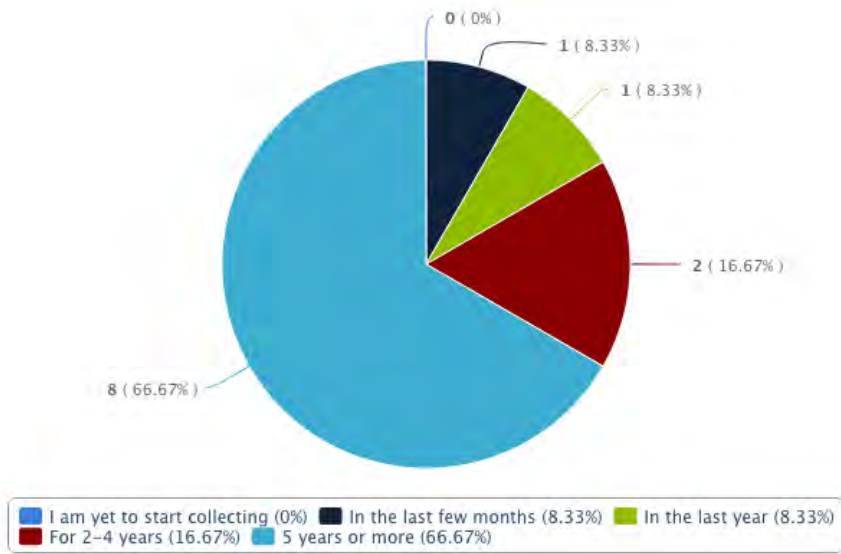
Wine merchant

Retired academic, writer & management consultant

Business Consultant

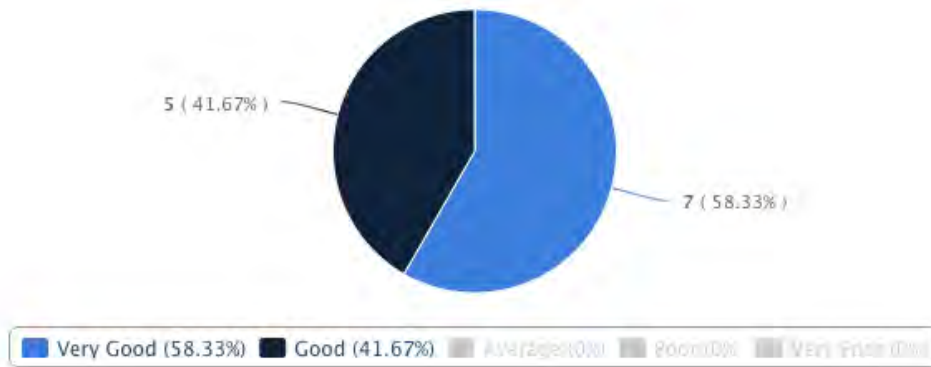
Retired

### Experience purchasing/collecting art

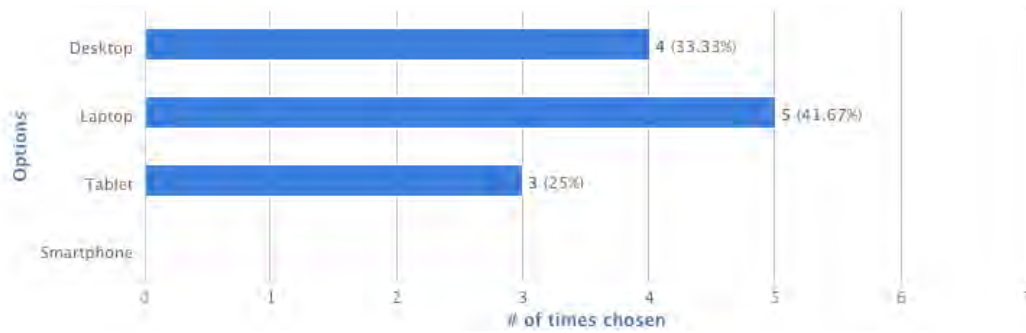


### Online Behaviour

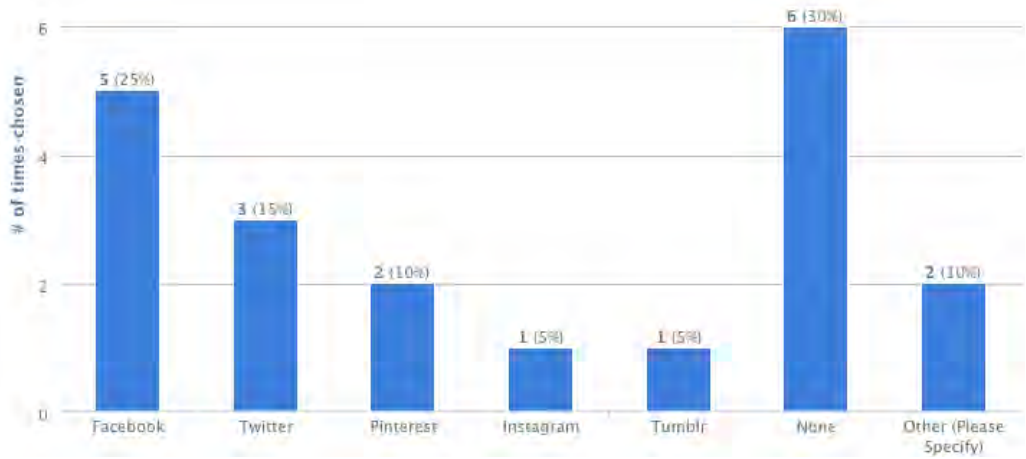
#### Expertise using computers



### On-line device



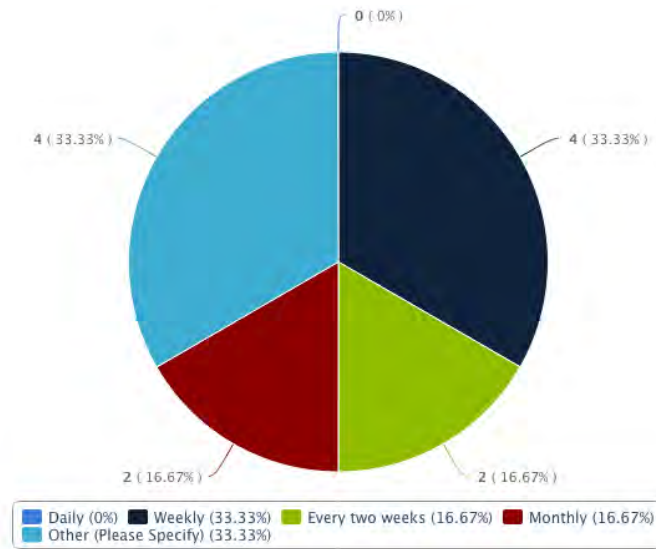
### Social media



Other text
Flipboard app
Stumbledupon

## Buying Habits

### Frequency of Buying Art



#### Other text

Every few months

as I come across it

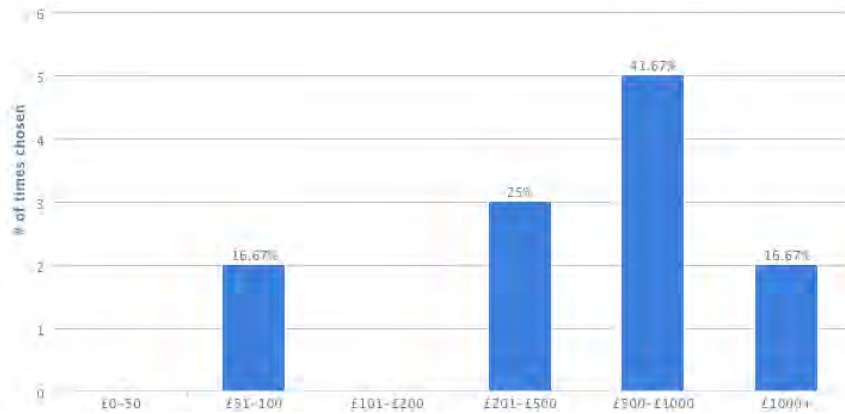
Every few months

varies

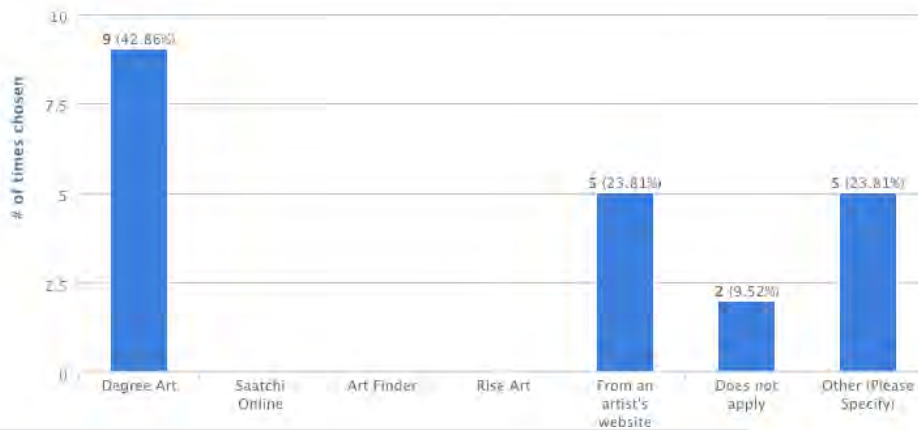
### Purpose of buying Art

Purpose	Responses	Percentage
Collection	5	31.25%
Decoration	9	56.25%
Gift	0	0%
Investment	2	12.5%

Spending limit when buying a piece of art



Websites participants uses to buy art online.



**Other text**

---

Online shop of gallery I knew was exhibiting favourite artist's work

---

Newblood art

---

Other gallery websites

---

Can't recall

---

Local galleries

---



### Causes that prevents buying art.

Expense, whether it is already framed (more tempted if it is already attractively framed)

no money

Lack of time and resources!

Never enough money for all the art. :-)

Money!

Price

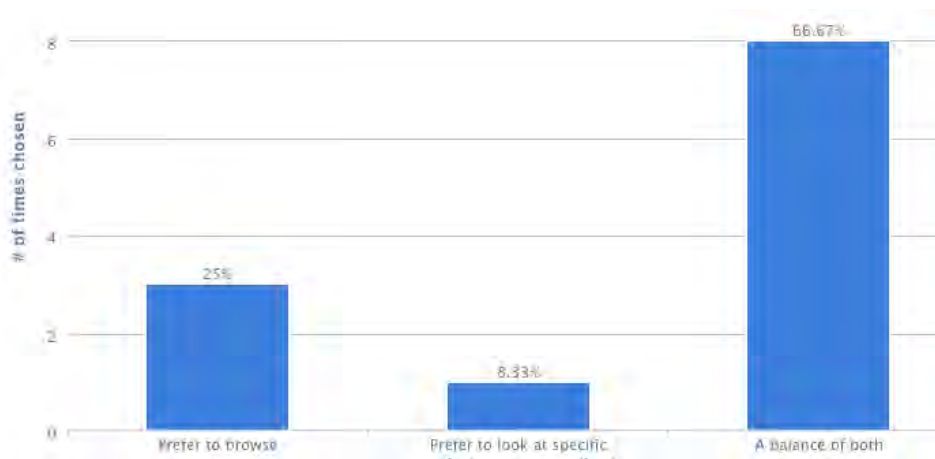
Lack of money!

Cash or, rather, the lack of it.

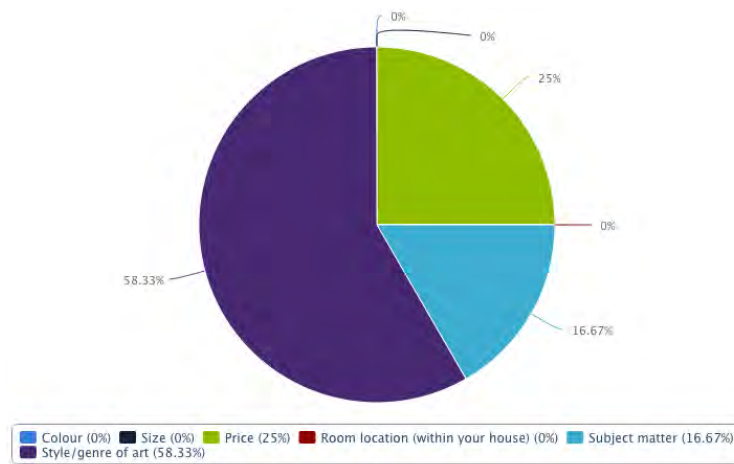
Not having sufficient funds.

### INTERACTION

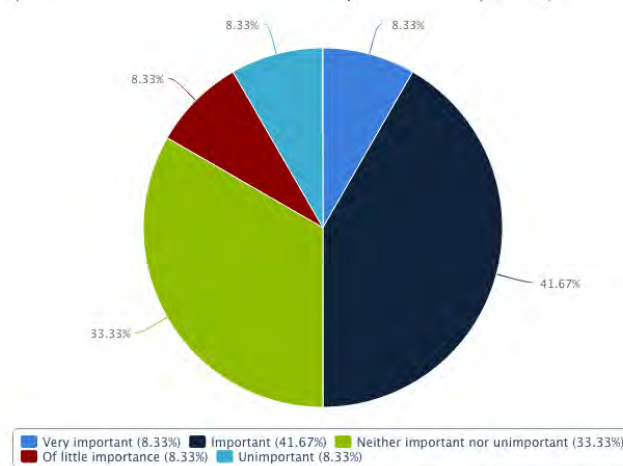
#### Preference of searching Art



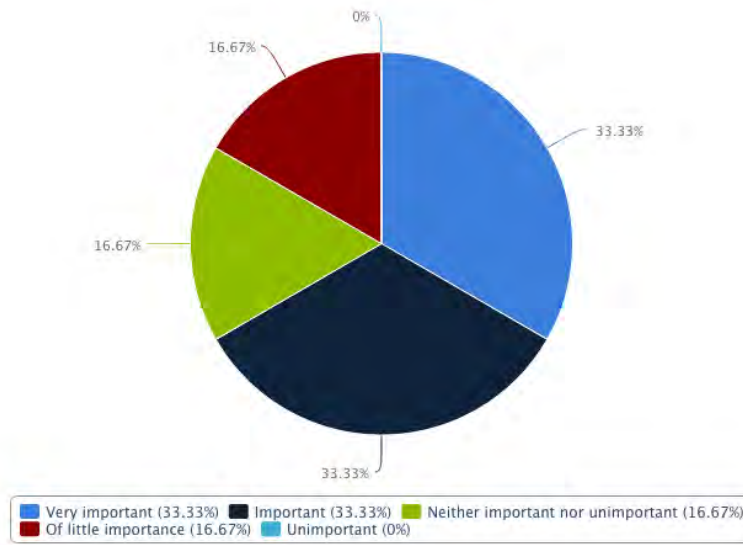
Categories that would you use to help refine a search for art.



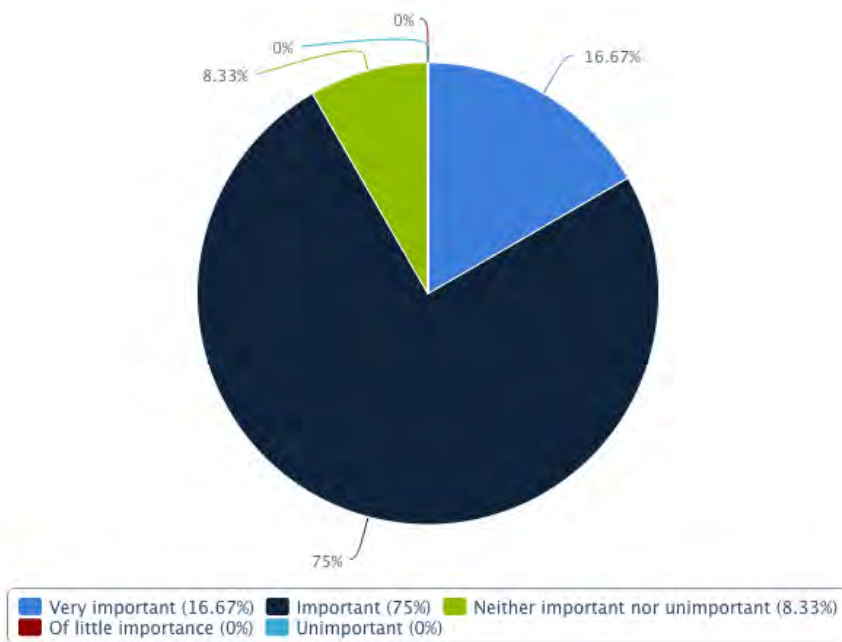
Importance of the site to remember art recently viewed/show interest in.



Importance seeing a portfolio of an artist's previous and current work.



Importance to be able to follow an artist and be updated on new work and what they are doing



## Galleries

### GALLERIES

For this target group the Questionnaire were divide by the information we needed Galleries' Background, Online Presence, Interaction.

#### GALLERIES' BACKGROUND

56% of the Galleries have more then 5 years of experience

Most of the Galleries Represent between 1-5 Artists while a small percent(11%) represent more than 50 Artists.

#### ONLINE PRESENCE

The people who usually runs the Gallery website is the Gallery Director. Sometime are Staff Members or Outsourcing.

Galleries' sites are updated weekly(33%) or daily (22%).

22% of the galleries do not use Social Media

All Participants who have Social Media use Facebook and Twitter. LinkedIn is another choice for some of the Galleries.

67% Believe that having a strong online presence will improve their sales while 22% are undecided about this; These 22% are the same galleries who does not have Social Network and update the site 4 times a month.

#### INTERACTION

56% believe that is important for the site to remember art recently viewed/show interest in.

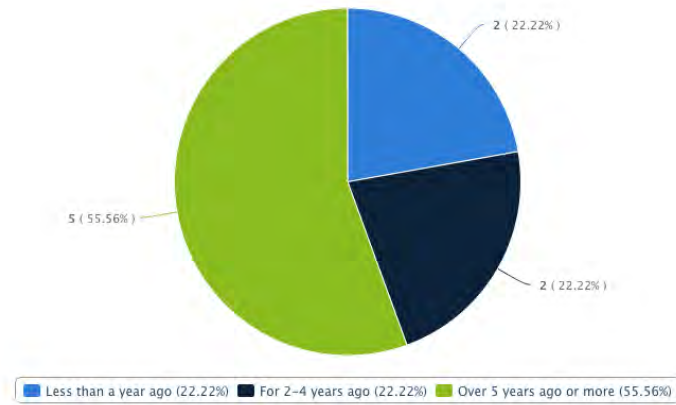
The amount of background galleries want to know about artists is some basic information(44%), while a 33% wants to know very detailed information.

44% believe that it is important to see previous work of artists.

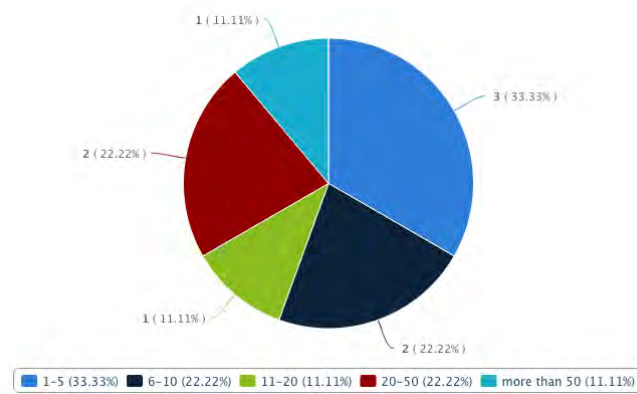
33% of the galleries said that it is very important to follow an artist updates, while 11% believe it is unimportant, this 11% belongs to galleries that represent more than 50 artists.

## Galleries' Background

Years Open



Number of Artists Galleries represent

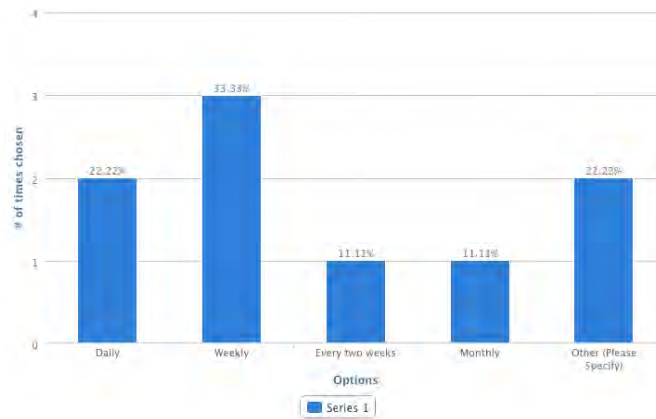


## Online Presence

### Online Content Manager

Me
Aaron Hammond (gallery director)
All staff members
Shared between gallery directors
Infotex and myself
sample
the owner and art dealer
Infotex and myself
Gallery Director

### Website Update



Other text

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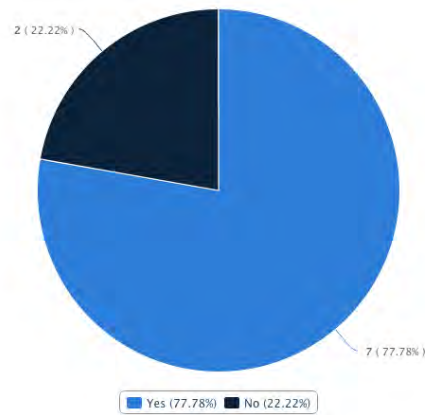
only 4 times a year free of charge

---

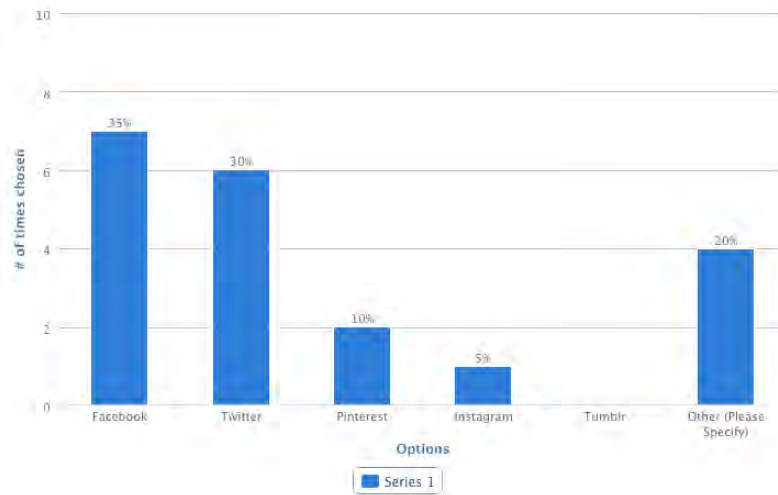
4 times a year (their free service)

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## Social Media Usage



## Social media preferences



Other text

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Linked Inn

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Linkedin

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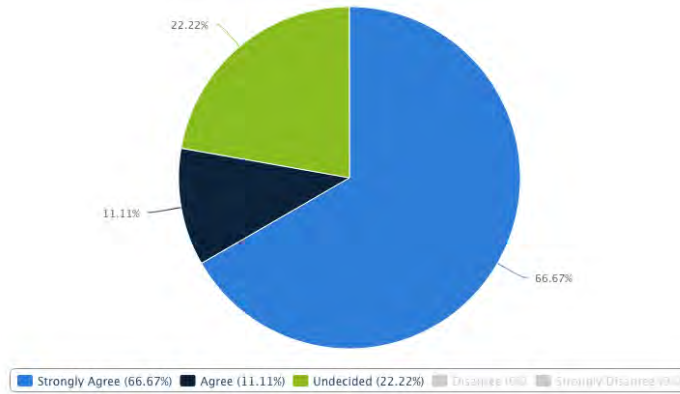
want to use linkedin, but have problem with my passwort

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not yet

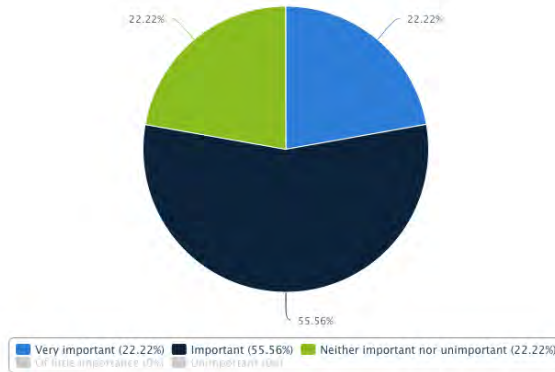
---

Impact of having an online presence on sales

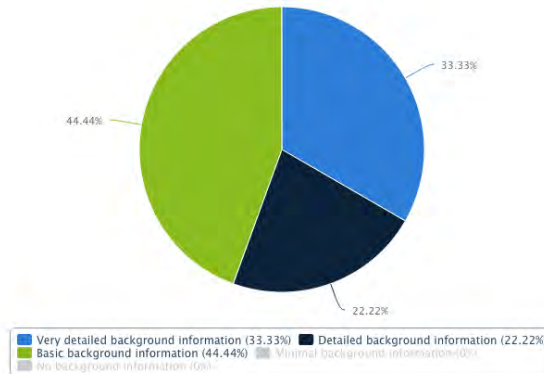


Interaction

Importance for a site to remember an artist recently viewed/show interest in.

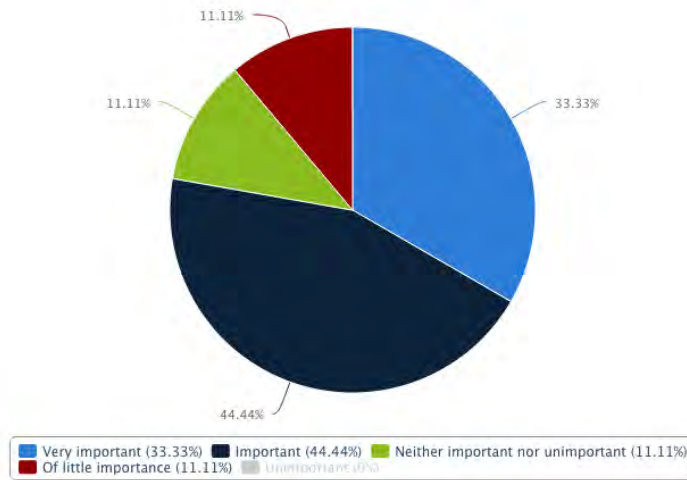


Information of Artist's background/personality

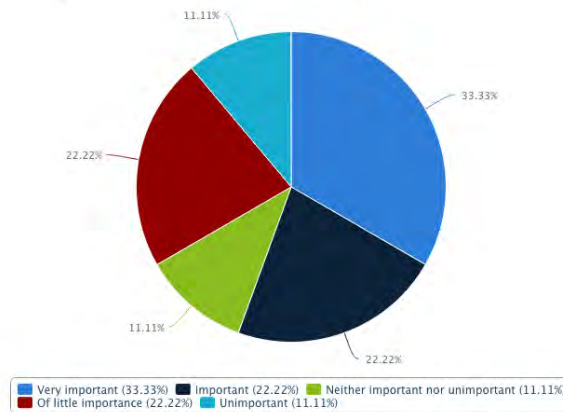




Importance to see a portfolio of an artist's previous and current work.



Importance to be able to follow an artist and be updated on new work and what they are doing.



## Buyers & Galleries

# User Research – Buyers & Galleries

## Introduction & background

The purpose of the research is gain insight into Buyers' and Galleries' online goals, needs and preferences towards art ecommerce websites. This data will help to identify verified personas to cultivate the design development.

## Research Objectives

To identify sub-personas within the user groups, Buyers and Galleries. They were tested at three art events, which each attract differing audiences with shared goals. These were: Tate Modern, Art 14 and First Thursdays.

## Study Method

Both users were taken through a series of background questions using the approved research documents.

Buyers were also asked to feedback on a series of website homepages: Artspace, DegreeArt, Saatchi Art, Byart and ArtFinder.

Tate Modern visitors were interviewed by moderators outside the gallery's shop.

Both Art 14 and First Thursdays were visitors were approached in various/respective exhibitions spaces.

## Participants

Buyers at Tate Modern and Gallerists and Buyers at First Thursdays and Art 14.

Tate Modern is one of London's most popular tourist attractions featuring accessible and commercial art. The research targeted visiting buyers, with a predicted lowest average spend on artworks but with the highest communality. It is the general public.

Art 14 is an annual art fair showcasing a range of respected and established artists, attracting the high-end, elite buyers and gallerists with the highest inventory/artwork price-point.

First Thursdays is a private view event of multiple pop-up exhibitions over one evening. It showcases the work of emerging artists at middle-end prices, attracting up-and-coming galleries and buyers who collectively influence the contemporary art scene from the bottom up.

## Task

Buyers were first asked a series of introductory questions about their buying and online habits. They were then shown 5 selected homepages sequentially and asked the following questions after each:

1. What are your first impressions of the homepage?
2. Where would you choose to explore first and why?

Following this, the participants were asked to complete a user background questionnaire with the moderator. The entire test lasted approximately 40 minutes.

Galleries were asked to complete a user background questionnaire with the moderator. The entire test lasted approximately 20 minutes.

#### **Workstation**

- 2 x iPad
- QuickVoice (voice recorder app) with iPad
- Acrobat PDF Reader

#### **Documents** (PDF soft copies)

- Participant consent form
- Moderator script
- Participant task instructions
- Buyers background questionnaire
- Gallery background questionnaire

#### **Procedure**

- Participants were approached at random
- An introduction and background to the research was explained
- Upon agreement of the test circumstances the participant signed a consent form
- General introductory questions\*
- Task\*
- Background form
- The participant was thanked and the procedure was complete

\*Buyers only.

The participants we approached and asked if they would be willing to partake in a short 15 minute research session on selected commercial art websites for a Kingston University project. They were read a short introduction about the process and aims and then asked to complete a consent form.

They were then taken through the two research documents, recording their answers with QuickVoice and written notes.

Answers were applied directly onto the soft copy (in Acrobat Reader) and recorded with QuickVoice.

## **Results**

### **Art 14**

#### *Galleries*

Art 14 represented well established galleries, representing 10 - 49 artists. None sold through third party retailers, except a single gallery utilised private consultants' and galleries' platforms.

All galleries had a website for promotion and communication of exhibitions and new artworks. The majority were satisfied with their site, however, most did not include ecommerce, or intend to invest in ecommerce. Furthermore, they felt ecommerce would have no positive impact on their sales revenue.

Artwork price point was cited as the major reason not to include ecommerce. However one gallery did cite technical limitations.

Lazarides, the 'edgy' gallery with claim to once represent Banksy and the lowest price-point, was the exception, and revealed that they "sell a lot" online. Particularly on Friday nights, when workers came home from the pub drunk and made spontaneous purchases. The owner likened their business model to John Lewis', where the website runs in parallel and interdependently with their physical/high street presence. Neither are secondary.

The websites were mostly maintained by gallery staff, as an additional responsibility to their role and with a very small proportion of time allocated to this. The content was updated for exhibitions and new artworks/artists, from every two weeks to 6 times a year. Their budget ranged from zero, or very little, up to a single instance of £1,200 annually.

CMSs Wordpress and an unknown 'white-label' platform were used, but the rest access front-end code to update their bespoke sites.

## *Buyers*

### **Background**

No buyers at Art 14 had purchased art online. Buyers cited needing to see art in its physicality as the reason. They also suggested not knowing where to go online but a desire to research prices.

Most preferred to buy art from an artist, over a gallery, as the money goes directly to the artist.

All buyers were 25-35, competent computer users and had been interested in collecting art for at least a year. Most spent time online via their smart phone utilising other websites and Facebook for irregular art information needs.

Art purchases were primarily for decoration with the majority spending up to £200. Barriers to purchasing art were viability of art within accommodation. When searching for art, buyers sited room location as a key way to refine their search, along side subject and style/genre.

Browsing navigation was led by imagery. It was very important for users to be able to see recently viewed items along with previous work from specific artists and their portfolio. Buyers saw value in being able to track an artists progress and their investment (after purchasing a piece).

### **Domain Feedback**

#### *Artspace*

The ecommerce function was unclear and participants believed it to be an informational resource.

*"I can't say I immediately know what it's there for. After 5 second I notice 'collector to collector' but I'm not a collector so it doesn't feel like it's for me."*

#### *Degree Art*

Participants were mostly negative towards the busy layout of this page. They were drawn to interact with the 'Featured Artists' category – which consumes a large real estate and the artwork image was clear and uninterrupted by text.

#### Saatchi Art

Participants recognised the Saatchi brand but assumed the content was a similar price point to the gallery's. *"I would confuse this with the Saatchi Gallery. I would try to find what's on and not buy."*

Participants would interact with 'One to Watch' because it triggers curiosity and 'Love Art' to customise the content by 'Artists or 'Collector'. The latter was a misconception of the subscription data gathering form field function.

#### Byart

Although it received low aesthetic regard, the function was immediately clear, and participants recognised that it was an "art shop".

*"It's so cluttered. It goes against the white cube principle of giving art room to breath. This idea should run through the digital space as well, to create a consistent aesthetic/tone... I'd spread the paintings out a bit more and remove the header which has no value."*

The integrated social element (Facebook 'Like' API) was described as "poorly implemented" and could be improved with a user rating system.

The content was seen as impersonal and overwhelming.

#### Art Finder

Participants had an instant affinity with this site, describing it as, *"clean, attractive, modern and clear. Obviously a shop too."* The name was said to help identify with the website's function. The call to action 'Shop for Art' is prominent and where all participants would start their user journey.

