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Results from SWOT analysis, made at Argos during November 2009.

Participated by directorial board, communication, programmation, administrative and IT technology department.

Totally 7 people.

Every department shows clear understanding of their functionalities and problems but lack of knowledge and communication exposed while analysing different department.

Critical character of analysis shows that organization is alive and ready for positive changes.

The SWOT analysis classifies the internal aspects of the company as strengths or weaknesses and the external situational factors as opportunities or threats.

Analysis covered 4 basic artistic activities of Argos :

1. Exhibition / Event space + Film and video screenings, lectures
2. Conservation / Archiving + db and public media library
3. Distribution
4. Production / facilities

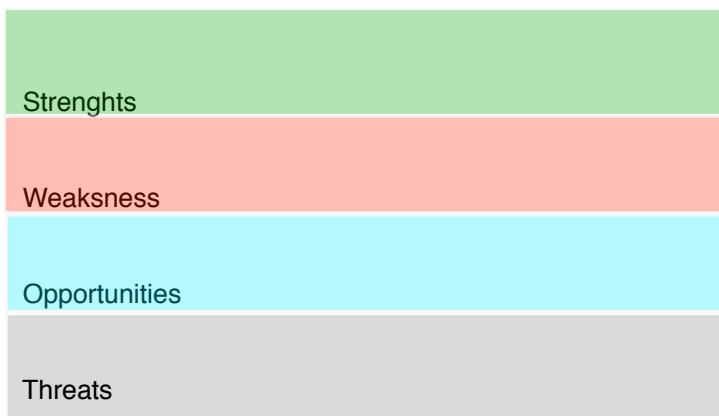
Separating activities is an issue for this analysis, because they are intimately linked within the entire functioning process.

Distribution should not be considered as a subactivity: programmation abroad with work from the own archive. Exhibitions can often be considered as forms of production in their own right.

Segmentation of activities brings more clear results and help to focus on details.

More broader analysis of operational structure, general policies and communication expected.

Color segmentation kit for SWOT analysis.



Topics covered strongest sides of Argos exhibition space, its unique qualities and location.

Priorities in improvement of known vulnerabilities.

Opportunities, new trends and threats.

Competitive qualities and vulnerabilities, image, attitude within artistic community.

Defining competitors vulnerabilities.

How Argos exhibition space programme experienced from outside.

### **1. Location and space.**

Unique, huge, well organized, strong technical implementations.

Adequate level of in house material. Efficient one - man procedural workflow.

In the heart of Bruxelles, 'the Capital of Europe',

in a part of the city where other important cultural players are located.

General public has some difficulties to find the way to Argos,

missing signs in the city where the organisation is located. Not suited for handicapped.

### **2. Internal communication. Organisational structure.**

Personal help each other daily both with advice and effectively working/ resolution tasks.

Paul - Andrea - I've think in the same direction and their artistic appreciations match.

Strong connections outside in a network of co-workers.

Transparency of the different departments. Lacks a leader figure/ manager.

Low collective input into programming.

More transparency in the working of Argos and on what the other colleagues are doing.

At least a weekly meeting.

Time frame: time span of two years to update the policy and develop a new organisational structure.

### **3. Programme.**

Experimental, innovating. Intellectual approach.

Strong content wise, well researched and thematically under-build, reflecting on social, political and cultural aspects; a very clear, neat presentation of exhibitions.

The impression that the programme is also received as such (in Belgium and abroad).

Content is too linear. Does not dare to take risks. 'Laboratory' function is missing.

The definition of the centre should be translated into the program. Centre for Arts and Media:

Media part is not enough visible/ worked out .

Too much focus on moving image;

Not enough performance, music, dances, lectures, workshops, meetings etc.

Short-term programmation and the lacking of a large international network prohibits co productions on an international scale. Difficult and complicated titles, seriousness.

Continuation. Diversifying.

Explore more challengingly the niche between art and media.

Lot's of stuff we can show from the Media Library.

Different - new audiences of different ages and groups.

Younger artists - refreshing. Become the home of future filmmakers before they go for feature movies.

Artists from rather unknown corners of the world.

Dare to experiment. Dare to fail while developing new ideas.