*"The core principle categories match my navigation interests".*

For one participant, the design helped to empower a sense of control over their experience: *"The receded/greyed out the catalogue behind 'Shop for Art (unlike By Art where it is all laid out) makes me feel in control. I am making the decision to buy art."*

### Tate Modern

#### Buyers

##### Background

The buyers' age group was a full range, from 18 to 65 upwards, with mostly average to very good computer skills. The majority hadn't used social networks to engage with art. Half had bought art online via artist and gallery websites (including [tate.org.uk/visit/tate-modern](http://tate.org.uk/visit/tate-modern)). Those that hadn't cited that they'd prefer to see artwork "in the flesh" or hadn't previously considered art ecommerce.

Their purchase habit were sporadic and influenced by gallery visits and art fairs a few times a year. Their average spend ranged from £0-50 to upwards of £1,000 – the highest buyers' spend bracket.

Most buyers' user journeys were led by imagery – interacting with content that visually attracted them.

##### Domain Feedback

##### Degree Art

Participants were mostly negative towards the busy layout of this page.

*"I wouldn't be attracted towards that one. If I was clicking through, I would probably leave that because it's a bit cartoony."*

#### Artspace

Participants were mostly negative towards the busy layout of this page. They felt it was too cluttered and lacked cohesion.

*"It doesn't pull be in it's too cluttered. There's too much information on there, I don't know where to start... You need to be introduced to it chunk by chunk."*

#### Saatchi Art

This received a mixed reaction. Most participants recognised the brand Saatchi which immediately added interest and assurance to their perception of the homepage.

*"Presumably because it is the Saatchi gallery, it has a wide range of choice. It helps because I know the gallery."*

#### Byart

This was the least regarded website, with no positive comments due to the busy modular layout and small text. One participant said, in a real scenario, they would leave the site.

*"They're bombarding me and not actually telling me anything."*

#### Art Finder

This was the best regarded website – there was no negative feedback and participants' liked the layout's white space, with comments such as:

*"It's spread out and straight to the point"*

*"That's more arresting. It focuses your mind a bit more..."*

*"I can take in what's in each of those particular areas [categories]. There's something for me to discuss in my head and... make a decision where I go next."*

For the large majority, navigational bars were ignored and participants were led by the pages' visual content. Their unanimous preference was Artfinder, for it's visually pared-back, simple and less cluttered approach.

Saatchi's established offline gallery space and well know brand helped participants to connect quickly and easily with the site and the artworks.

### **First Thursdays**

#### *Galleries*

First Thursdays' hosted 5 exhibition private views, with relatively younger galleries representing emerging contemporary artists with very individual USPs, for example, artist run spaces and East Asian artists.

Galleries represented 1-49 artists, expect Vyner Street Galleries, a hire space, for group exhibitions.

Hada used the website, Artspace, as a third party retailer. All galleries had a website which they were satisfied with. Two galleries had commerce solutions, with the others citing price-points, lack of demand and lack of staff as reasons not to.

Two galleries strongly agreed that ecommerce would positively impact on their sales revenue and planned to invest in incorporating this into their site. One had a ball park figure. Those that did not

agree that ecommerce would have a positive impact on sales revenue, were not considering investing further.

The websites were run by Gallery Managers devoting a small percentage of their time on websites that they had outsourced for development. The exception to this was The Vyner Studio where the Gallery Director devoted half his time developing the website through Wix CMS.

All of the websites were built within the last 5 years. Time devoted to updates ranged from daily to monthly, which had some correlation with the size of the gallery. The more artists represented, the more updates necessitated with communication news.

The annually website budget ranged from £200 to £4,000.

## Conclusion

### *Galleries*

The smaller, younger galleries with presumably smaller revenue streams, spent more on the website in comparison to older more established brands, with presumably exponentially higher revenue.

The average annual figure for website development was £1,200. The average time spent developing the website was 17%. Most were built within the last 3 years, but most galleries had existed for 5 years or more.

All a galleries had a website for promotional purposes but the significant majority did not include, or intend to include ecommerce. The three galleries who valued and incorporated ecommerce, had inventory at lower price-point with less established artists.

### *Buyers*

#### **Background**

#### **Domain feedback**

There was an association with the perception of the lay out as to the website's function. Art Space was considered to look like a blog, providing artist information. Whilst Byart had a clear ecommerce strategy, it was also assumed to be low value products.

For the large majority, navigational content was ignored and participants were led by the pages' visual content. The preferred site was Artfinder, for it's simple, pared-back and less cluttered approach. The brand name helped to define the site's purpose with a clear call to actions (and user journey). One buyer described "feeling more in control" of their buying experience.

Saatchi's established offline gallery space and well know brand helped participants to connect quickly and easily with the site and the artworks. However, there was a misconception that the website represented the same artists as the gallery and therefore would be unaffordable. The "ecommerce was too subtle".

Each buyer positively commented on the 'Love Art?' item. This is a data collection form to sign up for a newsletter subscription and asks users to choose whether they are a 'collector' or an 'artist'. In every case it was wrongly perceived to filter and personalise the website's content.

#### **Limitations**

The limitations are that we didn't know the size of the gallery i.e. the number of staff. This would have helped to understand the scale of their resources.

We should have identified the price point of the Galleries' artwork.

The buyers surveyed at Art 14 were not a reflective range of visitors, which included celebrators and socialites making purchases over £60,000.

### Recommendations

If a gallery app could overlay art into buyers homes via augmented reality, like the Ikea app (below), it might persuade buyers to shop online.



Provide a high quality, 360 degrees view of artwork, to allow buyers to inspect/scrutinise detail, like ASOS (left).

Content customisation like the misunderstood Saatchi website item of selecting 'collector' or 'artists'.



## Curators, Organizations and Student Artists user research

Student Artists, Curators, and Art Organizations were asked to complete an online questionnaire (via KwikSurveys) about their background, online behavior, preferences and needs.

The results can be summarized as follows:

### Artists

#### **Background**

MA Fine Art student from the Royal College of Art and Kingston University participated. The age range varied from 18 to 60+, but most were (33%) aged 25-35. Their academic fine art specialisms include: painting, illustration, sculpture, film, etching, ceramics, metalwork and engraving.

Just over half the students rated themselves as having 'good' computer competency, with 40%, 'very good'. To go online, a large majority spent most of their time on laptops and desktops second. Facebook was the most popular social media network in relation to the students' art (used by 30.5%), followed by Twitter (25%) and then, circa 10%, were Pinterest, Instagram, Cargo Collective & Tumblr.

#### **Online behaviour**

93% of students sold or exhibited with 0-5 offline and/or online galleries. 48% of students used their personal website to showcase their work and 20% used either Inside Out, Tumblr, Hire an Illustrator, Saatchi, SAOS, Open House Art or Trafo. However, only 28% sold artworks from their personal website, and the largest majority, 32%, used Degree Art as their ecommerce platform. Additional platforms used included, Not on the High Street, Rise Art and Saatchi. Artists felt it was very important to have some background knowledge of buyers (of their artworks).

The artists believed the following were barriers to selling online:

- Premium artwork was not suitable on this platform – only crafts
- The small online market is saturated – with more artists to buyers
- High quality artwork (photographic) documentation is difficult
- Targeting buyers
- Online galleries have less knowledge of their representatives to pass on to buyers.

Artists were mostly confident in their ability to make sales and cited galleries as key to that. They also felt that their online presence (via a personal website or the gallery's) positively impacted on sales.

#### **Results Take Aways**

- *Tackle photographic document of a dynamic range of mediums*
- *Differentiate content from craft arts*

### Curators

#### **Background**

Curators were sourced via the Kingston University Alumni network. Their age range was 25-49 with the majority having 5 or more years experience in the field. 62.5% worked with 1-9 galleries and a network of 1- 49 artists. 50% of curators had purchased artwork online, primarily through the artists' website (33%) or Artfinder. There was no overwhelming preference to purchasing directly through an artist or gallery.

#### **Homepage first impressions**

##### *Degree Art*

A positive first impression was – the "newspaper" style layout was attractive. Negative feedback was – the site was cost led, text heavy (and not enough imagery), no clear mission statement and "Special Offers" cheapened the integrity of the experience and artwork.

Their exploration of the site was research led, and the content which interested them most was 'What's On', 'New Art', information on artists in residency, events and exhibitions.

### *Art Space*

A positive first impression was that this was preferable and clearer. However, it was thought that the content could be condensed and the top banner was wasted real-estate. Their exploration would start at Featured Artists, Art Fairs and Artists and Partners.

### *Saatchi Art*

The homepage layout was perceived to be clearer and more attractive than the previous sites. Prior knowledge of the brand also helped to affirm trust. Popular first touch-points were New Works, Featured Collections and filtering collections by Style.

### *Byart*

This received the most negative feedback. It was regarded as dated, too busy, the imagery was too small and had no appeal. It was also thought that the 'like' /rating content should not be revealed on the homepage – it should just “focus on the artwork”.

### *ArtFinder*

This received the most positive feedback. The layout was described as “nice”, clear content categories, articulate, and professional. However, negatives were the explicit ecommerce function (which conversely, was favoured by Buyers surveyed). It was though this distanced one’s personal connection with the artist.

### **Online behaviour**

50% used mostly their laptop to go online, with the remaining 50% divided between laptop, desktop and tablet. Social media networks, Facebook, Pinterest, Twitter and Instagram were evenly used.

### **Purchasing / research habits**

40% of curators researched new artworks daily – for collection and exhibitions. Popular blogs used in their research were: Bluin Art Info, Dezeen, Art Space, Art Newspaper, Art Review, e-flux, RA, Guggenheim, Phaidon Press Blog, Blueprint and Icon magazine. A typical price-point was circa £5,000 and upwards.

### **Interaction**

Curators’ navigation was led by both image and style/genre of art. 80% regarded it as important to very important for the site to cache recently viewed artworks. Following and viewing an artists’ full portfolio was seen as important.

### **Results Take Aways**

- *Artwork price-point should be hidden on the homepage*
- *Their experience is about research and investigation – learning of artworks and their background (in contrast with buyers who are price driven).*

## **Art Organisations**

### **Background**

The Art Organisations contacts were sourced via Degree Art. They had been established for 2 or more years. All organisations’ were commercial enterprises, and described as “art fairs”. Their gallery portfolio ranged from 1-9 to more than 100 and the number of artists ranged from just 1 to more than 100.

### **Online behaviour**

100% of organizations had a website as a promotional tool, which they were mostly satisfied with but found it difficult to keep them up to date. These had been built 3 years ago. 50% had ecommerce built into their site. Barriers to its inclusion included the cost of integration and the management of sales. One organization did not deal with artwork sales however all had plans to develop the ecommerce functionality. Annually website maintenance costs were £10,000.

5-14% of their week was spent on website updates and administrators had full access to the website code, content backup files and domain name to control their online presence – using both external

developers and inhouse staff to oversee the upkeep. Embedded Twitter and Facebook feeds were used to automatically update the website content.

*Results Take Aways*

- *Full website (back-end) content access*
- *Social network integration*
- *Scalable catalogue of artists and galleries*

# Artellite Social Media Survey Scope of Work

Research to be carried out across PC/Mac, Tablet and Mobile.

A report to be provided covering the current Social Media landscape in the commercial Arts sphere and a Best Practice document for artists, galleries and arts organisations using Social Media to market their work.

Listening: What is currently happening?

- 1) What are artists saying, doing, searching , sharing on SM?
- 2) What are Arts Organisations and galleries doing?
- 3) How are buyers interacting with them? What is leading to transactions?

Insights: What are our competitors doing?

- 1) Who is doing well at SM, who is doing it badly?
- 2) A chart of the top performing SM platforms for the Visual Arts

Strategy: What needs to be done?

- 1) How can we get artists to use SM better/ more effectively to generate greater interaction with their work, ensure they project a professional image as well as respecting and complimenting gallery/ arts organisation relationships they may have? What must they avoid doing?
- 2) What can we build into the designs that will help with this/ make it second nature?
- 3) How can galleries and arts organisations use SM better to advantage the gallery and promote their artists/ organisations and reach the intended + new audiences.

Finally: How can the Arts Industry best respond to the constantly changing Social Media landscape?

Contact: Elinor Olisa [Elinor@DegreeArt.com](mailto:Elinor@DegreeArt.com) 07971 456 396

# Scope of Work

## Background

Whilst the comparable industries of Music and Fashion have embraced it, the Art World has been slow to recognise and take up the potential of the Internet as a viable selling tool.

DegreeArt has been running for 10 years and we still to this day face the same question we faced when we were setting up 'but who would buy art online'?

The answer is simple – a lot of people. Our clients range from Internet aficionados first time art buyers right up to older, less technically savvy but art educated clients. When we founded DegreeArt people would say 'I would never buy a dress online or do my supermarket shop on a website,' yet those same people are doing both these things today and it has become second nature to us. We believe that the clients are ready and willing but they are simply not being provided with access to the many galleries and many more artists out there creating own lable art.

So why hasn't the Art World been as fast to embrace the potential of Ecommerce.

Well we believe that there are 5 main reasons why we avoid or fail in our ecommerce endeavours:

1. The costs involved in designing, building and importantly maintaining a website
2. A fear that that our screens will be too much of a barrier between us and the actual tangible object – People need to see and feel my work
3. Putting prices of artwork online – I don't want everyone seeing my prices?!
4. Understanding of the role of the gallery – people bypassing the gallery system for short term gains that damage the long term for all
5. That there are no rules or agreed best practice for galleries and artists to abide by so galleries avoid it and artists dabble without direction or guidance

## The Proposition

DegreeArt has spent the last decade working out how to not just sell art online, but how to manage relationships online including, specifically those of the gallery and artist, the gallery and client and the artist and client.

Last year we started a project to work with our artists to help them to establish mutually beneficial online profiles as we were coming up across situations that were impeding on our business model, the sale and therefore, fundamentally the art eco-system which relies on artists making sales to be able to fund further work.

We believe that the gallery as an institution, in this eco system, is essential and cannot be removed from the chain. The gallery acts not just as a broker but deals with the marketing, fulfillment and support system for the artists they act for.

Artists are going to work with more than simply one gallery today but this relationship must be managed so that all involved can benefit and continue in their marketing of the artist.

We are researching into what artists, buyers, galleries and arts organisations currently have on offer, what they would like and what do they need as well as what they need to make the online an attractive offering to them. We are using this research to create a piece of Best Practice that each party can use to

govern their online presence and transactions.

It is fundamental that we all start to understand how to work online

Alongside this, we are developing a piece of bespoke technology to allow each to create and manage online presences that are linked together providing consistency for the industry.

## **Objectives**

The key benefits we hope to see emerge from this are:

1. Artists, galleries and arts organisations being able to have industry bespoke technology for their websites. Specifically a system that will allow us to provide a fully functioning ecommerce solution for the Affordable Art Fair, their galleries and artists (or comparable business).
2. Clear guidelines for artists and galleries to enable them to create mutually beneficial relationships.
3. Future proof the existence of the Art World online

## **Target Market**

The target market includes:

- Commercial Artists
- Existing and Potential Art Buyers
- Commercial Art Galleries
- Commercial Arts Organisation

Our initial user research involved using questionnaires targeted at each of the target market groups. Please see below a summary of our research findings:

### **Artists**

Please see below a summary of the research findings for this target group using a questionnaire to find insights into the artist background, their online behaviour and whether they sell their work online.

#### **Artists' Background**

In total 10 artists completed the questionnaire. The average age was between 25 to 35 years. Most of the artists were Full-Time artists, graduated from an Art discipline. Painting is the art that is produced the most.

#### **Artists Online Behaviour**

- 60% of artists considered themselves Good and 40% Very Good at using Computers. Laptop is the device they use the most, then Desktop. None of them use Mobile or Tablet to go on-line.
- 100% of the participants use Social Media and all of them use Facebook. Secondly they use Twitter and Pinterest was in third place. They use their personal website to showcase their portfolio.

#### **Business**

- 8 of the artists sell their art on DegreeArt.com and out of these 8 artists 6 artists also sell on their own website. Just two of artists sell in more than 2 places. Finally one does not sell his work online.
- It is very important for most of the artists to know about the buyers background. Some of the barriers mentioned for selling online include Time, Quality of Pictures, and Finding Buyers.
- 70% of the artists believe that the role of the gallery in making a sale is very important.

### **Buyers**

Please see below a summary of the research findings for this target group using a questionnaire to find insights into the Buyer's Background, Online Behaviour, Buying Habits and Current Interaction.

### **Buyers' Background**

In total, there were 12 buyers who completed the questionnaire.

- Their age was between 36 to 64.
- Only 2 out of 10 buyers have an art background.
- 67% of the buyers have more than 5 years of experience collecting art.
- Only 8% of buyers has stated collecting art in the past few months

### **Online Behaviour**

- 59% considered themselves Very Good and 41% Good at using Computers. The participants use laptop most of the time, then desktop and tablet. However, none of the participants use Mobile to go on-line.
- 50% of the participants do not use Social Media while the other 50% most of them use Facebook.

### **Buying Habits**

- 33% of the Participants buy Weekly art, Every two weeks, Monthly and every few Months where the next.
- Decoration was the main purpose of buying art, next was Collection
- Average Expending Limit for buying art is £500-£1000
- Most of them buy art on DegreeArt.com, artist's or galleries website.
- 2 people do not buy art online. The main cause that prevent people from buying art is Money.

### **Interaction**

- The participants prefer to have a balance between searching for specific painting and browsing.
- The categories that they would use help in refining their search for art is Style (57%), Price (25%) and then Subject (18%)
- 36% of the participants stated that it is important to see previous work of artists and 16% stated that it is important to follow an artist.

### **Galleries**

Please see below a summary of the research findings for this target group using a questionnaire to find insights into the galleries' Background, Online Presence and Interaction.

#### **Galleries' Background**

- 56% of the galleries have more than 5 years of experience.
- Most of the galleries represent between 1-5 Artists while a small percentage (11%) represent more than 50 Artists.

#### **Online Presence**

The people who usually manage the gallery website is the Gallery Director. Sometime they are Staff Members or they Outsource the site management.

- Galleries' sites are updated weekly (33%) or daily (22%).
- 22% of the galleries do not use Social Media. All Participants who have used Social Media, they use Facebook and Twitter. LinkedIn is another choice for some of the galleries.
- 67% of galleries believe that having a strong online presence will improve their sales while 22% are undecided about this; These 22% are the same galleries who does not have Social Network and update the site 4 times a month.

#### **Interaction**

- 56% of the galleries believe that it is important for the site to remember art recently viewed/show interest in.
- The amount of background information that the galleries would like to know about artists is some basic information (44%), while a 33% would like to know very detailed information.
- 44% of the galleries believe that it is important to see the artists' previous work.

- 33% of the galleries said that it is very important to follow an artist updates, while 11% of galleries who represent more than 50 artists believe that it is unimportant.

### **Art Organisations**

We are still waiting to receive the completed questionnaires from the art organizations.

### **Scope**

The scope of this project can be summarised as follows:

#### **Research:**

To produce a piece of ground breaking research into the commerciality of art online, reaching out and researching beyond the existing DegreeArt community, producing results that will impact industry behaviour and influence the technology build.

#### **Research Specific Requirements:**

1. Understand what each target audience is currently doing online
2. What are the current barriers preventing each from selling and buyers from buying
3. Understand what needs are not currently being met
4. What can we learn from what competitors are doing
5. What in the current DegreeArt offering should be taken across to the new platform
6. How can we improve searching for art to own

**DegreeArt:** To share our industry knowledge to benefit others whilst growing the DegreeArt business.

Produce a report on the project for Nesta and to meet the Nesta requirements

### **Process, Deliverables and Sign-off**

The process can be summarised as follows:

- **Sprint 0 - Strategic Planning & Scoping**
- **Sign-Off:** Upon the Scope of Work document sign-off the development sprint 1 begins.
- **Sprint 1 - Development**
- **Sprint 2 - Production**
- **Delivery**

### **The Creative Concept**

The Artellite digital platform will be the definitive best practice tool that artists & arts organisations use to deepen their relationship with existing markets, and reach new audiences, in a financially sustainable way. It will do this by means of core digital design mechanics that will engineer current engagement with arts and culture online, from the 'Access', through 'Learn', to 'Experience' & 'Share' modes as defined by the MTM Report on "Digital audiences: Engagement with arts and culture online".

### **Content Strategy**

The Artellite project will deliver a comprehensive strategy for the storage and use of all art and artefacts (i.e. images, text and data) included by Artellite. For this content, the key strategic objectives are: to establish Artellite as an effective Portal for buyers to find, discover and purchase Art; to devise and



implement effective mechanisms to ensure that Artists provide compelling supporting content about their work; and to survey the landscape of further opportunities for re-organization and creative use of this content, to help the Artellite project grow in both features and scale.

An important component of the content, and therefore of the strategy, is the set of captured images representing the artwork being sold via Artellite. The strategy needs to accommodate suitable data handling practices to ensure that the objectives can be met. Specifically, the Artellite system can be engineered to facilitate the analysis of image content, to support these objectives by providing services such as content-based image retrieval, search for similar pictures (or identical copies), and image quality assessment and improvement. This initiative will require an appropriate integration of the image-indexing data storage and processing capabilities, alongside the existing enterprise content managements systems (for all the text-based content). The integration strategy should use encapsulated and service-oriented architectures wherever possible, to accommodate future technologies and business opportunities that are beneficial to the Artellite project.

## **Technical Audit**

Build a fully functioning platform in Drupal 7 that will allow DegreeArt to provide their target audiences with a way of reaching and selling artwork to buyers online. Take the best parts of DegreeArt and add on elements as decided from the research findings. Please see below a summary of the phased technical development:

### **Phase 1:**

To develop a prototype to be used by Kingston University for research. The idea is to make sure we can deliver the project and handle the backend complexity.

Results: basic hub build using drupal 7 + web services

### **Phase 2:**

To build for public release used by 1 gallery only: Affordable Art Fair (AAF)

At this stage we have 80% of the functionality build and working.

Results: improved hub + improved microsite client with 1 custom design

### **Phase 3:**

To build for Public release with marketing. To allow more artists and galleries to join.

Results: improved hub + improved microsite client with 5 custom design templates for artists and 3 custom design templates for galleries (TBC)

## **Site Structure**

A sitemap will be produced during Sprint 1, the site development phase.

## **Project Team and Timescales**

The project team includes the following:

**DegreeArt.com**

Elinor Olisa - Director  
Isobel Beauchamp  
Nick Opris

**Kingston University**

Karen Cham - Director  
James Orwell  
Raida Shakiry  
Andrea Perez

**Snowflake Digital**

Marcelo

For the project timescales, please see the attached project plan.

**Contact Details**

Elinor Olisa - [elinor@degreeart.com](mailto:elinor@degreeart.com)  
Karen Cham - [K.Cham@kingston.ac.uk](mailto:K.Cham@kingston.ac.uk)

# Developing Personas & User Journeys

## Understanding artists' use of social media



### Understanding artists' use of social media

Proposal developed for Degree Art

13 January 2014

### Your objectives

1. To understand how artists use social media with a particular focus on driving marketing and sales
2. To reach beyond the artists already known to Degree Art
3. To develop a view of best practice in order to be able to advise emerging artists how best to use social media

### Our approach

There are three key steps necessary to meet the objectives:

1. Finding the right social media accounts on key channels (Facebook, Twitter, YouTube, Pinterest)
2. Analysing the statistics and content to ascertain what works and what doesn't
3. Comparing use in order to determine effectiveness

It is time-consuming to identify artists in the UK on social media (in common with any other group of people) without any other piece of qualifying information such as a name and analysing users' content both in depth and at scale can also be a significant investment.

We believe that the most cost-effective way to meet the objectives will be through a two-stage project:

1. A quantitative survey, distributed through your website and social media profiles to identify how artists use social media
2. A qualitative assessment (including a review of content and interview with the artists) to develop case studies of how particular artists are using social media

### Stage one: Quantitative survey

We recommend using Survey Monkey and distributing the survey through Degree Art's existing web presence. The survey should examine four areas of social media activity:

1. Channels
  - a. Which channels do they use?
  - b. What's the size of their networks?
2. Role
  - a. What is the purpose of each channel? (eg. ideas generation, networking, marketing, sales)
  - b. How does this differ according to the channel?
  - c. Who do they particular admire / learn from?
3. Content
  - a. How often do they post?
  - b. What type of content do they post (eg. photos, links, check-ins)?
  - c. What content has been most / least effective?
  - d. Have they / how have they used advertising?
4. Evaluation
  - a. To what extent has social media met their expectations?
  - b. Have they changed anything that they do to align it with audience expectations?
  - c. How do they expect social media use to change in the next 6/12 months?

#### **Recruitment**

We believe that your 6,000 Facebook likes and 4,000 Twitter followers, combined with website visitors, provides a good basis for identifying survey respondents. If you are able to provide an incentive (perhaps a prize draw) that would further boost responses. However, we also suggest the following activities:

1. MTM will contact the c. 250 artists and sector specialists in its database
2. We will purchase c. £50 worth of Facebook advertising to promote the survey
3. We will spend half a day using your Twitter account to send @ replies to increase survey responses

However, if this yields a lower than expected number of responses, there is insufficient budget for MTM to do anything further to generate replies.

We will analyse the results of this survey to develop a typology of social media use, as a way of understanding the various different behaviours and performance.

#### **Stage two: Qualitative assessment**

We will conduct a structured interview with 10 of the most effective artists to understand in greater detail:

- How they interact with audiences
- Practically, how social media fits into their daily processes / habits
- What advice they would give other users

#### **Outputs**

- A report analysing the survey results, written in an accessible way to facilitate marketing for Degree Arts
- Data tables to enable deeper analysis

- 10 case studies of effective artists, supported by a 'Top 10 social media tips' guide for emerging artists

Price: £4,000 + VAT

**MTM's standard terms and conditions**

All expenses will be charged at cost. Expenses typically include the costs of travel, report production, research materials, communications, printing costs, room bookings and refreshments, consumables and any other miscellaneous costs incurred by MTM, according to our standard policy. VAT will be charged on fees and expenses.

We will invoice the client for the 50% of the fees upon commencement of the project, and for the remaining 50% plus expenses upon completion. All invoices must be paid within 30 days. We reserve the right to charge interest at 5% per month thereafter.

We will devote our best efforts to the work that will be performed in this assignment. Any findings, conclusions and recommendations and any written material that we provide will represent our best professional judgement based on the information that is available to us.

## Artists Postcard Research

# TAGS

You've uploaded a work for sale. You're asked to provide some 'tags' to describe this work.

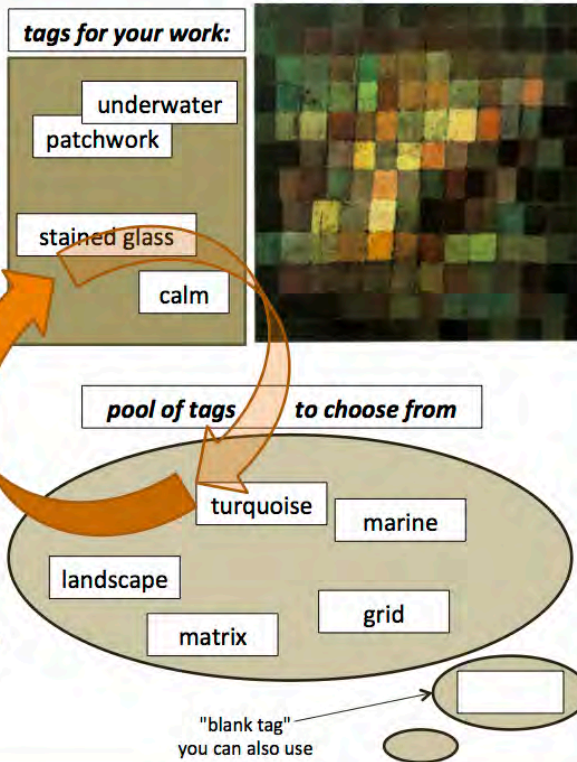
You can choose a pool of possible tags, from your past terms, commonly used terms, lay terms or professional terms, which you can 'drag' into the box holding the tags for your work.

You've also got blank tags you can fill in, with whatever word you want.

You can drag them back again if you change your mind.

If you click on a tag in the pool, then similar tags are added to the pool.

**1** Once you have got a set of tags you are happy with, you can click 'Save' and then your work will be categorised and then shown to people using these tags as search terms.



# FRAMING

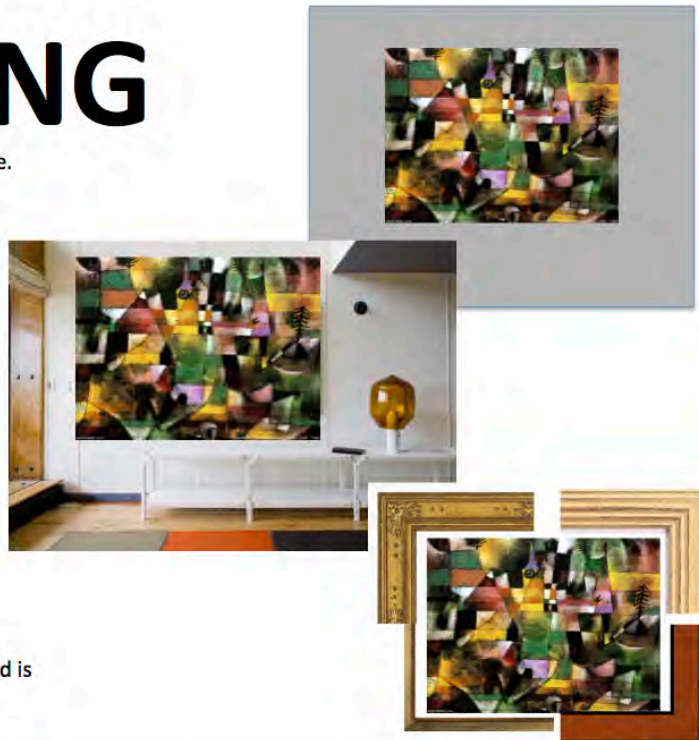
You've uploaded a work of art for sale.

You have a choice of different techniques to 'frame' the work to present this work on the website.

You can select and/or upload a background, choose a frame or install it in an environment

You select the 'framing' that you think best complements your work, and click 'continue'.

**2** You check the website, and the frame you selected is used to show your work.

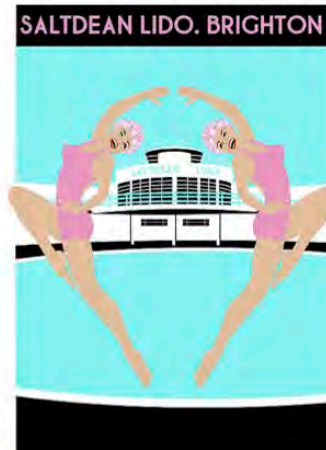


# CONTEXT

You've uploaded a work for sale.

You're asked to provide some 'tags' to describe this work.

Rather than use words or framing to provide help define your work, you click the box that indicates that you would prefer to be contextual, and choose three items that compliment or contextualise your work. You decide on "art deco", "1950s Fashion" "Amy Winehouse" and "Bob Dylan"



# 3

These tags are then used to contextualise the display of your art.

*"I'll let you be in my dreams if I can be in yours"*  
Bob Dylan, 1963

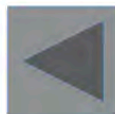
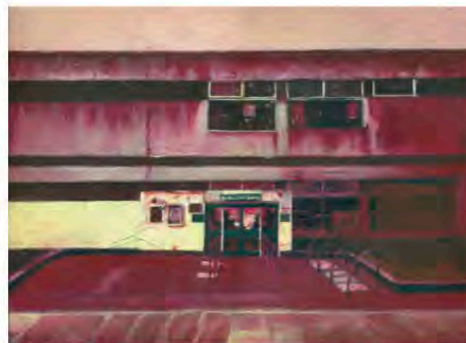
# SIMILAR

You have uploaded a work of art, you are trying to write the description but you are having trouble in getting started.

You press a button marked 'show me an example': it brings up a quite similar work of art, with the related description.

You press the button marked 'next example' a few times, and then return to one you'd seen earlier by pressing the 'previous' button.

This browsing has given you a couple of ideas and you manage to start and eventually finish the description of your own work of art.



The painting was created starting with a base layer of modelling paste to add a sense of depth and texture and to imitate painting on a rough concrete surface. I chose oversaturated colours to detach the painting from reality. This piece is framed with a simple black wooden frame which enhances the painting.



# 4



# FEEDBACK

After you have completed uploading and describing your latest works of art, you get the option to choose which users of [degreetart](#) are given the opportunity to provide you with feedback about the way your work is presented.

You get to choose which of these give you feedback:

- Customers
- Other Artists
- Journalists
- Curators
- Gallery Owners
- Agents

and you receive their suggestions via email or by logging into the [degreetart](#) website.



# 5







*Ellie Osborne*

**Computer aptitude**

**Use of social networking**

## GALLERY

<b>PERSONA TYPE</b>	Mid Price-Point Gallerist
<b>NAME</b>	Ellie Osborne
<b>AGE</b>	36
<b>JOB TITLE</b>	Gallery Director
<b>LOCATION</b>	North London

**/// About**

Ellie owns and runs a gallery space in East London's Vyner Street which has a USP of cultivating graduate and emerging artists. She currently represents 5 artists and the average inventory price-point is £2,000 to £5,000.

The gallery is small, with no contracted staff but she has a large network of peers and freelancers to assist with the construction of shows, design event collateral and photography.

She used Wix, a cloud based web development platform, to create the gallery website and 50% of her time is devoted to updating its content – with new artworks and communications.

All gallery assets are stored on Google Drive, including artist contracts and image files, so they can be referenced or sent to clients on-the-go.

**/// Motivations**

- Improve the gallery's and represented artists' visibility
- Access a wider network of graduate artists and talent
- Improved the ecommerce system (which is currently an Amazon API)

**/// Experience Goals**

- Needs to be able to upload large media files, on the fly, from Google Drive via her smartphone

**/// Frustrations**

- When the server can't transfer files directly from Google Drive

**/// Ideal Experiences**

- An attractive and intuitive interface
- The ability to access Artelite's front-end, from multiple devices

“

A high number of our online sales are made late on Friday nights – after the pub’



Charles Earnest

Computer aptitude



Use of social networking



# GALLERY

**PERSONA TYPE** High Price-Point Gallerist

**NAME** Charles Earnest

**AGE** 56

**JOB TITLE** Gallery Owner

**LOCATION** West London

## /// About

Charles' Cork Street Gallery was established in the late 80s, and its USP is classical and contemporary photography.

Inventory prices range from £5,000 to £20,000 with a portfolio of 25+ artists.

The gallery website was co-designed with Charles' cousin, a web developer, over 6 years ago. The appearance and functionality are quite dated now but it suffices as a promotional medium. There is no CMS, and the only staff member with HTML knowledge is the Communications Assistant, who makes updates every couple of months, when she has time. There is also no ecommerce functionality but Charles believes

clients would be uncomfortable paying this value online.

## /// Motivations

- To refresh the website interface – to be responsive and adaptive
- Attract a wider network of collectors and buyers into the (offline) gallery space
- Introduce ecommerce for the sale of exhibition collateral and limited edition prints
- Create contextual meta data so buyers can make complex semantic searches for artworks

## /// Experience Goals

- An easy CMS interface which can be adopted by all staff



There is no demand for art ecommerce for originals of this price-point'

members with a range of computer aptitudes

- Able to adapt the interface to reflect the gallery's brand
- Capable of loading image heavy content, quickly
- Increase gallery revenue

## /// Frustrations

- Slow loading time

## /// Ideal Experiences

- An attractive easy to manage site
- A mobile optimised version so he show clients the gallery portfolio when away from his desk



Akua Osei

Computer aptitude



Use of social networking



# BUYER

**PERSONA TYPE** Mid Price-Point Buyer

**NAME** Akua Osei

**AGE** 29

**JOB TITLE** Digital Marketing Professional

**LOCATION** New York & London

## /// About

Akua works for an online fashion retail group and travels extensively with her job.

She is based in both New York and London and collects artwork from exhibitions and art fairs all over the world to decorate her flats. Her price range and flat size are medium to modest which impact her choice of artworks.

She has multiple devices on her person, for both consumption and production of work.

She is a keen social networker: for her job and to maintain communication with friends and family whilst travelling.

## /// Motivations

- To engage with trends within the art scene
- To make her homes beautiful
- To follow the progress of her investments – monitoring the careers of artists and galleries she has purchased work from

## /// Experience Goals

- Intelligent contextual searches
- Contain information on the background and theory of artists' work
- Clear artwork spec: dimensions and weight
- High quality photographs showing brushwork and accurate colour reproduction



I'm always travelling for work, so I like to pick up pieces for my home from around the world"

## /// Frustrations

- Short attention span, so hates slow loading pages
- Non responsive and non adaptive web content. She access content primarily through mobile devices and hates being served-up desktop versions

## /// Ideal Experiences

- An attractive, easy to use site
- A mobile optimised version which works on low bandwidth (for poor hotel Wi-Fi connection)
- Discover new artists and galleries to visit



Nigel Brentwood

Computer aptitude



Use of social networking



# BUYER

**PERSONA TYPE** Low Price-Point Buyer

**NAME** Nigel Brentwood

**AGE** 67

**JOB TITLE** Retired Engineer

**LOCATION** Hampshire



*I don't need lots of things around me. I live a minimalist life.\**

### /// About

Nigel is a retired Engineer who now paints as a hobby. He enjoys sharing his passion for the arts with his grandchildren, and takes them to London to visit the art galleries during the school holidays. He especially loves Tate Britain, for the Turner Room and the relaxed restaurant – where he can contemplate the day's learnings within a beautiful interior.

In terms of possessions, he and his wife live a minimal life but he'll occasionally buy high quality print reproductions or local artists' originals for their home – as and when something inspires him.

He is a confident iPad user and takes it everywhere so he can keep up to date with current affairs and to entertain his grandchildren.

### /// Motivations

- To inspire his painting practice
- To follow and support local artists

### /// Experience Goals

- Lots of visual stimulation
- Uncluttered and easy to navigate
- Filter results by both medium and price
- Simple ecommerce system which remembers his account details

### /// Frustrations

- When you are unable to see an entire artwork e.g. it is cropped by the image frame
- Cluttered pages with no obvious call to action/ purpose
- Small text which is difficult to read

### /// Ideal Experiences

- An attractive, easy to use site
- To interest his grandchildren
- Discover new artists and galleries to visit



Sofie Cottingham

Computer aptitude



Use of social networking



# ARTIST

**PERSONA TYPE** Graduate artist

**NAME** Sofie Cottingham

**AGE** 30

**JOB TITLE** Student

**LOCATION** Surrey



*Prior to signing with Sadie Coles, I used to sell via Degree Art and a number of other online ecommerce sites\**

### /// About

Sofie is a 3rd year RCA MA student in Fine Art Painting. Upon graduating (this year) she hopes to share a studio with 2 peers in South West London, painting full-time and guest lecturing at the college.

She has recently obtained representation from the Sadie Coles Gallery but hopes to improve her networking skills to help increase her exposure as an emerging artist – and (soon to be) RCA graduate.

She has average computer skills. Her practice doesn't necessitate digital work but she uses her laptop daily for research and image storage.

### /// Motivations

- To build professional connections
- Increase exposure
- Create a revenue stream
- Connect and support peers

### /// Experience Goals

- To have access and control over her personal web page
- Have some knowledge of potential buyers' background and credentials
- Clear and easy shipping process
- A safe ecommerce system
- A layout with lots of white space to allow the artwork to breathe

### /// Frustrations

- Poor quality images
- Cluttered layouts
- Lack of control

### /// Ideal Experiences

- An attractive, easy to use site
- To increase the value of her name (brand) and artwork

# ARTIST



Matt Ayling

Computer aptitude



Use of social networking



**PERSONA TYPE** Established artist

**NAME** Matt Ayling

**AGE** 48

**JOB TITLE** Artist

**LOCATION** North London

## /// About

Matt studied Fine-Art at Falmouth College of Art and came to London after graduating. He and his family live in North London, where paints from a converted annex at the end of their garden. An average painting's worth is £5,000 to £10,000.

He has representation from two West London Galleries and contracted to maintain a supply of artworks. He also sells via his personal website which he made himself with Dreamweaver. The functionality is limited and he feels it could be improved with interactive and social features.

## /// Motivations

- To increase his network of professional connections
- Increase exposure
- Improve the aesthetics and functionality of his personal website

## /// Experience Goals

- To have access and control over the personal web page
- Have some knowledge of potential buyers' background and credentials
- Clear and easy shipping process
- A safe ecommerce system
- A layout with lots of white space to allow the artwork to breathe
- Interactive features



Networking is a fundamental part of an artist's practice\*

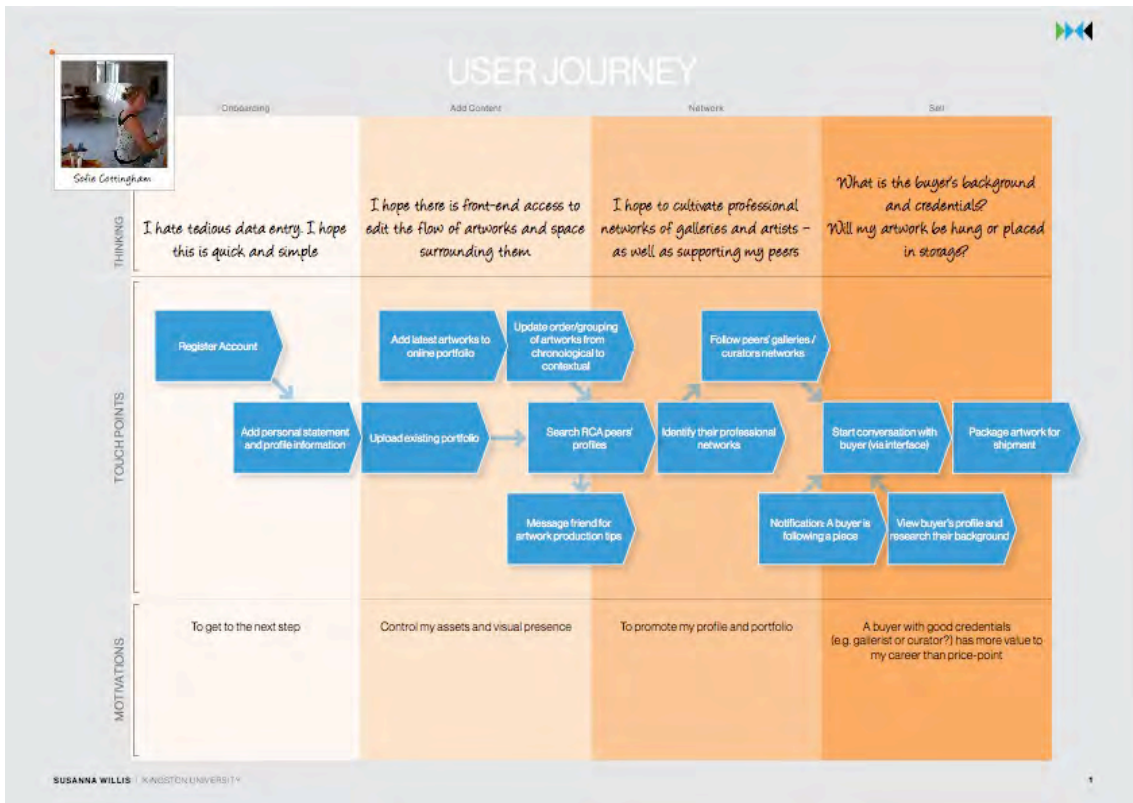
## /// Frustrations

- Poor quality images
- Cluttered layouts

## /// Ideal Experiences

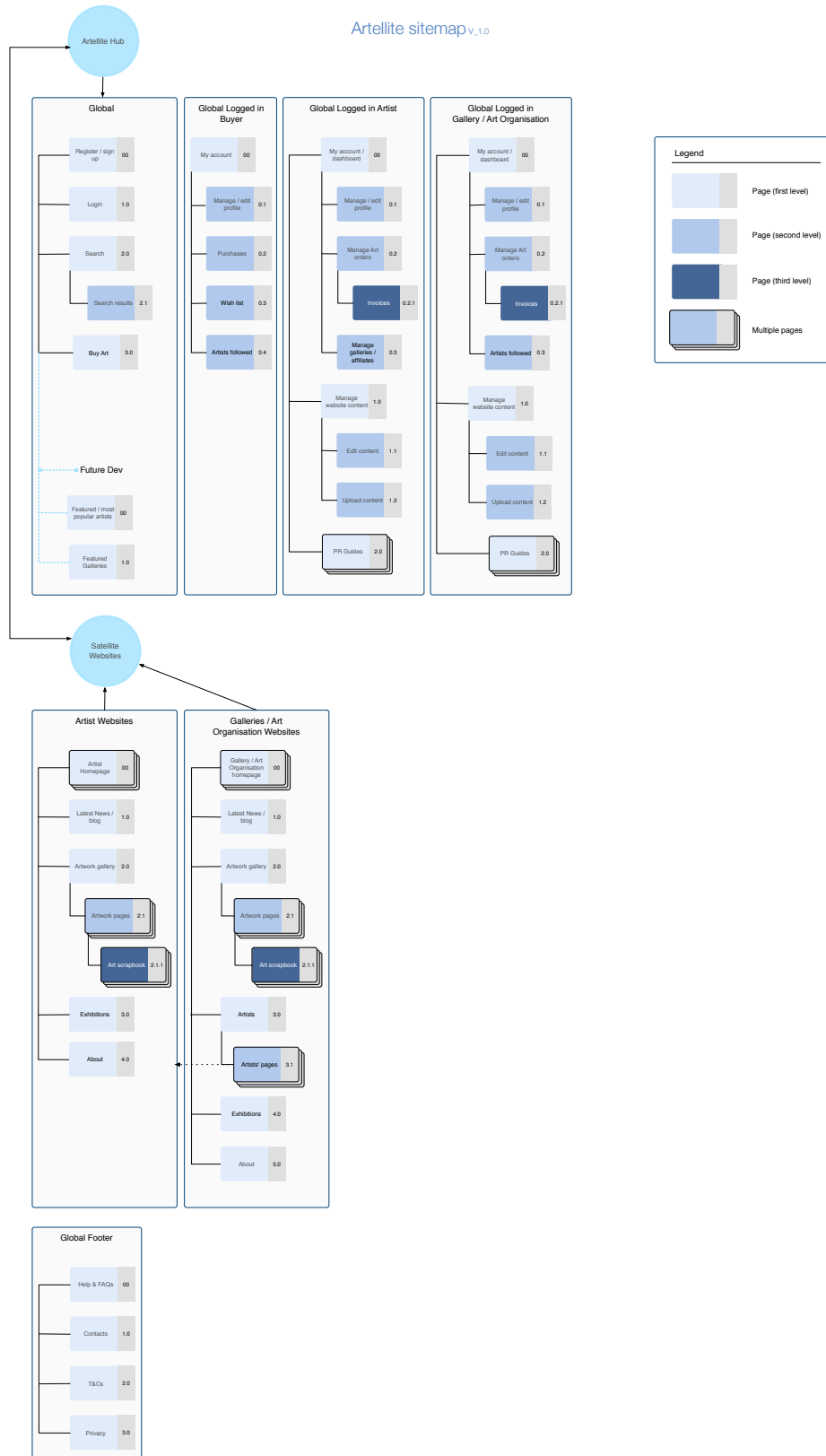
- An attractive, easy to use site
- To increase the value of his name (brand) and artwork

# User Journeys



# Information Architecture & Structure

## Sitemap



# Content Development

## Content Matrix

Site Structure	Description	Keep (Yes/No)	Priority	External Users Artists/Buyers/Both	Internal Users - use, update content	Type (functionality, text, image, rich)	Notes
<b>1.0 Homepage</b> <a href="http://www.degreeart.com/">http://www.degreeart.com/</a>							
1.1 Top Navigation	General site features such as 'about' 'blog' 'contact' 'wish list' and 'shopping basket' 'sign up/log in' 'news letter' - Text with icons			Mostly Buyers Artists - 'About' and 'Join Us'	Degree Art	Links to site features that have more secondary functions to finding and buying art with more of a focus to explain the company, site and features. Remains at the top of the page on all pages	Maybe better to have a more obvious section for artists where they can find out what the site is about and join
1.2 Art Navigation	Offers options to view art work using different categories, some categories have sub category options to choose from			Buyers	Degree Art	Links with drop down options to categories and sub categories of art work including - All art, gift shop, inspiration, price, size, new art and A-Z. Remains at the top of the page on all pages	
1.3 Art Category Features	A few of the categories available in the art navigation bar however each with an image and description			Buyers	Degree Art	4 Images with a category title that links to art and a 4 line text description underneath	This way of showing categories is more engaging however takes up more space and makes it harder to show sub categories
1.4 Featured Art and Artists	A large artwork image with the artists name and basic details of their work linking to the artwork and other work by the artist, this sits next to an automatic scrolling box of art work with basic details linking to a page that show the work in greater detail			Buyers (artists may be interested to see if they have been featured)	Degree Art	A large image of artwork with artists name, title of artwork, price, short description of work and link to 'view all' that links to the artists profile. Artwork scrolling box is made up of small images of artwork with details incl. title, price, artist and short description linking to artwork shown in more detail. Artwork scrolls roughly every 4 seconds	Useful and engaging feature, however for featured artists it may be better to include a video or something that showcases the person and their style rather than just their artwork.
1.5 Art Category Slider	Medium sized images of artwork with category titles scrolling across the page			Buyers	Degree Art	Slider scrolls through art categories 4 at a time roughly every 5 seconds. Each category has an image of art work with text underneath briefly describing the category	Text descriptions often just repeat the category titles and no new information, may be better to briefly describe what each category is with definitions for category titles
1.6 Blog, Events and Twitter	A medium/large image each for the blog and events feature with a twitter feed underneath			Both	Degree Art	An image for each feature with a title, each linking to the blog and event page. Images are set to left of centre of the page. Underneath is a small twitter feed which scrolls down in a box to see more tweets	Could do with more information other than just a title and image and should be set to the centre of the page with twitter feed along side and not underneath
<b>2.0 Art Search</b> <a href="http://degreeart.com/taxonomy/terms/all">degreeart.com/taxonomy/terms/all</a>							
2.1 Sorting	Options set in a bar for re-ordering and displaying artwork underneath			Buyers	Degree Art	Options to re-order art work displayed by most recent, highest price and lowest price with other options to select how much art work from a search is displayed underneath ranging from 32 to all	May benefit from better/more sorting options

2.2 Refine Search	Side bar on the left of the page with sections to help refine the search by price, size, colour, location, occasion and medium			Buyers	Degree Art	Refine search is split in to sections each with options that can be selected acting as filters for what art work is displayed in the centre of the page. Selections are mostly made of tick boxes.	Refine options could be organized and displayed more clearly
2.3 Art Work Search Results	List of art work shown in rows of four with an image, title, size and price number of pieces shown depends on how many a user has chosen to display			Buyers	Degree Art	Search results show a small image with text details underneath for each artwork with a 'new' sticker attached for new pieces.	Could benefit from larger images for each artwork
<b>3.0 Artwork Search</b> degreeart.com / (category)/(artist)/(title)							
3.1 Buyer Options	A bar at the top of the artwork with the title and options to save to a wish list or buy he piece with additional options underneath to view more of the artists work, request a viewing, request more info or commission a piece by the artist			Buyers	Degree Art	Some of these options are links to pages where the interaction can be completed such as adding to a wish list, adding to your shopping basket where as the other options are completed by sending an email to the site.	Options which open up emails to complete the action may feel like you are exiting the site too much and may be better being sent with in a site page or being opened in another tab.
3.2 Art Details	A large image of the artwork to the left of information about the piece that includes title, who it is by, social media sharing options, year of creation, dimensions and a description b the artist about the piece.			Buyers	Artists	Other than options to enlarge the image in a separate page, social media options, selecting the artists name and buying the piece the rest of this section is made up of text description.	
3.3 'Show Against'	A bar of options that a buyer selects to change the colour/texture of the background that the artwork is displayed on.			Buyers	Degree Art	Options can be selected to update the background of the artwork image above. The options include a colour palette and 4 texture options that include brick, plaster and wood panels	A good feature to have to help buyers make a decision however may take up too much 'prime' space on the page
3.4 More by/about the Artist	A small scroll box in which the buyer can select to view 'more by the artist' or 'more about the artist' with the first being automatically selected.			Buyers	Artists	Viewing other work by the artist allows the buyer to scroll through work displayed with a small image, title, dimensions and price with two pieces being shown at a time. 'More about the artist' shows a description written by the artist with a link to read more on their profile.	These features could be displayed better to be more engaging
3.5 'May also Like'	A selection of small artwork images displayed across the page with title, artist and price.			Buyers	Degree Art	Images link to a page dedicated to the artwork with text informing the buyer of the title, artist and price.	
<b>4.0 Artist's Profile</b> degreeart.com /users/(username)							
4.1 Artist Information	Basic information about the artist that includes a profile pic, where and what they studied, links to contacting about the artists and viewing work and social media options (Facebook, Pintrest and Twitter)			Buyers	Artists	A small profile pic with text description. Links to contacting for more info and commissioning work and viewing artwork with social media icons for sharing/liking an artists page.	
4.2 Artist Interview	A set interview that artists can answer to help buyers get to know the artists background more			Buyers	Artists	A scroll box with interview questions in bold text with artists answers in normal text	May be better placed further down the page



4.3 Latest Artwork	Medium sized images of latest artwork displayed across the page that can be scrolled through with titles and dimensions and an option at the top to view all artwork (which is displayed in the same layout as the artwork search page)			Buyers	Artists	Side scrolling box with images of artwork that link to their own page with text descriptions underneath of title and dimensions	
4.4 Artist's Statement	A description of the artist, their techniques, previous experience and approach to art written by the artist			Buyers	Artists	Flat text	
4.5 Exhibitions	A list of exhibitions that the artist has featured in with year, exhibition title and location			Buyers	Artists	Flat Text	Could benefit from having links to the exhibition website/organizers
4.6 Recently Sold	A list of medium/small artwork images with title and dimensions displayed across the page			Buyers	Artists/Degree Art	Images of artwork that link to their own dedicated page with text information of title and dimensions	
<b>5.0 Registering</b> <a href="http://www.degreeart.com/user/register/shopper">http://www.degreeart.com/user/register/shopper</a>							
5.1 Personal Details	All required field boxes that ask for name, gender, email address, phone number and date of birth			Buyers	Degree Art	Information boxes to be filled in by the user/buyer with date of birth and gender selected from drop down options	Some details may seem too personal such as date of birth and telephone number and can be off putting to begin with unless explained why it is needed
5.2 Address Details	All required field boxes for address such as town, post code and country other then county which is not required			Buyers	Degree Art	Information boxes to be filled in by the user/buyer with country selected from options in a drop down box.	Would be good to explain why address is needed.
5.3 Account Details	All required fields of Username and Password with confirmation			Buyers	Degree Art	Information boxes to be filled in by the user	
5.4 Other Details	Required field boxes asking where they found out about the site and a verification code			Buyers	Degree Art	Information boxes to be filled in by the user	
<b>6.0 Buyer's Profile/ Control Panel</b> <a href="http://www.degreeart.com/control-panel">degreeart.com/control-panel</a>						Control panel page has three options of edit profile, view my orders and connect with Facebook each with their own icons linking to their own sub-page	
6.1 Edit Profile <a href="http://www.degreeart.com/user/3010/edit?destination=control-panel">http://www.degreeart.com/user/3010/edit?destination=control-panel</a>	A top bar of options that allows the user/buyer to update the details entered at registry however split in to account, address, feedback, how did you hear about us and personal details. Extra information can be added that was not there at registry such as uploading profile picture, gift certificate redemption (in account) what is the reason for purchase (in feedback) personal website, Twitter, Facebook, Instagram and Pinterest details (in personal details)			Buyers	Degree Art + Buyers	The bar at the top shows the different sections of the profile that can be edited written in pink text. In each of the sections are boxes that can be filled in, boxes that can be ticked or drop down option to select from with a pink save button at the bottom to confirm and save changes. Saving brings up a box letting you know the changes have been saved and needs to be closed down to remove the message. Some of the boxes have small text to help the user fill it in or let them know what it is for.	Some options are confusing and unnecessary such as uploading a profile picture when there isn't really a proper profile page and asking for how they found the site in the feedback option as well as a separate 'how did you hear about us' option. Profile sections at the top are a little hidden. Gift certificate feature is under account which may not be obvious place to find it

6.2 View my Orders http://www.degreear.com/user/3010/orders?destination=control-panel	A table of orders showing date, order, status, products and total which can be selected to organize how orders are displayed in the table			Buyers	Buyers	Selecting one of the labels at the top such as date reorganized orders and selecting it can reorganizes it the opposite direction indicated by a small grey arrow by the label (I currently have no orders so can not see how they are displayed/function)	
6.3 Connect With Facebook http://www.degreear.com/user/3010/edit/fbconnect?destination=control-panel	Does not currently work						
<b>7.0 Shopping Basket</b> <a href="http://www.degreear.com/cart">http://www.degreear.com/cart</a>							
7.1 Basket Navigator	Options to continue shopping, update cart (which is automatically selected to begin with) and delivery calculator			Buyers	Degree Art	small text links that highlights pink before selecting	May not be necessary to have 'continue shopping located in this bar and delivery calculator could be positioned underneath the basket summary
7.2 Basket Summary	Displays small image of artwork selected to purchase next to details of title, medium and size which sits next to options to remove, change quantity and the price with a subtotal before delivery underneath			Buyers	Degree Art + Buyers	Small image of artwork can be selected to take the user to a dedicated page along with the title, medium and size are written in plain text. Remove can be selected to remove the piece and update the basket. Quantity is entered by typing in a small box and the price is written in plain text. The subtotal price is written larger in a black bar underneath in plain pink text	
7.3 Delivery Calculator	A small box that opens on top of the page when selected where it asks for address details of country and state/province from drop down boxes and a postcode that must be typed in, all are required fields with a calculate button at the bottom.			Buyers	Degree Art	The small box appears in the middle of the page and scrolls with the page details are filled on drop down boxes and a small box for postcode that must be typed in. Selecting the calculate button brings up options underneath of different delivery methods with their own prices of which one must be selected. The three options are collect from gallery, country priority and country 7 days	
7.4 Payment Options	Shows options for using a coupon next to three payment options of 'Checkout' 'Finance' and 'Reserve Art' with checkout opening a page to complete the action and the other two options opening a box on the page to select options and fill in details to complete actions			Buyers	Degree Art	Coupon code is filled in a text box with a text button to apply next to it. The three payment options are in bright coloured buttons. 'Checkout' opens a page which summarises what is being bought at the top with 9 sections to fill in by the buyer (Customer information, billing information, delivery information, shipping cost, certificate discount, coupon discount, payment method, order comments and feedback) each section is hidden apart from the title which once selected opens forms that need to be filled in. 'Finance' brings up a box on the page with finance options to select from drop down options and once an option is selected details are displayed with in the box with a button to Apply at the bottom which opens a 3rd party website which deals with the application. 'Reserve art' opens a small box with details to fill in however this option is currently not working properly.	

<b>8.0 Wish List</b> <a href="http://www.degreeart.com/wish-list/">http://www.degreeart.com/wish-list/</a>							
8.1 Wish List Settings	Asks for details of wish list title, expiration date and details for delivery			Buyers	Degree Art	Title is typed in a text box, expiration date is chosen from drop down boxes for day, month and year and address details are filled in with text boxes and drop down options with a button at the bottom to save settings	
8.2 Wish List Items	Displays a list of selected pieces with an image of the artwork, title, options to remove a piece, select how many you want, how many you have and quantity and a button to add to cart with total price of quantity of pieces.			Buyers	Degree Art + Buyers	Selecting the image or title of artwork will take the user to a dedicated page for the artwork, a check box to remove an item, and text boxes to fill in numbers for 'want', 'have' and 'quantity' with a button at the bottom to update the wish list	it is unclear as to what is the purpose and difference between options of 'wanted', 'have' and 'quantity'
<b>9.0 Footer (Appears at the bottom of every page)</b>	Several links to sub-pages split in to three sections of 'Shopping Help' 'About Us' and 'Get Social' within the footer			Buyers + Artists	Degree Art		How pages are organized and displayed in the footer does not reflect how they are shown once selected
9.1 Buying from us <a href="http://www.degreeart.com/buying-us">http://www.degreeart.com/buying-us</a>	Mostly made up of flat text with some images to help instruct user's how to use the site to buy artwork with some links set with instructions			Buyer	Degree Art	Titles and text explain how to use the site which are split in to numbered steps and information about purchasing conditions	
9.2 Contact us <a href="http://www.degreeart.com/contact">http://www.degreeart.com/contact</a>	A list of different ways to contact Degree Art which includes gallery address, emails for a few department enquiries a message box and Google map for the gallery			Buyer + Artists	Degree Art	Flat text detailing gallery opening times, address and phone number. Sending an email with in the site asks for name, email address, subject and message which are filled in text boxes. Emails are given for different departments with each email as a link that opens up a new message in the user's email account. Location is shown with in an interactive Google map at the bottom of the page	Different contact details could be better arranged and be a little less cluttered
9.3 Delivery Policy <a href="http://www.degreeart.com/delivery-information">http://www.degreeart.com/delivery-information</a>	Shows average delivery times with in the UK and internationally with average shipping costs to different parts of the world. A related pages section sits on the side of the page linking to other useful pages			Buyers	Degree Art	Flat text detailing useful information related to delivery times and costs with links on the side to related pages	
9.4 Return Policy <a href="http://www.degreeart.com/return-policy">http://www.degreeart.com/return-policy</a>	This page focuses on guaranteeing buyers that they can return a piece they have bought. The page also outlines the terms and conditions in which they can return a piece with instructions of how to return artwork as well as the address to return to and to resolve other issues such as receiving the wrong piece of art work or canceling an order.			Buyers	Degree Art	Flat text and titles, information is split in to sections of - Buying with confidence, free returns, returns process, address, what if my purchase is incorrect and how can I cancel my order.	
9.5 Privacy Policy <a href="http://www.degreeart.com/privacy-policy">http://www.degreeart.com/privacy-policy</a>	Outlines the terms and conditions when agreeing to a privacy policy, including information that is collected, how it is used, control of your password, security and third part advertisers.			Buyers	Degree Art	Flat text description	
9.6 Terms and Conditions <a href="http://www.degreeart.com/terms-and-conditions">http://www.degreeart.com/terms-and-conditions</a>	Describes terms and conditions for the site including, Privacy Policy, Intellectual Property, Software and Content, DegreeArt.com Community Areas, Terms			Buyers + Artists	Degree Art	Flat text description	

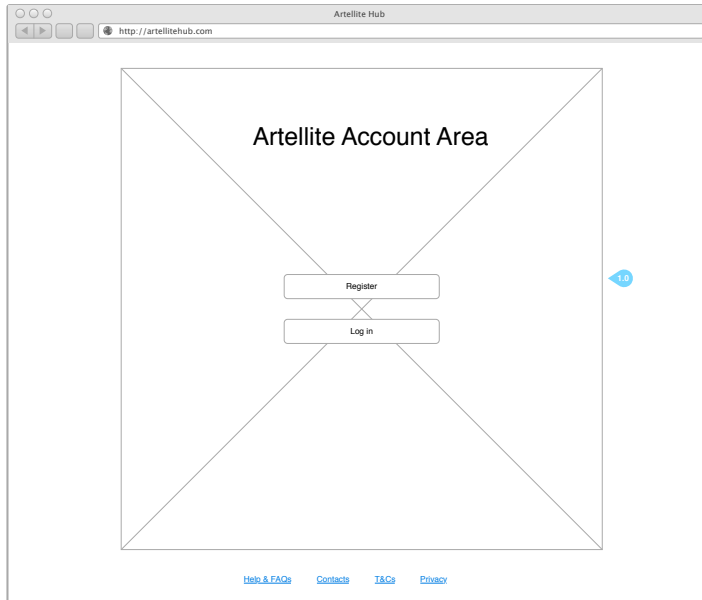
	of Sale, Disclaimer of Liability, Complaints, Governing Law and Jurisdiction						
9.7 Site Map <a href="http://www.degreeart.com/sitemap">http://www.degreeart.com/sitemap</a>	Outlines the structure of the site with main section, pages and sub-pages with links to each part of the site			Buyers + Artists	Degree Art	Text links to sections, pages and sub-pages with search sections informing how many pieces of art work are in each section	
9.8 Commission Art <a href="http://www.degreeart.com/commission-art">http://www.degreeart.com/commission-art</a>	Describes what the benefit is for a buyer to commission a piece of art work with details of how to start a commission and the payment structure and some examples of art work that have been commissioned.			Buyers	Degree Art	Made up of flat text and images as commissioning a piece is done almost entirely off line.	A couple of images are missing from the page. Could have a clearer indication that commissions are done by calling Degree Art
9.9 Our Services <a href="http://www.degreeart.com/our-services">http://www.degreeart.com/our-services</a>	Shows the range of services that Degree Art offers including starting/adding to your collection, art & interior design consultancy, commissioning art, art valuation, gallery hire, artists' websites, art insurance and framing art work			Buyers	Degree Art	Each service is in its own small section with an image, a short description and a link to read/view more in a separate page.	
9.10 About Us <a href="http://www.degreeart.com/node/392">http://www.degreeart.com/node/392</a>	Describes the background to the company, site and co-founders and what they are trying to achieve with an introduction to the rest of the staff. Displays Twitter feed for co-founders, some members of staff and a Degree Art Twitter feed. Also shows a brief description of services they offer to clients/buyers and artists. Pictures, email addresses and Linked-in info are given for co-founders, only pictures and email addresses are given for staff and just pictures given for board members			Buyers + Artists	Degree Art	A mixture of images and flat text make up most of the page and information for the site/company and members of staff with links to email addresses, Twitter and Linked-in accounts. A small scroll box for each featured Twitter feed is given. Each staff member is given a small/medium profile pic with their name, email address and position with board member having the same minus an email address.	Information could be organised better to be less overwhelming
9.11 Join Us - Artists <a href="http://www.degreeart.com/join-us">http://www.degreeart.com/join-us</a>	A page with a description and a link for artists to apply to be represented by Degree Art, the link connects to an application form asks artists to fill in details about themselves, their education and their art. The 'join us' page also promotes the benefits of joining Degree Art with testimonials from artists			Artists	Degree Art	The join us page is mostly made up of flat text and images with a link to the application form for joining Degree Art. The application form is mostly made up of text boxes for artists to fill in asking about their background, education, social media sites, if they have sold art before and where and asks them to upload 3 examples of their work with a price, size and title	Should be more detailed and graphically more engaging as it is an important process of the site's/business structure. Link to the application form should stand out more.
9.12 Contemporary Collective <a href="http://www.degreeart.com/contemporary-collective">http://www.degreeart.com/contemporary-collective</a>	Describes what contemporary collective is which showcases a selection of artists that have gained a certain level of success during their time at Degree Art and links to their profile on Degree Art			Buyers	Degree Art	A short description in flat text of what the contemporary collective is with a list of artists underneath each with an image of a piece of their art work and their name which links to their profile. Currently the images of art work connect to an empty page.	
9.13 Execution Room <a href="http://www.degreeart.com/execution-room">http://www.degreeart.com/execution-room</a>	Shows images of the exhibition space with in the Degree Art gallery explaining what it is used for with links to visit the gallery, see details of upcoming and previous exhibitions, hire the gallery or sign up for the newsletter.			Buyers + Artists	Degree Art	Flat text and images describe the purpose and location of the exhibition space with a bar of 4 links in the centre of the page to 1. 'visit us' (the contact page) 2. 'exhibitions' - a list of digital flyers of exhibitors with an image, title, date, time, location and read more which connects to a page dedicated to describing the exhibition, 3. 'gallery hire' - a page that details the cost, length and location of the gallery to hire with images of the gallery and its floor plan (currently not loading) and 4. 'Join us' which links to a page that requests details for a user to sign up to a newsletter with text and drop down boxes asking for name, email, address, telephone number, where you heard 'about us' and what you would like to receive	Confusing to see the purpose of the page as 'visit us' replicates the contact page and 'join us' is promoting the newsletter and has little to do with the gallery space.