Collaboration with other partners. Shared programs.

If the program is not getting 'younger' Argos and its artists will become really grey and stop his existence.

Argos could become a museum, a mausoleum.

Not finding co-productions can lead to have to do smaller programme. Bigger venue's programme is more mixed.

#### **4. Unique qualities**

The only centre for contemporary art absolutely dedicated to media art in Brussels and almost for Belgium.

Specificity of the relation art and media is quite unique.

Makes the difference with colleague institutions at least in Belgium.

«Intellectual» player, giving a lot of attention to the content and contextualization of the shows and program.

For a small group of “intimi” only, perceived as un-open, self-centred, defensive.

Friendly and more popular items to compensate low visitor numbers in high-end programming.

If centre focus only on discourse, ‘difficult’ shows and artists and the public will become smaller and smaller.

Pleasing a too small group of fans. Displeasing the small group of fans and losing them as well.

#### **5. Image within artistic community**

International artists. Solid name abroad. Strong reputation. High level of experience.

Serious and respectful, both with the content and the artists.

Important position in Belgium for artists from the country.

Inscribed in both a local, national and international strong diverse network.

Launched new ‘stars’ in a local scene.

Weak spot is image locally. Brussels insiders crowd avoids Argos.

On the artist’s side: they are getting older and older.

A lot of artists wants to be exposed at Argos.

Being a more open centre. More reflection.

Longer-term programmation should create possibilities to collaborate (and co-produce) with equally sized institutions abroad, as within Belgium.

Too much diversity in the Belgian scene. Fear of opening up to the bigger circle/ getting pop.

Negative image in the peer community in Brussels /ex-employees, artists,.../

#### **6. Communication**

Press maps, flyers. Brochure in 3 languages. Feed back from the specific public/ news.

The building opens not enough up (is not inviting) to the public. Don’t communicate our potentiality.

The exhibitions and events are not ‘touring’ enough. Press & Communication planning.

The identity is a mixture of many things and quite unclear at this moment.

Too small amount of visitors; the public is unknown and differs on each occasion.

Screenings attract mostly a very small, unpredictable public. Same for in-house lectures.

Collaboration with partners from the academic field /universities, research centres.

Local and international development. Neighbouring countries, northern America, Japan, west world, former ‘East Europe’. Be on-line and more e-visible.

Working together with the industry (‘creative industries’)

Cooperation behind the scene’s, a lot of work/energy for a small result in terms of public feed back.

#### **7. Revenue and expenses.**

Budgets are tight, but workable.

Cheap entree prices.

Difficulties to attract sponsors, supports. Poor quality of the building.

Not so many entries at the exhibition.

Reduction of budgets from the ministry.

Could be taken over by another Art Centre and loose its subsidies.

**Competitors vulnerabilities are:**

Lower quality programming. Reflexive format is rather missing in their public programme.  
More influenced by sponsoring and pushed programming, Argos is more independent.

**Conclusions:**

1. Argos has a perfect location and space, but needs to take care more about visibility.  
Think about space adaptation for handicapped.

2. Internal communication and organisational structure is the key issue for debate.

Argos built a strong functioning expo team but it lacks of transparency to other stuff.  
Weekly meetings of all personal needed. Somebody need to take a leadership over management tasks.  
Argos has a minimum possible staff number and everybody should know  
and be interested in decision making.

Strategical, long time-frame decisions to be made and policy worked out.

Also low input from all personal defines contradictions about understanding the programmation.

3. On one side it is strong content wise reflective programme,  
others evaluate it as too linear and too aware from experimentation.

Definition of centre is not clear, variety of media is not fully exploited for programmation.

Programme missing more diverse events, more performative, more engaging.

Larger international network should be made to organize co-productions.

Continuation. Diversifying. Exploration. Engaging Media Library into programmation.

New audiences. Younger artists. Dare to experiment. Collaboration, sharing programme with partners.

Possible results against changes, could be loosing position in the sector, becoming mausoleum.

Programme can get smaller scale without co-production.

Expo and event place is a facade, front line of the center, all personal should input respectable part in it.

Also everybody need to understand unique qualities of the centre, how they affect its functioning.