<p>9.14 Links  <a href="http://www.degreeart.com/links">http://www.degreeart.com/links</a></p>	<p>A list of related and useful links to other sites that are part of the art world with descriptions summarising the site/company it links to including exhibitions, framing, charities, gallery hire, jobs and insurance</p>			<p>Buyers + Artists</p>	<p>Degree Art</p>	<p>A list of sites/companies with their logo down the left side organised in to different sections with a title and flat text description of the site next to each logo. Logos and titles of links connect to the relevant site.</p>	
<p>9.15 Blog  <a href="http://www.degreeart.com/knowledge">http://www.degreeart.com/knowledge</a></p>	<p>A list of previous and current articles written by Degree Art with links to find stories based on topic</p>			<p>Buyers + Artists</p>	<p>Degree Art</p>	<p>A list of blog articles with an image, title and intro for each article which can be selected to read more in its own dedicated page. To the left side are links to different articles based on categories, recent posts and comments</p>	

# Develop Wireframes / Sketches for prototype

## Artelite-wireframes-2

Global 00



Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

### Notes

- 1.0 An artwork image will fill the homepage backdrop. Like Dropbox, this will be interchangeable and update regularly to make the screen, which is sparse on content, more engaging. In the research most users were image led so an attractive placeholder will help to entice users to complete the on boarding process (form completion often creates resistance and a high drop-off rate).

## Artelite-wireframes-2

Global 00 (Active)



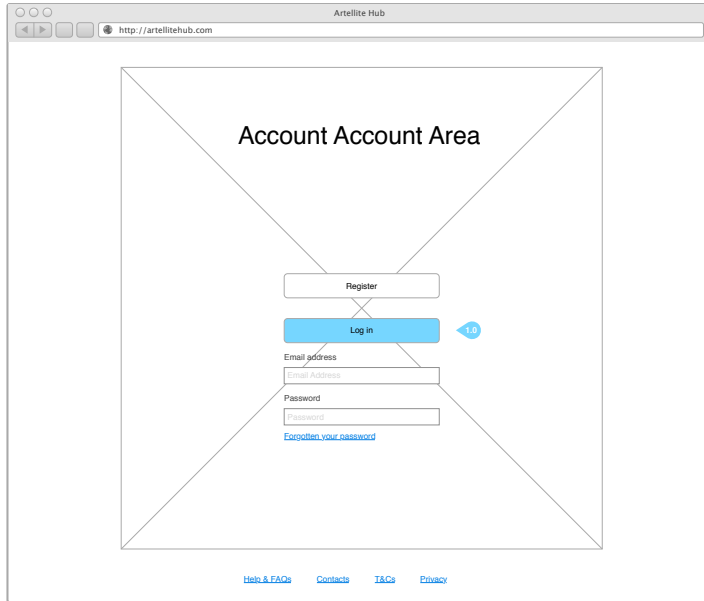
Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

### Notes

- 1.0 This notification will pop up once the email address has been entered
- 2.0 PLEASE NOTE: The Buyers' account will not be developed until the next phase of project. However to design a well integrated site, the wireframes and information architecture include this proposed area

Artellite-wireframes-2

Global 1.0



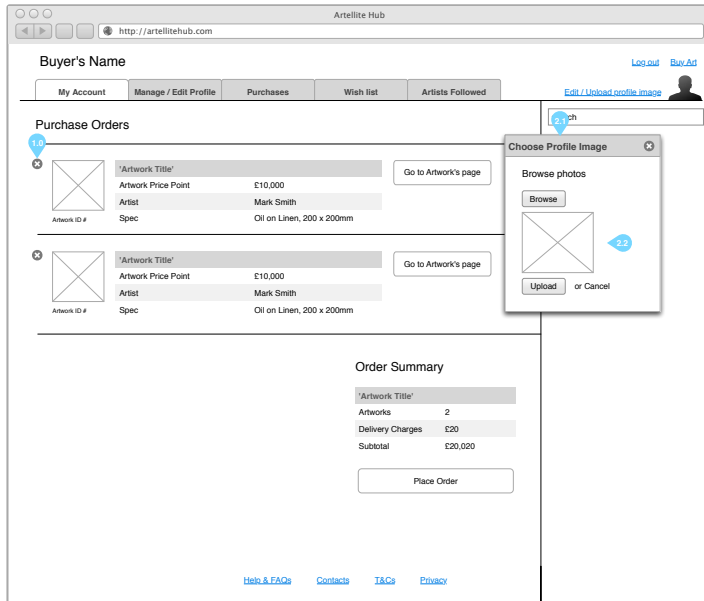
Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Notes

- 1.0 Login button is active and form fields appear inline, below the button

Artellite-wireframes-2

Global 3.0



Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Notes

- 1.0 The cross button deletes the artwork from the orders list. The Order Summary will automatically refresh to reflect the changes
- 2.0 If the user has a Google account and accessing the website via Chrome, their Google+ profile image will populate here. To change or add one, the user can click on the upload link. On tap (2.1), a modal window will appear (2.2) to browse computer files

## Artellite-wireframes-2

Global Logged In Buyer 00

Buyer's Name [Log out](#) [Buy Art](#)

[My Account](#) [Manage / Edit Profile](#) [Purchases](#) [Wish list](#) [Artists Followed](#) [Edit / Upload profile image](#)

Last viewed

Search

Notifications (4)

Cached results

- Last viewed
- Style/Genre

Gallery Name: East London

Exhibition: [Exhibition Title]

Artist: Represented by [Gallery]

impasto painterly oil  
landscape figurative  
etching 2014  
drawing vibrant

[Help & FAQs](#) [Contacts](#) [T&Cs](#) [Privacy](#)

Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

## Notes

- 1.0 The purpose of a profile image is to help artists and galleries identify who's buying their artwork. Users' rated this as very important in the purchase process
- 2.0 Buyers homepage dashboard is populated with recently viewed artworks which haven't been formally saved as a 'wish list' item of 'followed'. This is to remind users of their recent (art) journey and experiences
- 3.0 'User ratings' of paintings – only available once logged in. Users' disliked Facebook 'liking' artworks as it was perceived to "cheaper" the presentation. Our 'Love' feature would need to differentiate itself aesthetically and interactively.
- 4.0 Messaging feature accessed via drop down buttons. [This will notify users of purchase order confirmations and delivery details]

## Artellite-wireframes-2

Global Logged In Buyer 0.1

Buyer's Name [Log out](#) [Buy Art](#)

[My Account](#) [Manage / Edit Profile](#) [Purchases](#) [Wish list](#) [Artists Followed](#) [Edit / Upload profile image](#)

Please complete these simple steps to get started

You [Billing Address](#) [Card Details](#)

You

Name\*

First Surname

Gender  Male  Female

Occupation\*

First Surname

DOB

Describe what type of artwork you are looking for\*

Short description

Select which artwork styles / genres you are interested in\*

Style / Genre

- Abstract
- Bauhaus
- Contemporary
- Pop

\* Required fields

Save

[Help & FAQs](#) [Contacts](#) [T&Cs](#) [Privacy](#)

Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

## Notes

- 1.0 On first entering the site and having clicked on 'I am a buyer', users (buyers) are directed straight to Manage / Edit Profile to set up their account details. 'You' are the only necessary field to complete.
- 2.0 Modal window would have a scroll bar to reveal more styles/ genres



## Artelite-wireframes-2

Global Logged In Buyer 0.1 2

Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

### Notes

- 1.0 The billing and card details can be saved when a buyer makes a purchase and first enters the details
- 2.0 The address fields automatically populate if the user searches by postcode. Otherwise they can enter the details manually

## Artelite-wireframes-2

Global Logged In Buyer 0.1 3

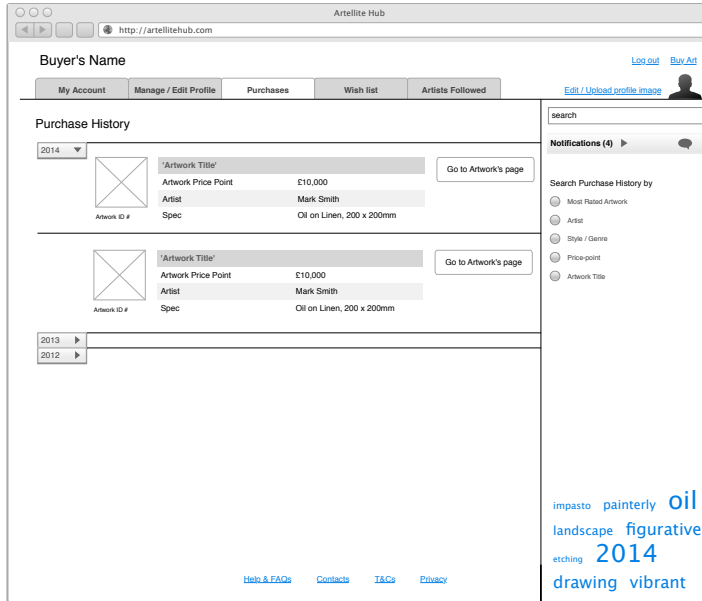
Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

### Notes

- 1.0 Users can opt to save card details when making a purchase. If they wish to edit these, they can access them here.

Artelite-wireframes-2

Gloab Logged in Buyer 0.2



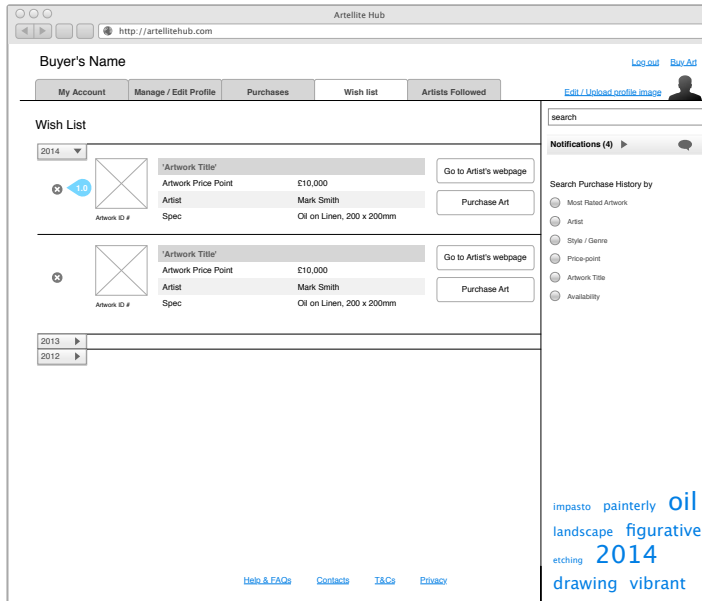
Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Notes

- 1.0 By Default the Purchase History is in date order - most recent at the top with the drop down menu for the current year active

Artelite-wireframes-2

Gloab Logged in Buyer 0.3



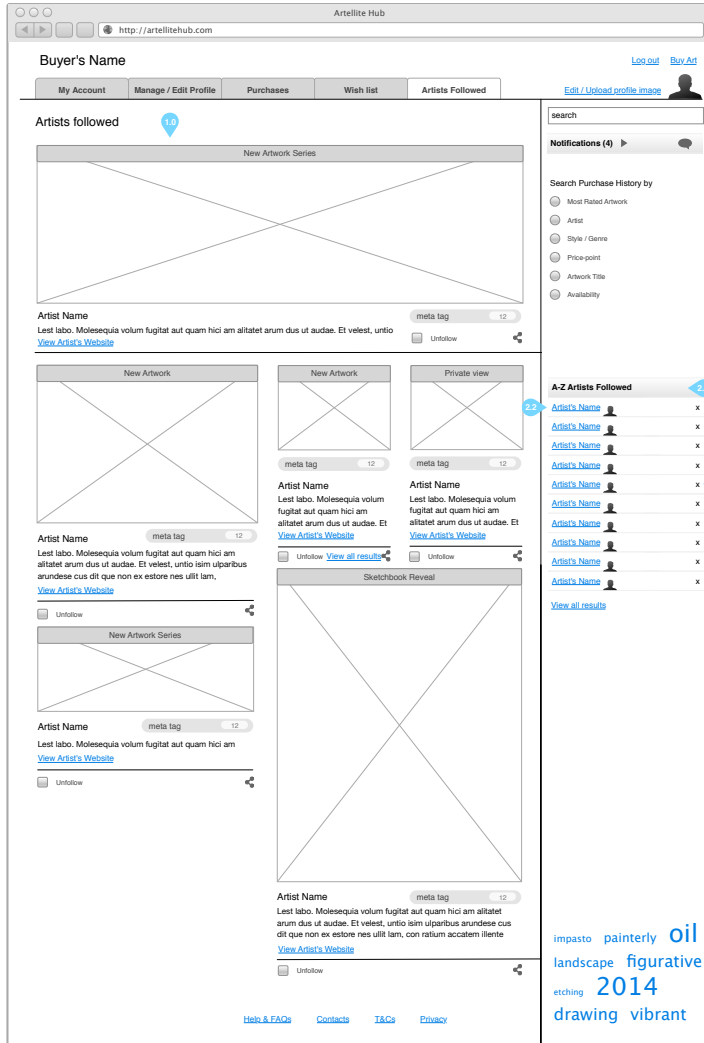
Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Notes

- 1.0 By Default the Wish List is in date order. The cross removes the wish list items from the users Wish List

Artelite-wireframes-2

Gloab Logged in Buyer 0.4



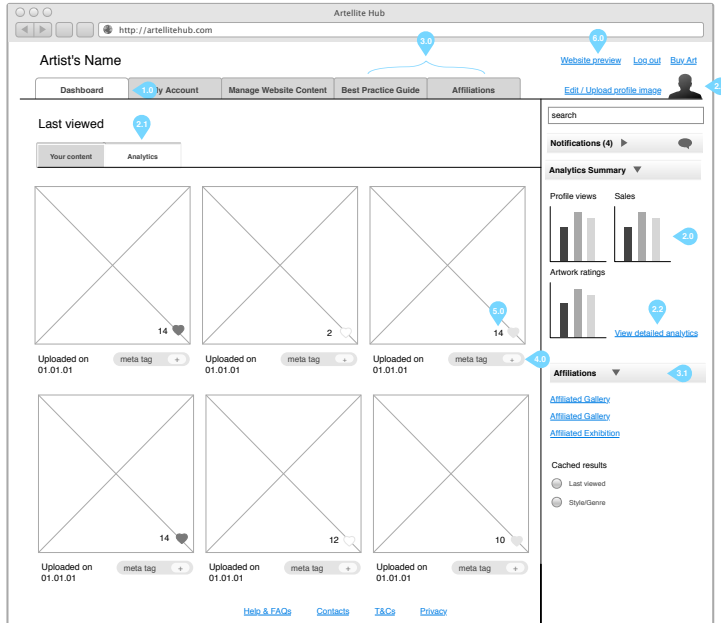
Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Notes

- 1.0 By Default, the page is populated by the artists' followed most recent artwork uploads
- 2.0 The first top 10 results are shown by default. Artists can be unfollowed by clicking the cross (delete) button (2.1). Clicking on the Artist's Name link directs the user to their affiliated website

## Artelite-wireframes-2

Global Logged In Artist 00



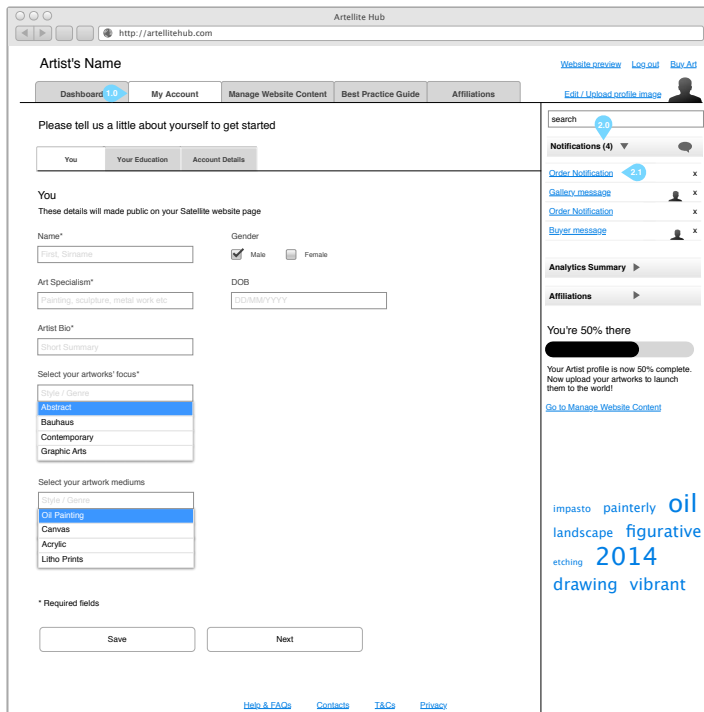
Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

### Notes

- 1.0 Artist profile image; by default is linked to their Gmail account image thumbnail. On tap, this can be edited/changed to an alternate image, an artwork thumbnail for example
- 2.0 Analytics Summary drop down is active revealing the artist's sales, profile and artwork ratings at a glance. A drilled down details of these statistics can be seen via the dashboard analytics tab (2.1). 2.2 also links to the Analytics tab on the dashboard
- 3.0 PLEASE NOTE: After Degree Art Developer meeting (on 11.04) 'PR Guides' has been changed to 'Best Practice Guides' and an additional menu category has been added, 'Affiliations', which is the management of users' affiliated Galleries and Exhibitions. This is fundamental to the functionality of the backend system. A quick look at the users' affiliations can also be seen on the right navigation panel; the links redirect the user to that content in the Affiliations Page
- 4.0 Plus sign button is to add additional meta tags. We are going to explore the possibility of users adding meta tags to artists' artworks. This would need to be controlled, and therefore the administration would be difficult to make easy for the artists. PLEASE NOTE: We do not recommend this.
- 5.0 This shows the number of 'love' ratings. The heart icon is coloured in 4 shades, from a fully opaque heart (highly rated) through to a translucent heart (poorly rated)
- 6.0 This links to the front end view of the user's website (the artist's / galleries / organisations satellite interface view)

## Artelite-wireframes-2

Global Logged In Artist 0.1



Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

### Notes

- 1.0 On first entering the site and having clicked on 'I am an artist', users (artists) are directed straight to 'Manage / Edit Profile' to set up their account details
- 2.0 Once their profile is complete and live, artists will be alerted to orders via the 'Notifications' drop down (see next page details). To manage the order the artists clicks on the link (2.1 see next wireframe for activated state)

[Gallery direct message](#)

## Artellite-wireframes-2

Global Logged In Artist 0.1 2

Artist's Name [Website review](#) [Log out](#) [Buy Art](#)

Dashboard My Account Manage Website Content Best Practice Guide Affiliations [Edit / Upload profile image](#)

Please tell us a little about yourself to get started

You Your Education Account Details

Your Education

These details are to help verify your account. They will not be made public.

University Name\*

Course Level\*

Course Title\*

Awards / Prizes

\* Required fields

Save Next

[Help & FAQs](#) [Contacts](#) [T&Cs](#) [Privacy](#)

search

Notifications (4)

Order Notification x

Gallery message x

Order Notification x

Buyer message x

Analytics Summary

Affiliations

You're 50% there

Your Artist profile is now 50% complete. Now upload your artworks to launch them to the world!

[Go to Manage Website Content](#)

impasto painterly oil  
landscape figurative  
etching 2014  
drawing vibrant

Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

### Notes

1.0 Your Education tab is active

[Gallery direct message](#)

## Artellite-wireframes-2

Global Logged In Artist 0.1 3

Artist's Name [Website review](#) [Log out](#) [Buy Art](#)

Dashboard My Account Manage Website Content Best Practice Guide Affiliations [Edit / Upload profile image](#)

Please tell us a little about yourself to get started

You Your Education Account Details

Your Education

Saving your account details is optional but helps make it easier to manage artwork sales in future.

Bank / Building Society Name\*

Bank / Building Society Address\*

Sort Code\*

Account Number\*

\* Required fields

Save Next

[Help & FAQs](#) [Contacts](#) [T&Cs](#) [Privacy](#)

search

Notifications (4)

Order Notification x

Gallery message x

Order Notification x

Buyer message x

Analytics Summary

Affiliations

You're 50% there

Your Artist profile is now 50% complete. Now upload your artworks to launch them to the world!

[Go to Manage Website Content](#)

impasto painterly oil  
landscape figurative  
etching 2014  
drawing vibrant

Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

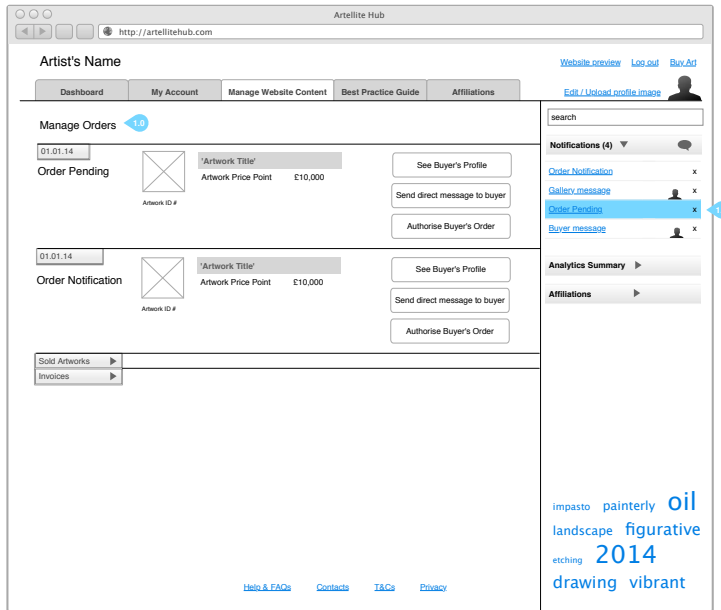
### Notes

1.0 Account Details tab is active

[Gallery direct message](#)

## Artelite-wireframes-2

Global Logged In Artist 0.2



Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

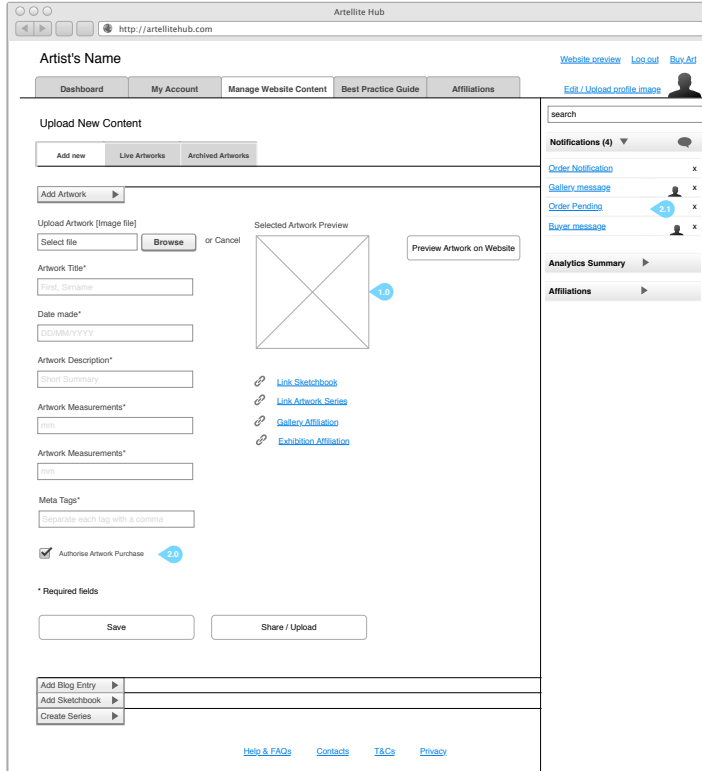
### Notes

- 1.0 Shows activated Order Notification message (1.1)
- 2.0 The order is pending because the artist has either ticked 'Authorise Purchase' when the content was uploaded (see 5.0 on next wireframe). This allows the artist to research the buyer's credentials before authorising the purchase or, if its a commission, the artists would need to agree to taking it on

[Gallery direct message](#)

## Artelite-wireframes-2

Global Logged In Artist 1.0



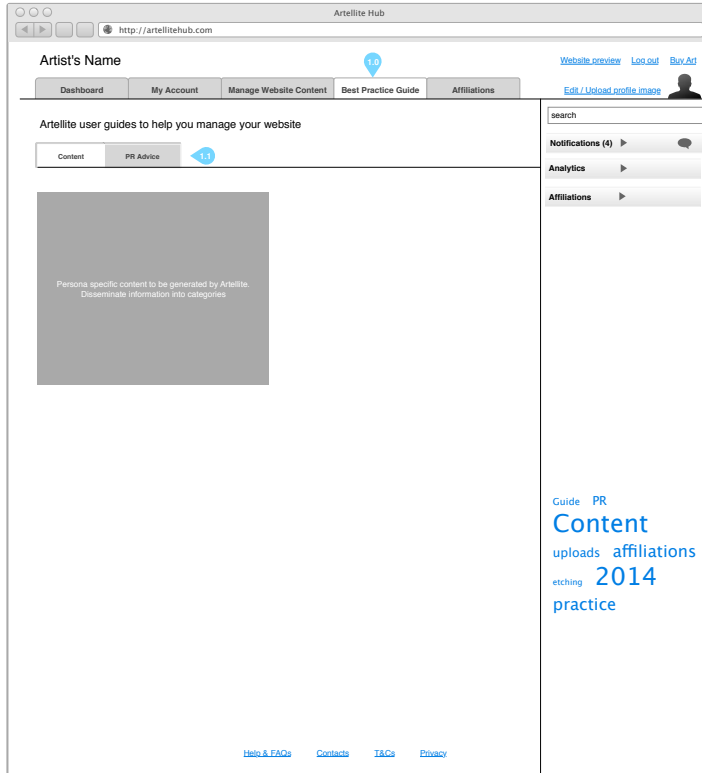
Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

### Notes

- 1.0 Once users have uploaded an artwork a preview will be shown in the image thumbnail
- 2.0 Artists can opt for purchase authorisation, which means the transaction needs to be approved (by them) prior to a successful sale. Research indicated that Artists and Galleries felt it was important to research buyers' backgrounds. Pending approvals appear in Notifications (2.1)

## Artellite-wireframes-2

Global Logged In Artist 2.0



Title: Artellite-wireframes-2 | Creator: Susy Willis | Modified: Tue Apr 15 2014

### Notes

- 1.0 Formally 'PR Guides', Artellite will create persona specific user guides to help users manage and navigate the Hub area effectively (1.1, PR advice is a possibility TBC)

## Artelite-wireframes-2

Global Logged In Artist 3.0

Artelite Hub  
http://artelitehub.com

Artist's Name [Website preview](#) [Log out](#) [Buy Art](#)

Dashboard My Account Manage Website Content Best Practice Guide Affiliations [Edit / Upload profile image](#)

### Galleries who represent you

Galleries Exhibitions 1.1

Add new Gallery  
Search Galleries  Add or Cancel

#### Affiliations' pending the Gallery's approval

A Gallery <input type="text"/>	<input type="button" value="✕"/>	<input type="text" value="Message Gallery"/>
B Gallery <input type="text"/>	<input type="button" value="✕"/>	<input type="text" value="Message Gallery"/>
C Gallery <input type="text"/>	<input type="button" value="✕"/>	<input type="text" value="Message Gallery"/>
D Gallery <input type="text"/>	<input type="button" value="✕"/>	<input type="text" value="Message Gallery"/>

#### Approved Affiliations

A Gallery <input type="text"/>	<input type="button" value="✕"/>	<input type="text" value="Message Gallery"/>
B Gallery <input type="text"/>	<input type="button" value="✕"/>	<input type="text" value="Message Gallery"/>
C Gallery <input type="text"/>	<input type="button" value="✕"/>	<input type="text" value="Message Gallery"/>
D Gallery <input type="text"/>	<input type="button" value="✕"/>	<input type="text" value="Message Gallery"/>

search

Notifications (4)

Analytics Summary

Affiliations

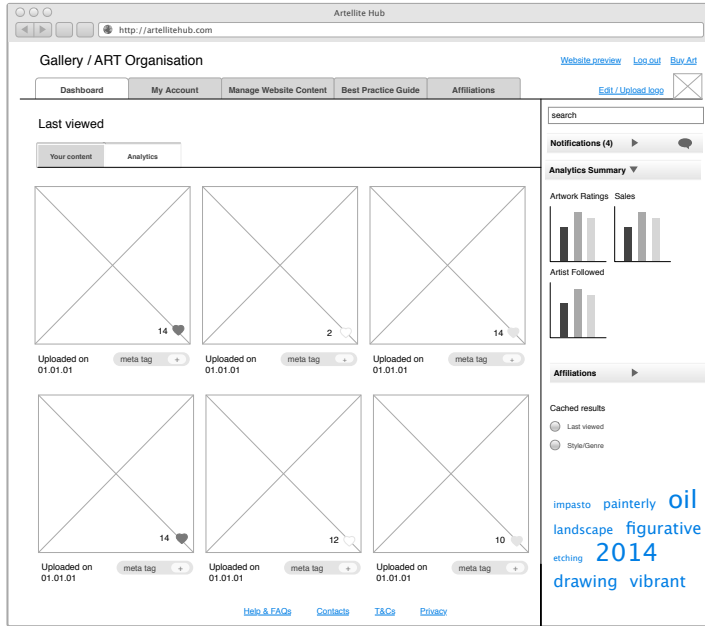
[Help & FAQs](#) [Contacts](#) [T&Cs](#) [Privacy](#)

Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014



Artelite-wireframes-2

Global Logged In Gallery / Organisation 00



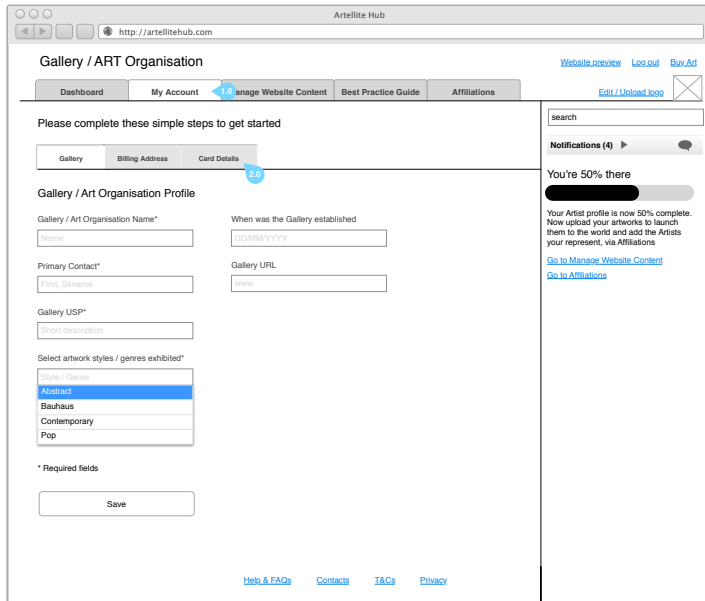
Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Notes

- 1.0 Gallery / Art Organisation logo thumbnail to go here

Artelite-wireframes-2

Global Logged In Gallery / Organisation 0.1



Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Notes

- 1.0 On first entering the site and having clicked on 'I am a Gallery / Art Organisation', users (galleries) are directed straight to Manage / Edit Profile to set up their account details
- 2.0 Same as Artists' on boarding Card Details wireframe

# Artelite-wireframes-2

Global Logged In Gallery / Organisation 1.0

Artelite Hub  
http://artelitehub.com

## Gallery / ART Organisation

[Website preview](#) [Log out](#) [Buy Art](#)

Dashboard | My Account | Manage Website Content | Best Practice Guide | Affiliations

### Upload New Content

Add new | Live Artworks | Live Exhibitions | Archives

Add Artwork ▶

Upload Artwork [Image file]  
Select file  or Cancel

Selected Artwork Preview

Artwork Title\*

Date made\*

Artwork Description\*

Artwork Measurements\*

Artwork Measurements\*

Meta Tags\*

Authorise Artwork Purchase

\* Required fields

Add Blog Entry ▶  
Add Sketchbook ▶  
Create Series ▶  
Create Exhibition ▶

Search

Notifications (4) ▶

Analytics Summary ▶

Affiliations ▶

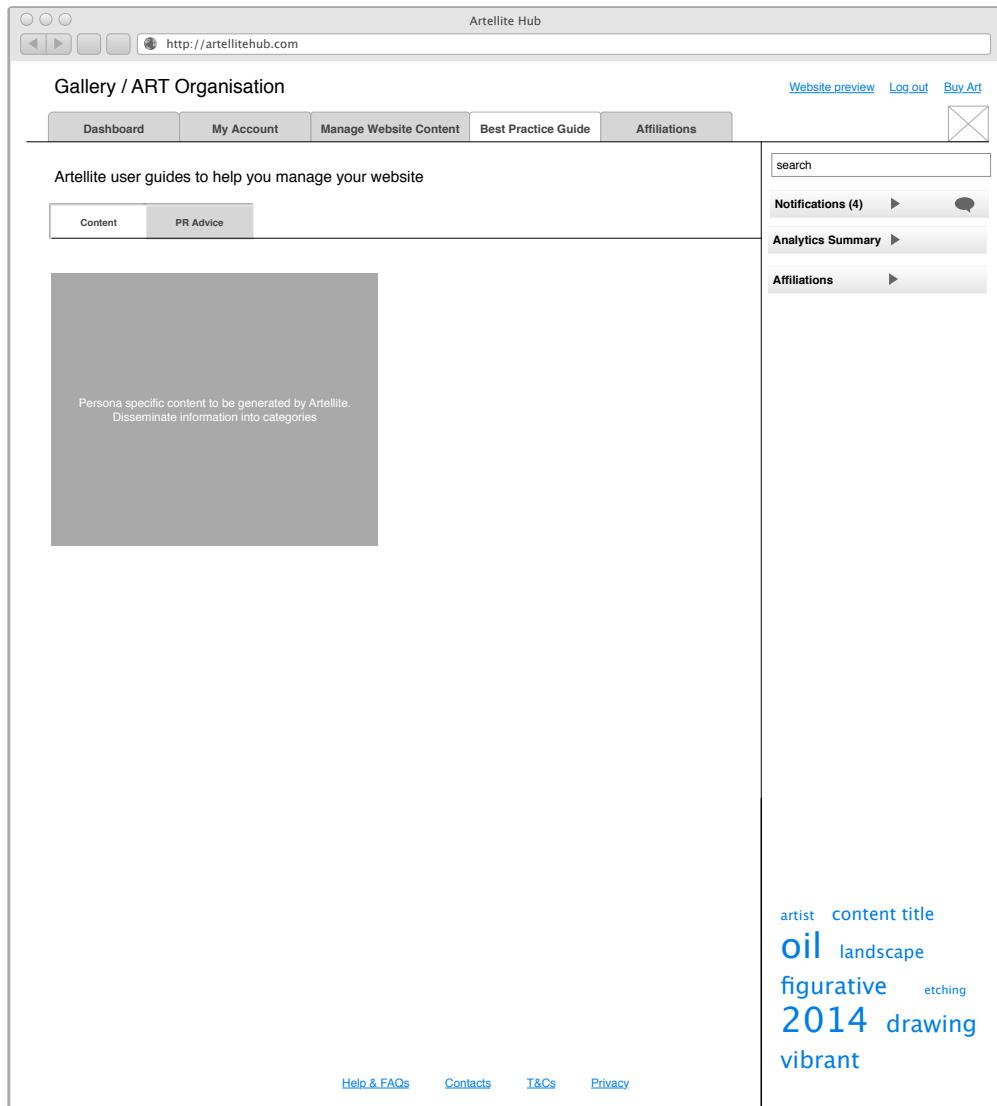
artist content title  
oil landscape  
figurative etching  
2014 drawing  
vibrant

[Help & FAQs](#) [Contacts](#) [T&Cs](#) [Privacy](#)

Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

## Artellite-wireframes-2

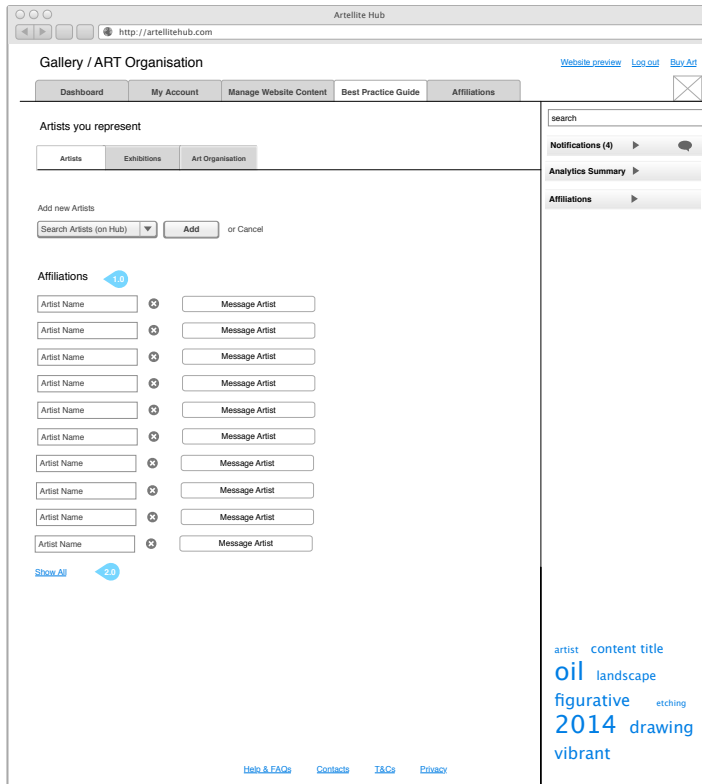
Global Logged In Gallery / Organisation 2.0



Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

## Artellite-wireframes-2

Global Logged In Gallery / Organisation 3.0



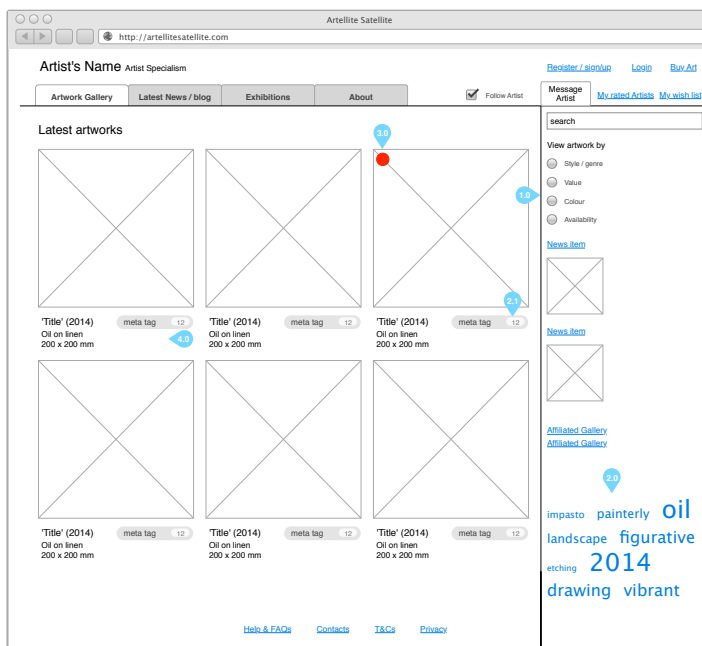
Title: Artellite-wireframes-2 | Creator: Susy Willis | Modified: Tue Apr 15 2014

## Notes

- 1.0 Galleries do not need to obtain confirmation from Artists to create an affiliation (unlike visa versa where artists' gallery affiliations pend until approval)
- 2.0 By default, first 10 results are shown

## Artellite-wireframes-2

Artist Satellite Website 00 / 2.0



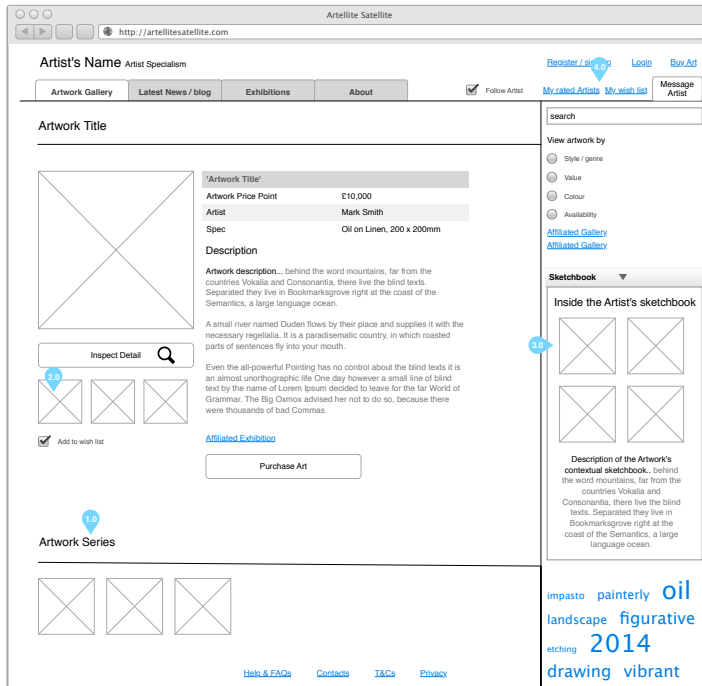
Title: Artellite-wireframes-2 | Creator: Susy Willis | Modified: Tue Apr 15 2014

## Notes

- 1.0 Artwork filters are by order of popularity (according to surveyed needs)
- 2.0 Meta tag are input by the artist when uploading new artworks - to indicate style/genre attributes. They appear in the corner of each artwork (2.1) and show how many uploads share that tag
- 3.0 Red dots indicate items that have sold in the series. Artists' can choose whether sold artworks are displayed in their account settings but research showed it was important to showcase a contextual/developmental series together.
- 4.0 Pricing is not revealed (on the homepage). Research indicated that explicit values distanced views engagement from the artworks. Users also wanted an "uncluttered" pictorial homepage that was visually stimulating with little text. Only when they click an item should drilled-down content info be shown.

## Artelite-wireframes-2

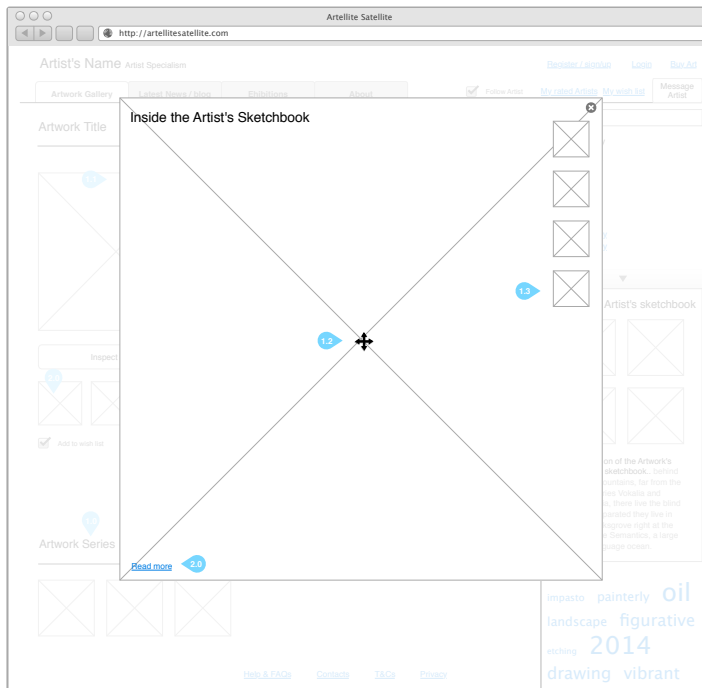
Artist Satellite Website 2.1



Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

## Artelite-wireframes-2

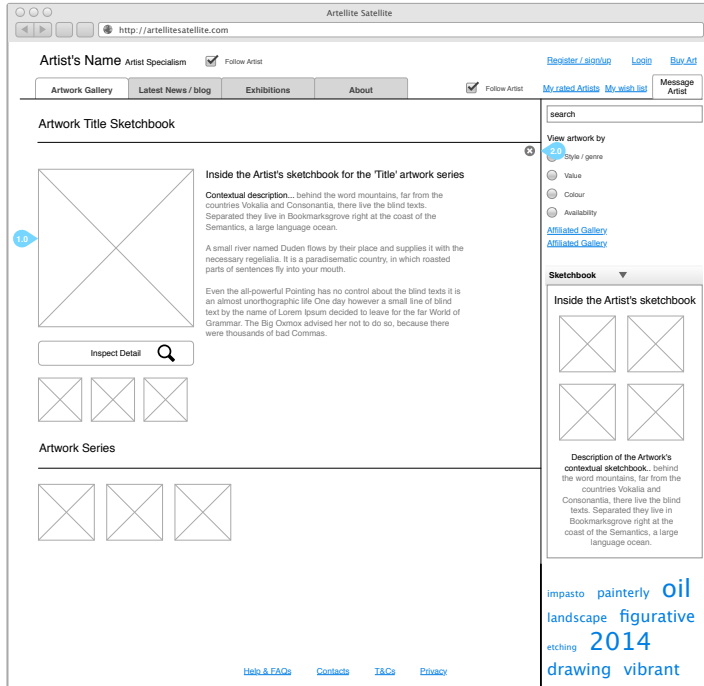
Artist Satellite Website 2.1 (active)



Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Artellite-wireframes-2

Artist Satellite Website 2.2



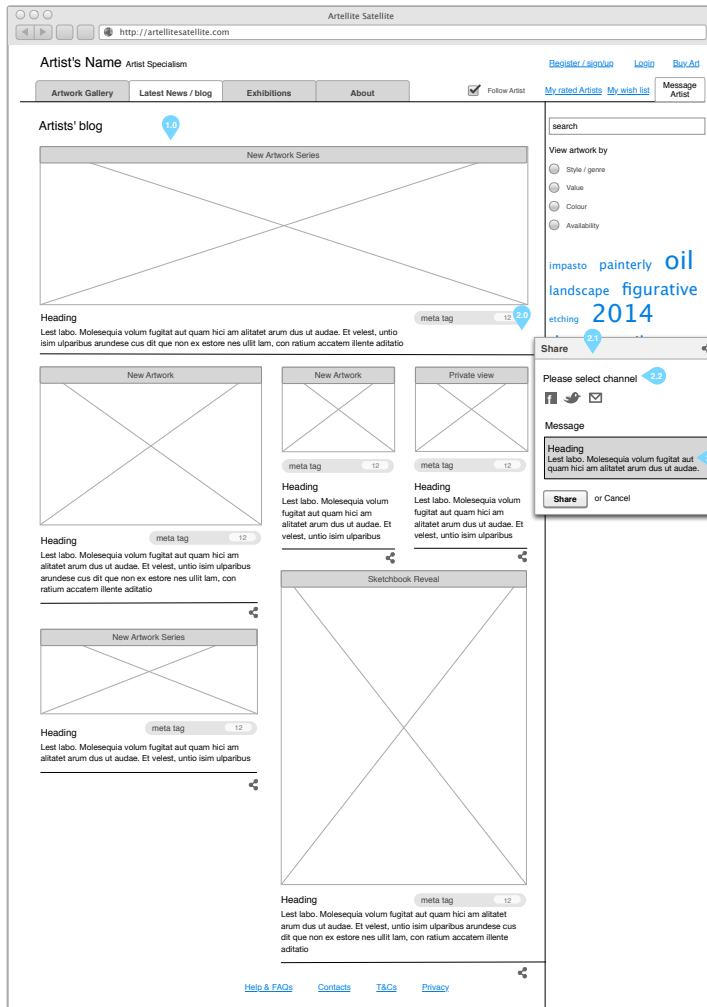
Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Notes

- 1.0 Sketchbook page via 'Read More' link (2.1 on previous wireframe). This gives curators and high-end collectors an opportunity to connect more deeply with the artwork/series. Research indicated that high-end collectors felt it was important to build a connection
- 2.0 Click cross to close the page and return to (previous) Artwork Page

## Artellite-wireframes-2

Artist Satellite Website 00 / 2.1



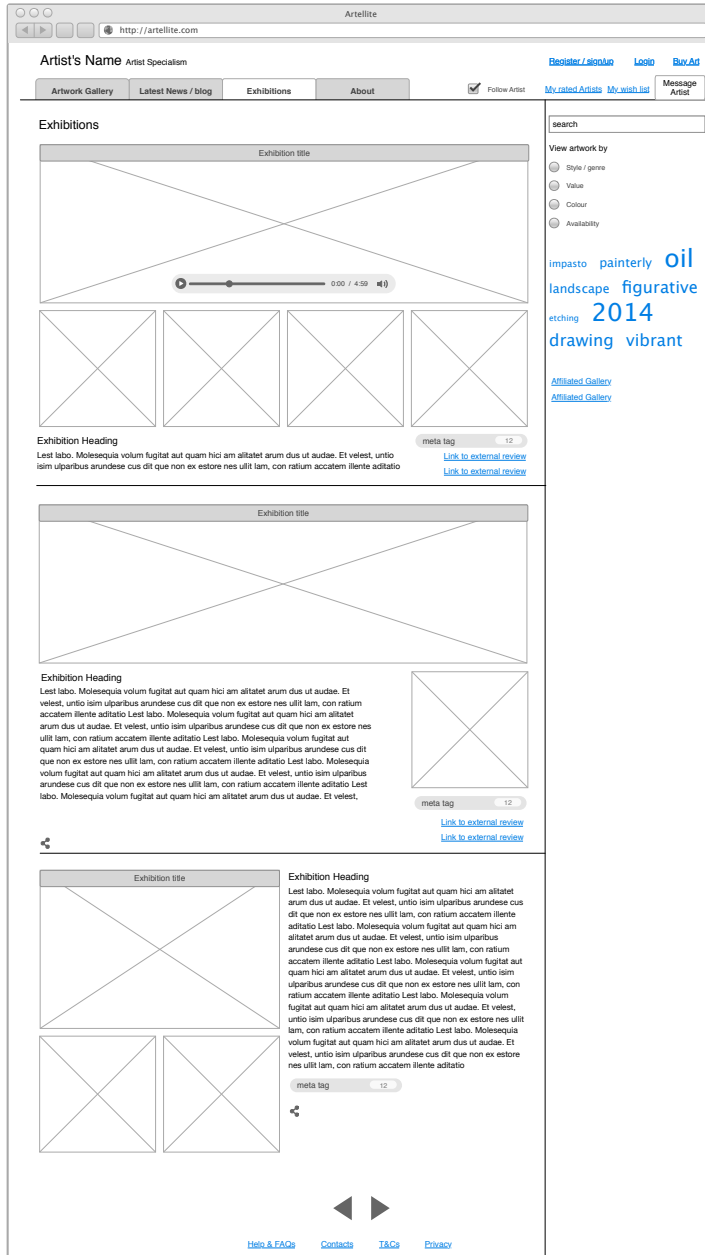
Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

## Notes

- 1.0 The artists' blog content sits in a four column grid and populates in order of the blog date. Each item links to content on the artist's 'Artwork Gallery' or 'Exhibitions' category pages (tabs)
- 2.0 Users can share artworks/blog entries via Twitter/ Facebook or email. On tap/click, a modal window will appear (2.1) where users select which channel to send via (2.2)
- 3.0 Template copy which can be edited by users

Artellite-wireframes-2

Artist Satellite Website 3.0



Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

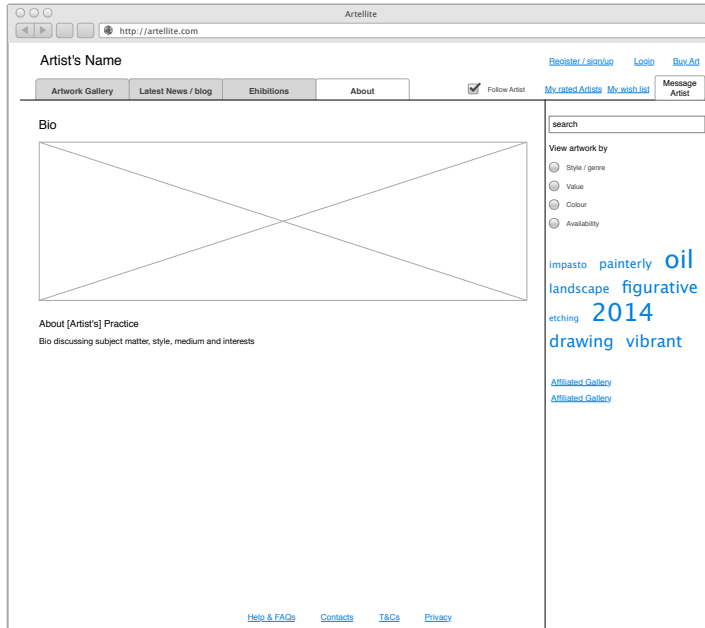
Notes

- 1.0 Exhibitions are populated in date order. Videos and image content can be uploaded, with a summary of the event



## Artellite-wireframes-2

Artist Satellite Website 4.0



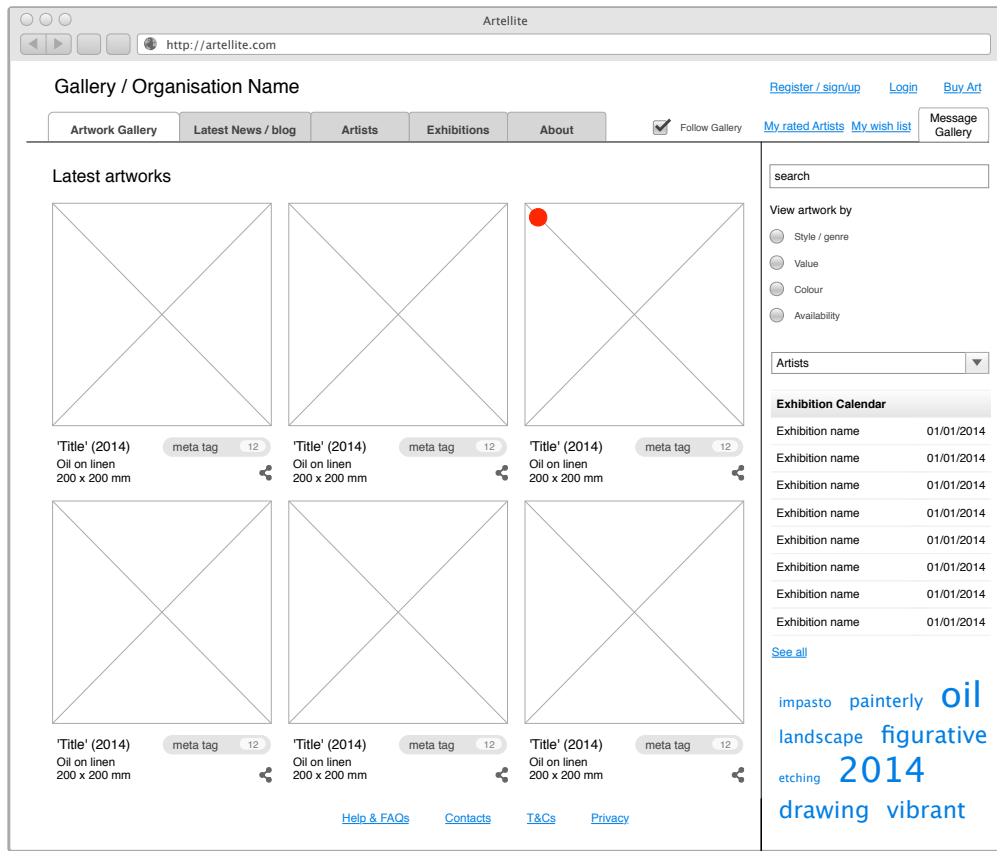
Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

## Notes

1.0 Link to Google Maps

## Artellite-wireframes-2

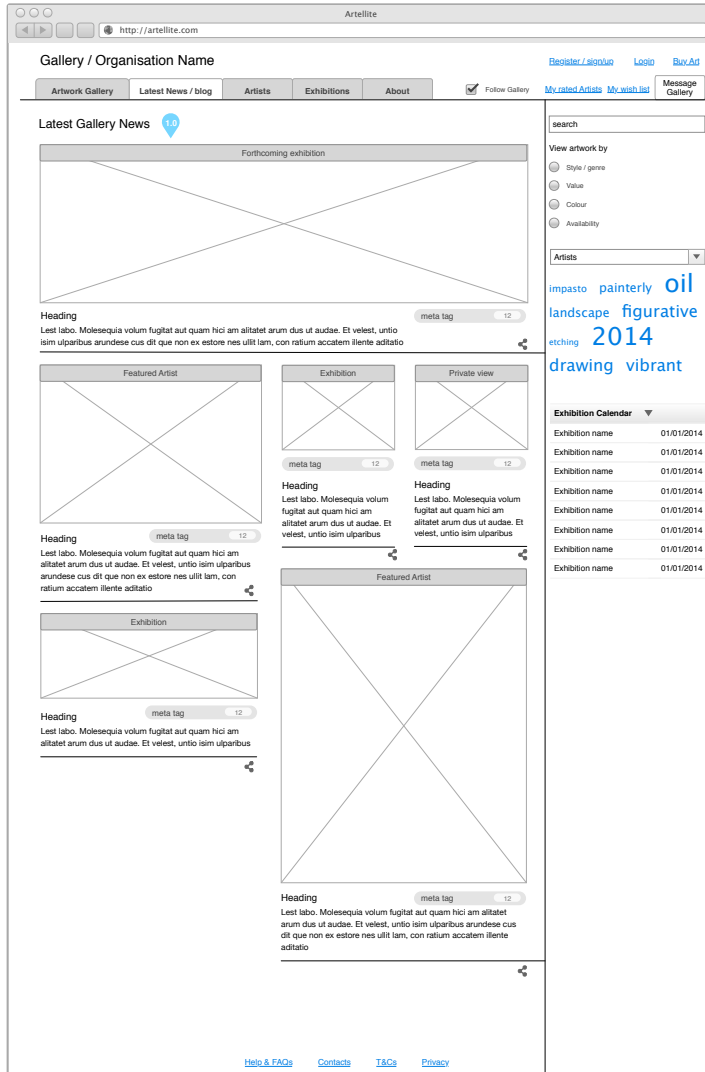
Gallery / Organisation Satellite Website 00 / 2.0



Title: Artellite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Artelite-wireframes-2

Gallery / Organisation Satellite Website 1.0



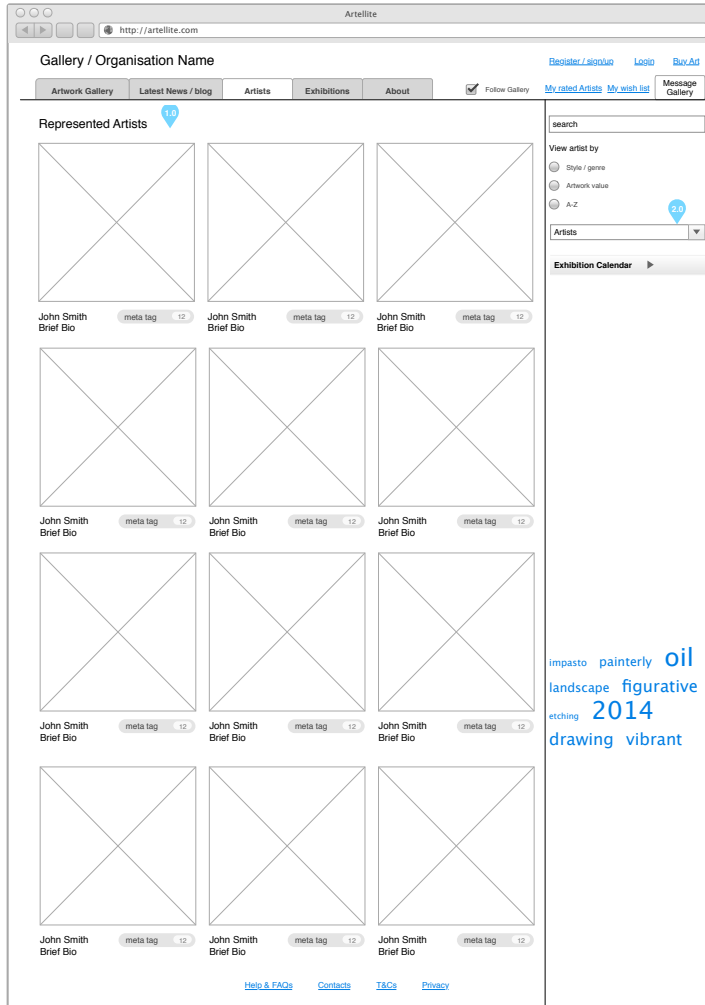
Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Notes

- 1.0 The blog content sits in a four column grid and populates according to blog date. Each item links to content on the Artist or Exhibitions category pages - and the gallery can choose between large, medium and small blog thumbnails

Artelite-wireframes-2

Gallery / Organisation Satellite Website 3



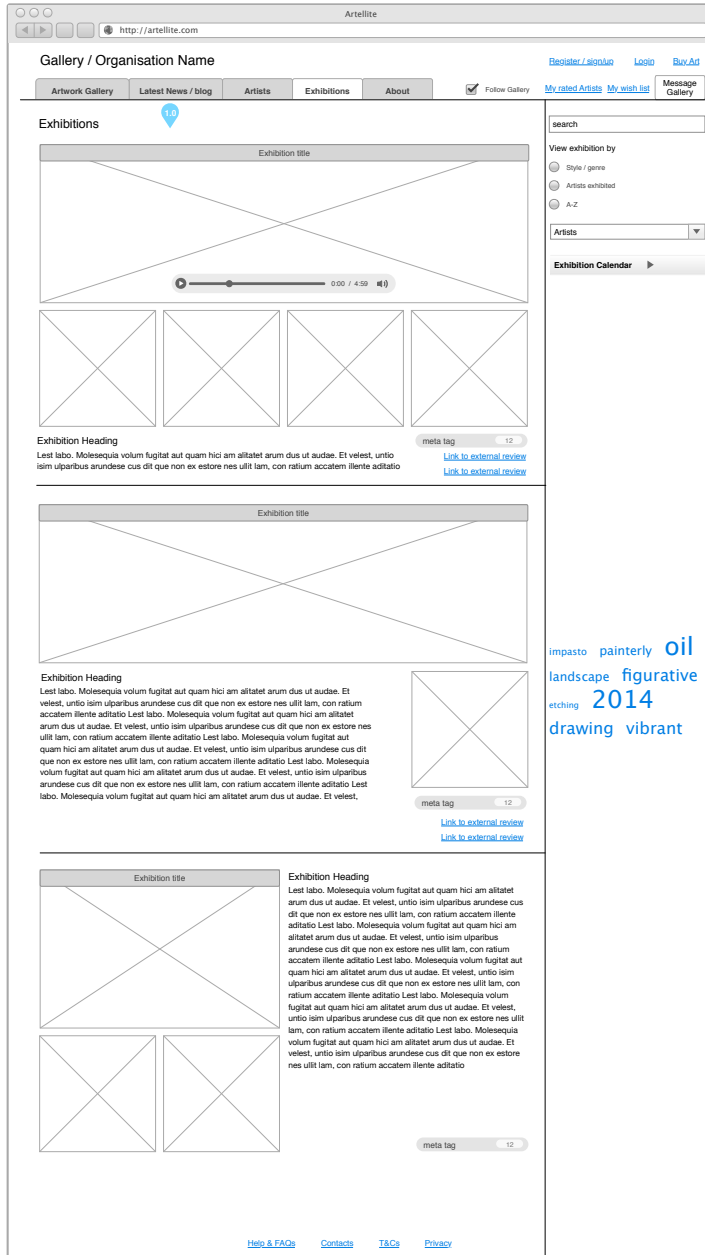
Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Notes

- 1.0 Artist are in date order according to the latest uploaded artwork. This incentivises artist to keep updating their portfolio appear higher on the list and also keeps the page refreshed (unlike alphabetised)
- 2.0 Drop down listing represented artists in alphabetical order

Artelite-wireframes-2

Gallery / Organisation Satellite Website 4



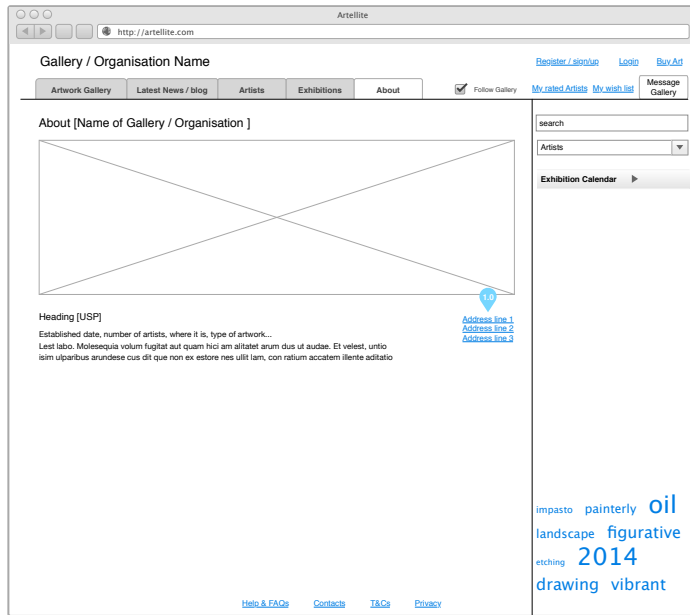
Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

Notes

- 1.0 Exhibitions are populated in date order. Video and image content can be uploaded, with a summary of the event

## Artelite-wireframes-2

Gallery / Organisation Satellite Website 4.0



## Notes

- 1.0 Link to Google Maps

Title: Artelite-wireframes-2 | Creator: Suzy Willis | Modified: Tue Apr 15 2014

# Content-Based Image Retrieval for Artellite

## Introduction to Content-Based Image Retrieval

In general terms, ‘content based retrieval’ is distinguished from standard retrieval operations, by the nature of the search term. First, consider a text-based example, rather than the image-based example. We then move on to consider visual media, the standard types of search and retrieval, and relevant issues and the possible applications to the Artellite project.