4. Argos is «intellectual» player, the only centre, absolutely dedicated to media art, makes the difference with colleague institutions at least in Belgium. And perceived as un-open, self-centred, defensive.

Without compensating programmation with more friendly and popular events the center will work only for a small group of intimi only. Not balanced? Price of being “independent? Fear of “getting pop”?

Next topic shows some more contradiction within image in artistic community.

5. Strong “International” image and solid name abroad and respectful from the artists within the country, but weak inside Brussels, “insiders crowd” avoids Argos, “getting older”.

Keeping in mind that Argos launching “stars” and many artists wants to be exposed there.

6. Communication seems to be the key issue for so complex image.

Perfect printed visual communication with 3 languages brochure and great flyers, press maps.

Building received as not open enough. Too small amount of visitors, low and unpredictable participation in screenings and lectures.

The opportunities are improvement and development of partnership programs locally and internationally.

Elevate reputation inside local scene. Working across fields, with creative industries.

To be on-line and more e-visible.

7. Venue is not bringing enough money due to low entries.

Budget is an issue. It is getting smaller.

Key topics.

**Visibility.**

**More transparent internal communication.**

**Programme diversification and continuation. Co-production.**

**Clear identity. Communication strategy for different audiences.**

**Online presence.**

**Funding.**

Topics covered strongest sides of Argos archive, its unique qualities and location.

Priorities in improvement of known vulnerabilities.

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How Argos archive experienced from outside.

### **1. Location.**

Perfect European location.

Function is unknown for occasional visitors.

Media library housed in the back of the building.

### **2. Unique qualities**

Years of expertise in the field.

National largest audiovisual art collection in Belgium and therefore unique.

Biggest Belgian player in conservation/ archiving and distribution of works.

Detailed and has enormous potential in variety and diversity. Systematic and step-based.

Different bearers. Strong focus on theory. Some of the big names in the archive.

No collection plan, no director of collections. No librarian or organization structure.

We're never OPEN, only on reservation. No new books.

Many artists have a need to have their work preserved by an institution. Argos has a unique function in that sense.

### **3. Technology.**

In-house technical equipment to create screening copies and a test cinema.

We will become the first digital repository with a history of 20 years of video based artworks.

Database is not always working well: too slow and little bit complex.

Time consuming for entering, detecting, verificating new data, browsing.

Problems with annotation system.

Digitizing, keep up with technology. File-based archival. Interface.

Coming to a system that is integrated and more easy to use, more stable.

We're digitizing all dvd's, this will build a bridge to online delivery. Make a deal with some industry player.

Database: risks of losing information

Budget and HR. Different technologies and formats are hard to follow up and expensive.

### **4. Organisational structure.**

Technically adequate, efficient but slow, know-how is there.

Database has the potential to make the Argos publicly accessible at a large scale.

Non permanent staff. Need for archiving person at full time.

Need to handle digitally born artworks and books. Consultation of the collection only possible on appointment.

Should be extended and put into a strict workflow.

## 5. Communication

Reception à la carte for researchers.

Flexibility and capacity to acquire knowledge by the IT-manager.

Online presentation: not user friendly, visitors in average stay for less than a minute, not adapted to what is the core business of the institution: moving images.

The system is not compatible with email and other programs.

Not totally open for the public.

Using the web. Digital archive.

Connect to academic and public libraries. Vital projects.

Enable points of convergence between the exhibition programmes (or other events) and the back part of the organisation: archive, media library.

Media library growing into a public library.

Argos is systematically ignored by other players in the field.

Possible political pressure to merge with an overall Flemish audiovisual archiving institution (Waalse Krook in Gent).

At the same time this threat could be an opportunity under a new management.

The conservation / archiving activity is not recognised by the Flemish Government. This implies no extra budget.

Conclusions:

Archive has a fundamental role for Argos.

1. Visibility within Brussels and Argos site is an issue.

2. Largest unique collection in Belgium is not open enough for visitors.

It has enormous potential and always can meet demand from many artists who need their works to be preserved.  
No collection plan or strategy. No librarian.

3. Archive and database is the central engine for Argos. Changing technologies and formats are things that threaten fluent workflow. Whole system must be sustained and integrated. Archive is almost digitized, it will elevate process on another level, no tapes, dvds, going into file - based archival.