In Section 2, the types of tags and tagging activities are reviewed, and in Section 3 the various applications of CBIR for these processes are considered. Three applications in particular are selected for further investigations: ‘searching for similar’, ‘searching for tags’, and ‘searching for duplicates’. These are discussed in Sections 4, 5 and 6. Section 7 respectively. The conclusion is in Section 8.

Also of note are four Appendices:

### Content-based retrieval: written media

A book has several attributes that are external to its text: the title, author name(s), publisher, date, ISBN, etc.. Keywords and the divisions and sections of a classification may also be applied. All of these may be included in a query to retrieve one or more books stored in a collection: this would be called a standard retrieval process. However, the actual text of the book – the content of the book – may also be searched as part of the retrieval process. For example, the query can consist of text, e.g. “It is a truth universally acknowledged” and the result of this query will be those books in the collection that contain this phrase (in this example, both ‘Pride and Prejudice’, and also numerous books on literary criticism). Some observations on this ‘content-based text retrieval’ can be made, with comparisons made in the image domain as applicable:

- i) There are two fundamentally different purposes for the retrieval: searching for a single item, or ‘browsing’ to discover similar items. This applies to all types of query, content-based or not, and using text, image or a combination.
- ii) For text searches, the search term would normally be one or more phrases – rarely the entire text. For image searches it is typical for the search term to be the entire image.
- iii) A very common use of content-based text retrieval is ‘web search’, e.g. google. Web search for image retrieval is less common, but does exist.
- iv) The evaluation of search performance is well-documented. The typical methodology is to ask for a ranked list of retrieval items and to quote how many ‘correct’ items were in the first 1, 5, 10 etc items in the list.

## Content-based retrieval: visual media

Probe and gallery (target set)

Identical and similar

Definition of similar

In image-based search, it is common to call the database of images '*the gallery*' and the image used as part of the search is called '*the probe*'.

There are variations of the attributes of the probe that are important:

- i) The quality of the probe image: geometric, focus and chromatic distortions
- ii) The case of the probe being a fragment of the original (rather than the whole)

And there are also important variations on the definition of similarity:

- A. Similarity of layout (e.g. landscape, configuration of people)
- B. Similarity of dominant colours (e.g. particular shades of pastel colours )
- C. Similarity of texture (e.g. oils)
- D. Similarity of semantics (e.g. man with umbrella in street)

Furthermore there are also the contextual search terms, e.g. artist, date, title, tags. These could also be included, along with A-D above, in some overall 'recipe' for similarity, or else a system could include controls to enable or remove each of the above attributes.

Finally, there is the potential to include 'learning by example', e.g. an interactive process in which the user affirms some search results, and declines others, and thereby modifies the algorithm for selecting subsequent examples.



## Tags and Tagging

There is a range of information, about works of art, that enables these works to be found in searches by users. Some of this information is ‘about the content’ while other aspects are contextual, e.g. artist name, year of creation, and price.

Category		Tag	Notes
Contextual	Tagged by artist or expert	Artist name	
		Date of creation	
		Price	
		Country of Origin	
		Media	
		Dimensions	
		Frame details	
		Narrative	
Semantic	Tagged by experts (or possibly the crowd)	Genre	
		Topic	
		Composition	
		Theme	
		Subjects	
		Inspired Artists	
“gap”			
Syntactic	Automatically generated	Feature vectors for layout comparison	
		Feature vectors for colour distribution comparison	
		Feature vectors for texture comparison	
Relational	Automatically generated	List of other artworks that other users also viewed / liked / bought	Derived from server logs
		List of other artworks with similar layout	
		List of other artworks with similar colour distribution	
		List of other artworks with	

Table 1:

## Applications of CBIR in Artellite

For Artellite, there are several applications of CBIR that are relevant. These can be grouped into actions driven by the following:

- ‘the buyer’ (i.e. a potential customer, using the website to browse or search)
- ‘the artist’ (i.e. an artist or their representative, uploading and tagging their works made available through the website)

- ‘the administrators’ (i.e. the persons responsible for ensuring a well-functioning website)

The following sections present possible applications of CBIR for the Artellite scenario. A discussion of business priorities and technical constraints follows in Section 0; the items presented in bold are those which were considered to be the priority, in the light of this discussion.

### CBIR for the Buyer

Application 1) Buyer’s search for **specific** item within Artellite content area, using *user-supplied* probe. (They are searching for a **specific** work of art, of which they have a photo/URL)

Application 2) Buyer’s search for **similar** items within Artellite content areas, using *user-supplied* probe (They have an *example* of the art, and they are seeking **similar** works)

**Application 3) Buyer’s search for similar items within Artellite, using a Artellite probe. In other words, they find an example of the art on Artellite; they seek similar items.**

Application 4) Buyer’s search for items within Artellite, using a Artellite probe, using a specific definition of similarity (e.g. the same size, the same colours, the same textures, the same topic).

Application 5) Buyer’s search for **similar** items within Artellite content areas, using *semantic keywords* that describe what they are looking for, e.g. “sunset”, “boat”, “father and son”.

Application 6) Buyer ‘draws a sketch’ that indicates the main features of the item they are looking for, and the system presents works of art that are similar to this sketch

### CBIR for the Artist

Application 7) Artist is tagging their own work: they are provided with ‘similar’ works of art, to help them with the tagging process. within Artellite using (their own) Artellite probe. (Artist is tagging own work and is looking for similar examples, to understand what tags could be used)

**Application 8) Artist is tagging their own work: they are automatically presented with a list of possible tagging terms that describe the art, the art style or movement, or names of (famous) artists that may provide helpful associations for the buyer.**

## CBIR for Administrators

**Application 9)** Artelite Administrators are send an alert if the same work of art appears in multiple places across the different sites encompassed by the site. (This would possibly indicate one of several possible problems, such as duplicate entries, conflicting contractual arrangements between galleries and an artist, or plagiarism).

## Priorities and constraints

**Artist Tagging.** In meetings with the business owners it was made clear that the first business priority is to encourage Artists to tag their work with appropriate keywords and a compelling narrative. Any technology that nudges them towards this goal was considered useful. Thus, Application 7) and Application 8) are considered for this role. Application 7) is considered less of a priority, for two reasons. Firstly it was considered that the best type of ‘tagged artwork’ example to present to the Artist, are cases in which the tagging and description is particularly creative and apt. It is not so important that these examples have to be similar. Secondly, it is debatable whether the retrieval accuracy of the CBIR would be sufficient to make this process feasible: similarity is partly in the eye of the beholder, and Artists are a special set of ‘beholders’, and it would be difficult to emulate their judgement.

Application (7), on the other hand, provides an alternative form of ‘nudge’ that they may find acceptable. It may be used to suggest tags for their work that the Artist can either accept or decline; it avoids the ‘blank sheet’ syndrome of a large list of choices that must then be selected. This is then considered as meriting further investigation.

**Business Constraints.** Looking at the ‘buyer-driven’ processes, we see a number of methods for suggesting similar artwork, based on their current (or previous?) selections. However, an important consideration is the business interests served by the Artelite system, namely the Artists, Galleries and Arts Organisations. In discussions it was made clear that each of the websites representing these entities should only display ‘similar’ works of art that are for sale from that same website.

Thus, a ‘search by similarity’ would be of limited value for an Artist’s website, and of somewhat limited value for a smaller Gallery, because the size of the collection would permit the Buyer to discover these works without CBIR technology. For larger Galleries, and for Arts Organizations, there is more value in drawing the Buyer’s attention to similar works of art, because it increases the efficiency of the Buyers’ interaction with a large set of paintings, and thereby increases the prospect of completing a sale.

**User Experience Constraints.** There has to be realistic expectations about the extent to which the existing User Experience (for the Buyer) can be adapted, to accommodate an interaction with CBIR technology. A good example from history is the development of user interfaces for internet search engines. Initially, these presented sophisticated forms through which the user was invited to provide detailed information about their research

requirements. At about the turn of the century, these were transformed into the iconic single search box from Google. Users are now accustomed to this level of simplicity and so this makes it more difficult to introduce more complex variants on search behaviour unless there is a compelling reason to provide this additional information, e.g. flight bookings.

As such, the more sophisticated search and retrieval interfaces must be assessed on a cost-benefit basis, questioning the extent to which they add value to the on-line business, assessed against the development cost and also the risk of putting off casual users. For this reason, Application 3) is selected as the most realistic prospect for the business.

Technology Constraints. There are several technological constraints:

- There is still a significant “semantic gap” that exists between the raw representation and ‘meaningful interpretation’ of paintings. Thus, while it is possible to extract some semantic information, such as the number and location of people or faces in the scene, more general inferences are error-prone and difficult to automate.

Finally, the identification of duplicate images ( is selected as something to also keep in focus, as it provides a capability with several possible uses in addition to those listed in the description. i) A variation on the proposal to ‘to look for identical images’ is to automatically perform this search elsewhere on the web, i.e. to locate publications of this artwork elsewhere. This functionality may be useful both to promote and co-ordinate with existing third-party marketing activities, but also to identify cases where artists and/or galleries may be in breach of their agreements with Artellite. Another example: it could enable a service for an artist upload a zip file of images and they could be informed which of these are currently / previously for sale through Artellite. Or a ‘Buyer’ (member of the public) could upload an image to see where and when this image was originally sold. However, but it hasn’t actually been requested by anybody yet, so it seems more like ‘technology-push’ rather than ‘business-pull’.

### Priority Applications for CBIR

The following Applications of CBIR are selected for further investigation

- a) ‘Search for similar’ artwork, for the browsing buyer
- b) ‘Search for Tags’, for the uploading artist
- c) ‘Search for Duplicates’, primarily for the Artellite administrator.

These are each considered in the following sections.

### ‘Search for similar’: Implementation Options

This is a standard problem for signal processing scientists, and so there are a number of solutions proposed. Nevertheless, it may be argued that the problem is under-defined, as there is no one definition of what is meant by ‘similarity’. Broadly, there are four types of implementation option:

- 1) Create and manage an implementation directly from source code, for example using source code derived from published methods, such as [3,4,5].
- 2) Use a software library, with associated API, to index the target set and perform the search. An example is the Lire software package [7].
- 3) Use a web service, with associated API, to perform the search. It can be noted that the indexing of target set is typically the responsibility of the web service provider. Some examples of web services are listed below.
- 4) Use a web tool to perform the search by designing a program to emulate the behaviour of a user. An example scenario is the use of a google image search from within a script designed to automatically process the results. (Likewise, the indexing of target set is typically the responsibility of the web service provider) However, this option is not strictly legal, in that the web tools were not designed for this purpose and so it may violate the terms of use agreement for the web tool.

A useful constraint for this application of CBIR is that there is a relatively closed target set: all images hosted by Artellite. While this set will continue to grow daily, two options remain feasible:

- i) Use an internally hosted solution (such as (1) or (2), above) that will maintain responsibility for indexing all content
- ii) Use an externally hosted solution that is free up to a certain usage level, and paid-for thereafter. For example, the Google Custom Search license permits 100 free searches per day. Thereafter a paid-for license must be used.

### **'Search for tags': Implementation Options**

This 'search for tags' is a non-standard problem definition. However it has been identified as potentially of value to the Artellite. The use-case that is foreseen is as follows:

- a) Artist uploads image depicting work of art
- b) The image is analysed and as a result keywords are suggested to the Artist. These keywords are intended to invoke helpful association for the buyer, such as Art Movement ('impressionist', 'cubist', 'modernist', etc) and Artists ('Picasso', 'Monet', 'Klimt' etc).
- c) The Artist accepts or deletes these tags, as appropriate. The Artist may be prompted to further edit the categories directly using the standard existing tools provided by Artellite.
- d) The keywords as used in the normal way as part of the presentation of content to the Buyer

As discussed previously, it is non-trivial to automatically assign these keywords with sufficient reliability to be useful. One option it is proposed to investigate is to use

perform a similarity search on a third party websites and use the resulting URLs to characterise the work of art to be uploaded.

For example, images on the wikiart site have the artist in the URL:

<http://www.wikiart.org/en/ioannis-altamouras/1877>

<http://www.wikiart.org/en/mstislav-dobuzhinsky/glassmakers-street-in-vilno-1906>

If a lookup relationship between artists and art movements can be created, then the top  $n$  search results from a given site can be used to ‘vote’ for the genre.

## ‘Search for duplicates’: Implementation Options

Detecting identical Artwork

Example papers for detecting identical images are given as [1] and [2]. The standard constraints on performance are:

- Differences of colour and scale
- Cropped images. Some may then consider this a ‘different image’ but the detection of common sub-images is important (though increasing in difficulty with decreasing sub-image size)

## Workflow for externally hosted CBIR

It is suggested that the following processing stages can be incorporated into the overall system architecture:

### Adding artwork to the hub

This is the stage in which the image analysis takes place:

- The analysis could use a third party resource (e.g. images.google.com), a separate Artellite resource (mediated by http or a web service), or it could be facilitated by a custom drupal module that completes the analysis on the same server.
- In any case, it is proposed that the appropriate output from this module is a list of ‘similar’ artwork, ordered by rank, and referenced using some primary identifier for each piece of artwork.
- Note that this proposed output is different to the standard CBIR methodology. The standard methodology will output some ‘indexing meta-data’ that would be used to calculate similarity for arbitrary future input image. However, we do not need to design for arbitrary input, just for the range of art within artellite, and so there is an improvement in performance and simpler design can be achieved by pre-calculating the similar pictures to each item of art
- Note that similarity is generally agreed to be commutative, i.e. if A is similar to B then B is similar to A, and if A is added to the hub then the list of similar artwork for B will also need to be updated.
- It is proposed to complete the calculation similarity for ALL items of art included in the hub, i.e. by all artists, even though in general there will be constraints on which similar matches are displayed (e.g. not from competing galleries). This is because these constraints will change over time, e.g. if several galleries join an ‘arts organization’, items will be sold.

## Search for similar art

Since the hard work has been done at the artwork ingestion stage, at this stage we simply require an SQL query to obtain a list IDs for similar art, ranked by similarity.

- An important component to this stage is that the similarity results are filtered so that only 'authorized items' are included (i.e. artwork displayed by the same artist/gallery/arts organization, depending on which site the buyer is looking at)

## Updating database

The system must accommodate items that are either completely removed from the database, or else sold (there seems to be little point in directing buyers to works of art that have already been sold).

## Conclusion

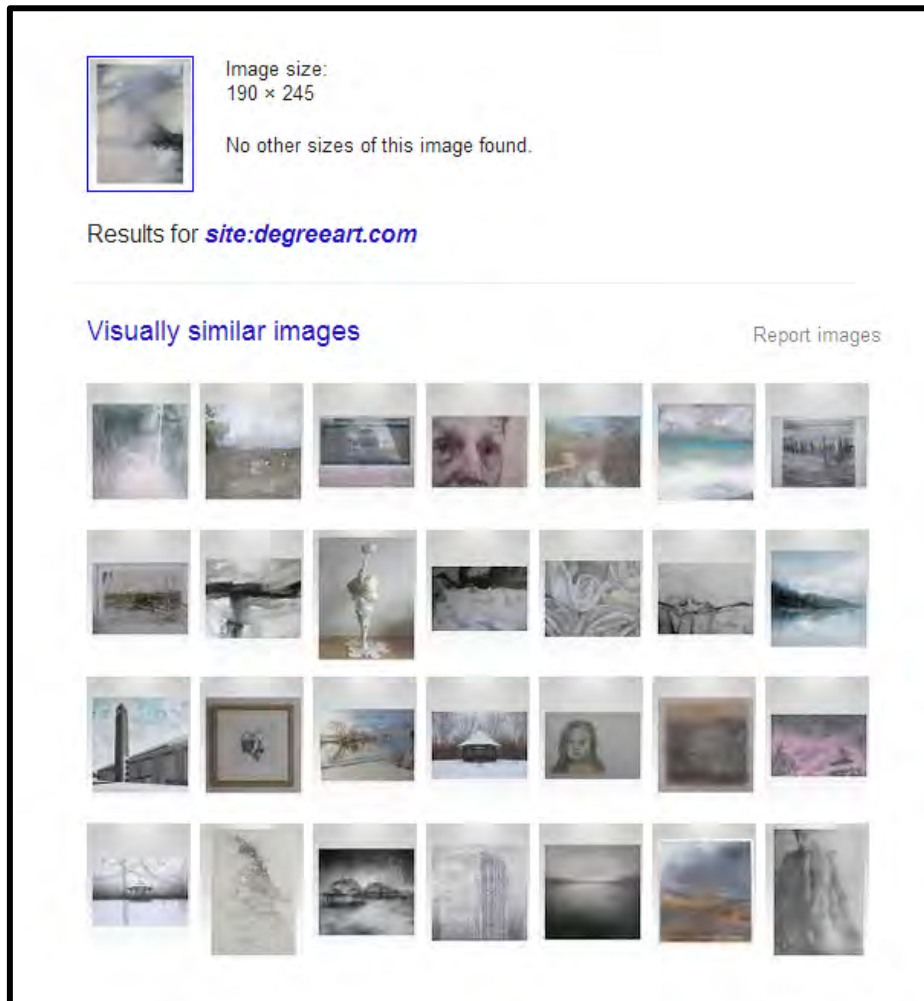
**TODO**

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- [5] Chum, Ondřej, et al. "Scalable near identical image and shot detection." *Proceedings of the 6th ACM international conference on Image and video retrieval*. ACM, 2007.
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- [7] Lire demonstration: <http://demo-itec.uni-klu.ac.at/liredemo/> : Lux, Mathias, and Savvas A. Chatzichristofis. "Lire: lucene image retrieval: an extensible java cbir library." *Proceedings of the 16th ACM international conference on Multimedia*. ACM, 2008.

## Appendix A: Using Google Search for Buyer ‘Search by Similarity’

Google search provides good implementations of both identity and similarity search. For a manual demonstration, navigate to [images.google.com](https://images.google.com) and click on the camera icon. A ‘probe’ (search) image can be uploaded or specified via URL. The returned search is separated into identify and similarity results. This can be restricted using the standard google search syntax, e.g. “site:Artellite.com” to look only in the Artellite website. Two examples of this search are given below:



**Figure 1: Results obtained when using google to select similar images within the Artellite website, by providing a link to the top (probe) image. The search query URL for this is provided below:**

```
https://www.google.com/search?tbis=sbi%3AAMhZZivijGCFJ66TjFd5KUNCMV3w40s9Vaq-2mm7Ccx2D_1PTQI47Ek-V9W23bJ85SUmYu5uGtE7yB9zsvrEhooaECe6CpbQ-3vryi1dN2IFKmhDnYIPgwcDIXPpuGJcT7KjFndY2T1eel.YuL2-TM4dWlhlY1IWUZCgKLR7zX6x0pn7dgs7EeDSgmMN3O6LQIH1bPCxMVoelt_IqCPCiHavRSe29fcoXjUzYSAo_1Ss7euYRwBeX7mFdmZlbehQJ3S7CCAAsFpTtenR16gK2plqvJNjfxQNWwzV4hndNvTnrhn0yYYnRO_18efJChnol3UAnpYJYK_1-VUYSPeMkCiRD5cEtRHhZwvZwTp96-0jyBxkKtFh9y4ODqoOJC6PaaE-FaerYQl-vvUMvWnuylDrU_19BrFq1-7TyEsotUo6WYnXJHppQnpGk5fTYu-iQJSVHF_1vF_1isMZK7u53m2mYwSZhN1nVUxBRHBRINEGJx41UBRVn11_18UGV15e-NmWxCgHipsi7M5uFoNoV8ozUhatCko4ALfiweixbX00xrTRWryzgz59w2N383psT-LRFcAMVHDBL325DWAHsavknE3GPy5U5teDYG5l5-ikkev6xzoCcs6NOjplwAdzhpxNw6RKBJvI-CdUSYmCgvlfdMhkw6GFRszLzT0bi0No_1mdR5s2kiDCVyoZGHUdxvh6o--2DayizuafmDpHAY01EnKMMETP9CqoPy-zwG7edZJx81PWxInHudgFd6g3N-ywi_IC_IrG08aoAdpA276T27hwiQn3vWyifzSW4F2pKg8RQUL_1uDyvntf0Wh8ji9Ya77PjPpXyCmMvAVPQSKJmwhnqfz2NCjkPY59jmRGMbPrL69XqkZDjQLqmd-148dkmTbMvZRHgEptiCkR6QN_IJSBnQT1Q6ATgiTt5r8KbLPiAcwY7WAG-c6OAu-2twbx4JzeoaPbZ5hjl1ynVYaxQtFkYor4gG4zuZrmUoi-4Jp4vqK61fJ1Jz1oJnDxx82FvXA7DCWdzlOL7mgzmlJ5cMgKn463umothf2kplrXdamYa2NXuVBNOjTzJMhimgaeZISYtWXvnJPXl&q=site%3AArtellite.com&q=site%3AArtellite.com&gs_l=serp.3...37711.48604.0.53011.10.9.1.0.0.0.185.708.7j2.9.0...0...1c.1.39.serp..7.3.368.0.t4sm87HN2Ls
```





Image size:  
190 × 245

No other sizes of this image found.

Results for [site:degreeart.com](http://site.degreeart.com)

### Visually similar images

Report images

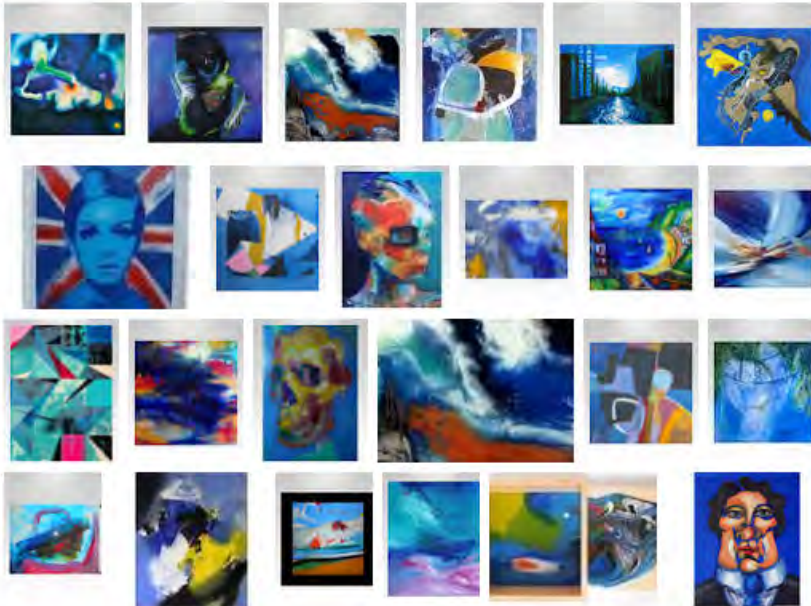


Figure 2: a second search by image similarity, restricted to the Artellite website

[129](https://www.google.com/search?tb=bi%3AAMhZZiv17fbCt8LWln0W14P3fyDhaoeGPBz4wSArJlzZHnwr4LQZ2O3g_1ngF5hcv8dR6qYZxSeEIWnmj0c5qHsbyZSgkWxv7F3gZeRv66uIX8TDDoLTG4QNo_1jH1hqp6UqkSjL_o58SZZ1Uo9AQqjDioDQjrzWTraceu0-BdH1uV7hqL0UH_1Bh_1ysEM5qAINVMioer3Sew0jLLXpjnKSy86TNxQAsm3HyOwLisY-EAjuheL0hVkr_1L1Hsm6ijzavpmYljiVucb1G555RfGt0oIP4uyHVrjVsREQnU77v0HKtgcCahqHNGGIWMJ5ZpWez0dVQwLrbhxcHcSvliJl-blzcnrxbtmdp9gYHxZDbXva1dejK5M6I1mygQq4B_1IXQk4Cgb79iGSSFrVWP4CPV_1scrDkXgANEWtx7GPEEzbVxv3gZmS9y2xnPXWxgSWifTt8gCRDxShwRH2WrbkdW0csP4Hh6upmo6ie9WqjwIUGGpuenK-SNLmK55Tcn5KP81SSih1s0H16oSiF0SioXYZZ9jIjVIXjOuwYKLLKpVSlkrOhMh0bimZrDy0gy2_1myy5-bStrC_U94Mx0rDu3cqAvATKMo9y5u_1wGHdip8RtkAaxg5LOR-jATh7mAP3K6UIdBLKLLwrIDAR8XwwAoxVGHui5Dq3ud170vyLdOg92WJcCiXrdpQZnr2ovsAY_1GRgmPngZHGVQJ37sGUsIpb3b18zNlvb2YnGDgOMOTM8MhkcW9ETf6Juo_15rfXLS7ibe4_14y1VKMgkqmEn7iVnVgWJqJueO2SE9LEfGkSyyY8BM1aE-0oMHAVPoeORbPlg8FvUcILh4haYXNbOHpgCKWwwXftHpKIMNACym7D0hWK2PK3UrmNTgFqkk10hhuXC6gLmr7GEIEczLyOu4JrMaqaMGtu5BWwewyxeLr9YHNqp41W5xPwyWts5bZIRVhsVyobRxx9whikZi52MI7WC18hgOE6SmXCvuxcqVUrdK8Fyhwa0p6VshKWCNIPCHa8y9FIKsLinu2Lo_1Meptz6SM2C4VaNH3u4PiHzRgk1tVMN-02P1EPBya312YucAL2EvhujBIU8xZ94ndzxKrkrawbVDrZrC-4YzbdynJPIEjg0z2sTa4oaeoibma6MnQCKLSW6lra0EFmjPV1XDospbRtBp5L8FXlpp8MU3yiq1JjAJPxRu8Fm8om7pEiGL82_1IUcD5Ai3J4goX3ZWhQGOW0S7birIPPq3Xf3cHlGEzTCS1l_1-tPXkapH_1TQlWw4SfDL5uD5Zb2itvYalZ24u9aIbYT0e2t3HJ-cdP-DcN5DhEXpD8j9IsU&q=site%3Aartellite.com&oq=site&gs_l=serp.3.0.35i3912j0i2012j016.4549.5259.0.8377.5.5.0.0.0.84.312.5.5.0....0...1c.1.39.serp..2.3.167.0.EJhsPgSu cEI</a></p></div>
<div data-bbox=)

## Appendix B: Investigation into use of CBIR for automatic tagging

In this section, experiments are reported to assess the feasibility of suggesting labels to the artist uploading their work. Two categories of label are suggested: *art movements* (such as modernism, impressionism, realism, etc), and *artists* (such as Cezanne, Chagall, Klee, Kilmnt etc).

Two approaches to implement the CBIR are suggested:

- 1) Use an open source CBIR resource such as LIRE (<http://www.lire-project.net/>)
- 2) Use the google image retrieval capability.

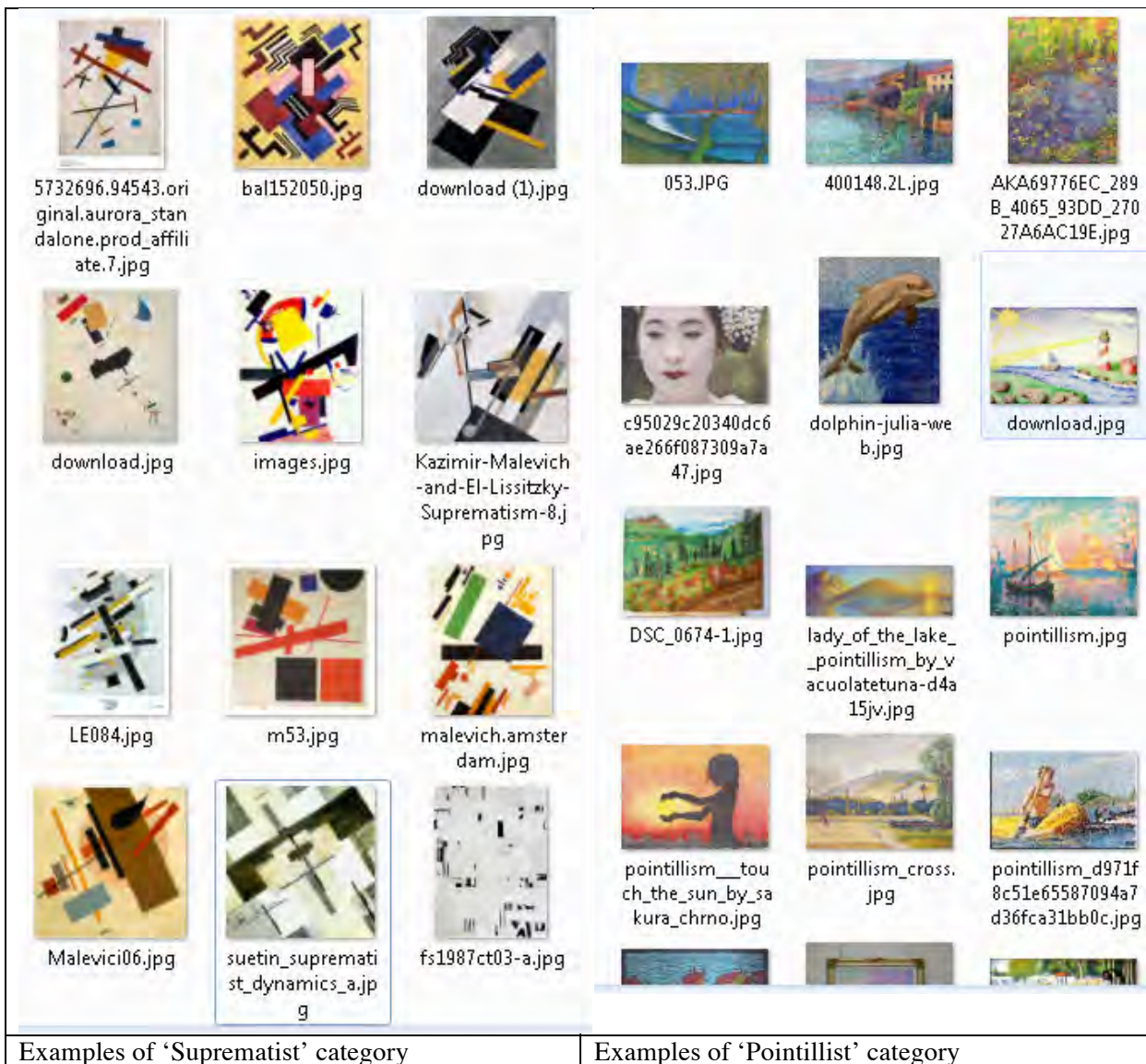
The first approach has been implemented; the results are not yet at a level that demonstrates that it is feasible, although some further configuration of the software may result in improved performance. The second approach is also being implemented, and these results will be included in the report when available. Below, the experiments to date are described.

### B.1 Data Collection

Examples of the following categories of painting were collected:

Artist	Number of examples	Movement	Number of Examples
Cezanne	15	Cubist	20
Chagall	21	Deco	19
DeKooning	10	Expressionist	13
Klee	29	Fauvism	10
Klimt	10	Impressionist	16
Monet	21	Modernist	16
Picasso	19	Pointillist	17
Pollock	10	Realist	9
Turner	9	Suprematist	12
VanGogh	20		

The methodology for collection of examples was to use google image search, using the category name following by ‘painting’, and to then collect examples in rank order as returned by the search engine, discarding duplicates and erroneous results (such as collages of multiple paintings and pictures of the artist).

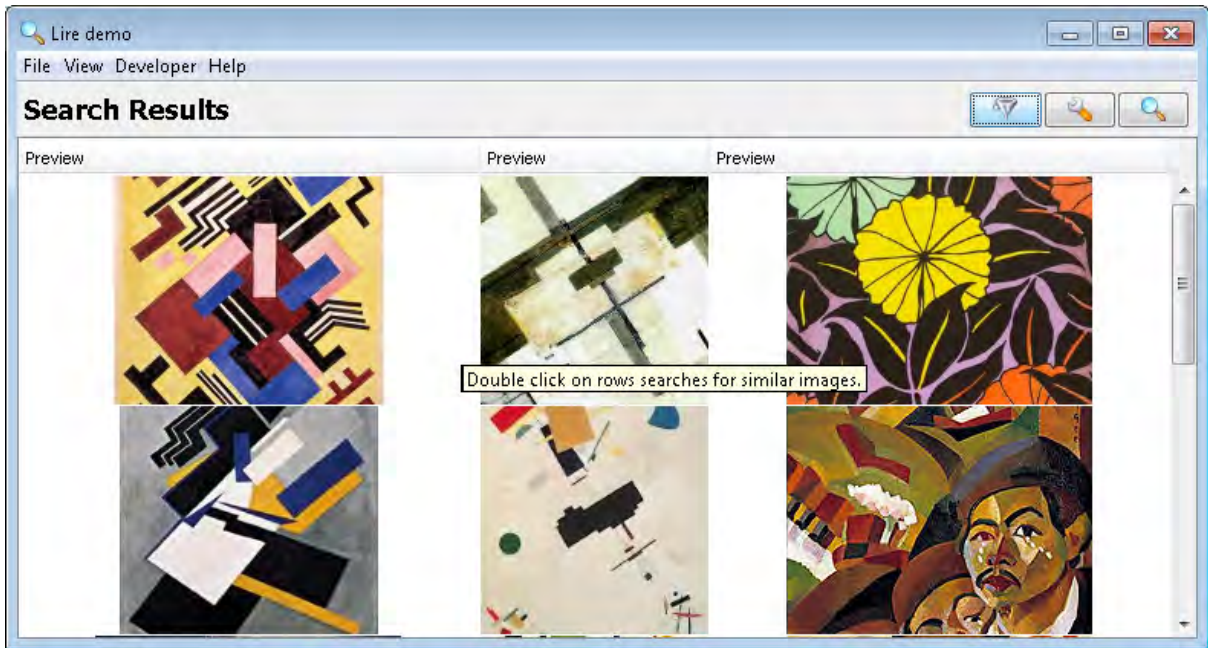


## B.2 Automatic tags for 'artist' or 'movement'

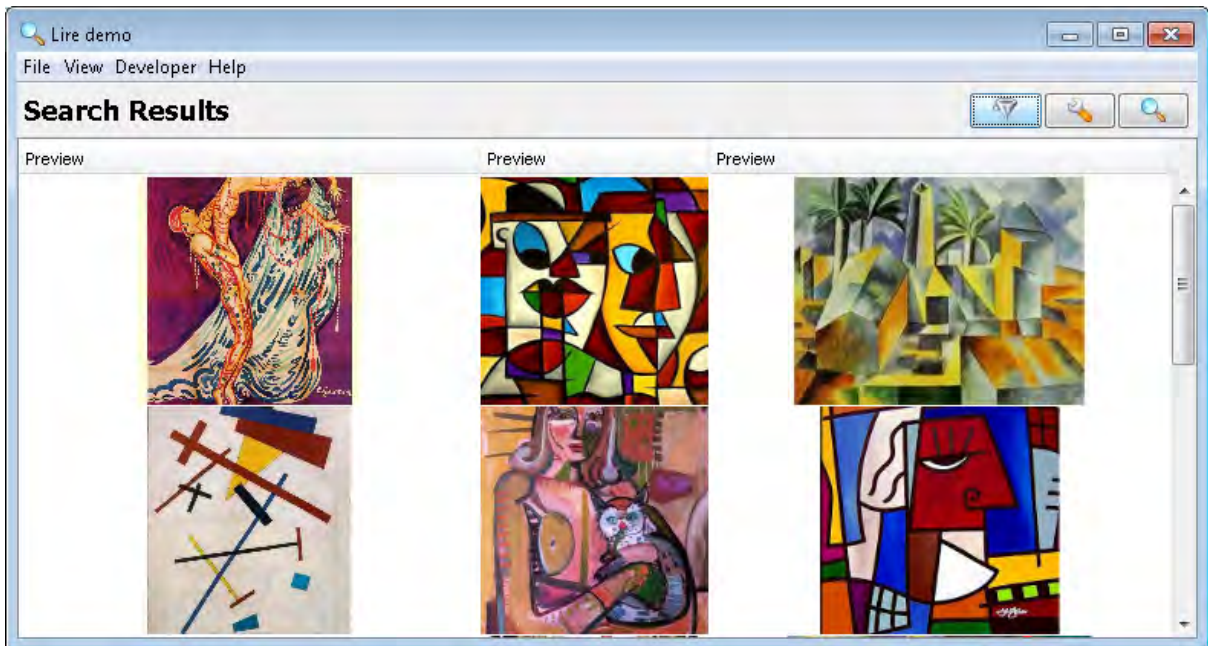
The 'Lire' software was used to give some indication of the extent to which open source software could successfully group together works of art by the same artist, or labelled to be in the same art movement.

This software allows a folder of images (and its subfolders) to be indexed, and used as a gallery for retrieval experiments. It supports the following sets of features: Colour Histograms, Edge Histograms, Tamura Texture Features, Gabor Texture Features, JPEG co-efficients, SURF Features, Joint Histograms, and Luminance Layout.

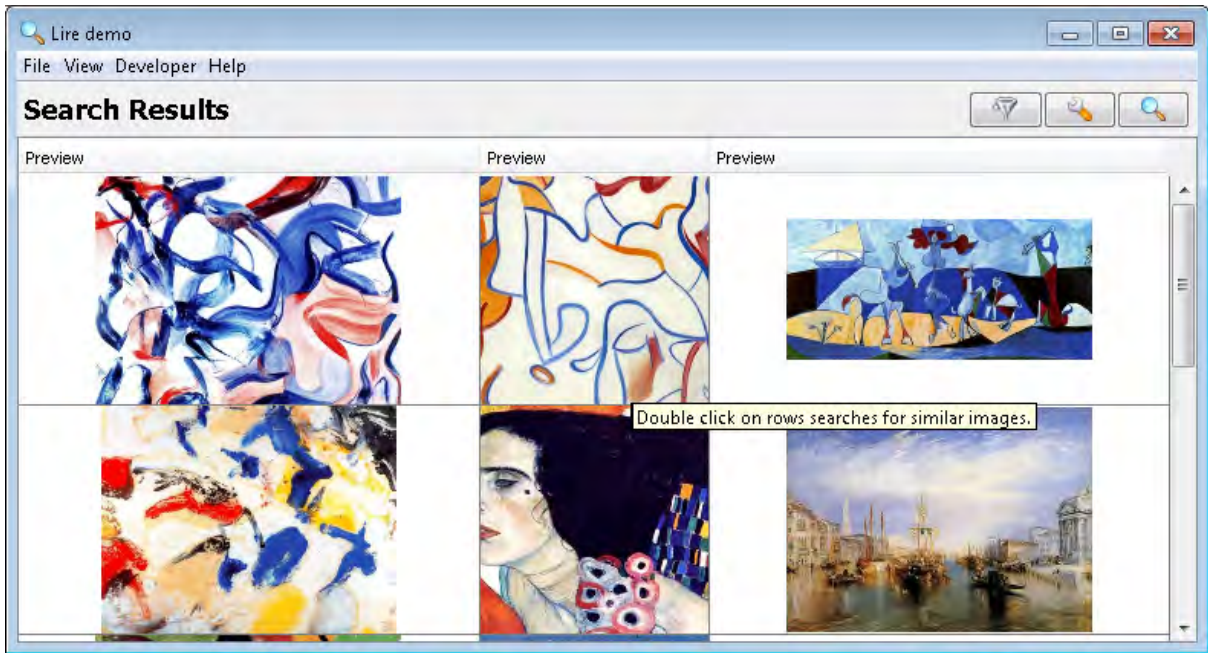
1. Search for 'Suprematist' work. The search term ('probe') is the top left image, and the remaining five images are retrieved by the software. Three out of 5 are the correct category.



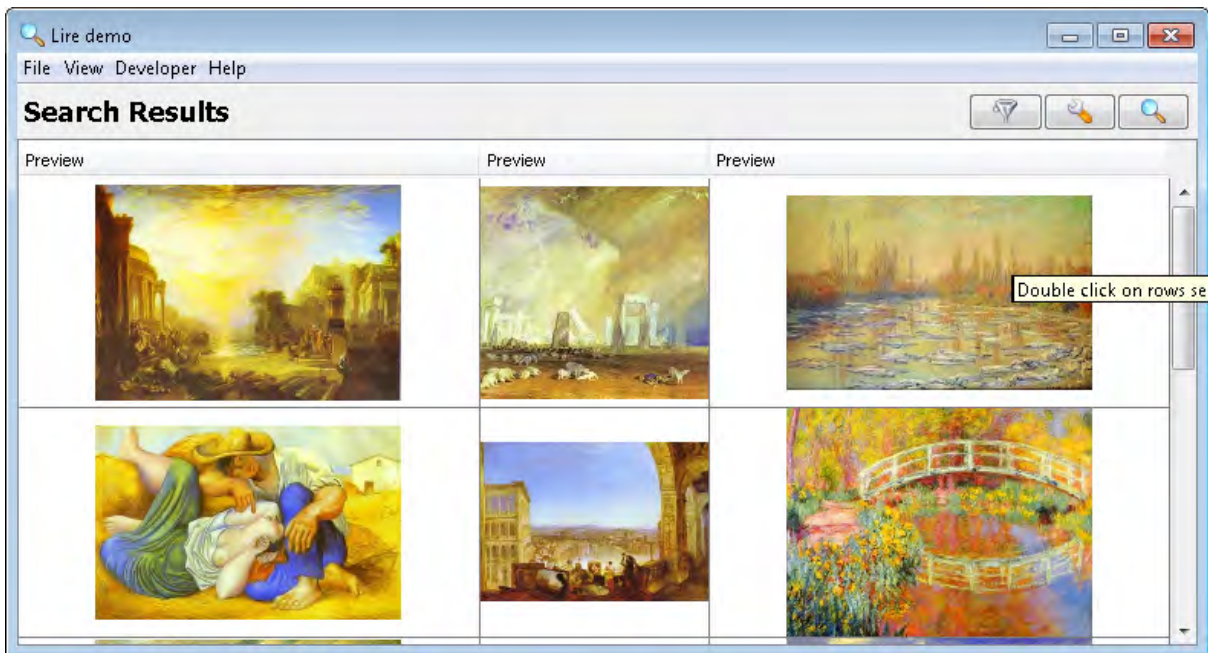
2. Search using a 'Deco' sample



3. Search using a 'De Kooning' sample. The search term ('probe') is the top left image, and the remaining five images are retrieved by the software. Two out of 5 are the correct category.



4. Search using a 'Turner' example. The search term ('probe') is the top left image, and the remaining five images are retrieved by the software. Two out of 5 are the correct category.



The above results are indicative of the general level of accuracy achieved. This is not yet sufficient to implement an automated suggestion of categories. Work continues on further experiments to improve the rate at which the correct category is retrieved. This includes analysis on black and white version of the artwork (to remove the sensitivity to irrelevant variations in colours), and on-line tools such as google.

## Appendix C: Survey of Art Search Engines

### INTRODUCTION

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This is a preliminary review of existing image retrieval search engines, looking at their strengths and weaknesses and how they try to overcome the "semantic gap"; that is the rich returns expected by users and the low level semantics machines can actually compute.

Using words to search for images embeds a permanent semantic gap by design, but content based image retrieval (CBIR), is one way of overcoming this. CBIR is query by image content and is most often achieved by the application of computer vision techniques to the problem of the semantic gap when searching for digital images in large databases.

In image retrieval, semantics are divided into high-level and low-level. Low level semantics are color, texture, shape and spatial layout. In this level, there are two categories one is the semantics type where images are organized by type like landscape, photography or clipart. The other one is Object Composition, like a sunsets or beach scene [11]

High level is the use of key words or phrases. This level is also divided into two categories, abstract semantics (people talking) and detailed semantics (detailed description of a picture).

Cox stated in the Bayesian Image Retrieval System Pic hunter that searches can be classified into three categories. [2]

The First one is the OPEN-ENDED SEARCH or Browsing. In this category users search the database without a specific goal in mind. The user will start looking for something vague and navigate through various option [2]

The second is the CATEGORY SEARCH. This search presented when the user looks for images that belong a certain category. They aimed to find a similar image from that specific category. [2]

The third category is TARGET SEARCH. This aimed search is when the user is looking for a specific image. To users that do not know the title or the author of what are they looking for, but they have a mental image of what they want. They had seen the image.

There are three types of Users based on their Intentions or Aims. The first one is the BROWSER is the user that has a no clear image about what they want. This user is wondering about finding something interesting.

Then is the SURFER is the one that has a moderate clarity of the end-goal. This search may lead to subsequent searches until they find out what they want. Last is the SEARCHER who is clear about what they are looking for [11]



Google Image Search starts with key words. If the user wants to narrow the results, they can add content-based features eg image size, color etc

### Search Images by Metadata

This is a descriptive retrieval method where text is added to images as meta-data in order to be found. This data could be technical information as the date of creation, resolution, or a semantic description about the content of the image. [8]

There are two problems with this method. Number one is adding in a manual way the textual meta-data to all the images. The second problem is the semantics for those who enter the data and the ones who are looking for the image. This is a high-level of semantics in image retrieval, meaning that there is a bigger risk to have a wide semantic gap.

All of the engines use the search box where the user types the query of what they are looking for, using keywords.

The types of search platforms that uses this re-

trieval usually because it works better are by categories or open-ended. Perfect for the Surfer or Browser users that are looking around or want something general. They are just wondering around without a specific aim. This user does not know what they are looking for, so the software tells them what they have. They can browse and select one from 30 to 40 categories to explore. Usually these categories are defined by developers to help the software organize the stock of images.

The good thing about this search engines platforms is that some of them are tag by people making the keywords more accurate and saving time for someone to tag it. On the other hand, images that are not tag or organize in the correct categories are lost in a black hole where nobody will find them.

These categories always depends on the infor-



Pinterest is a tool that helps people find and organize images they found. Users become a curator organizing their images into personal boards. These boards are previous categorised into 37 different ones.

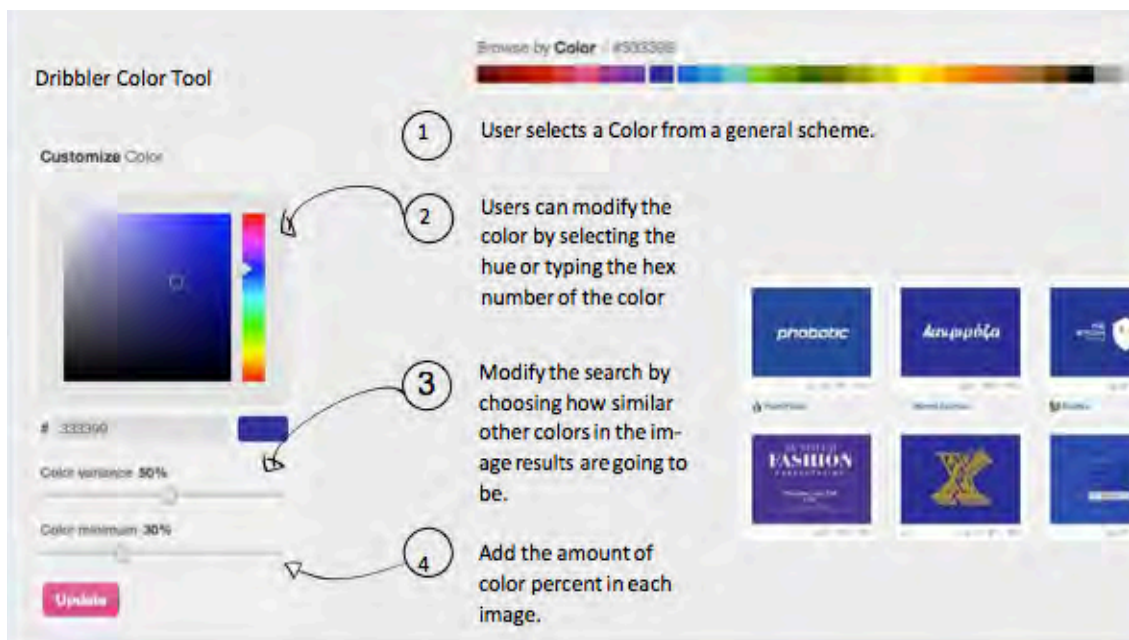
### Search By Category

User type: Browser and Surfer.  
Search Type: Category or Open-ended Search These categories are predefined by the software developer.

Weakness:  
Everyone can add images that are why there are a lot of bad quality in images.  
There is no content-based image retrieval.

Absence of filter to narrow the results.  
The results are not presented in order nor by type nor by date or relevance.

Strengths:  
The ones that tags images are common persons. Time saving for developers to add the meta-data.



mation that the platform presents. For example, Behance will present images related to projects from professional designers and their categories will be different to the ones in Flickr. Depending on the aim, the user will choose the platform which is most convenient to find the image we would like to use.

Some of this Platforms are Pinterest, Instagram

Piccsy, Dribbler, Behance, Flickr. Most of them only use keywords, but others like Dribbler and Behance add filters to narrow the results with their content.

### Content-Based Image Retrieval (CBIR)

In addition to key words, images have more elements, in semantics are those with low-level. This mean that with the content here has a small percent to present a semantic gap. Content-Based Image Retrieval uses the combination of keywords and index terms. [9]

The common ground for Content-Based Image

retrieval is a series of signatures or features for each image, colors, shapes, textures or other information derived by the image.

Content-Based Image Retrievals systems analyse an image an extract visual features, without assigning anysemantic meaning to them.

Some examples of this platforms are Corbis and iStockPhotos. These websites are large photos stocks that use both keywords and other elements from the image to have an advanced search.

Some filters based on CBIR that helps narrow the results are by color, by size, by composition, or type of image.

### BY COLOR

The engines that use color to narrow results presents just a few of them, from 8 to 12 different colors. One of the websites that work excellent in searching images by color is the one used in Dribbler. First the search starts from general color scheme where the user selects a color between 28 different colors. If the search needs a specific



color, the user can add the value of the HEX color number. Another feature of this tool is to modify the results by selecting a percent of variance they want from other colors in the image. For example if a user wants the image present different colors for more contrast, in that case the user will apply select 100% variance. Another element that makes the search even better is to add the percent of color in the image the user wants.

#### BYSPACE

Copyspace consists of an empty space. In some cases the position of the camera and the elements inside the image.

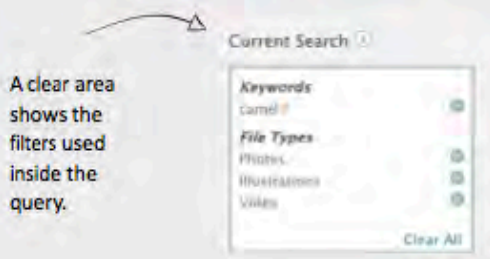
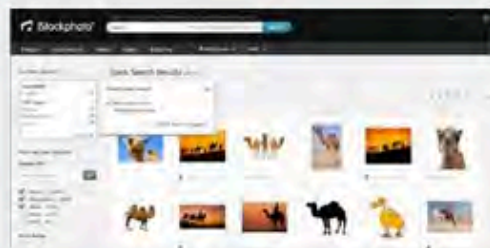
A novelty feature that IstockPhotos has a tool where the user can select the space they want

their copy or text needs to be. CopySpace is the name of this tool. It is an interactive tool where a canvas is divided into 9 squares. Users select the squares where he wants a free space to add some text.

#### Feedback Retrieval

Feedback Retrieval is when the user make relevant an image and the system will return results based on the user action.

In Corbis images and iStockPhotos there is a feature where the user can find more images according to one from a previous query. "More like this image" makes the results more accurate according to what the user was looking for.



A clear area shows the filters used inside the query.



Novelty: CopySpace where User can select what part of the layout needs to be free for text input.

#### iStockPhoto

iStockPhoto is a site to look for royalty-free stock photos. This site sells photography and illustrations to use in advertising, editorial or others.

User type: Searcher  
Search Type: Category or Target

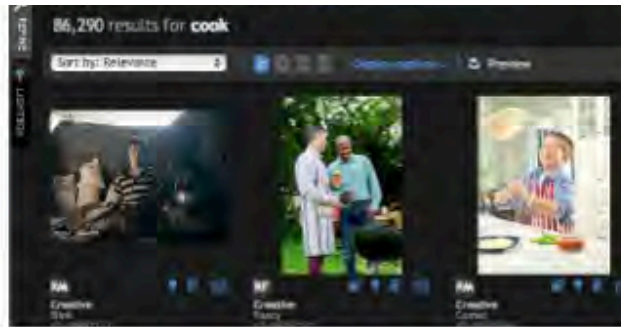
In this engine, they employ meta-data and content-based image retrieval to generate better results. Some of the filters are:

By type (photos, illustrations or video), Price, License type,

By Shape of Layout (Horizontal, Vertical or Square), Copyspace, Size (XL, XXL or XXXL) and Collections.

Other attributes are image with People or No People, the time when the image was added.

iStockPhotos manage 24 Categories



## CORBIS IMAGES

Corbis is the complete website to find royalty-free images. This website is focus to help Searcher users with an AImed search.

Corbis use sets of filters to narrow the search with more accurate results. Some of the filters are by date added, type of license, by image attributes as type (photography, illustration), color and layout orientation. For compositions, the filter is divided by the layout and the Camera point of view

This site is the only I had found that narrows results by people descriptions. It considers the gender, age, ethnicity and number of persons in the image.

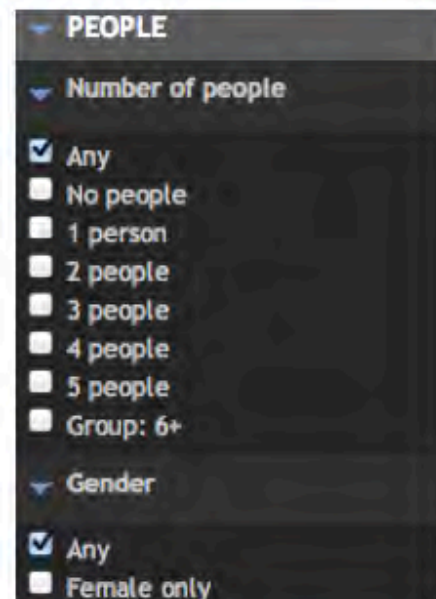
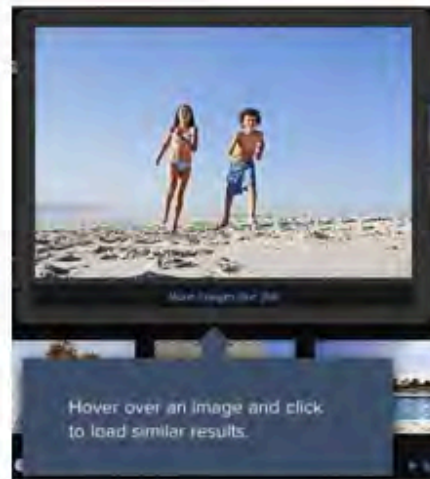
Once the results are displayed the user can select one and search for similar images - "more images like this". This feedback retrieval happens when the system display the results of a query and the user redefined those by selecting one they find close to what they where looking for; so the software will display similar results.

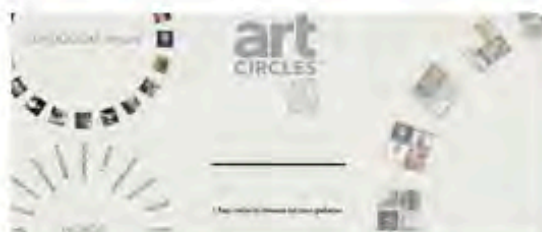
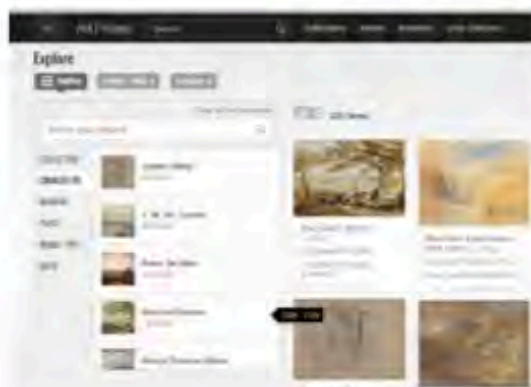
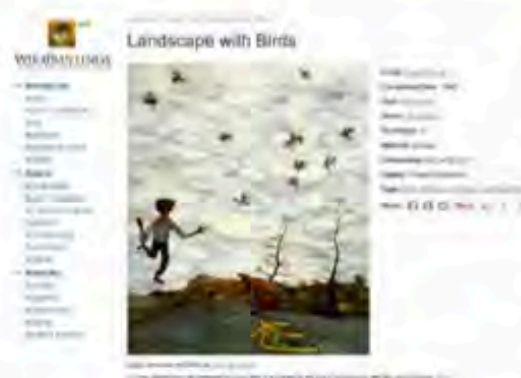
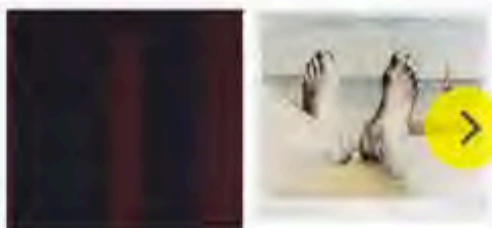
Another Tool in Corbis is the use of key words to complement the query as NOT: to exclude elements or as AND: to add more elements in the search.

The Advanced Search tool covers a search by the range of dates, Location, Photographer, Provider and resolution.

### Weakness:

It is an overwhelming amount of filters and options to narrow the search.





## Image Retrieval in Museum and Galleries

The use of image retrieval is not use only in museums websites but also in art applications and education sites. Some of the sites I use to analyse are the TATE museum, wiki paintings, Google art project and art circles.

Images retrieval in museums and galleries always manage words to find a picture. Some of the filters that are included in the searches are the following:

Elements of a Painting:

Color, Size or Strokes

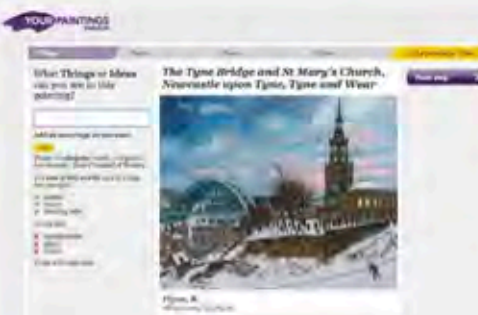
Categories: Style, Medium or Art Movement  
 Concept or Subject: Abstraction, Architecture, Emotions, History, Interior, Nature, Objects, Places, Religion, literature, Symbols and Society.

Meta-Data:

By Author: Name, Genre, Nationality  
 Title of the Painting  
 Date of the Painting  
 Museum Location or Collection

Search engines assume that people know the name of the painting or the author, but that is not true. Only popular titles are memorized like the "Starry Night" of Van Gogh. When paintings names are "The Apple" or "Untitled" makes difficult the quest. A problem to look by name of authors might have spelling troubles like Liechtenstein.

In the paper "A Sketching Game for Art History Instruction" present a sketch-based game for learning images [19]. They set Sketching as an exploratory design. Its been prove that sketching improves the memory. In the paper they discover that the composition of a painting has a visual impression in the user.



**YourPaintings.com**

YourPaintings.com is a project where everybody is invited to tag paintings from the public catalogue foundation.

This project is inspiring, but one weak point that presents is the data inserted is not being curated by a professional. Only People who are specialized in art should be able to tag the paintings

### Query by Visual Example (QVE)

The QVE (query by visual example) accepts a sketch roughly drawn by a user to retrieve the original image and the similar images. The system evaluates the similarity between the rough sketch, i.e. a visual example, and each of the image data in the database automatically.[7]

The user makes rough sketch the image (visual data) and the software looks for similar images in the database. The goal was to build a user-friendly interface.

These algorithms were tested in an experimental database system - ART MUSEUM( MULTImedia database with SENSE of color and composition Upon the Matter of Art).

Their requirements are that users provide pictorial keys (rough sketches) to retrieve an image in a user-friendly manner. The system maps individual parts of the image data into abstracted representation. Use a powerful pattern recognition algorithms. The system not only use roughs sketches from the user but also works with a photo or image.

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People see Sketching as a difficult task to accom-

plish. The learning experience to sketch with a mouse might take years to dominate it. I had seen people who have trouble in doing a simple drawing to explain their self, they always argue that they are not good artists. Making people "sketch" a Picasso or a Da Vinci is not suitable for an user friendly interaction.

Another one, users do not assign any key words. For the system to have a better communication, the user needs to explain what they had seen even if is not a perfect sketch. There are not perfect sketches so for the system to understand better the user can add key words to explain it.

The Pictorial Index: it is how the information is organized, so the software looks for an image based on the compositions. Integrates textual iconic database management system which supports the retrieval of iconic information by content

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## Appendix D: Designs for Visual Query by Example (VQE) Interface

The QVE (query by visual example) accepts a sketch roughly drawn by a user to retrieve the original image and the similar images. The system evaluates the similarity between the rough sketch, i.e. a visual example, and each of the image data in the database automatically.[7]

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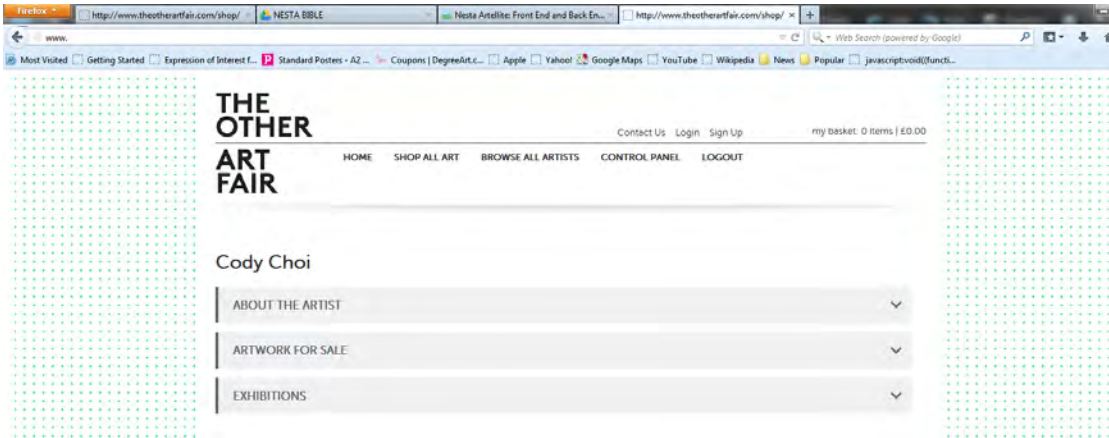
Another one, users do not assign any key words. For the system to have a better communication, the user needs to explain what they had seen even if is not a perfect sketch. There are not perfect sketches so for the system to understand better the user can add key words to explain it.

The Pictorial Index: it is how the information is organized, so the software looks for an image based on the compositions. Integrates textual iconic database management system which supports the retrieval of iconic information by content.[7]

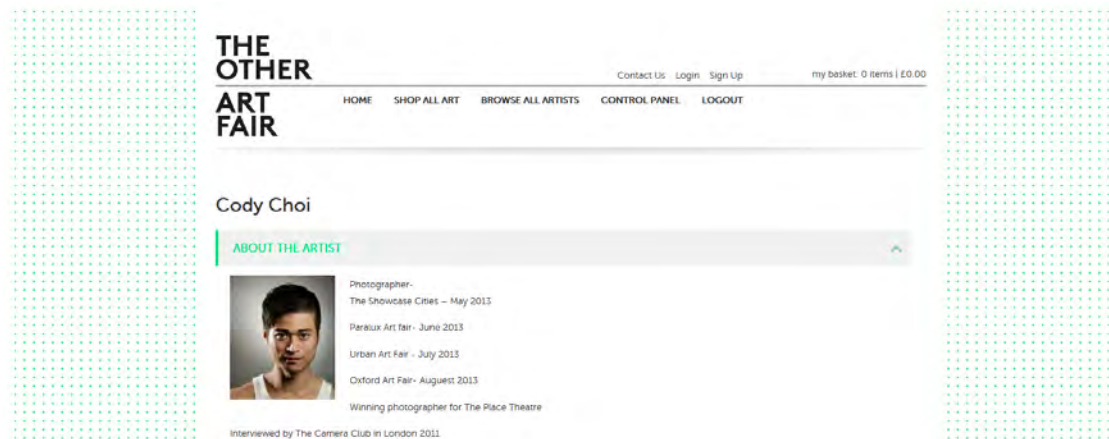


# Design Templates

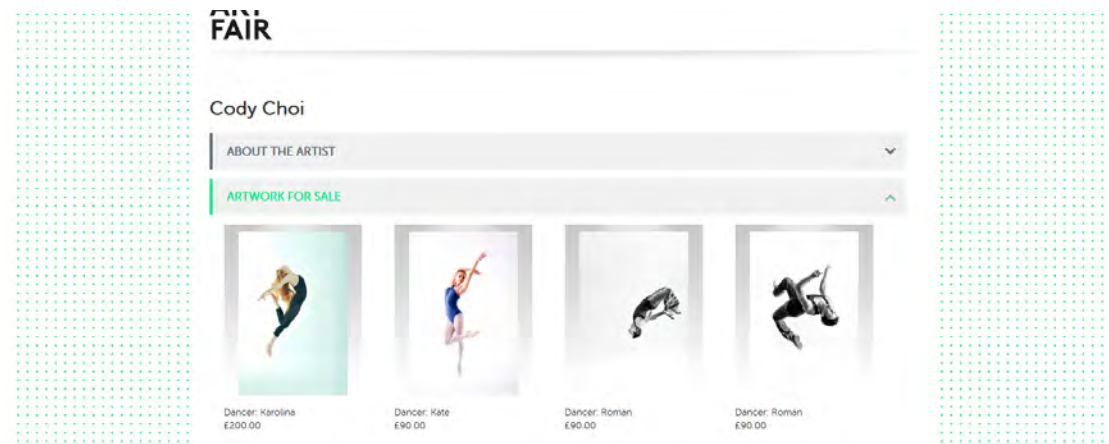
## Artist Profile 1



## Artist Profile 2



## Artists Profile 3



## Artists Profile 4

**THE OTHER ART FAIR**

Contact Us Login Sign Up my basket: 0 items | £0.00

HOME SHOP ALL ART BROWSE ALL ARTISTS CONTROL PANEL LOGOUT

Cody Choi

- ABOUT THE ARTIST
- ARTWORK FOR SALE
- EXHIBITIONS**

Moving Photography - Solo Exhibition  
at 1885 Gallery, The Camera Club, London, 2013


## Artwork Page

**THE OTHER ART FAIR**

Contact Us Login Sign Up my basket: 0 items | £0.00

HOME SHOP ALL ART BROWSE ALL ARTISTS CONTROL PANEL LOGOUT

Home > Dancer: Gama



**Dancer: Gama**  
by Cody Choi  
£90.00

Dancer: Gama  
Year created: 2011  
Medium: photography  
Size (H x W x D): 59.4 x 42 x 0 cm

ADD TO BASKET

## Basket


**THE OTHER ART FAIR**


Contact Us Login Sign Up my basket: 1 item | £90.00

HOME SHOP ALL ART BROWSE ALL ARTISTS CONTROL PANEL LOGOUT

Home > Basket

Status

 Dancer: Kate added to your shopping cart.

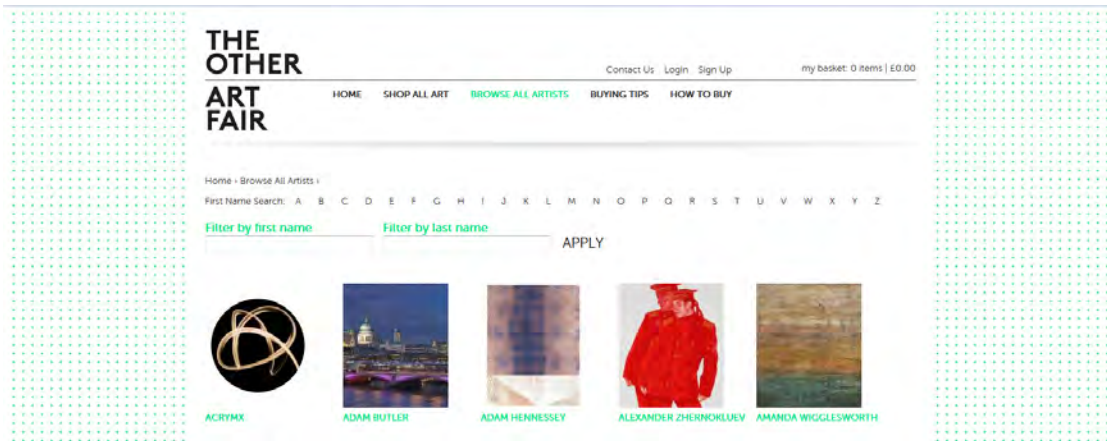
Artwork	Remove	Qty.	Total
 <p>Dancer: Kate Medium: photography Size (H x W x D): 59.4 x 42 x 0 cm</p>	REMOVE	1	£90.00
Subtotal before delivery charges:			£90.00

Continue shopping

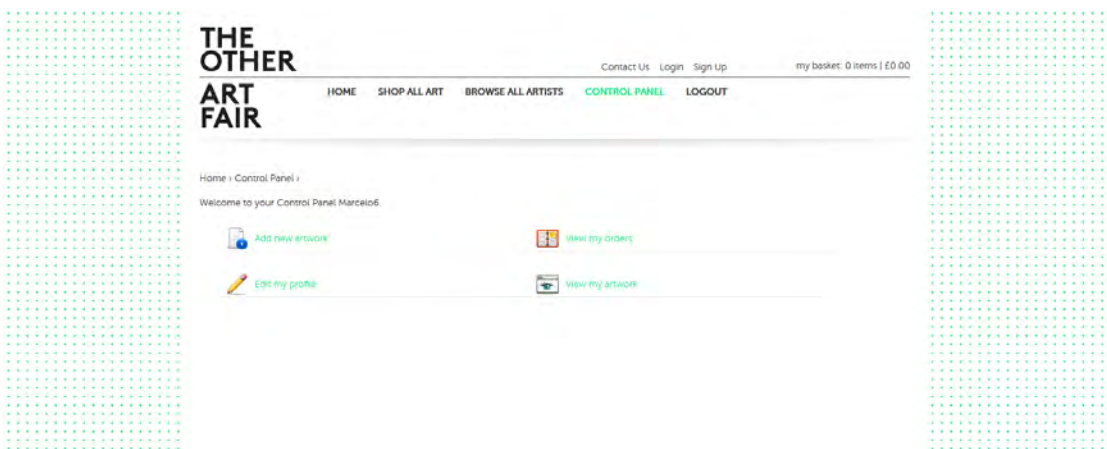
UPDATE CART CHECKOUT

Coupon code:

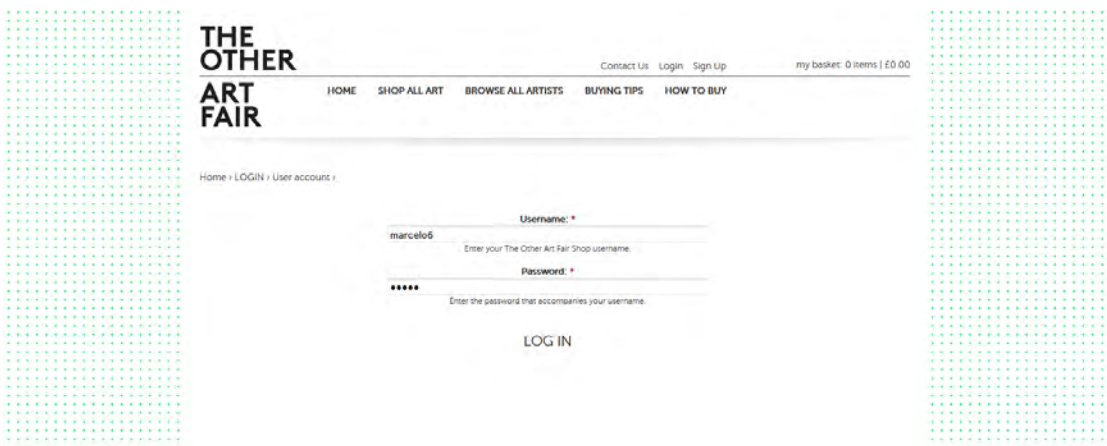
## Browse All Art



## Control Panel



## Log In



## Text Page

Home > Buying Tips >

**Welcome to The Other Art Fair Shop.**

A showcase of 100 of the best emerging artists, this is your opportunity to buy directly from artists before they gain gallery representation.

These artists have been carefully selected by our committee of experts from across the art world: David Jaffe, (Senior Curator, National Gallery London), Yvika Shombere MBE (Turner Prize Nominee Artist), Nick Hackworth (Art Critic, Founder and Director, Paradise Row Gallery) and Rebecca Wilson (Director, Saatchi Gallery). This process ensures you are choosing from the very best emerging artists.



**TOAF Home**



**WELCOME TO THE MAJOR SATELLITE EVENT DURING THE MOST IMPORTANT WEEK IN LONDON'S ART CALENDAR**

Following its successful 5th edition this October, The Other Art Fair has firmly established itself as the only event art buyers of all experiences and tastes need attend, to buy directly from over 100 of the most talented, unrepresented artists.

Coinciding with Frieze Week, the most important date in London's art calendar, as well as sharing our new East London home, The Old Truman Brewery, with The Moniker Art Fair, the most recent fair this October presented an art buying experience like no other.

2 Fairs, 12,000 visitors, over 100 unrepresented artists, 20 innovative galleries, 1 weekend!

**THE OTHER ARTISTS**

Meet the artists, chosen from over 500 applications, for The Other Art Fair October 2013

**VIEW ALL ARTISTS**



TESS RACHEL WILLIAMS



DICKON DRURY



ROY'S PEOPLE

# Appendices

## A. Art Organisation Questionnaire

<https://kwiksurveys.com/s.asp?sid=0quqoe45opk3dee276461>

### Art Organisations Background



1) Name of Organisation

2) How many years of experience does your organisation have?

Less than a year

2-4 years

5 years or more

3) How many Galleries do you work with?

1-9

10-49

50-100

more than 100



### Online Presence

4) Do you believe having an online presence will have a positive impact on your sales?

Strongly Agree

Agree

Undecided

Disagree

Strongly Disagree

5) Would you like to invest in an ecommerce business for your organisation?

Yes
No
Not Sure

6) What will be the purpose of your Online presence?
Promotion
Public Relations
Selling
Recruiting
Other (Please Specify)

7) Your Organisation has Online presence?
Yes (Go to question 9)
No

8) If No, What are the barriers preventing to have an Online Presence?

9) If Yes, Who is responsible for your online content?

10) What Content Management System do you use?

11) How often do you update the website?
Daily
Weekly
Every two weeks
Monthly
Do not apply
Other (Please Specify)

## **B. Artists and Buyers**

Suggested additions added by Elinor in red 6th September 2013

### **ARTISTS**

What do we want to find out?

We want to understand how artists interact with site and with on line world when it comes to promoting and selling their work, how they build their identity as an artist online and how they interact with buyers/potential buyers.

How can we encourage artists to upload more and better quality content. What are the barriers that prevent them from doing this currently? How do they currently select what information to upload to different platforms (i.e. their own website, a gallery website, twitter, facebook etc) and what to reject?

### **Artists Background**

Who they are and what they do?

1. How old are you?
2. Are you a full time, part time artist or a student?
3. What is your discipline/have you studied?
4. Where do you did you study?
5. When did you/will you graduate from your course?

### **Artists Technology/Web Usage**

How artists interact with the online world in general what do they use, how often do they use them and what for?

1. Which of these do you have, Desktop, Laptop, Android Tablet, iPad, Android Smartphone, Windows Smartphone, iPhone
2. Which of these do you use most to go on-line? - Desktop, Laptop, Android Tablet, iPad, Android Smartphone, Windows Smartphone, iPhone
3. Which Social Media services do you use in relation to your work - Facebook, Twitter, Pinterest, Instagram, Other
4. Do you use any sites to showcase your portfolio? Deviantart, Behance, Flickr, Wix, Personal Website, Other
5. What sites do you use to sell your work? (own website, Saatchi Online, Rise Art, Art Finder, DegreeArt)
6. How would you describe your computer literacy on a scale of 1-5?

### **Artists Online Aspirations**

How do they want to be represented on the internet within a community of artists.

How important is it.... (scale 1-5: 1 being not at all important and 5 being very important)

1. to be able to express your individuality when showing your profile and art works/portfolio?
2. for you and your work to be found by those who are interested?
3. to regularly keep buyers and those interested in you and your work updated with new work and what you are working on?
4. to have access to some background about the buyers purchasing your work, where your work is going and keep some kind of contact?
5. for buyers to know about your background, your art/design techniques and philosophy?
6. to be able to discuss issues and get advice from other artists and feel part of a community?
7. for images of your artwork to be displayed clearly and in a large format?
8. is the text description for a piece of your art in selling your work?
9. is the title of a piece?
10. for buyers to see process work such as sketches and first drafts so that they can follow your progress?
11. to gain feedback from buyers or those interested in their work such as comments or 'likes'?
12. archiving your practice

## BUYERS

What do we want to find out?

I was thinking (from a sales perspective) we should add an optional box to receive a curated page of artwork if they want at the end of the questionnaire...

We want to know how buyers instinctively look for art work, whether they prefer to browse through a large collection of images, search for specific terms or a mixture of the two. We want to know how much they like to know about an artist's background, their previous work, how often buyers look and purchase new art work and how much interaction they want with in the art world.

### Buyer's Background

1. How old are you?
2. What is your profession/studying?
3. How would you describe your computer literacy on a scale of 1-5?

### Buying Habits

1. How often do you look for new art to buy?



2. What do you predominantly buy artwork for? collection, decoration, gift, investment?
3. What is your average spending limit when buying a piece of art? £0-50, £51-100, £101-£200, £201-£500, £500-£1000, £1000+
4. Have you bought art online before?
5. Where have you bought art online from before?
6. Do you prefer to buy art online or in person?
7. Are you more interested in new artists, established artists or have no preference?
8. When buying art online, do you feel more of an affinity to the gallery or artist or is it equally balanced?
9. What has prevented you from buying art or more art in the past? What barriers do you perceive existing?

#### Search Habits

1. Do you enjoy looking through images of art or do you prefer a more specific/refined/curated/personalised approach?
2. When you want to buy a piece of art how clearly do you know what you are looking for?
3. Which of these categories would you use to help refine a search for art? colour, size, price, room location (within your house) subject matter, style/genre of art,
4. How important is it for you to see as realistic and clear an image of the art you are buying before purchase?
5. Would you rather search for art with large images and details shown once selected or smaller images but with details of price, artist, title and size shown at the same time? Should we include a very basic iframe for this? I think that is a good idea, I will ask Raida to see if she agrees.
6. How important is the description about a piece of art before deciding to buy?

#### Interaction With Degree Art

1. How important is it for the site to remember art you have recently viewed/show interest in?
2. How much of an artist's background/personality do you like to know before buying a piece of their work?
3. How important is it for you to see a portfolio of an artists previous and current work?
4. How important is having a loyalty scheme when buying art e.g. spending a certain amount gives you a discount on a future purchase.
5. How important is it for you to be able to follow an artist and be updated on new work and what they are doing?
6. How important is it for you to have contact with an artist?
7. How interested are you in features that updates you on latest activity/news with in the Degree Art community such as like a newsletter/blog/videos about artists and Degree Art

8. How likely are you to make a repeat purchase from an artist you have previously bought from or are you more often looking for new artists?

### C. Galleries and Others

For the Artist:

Background

1) How old are you?

- a) 18-25
- b) 26-31
- c) 31-42
- d) 33-older

2) Are you full time, part time art or a student?

- a) Full-time art
- b) Part-time art
- c) Student

3) What is your discipline/have you studied?

---

4) What types of art do you produce?

- a) Painting
- b) Drawing
- c) Sculpture
- d) Photography
- e) Print
- f) Installation
- g) Film
- h) Other

Online Behaviour and Internet Presence

5) How competent would you say you are using computers?

- a) Very Good
- b) Good
- c) Average
- d) Poor
- e) Very Poor

6) Which of these do you use to go on-line most?

- a) Desktop
- b) Laptop
- c) Tablet
- d) Smartphone

7) Do you use social media in relation to your art?

- a) Yes

b) No

7a) Which social media services do you use in relation to your art?

- a) Facebook
- b) Twitter
- c) Pinterest
- d) Instagram
- e) Tumblr
- f) Other:

8) Do you use any site to showcase your portfolio/artwork?

- a) Deviantart
- b) Behance
- c) Flickr
- d) Wix
- e) Personal Website
- f) Other:

Business

9) Have you sold art on-line?

- a) Yes
- b) No

9 a) If so, where do you sell your work?

- a) Degree Art
- b) Art Finder
- c) Saatchi Online
- d) Rise Art
- e) Personal Website
- f) Other:

10) Would you like to have request from the public to create a piece?

- a) Yes
- b) No

11) How important is it to be able to express your individuality when showing your artwork and creating a profile for potential buyers?

- a) Very Important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

12) How important is it to have access to some background information about the buyers purchasing your work, where your work is going and keep some kind of contact?

- a) Very Important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

For the BUYERS:

<For this user I suggest to collect as more information as we can>

Buyer's Background

1) How old are you?

- a) 18-25
- b) 26-31
- c) 31-42
- d) 33-older

2) What is your profession?

---

3) How long have you been purchasing/collecting art?

- a) I am yet to start collecting
- b) In the last few months
- c) In the last year
  - d) For 2-4 years
  - e) 5 years or more

Online Behaviour

4) How competent would you say you are using computers?

- a) Very Good
- b) Good
  - c) Average
- d) Poor
  - e) Very Poor

5) Which of these do you use to go on-line most?

- a) Desktop
- b) Laptop
- c) Tablet
- d) Smartphone

6) Do you use social media to look for art or new artists?

- a) Yes
- b) No

- 6a) Which social media services do you use in relation to your art?
- a) Facebook
  - b) Twitter
  - c) Pinterest
  - d) Instagram
  - e) Tumblr
  - f) Other:

#### Buying Habits

- 7) How often do you look for new art to buy?

- a) Daily
- b) Weekly
- c) Every two weeks
- d) Monthly
- e) Other

- 8) What do you predominantly buy artwork for?

- a) Collection
- b) Decoration
- c) Gift
- d) Investment

- 9) What is your average spending limit when buying a piece of art?

- a) £0-50
- b) £51-100
- c) £101-£200
- d) £201-£500,
- e) £500-£1000
- f) £1000+

- 10) Have you bought art online before?

- a) Yes
- b) No

- 11) Where have you bought art online from before?

- a) I have never bought art online
  - b) Degree Art
  - c) Saatchi Online
  - d) Art Finder
  - e) Rise Art
  - f) From an artist's website
  - g) Other:

- 12) Do you prefer to buy art online or in person?

- a) In person

- b) On-line
- c) No preference

13) When buying art online, do you feel more of an affinity to the gallery or artist or is it equally balanced?

- a) Artists
  - b) The Gallery
  - c) Both Equally

What has prevented you from buying art or more art in the past? What barriers do you perceive existing?

---

---

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#### Search Habits

14) Do you enjoy looking through images of art or do you prefer a more specific/refined/curated/personalised approach?

- a) Prefer to browse
- b) Prefer to look at specific topics/areas/personalized
  - c) A balance of both

15) When you want to buy a piece of art how clearly do you know what you are looking for?

- a) Yes I have a clear idea
  - b) I have a vague idea
  - c) I look for whatever catches my eye

16) Which of these categories would you use to help refine a search for art?

- a) Colour
- b) Size
- c) Price,
- d) Room location (within your house)
- e) Subject matter,
- f) Style/genre of art,

17) How important is the description about a piece of art before deciding to buy?

- a) Very important
  - b) Important
  - c) Neither important nor unimportant
  - d) Of little importance
  - e) Unimportant

#### Interaction With Artist

18) How important is it for the site to remember art you have recently viewed/show interest in?

- a) Very important
- b) Important
  - c) Neither important nor unimportant
  - d) Of little importance
  - f) Unimportant

19) How much of an artist's background/personality do you like to know before buying a piece of their work?

- a) Very detailed background information
- b) Detailed background information
- c) Basic background information
- d) Minimal background information
- e) No background information

20) How important is it for you to see a portfolio of an artist's previous and current work?

- a) Very important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

21) How important is it for you to be able to follow an artist and be updated on new work and what they are doing?

- a) Very important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

22) How important is it for you to have contact with an artist?

- a) Very important
- c) Important
- d) Neither important nor unimportant
- e) Of little importance
- f) Unimportant

23) How likely are you to make a repeat purchase from an artist you have previously bought from or are you more often looking for new artists?

- a) Very important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant



## Galleries' Background

1) How many years of experience your Gallery has?

- a) Less than a year
- b) For 2-4 years
- c) 5 years or more

2) How many artists do you represent?

- a) 1-4
- b) 5-10
- c) 10-20
- d) 20-50
- e) more than 50

## Online Presence

3) Who is responsible of your online content?

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4) How often do you update your website?

- a) Daily
- b) Weekly
- c) Every two weeks
- d) Monthly
- e) Other

5) Do your gallery use social media?

- a) Yes
- b) No

5a) Which social media services do you use in relation to your art? \*

- a) Facebook
- b) Twitter
- c) Pinterest
- d) Instagram
- e) Tumblr
- f) Other:

## Interaction (Galleries and Artist)

6) How important is it for a site to remember artist you have recently viewed/show interest in?

- a) Very important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance

e) Unimportant

7) How much of an artist's background/personality do you like to know?

- a) Very detailed background information
- b) Detailed background information
- c) Basic background information
- d) Minimal background information
- e) No background information

8) How important is it for you to see a portfolio of an artist's previous and current work?

- a) Very important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

9) How important is it for you to be able to follow an artist and be updated on new work and what they are doing?

- a) Very important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

10) How important is it for you to have contact with an artist?

- a) Very important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

#### Art Organisations Background

1) How many years of experience your Organisation has?

- a) Less than a year
- b) For 2-4 years
- c) 5 years or more

2) How many Galleries do you represent?

- a) 1-9
- b) 10-49
- c) 50-100
- d) more than 200

## Online Presence

4) Who is responsible of your online content?

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5) How often do you update your website?

- a) Daily
- b) Weekly
- c) Every two weeks
- d) Monthly
- e) Other

6) Your organisation social network?

- a) Yes
- b) No

6a) Which social media services do you use in relation to your art? \*

- a) Facebook
- b) Twitter
- c) Pinterest
- d) Instagram
- e) Tumblr
- f) Other:

## Interaction (Galleries and Organisations)

7) How much of a galleries' background/personality do you like to know before working with them?

- a) Very detailed background information
- b) Detailed background information
- c) Basic background information
- d) Minimal background information
- e) No background information

8) How important is it for you to see a portfolio of a galleries previous and current work?

- a) Very important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

9) How important is it for you to be able to follow an artist and be updated on new work and what they are doing?

- a) Very important
- b) Important

- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

10) How important is it for you to be able to follow a gallery and be updated on new work and what they are doing?

- a) Very important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

11) How important is it for you to have contact with an artist?

- a) Very important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

12) How important is it for you to have contact with the gallery?

- a) Very important
- b) Important
- c) Neither important nor unimportant
- d) Of little importance
- e) Unimportant

# Project Plan

## Artellite project plan

Phase	Task	Name	Start date	Finish date	No. of days	Status
<b>Strategic Planning &amp; Scoping - Sprint 0</b>						
	Interpreting the brief and Identifying the purpose of this project	Elinor and Karen				Done
	Project team meeting	Team	28/11/2013	28/11/2013		Done
	<b>Other Nesta Milestone requirements</b>					
	Initial Research into Artists Usability	Elinor		09/12/2013		
	Commence artist engagement	Elinor		09/12/2013		
	Recruit 4 artists to trial services	Elinor		09/12/2013		
	Social Media Engagement Research Commences	Elinor		09/12/2013		
	Artist Research Groups x 2 – research report based on 2 groups	Elinor		09/12/2013		
	Release Press Release on Project following guidelines	Elinor		09/12/2013		
	Agreement of data strategy with Nesta	Elinor and karen		09/12/2013		
	Compliance with grant conditions, in particular Clause 3.2	Elinor		09/12/2013		
	Participation in learning and evaluation activities to reflect on success, impact and learning from the project over the course of the Grant Period.	Elinor and karen		09/12/2013		
	Cooperation with the Programme Learning Partner and sufficient progress with the Research, Monitoring and Evaluation Outline	Elinor and karen		09/12/2013		
	Review Competitor analysis (Aloke's doc)	Elinor		13/12/2013	1	
	Prioritise current site content matrix (using Aloke's doc)	Elinor		13/12/2013	1	
	<b>Research - identify what users need</b>					
	Write up 4 questionnaires (Artists, Buyers, Galleries and Art Organisations)	Andrea	12/12/2013	16/12/2013	3	
	Feedback	Elinor, Karen, James and	17/12/2013	17/12/2013	1	

	Raida				
Questionnaires final amends	Andrea	18/12/2013	19/12/2013	2	
Questionnaires to participants	Elinor	20/12/2013	20/12/2013	1	
Participants to complete questionnaires		20/12/2013	24/12/2013	3	
Research analysis	Andrea	27/12/2013	30/12/2013		
Research report & recommendations	Andrea	02/01/2014	03/01/2013		
<b>Scope of work (SOW)</b>	Project team	06/01/2014	13/01/2014	5	
Background, proposition and Aim /objectives	Elinor		08/01/2014	1	
Target market	Elinor		08/01/2014	1	
List of requirements (including requirements from research findings)	Project team	06/01/2013	08/01/2014	3	
Information architecture & structure	Raida, James, Andrea	07/01/2014	08/01/2014	2	
Content strategy	Elinor and James		08/01/2014	1	
Creative brief development	Karen		08/01/2014	1	
Technical audit and scope	Marcelo		08/01/2014	1	
Produce draft SOW	Project team	09/01/2014	09/01/2014	1	
Feedback and amends on SOW document	Project team	10/01/2014	10/01/2014	1	
Deliver final Scope of work and timing plan	Project team		13/01/2014	1	
<b>Other Nesta Milestone requirements</b>					
Research into front end, search and social Media			14/01/2014		
Front End and Back End Designs created?	Elinor and Karen		14/01/2014		
Content Lead Image Retrieval Research completed?	Elinor, Karen and James		14/01/2014		
Continued artist engagement	Elinor		14/01/2014		
SEO Research/ Recommendations to be undertaken and completed	Elinor		14/01/2014		
Social Media Engagement Research Completes	Elinor		14/01/2014		
Front End User Research Group x 1 – report based on the findings of the user group of potential customers	Elinor		14/01/2014		
Satisfactory progress with data strategy	Elinor and Karen		14/01/2014		

	Cooperation with the Programme Learning Partner and sufficient progress with the Research, Monitoring and Evaluation Outline	Elinor and Karen		14/01/2014		
	Compliance with grant conditions, in particular Clause 3.2	Elinor		14/01/2014		
	Completion of quarterly progress review with Nesta and/ or the Learning Partner	Elinor and Karen		14/01/2014		
<b>Development - Sprint 1</b>						
	Sprint meeting	Project team				
	<b>Creative concept development</b>					
	Brainstorm	Project team	14/01/2014	14/01/2014	1	
	Concept work up	Karen	15/01/2014	17/01/2014	3	
	Presentation of concepts	Karen	20/01/2014	20/01/2014	1	
	Feedback	Elinor	21/01/2014	21/01/2014	1	
	Revisions	Karen	22/01/2014	22/01/2014	1	
	Sign-off	Elinor	23/01/2014	23/01/2014	1	
	Produce final design spec & style guide	Karen				
	<b>Information Architecture &amp; structure</b>					
	Create a sitemap	Andrea	15/01/2014	17/01/2014	3	
	Feedback	Karen, James and Raida	20/01/2014	20/01/2014	1	
	Revision	Andrea	21/01/2014	21/01/2014	1	
	Feedback	Elinor	22/01/2014	22/01/2014	1	
	Revision	Andrea	23/01/2014	23/01/2014	1	
	Sign-off	Elinor	24/01/2014	24/01/2014	1	
	<b>Use cases and scenarios</b>	James	15/01/2014	17/01/2014	3	
	Feedback	Karen & Elinor	20/01/2014	20/01/2014	1	
	Revision	James	21/01/2014	21/01/2014	1	
	Sign-off	Elinor	22/01/2014	22/01/2014	1	
	<b>Developing Personas &amp; user journeys</b>	Andrea	24/01/2014	28/01/2014	3	
	Feedback	Karen & Raida	29/01/2014	29/01/2014	1	
	Revision	Andrea	30/01/2014	30/01/2014	1	
	Feedback	Elinor	31/01/2014	31/01/2014	1	
	Revision	Andrea	03/02/2014	03/02/2014	1	
	Sign-off	Elinor	04/02/2014	04/02/2014	1	
	<b>Develop wireframes / sketches for prototype</b>					

Create wireframes	Andrea	04/02/2014	07/02/2014	4	
Feedback	Karen and Raida	10/02/2014	10/02/2014	1	
Revision	Andrea	11/02/2014	12/02/2014	2	
Feedback	Elinor	13/02/2014	13/02/2014	1	
Revision	Andrea	14/02/2014	14/02/2014	1	
Sign-off	Elinor	17/02/2014	17/02/2014	1	
<b>Content development</b>					
New site recommended content	Elinor and James				
Feedback					
Revision					
Sign-off					
<b>Develop full technical scope</b>					
Write up technical architecture spec	Marcelo	09/01/2014	10/01/2014	2	
<b>Programming Build - for prototype</b>					
		13/01/2014	10/02/2014	21	
Feedback	Karen, James and Elinor	11/02/2014	11/02/2014	1	
Revison	Marcelo	12/02/2014	14/02/2014	2	
Sign-off	Elinor	17/02/2014	17/02/2014		
<b>Concept evaluation (what users want)</b>					
Research guide	Andrea	17/02/2014	18/02/2014	2	
Feedback	Karen, James and Raida	19/02/2014	19/02/2014	1	
Amends	Andrea	20/02/2014	20/02/2014	1	
Feedback	Elinor	21/02/2014	21/02/2014	1	
Conducting user research using prototype	Andrea	24/02/2014	25/02/2014	2	
Research analysis	Andrea	26/02/2014	27/02/2014	2	
Research report & recommendations	Andrea	28/02/2014	03/03/2014	2	
<b>Production - Sprint 2</b>					
Sprint meeting (update list of requirements based on research findings)	Project team				
<b>Develop wireframes</b>					
Create wireframes	Andrea	04/03/2014	10/03/2014	5	
Feedback	Karen, James and Raida	11/03/2014	11/03/2014	1	
Revision	Andrea	12/03/2014	13/03/2014	2	
Feedback	Elinor	14/03/2014	14/03/2014	1	
Revision	Andrea	17/03/2014	17/03/2014	1	
Sign-off	Elinor	18/03/2014	18/03/2014	1	
<b>Design templates</b>					
create design templates	Karen	12/03/2014	18/03/2014	5	
Feedback	Elinor	19/03/2014	19/03/2014	1	



Revison	Karen	20/03/2014	21/03/2014	2	
Sign-off	Elinor	24/03/2014	24/03/2014	1	
<b>Create assets</b>					
Write up a copy deck	Elinor				
Images / videos (if applicable)					
Feedback					
Revision					
Sign-off					
<b>Preference research - evaluating designs</b>					
Contact target participants	Elinor				
Research guide	Andrea	24/03/2014	25/03/2014	2	
Feedback	Karen, James and Raida	26/03/2014	26/03/2014	1	
Amends	Andrea	27/03/2014	27/03/2014	1	
Feedback	Elinor	28/03/2014	28/03/2014	1	
Amends	Andrea	31/03/2014	31/03/2014	1	
Conducting user research	Andrea	01/04/2014	02/04/2014	2	
Research analysis	Andrea	03/04/2014	04/04/2014	2	
Research report & recommendations	Andrea	07/04/2014	08/04/2014	2	
<b>Next design iteration - Research findings</b>					
Wireframes amends	Andrea	09/04/2014	10/04/2014	2	
Design amends	Karen	11/04/2014	14/04/2014	2	
<b>Programming /Build - for Beta release</b>	Marcelo	03/03/2014	11/04/2014	30	
Feedback (18 - 21 April 14 - Easter)	Elinor, Karen and James	14/04/2014	14/04/2014	1	
Revison	Marcelo	15/04/2014	17/04/2014	3	
Sign-off	Elinor	23/04/2014	23/04/2014	1	
<b>Other Nesta Milestone requirements</b>					
Product to be launched and tested (post launch?)	Elinor		23/04/2014		
Final period of research and initial draft report to be completed and shared with Nesta	Elinor		23/04/2014		
Front End and Back End Development to be completed	Elinor		23/04/2014		
Designs to be completed based on product testing	Elinor		23/04/2014		
Continued artist engagement	Elinor		23/04/2014		
SEO Research/ Recommendations to be integrated into designs	Elinor and Karen		23/04/2014		

	Online Social Media Research & Marketing Recommendations to be delivered and integrated	Elinor		23/04/2014		
	Cooperation with the Programme Learning Partner and sufficient progress with the Research, Monitoring and Evaluation Outline	Elinor and Karen		23/04/2014		
	Participation in learning and evaluation activities to reflect on success, impact and learning from the project over the course of the Grant Period.	Elinor and Karen		23/04/2014		
	Completion of quarterly progress review with Nesta and/ or the Learning Partner	Elinor and Karen		23/04/2014		
	Compliance with grant conditions, in particular Clause 3.2	Elinor		23/04/2014		
<b>Production - Sprint 3</b>						
	Sprint meeting (update list of requirements based on research findings)	Project team				
	<b>Programming / build - for launch</b>	Marcelo	28/04/2014	27/06/2014	43	
	Feedback	Karen, James and Elinor	30/06/2014	30/06/2014	1	
	Revision	Marcelo	01/07/2014	02/07/2014	2	
	Sign-off	Elinor	03/07/2014	03/07/2014	1	
	<b>Usability evaluation</b>					
	Contact target participants	Elinor				
	Research guide	Andrea	27/06/2014	30/06/2014	2	
	Feedback	Karen, James & Raida	01/07/2014	01/07/2014	1	
	Revision	Andrea	02/07/2014	02/07/2014	1	
	Feedback	Elinor	03/07/2014	03/07/2014	1	
	Revision	Andrea	04/07/2014	04/07/2014	1	
	Sign-off	Elinor	07/07/2014	07/07/2014	1	
	Conducting user research	Andrea	08/07/2014	09/07/2014	2	
	Research analysis	Andrea	10/07/2014	11/07/2014	2	
	Research report & recommendations	Andrea	14/07/2014	15/07/2014	2	
	QA testing	Marcelo	04/07/2014	07/07/2014	2	
	Final amends	Marcelo	16/07/2014	18/07/2014	3	
<b>Delivery / Project completion</b>						
	Final files delivered	Marcelo		21/07/2014		
	<b>Other Nesta Milestone requirements</b>			21/07/2014		
	Platform to be officially launched to	Elinor		21/07/2014		

market					
Research to be published and shared with the wider arts community	Elinor		21/07/2014		
Completion and dissemination of the Project's final research report prepared by the Recipient's research partner including data outputs agreed in the data strategy	Elinor and Karen		21/07/2014		
Cooperation with the Programme Learning Partner and sufficient progress with the Research, Monitoring and Evaluation Outline	Elinor and Karen		21/07/2014		
Participation in learning and evaluation activities to reflect on success, impact and learning from the project over the course of the Grant Period.	Elinor and Karen		21/07/2014		
Completion of quarterly progress review with Nesta and/ or the Learning Partner	Elinor and Karen		21/07/2014		
Compliance with grant conditions, in particular Clause 3.2	Elinor		21/07/2014		