Design more "accessible" interface for archive, try to collaborate with industry.

4. Main factor limiting succession of all its opportunities is again a need for archiving person.

Non permanent staff with loose technical knowledge doesn't help the situation.

5. Communication plan is missing.

Archive is not integrated into venue programme enough.

In-house technical equipment to create screening copies and a test cinema not well promoted.

Online presentation is a weak spot. Missing integrated internal tools for communication.

Future could lie in transition to the public library and digital archive on web.

Connection to academic and public libraries.

Developing vital projects with preservation and archiving on wider national and international scale.

Threats are: pressure of merging with larger archival institution could diminish all independent ambitions.

Not clear political presence within archiving lobbies in Belgium.

Key topics.

**Visibility.**

**Exploring and evaluating potentials. Collection strategy.**

**More staff.**

**New digital archive - new communication tools.**

**Fluid internal and external presentation, workflow.**

**National and international presence.**

**1. Organizational structure**

This is mainly a supporting task between Laurence and Bram.

Everybody in Argos has to do with distribution: the copying, the sending, the contacts, the curating, the reflexion etc all merge into this.

Respect the good progress of events, to be clear we can't distribute a video before it was registered in our database and a contract was made.

There is NO backup.

**2. Unique qualities.**

+ 70 different artists. Reactive. Quality of videos.

Focussed around the body of works of some artists. Lack of big names.

Artists want exclusivity on distributing their works.

Sometimes they want to do it first and if the work is older or not so successful, Argos can do it.

This leads to tension: artists are expecting sometimes too much.

Artists have own distribution channels that bypass ours.

Frustration of artists who do not belong to the 'happy few' that are shown frequently.

Is the heart and the motor of the organisation wherein lies a future.

To diverse the distribution and collection can help to diverse the centre in all its different components of functioning.

More diverse distribution catalogue.

Get full body of works, it can make the difference.

Jury based system.

Online distribution. Extracts of videos online in our website.

Handling a different price system for this.

The works of Argos are in between visual arts, short film, experimental media etc.

Those are rather closed circuits with a different way of handling.

All contracts we have are non-exclusive.

**3. Image. Reputation. Presence.**

Solid player, especially internationally. Member of GAMA, a European network for distributors.

Price and in time of delivery.

Artists make it into international film festivals, exhibitions and other events.

Artists try to profit from our tech and logistics.

Not previewing on line.

Acquisition of new works dependent on distribution and/ or festival.

The durability. Steady flow of screenings, low failure rate. iPod distribution.

Invest in online delivery and copyright management.

We might be able to show our videoworks online under the legal system of an "extention to a local library".

**4. Finance**

Warrants a part of the own income of the organisation.

When Laurence is not there, distribution stops.

Pro-active distribution is costly /especially the shipping of preview copies/ and has no effect but to please the artist. /and provokes a weaker deal when payments are dealt with/. The distribution does not bring in a lot of money in return.

Get rid of the cheap screenings and cheap “we don’t have any money” – customers.  
Avoid any useless costs. / Logistics, creating expensive screening copies for works that are not that popular/.  
Not inscribing anymore to festivals /the main distribution activity over the last two years/, but offering thematic programs and retrospectives implies both opportunities: more visibility, cost saving and international recognition.

Price that distribution costs: it can weigh down on the financial situation of the company.  
We’re not the most competitive.

## 5. Communication

Distribution keeps Argos internationally on the map in the audiovisual scenery.  
Distributes artists on the “big” events but also by taking care of the needs and the “vision” and personality of the artists.

Database system has loads of contacts, but needs to be updated more.  
Unknown is unloved. Gaps between potentiality and market.  
Need to be more international,  
maybe even have some native English speakers to handle us/uk customers.

Inscribing itself in a worldwide network of likewise organisations and work out together a distribution/ conservation/ archiving program.  
‘Far East’ seems a good new partner, a terrain that lies open.  
Open Archive... should be good opportunities to propose program “carte blanche” to festivals, art centres.

Cutting off the distribution would be a bad decision. Whole centre could stop exciting.  
If the collection is not renewing itself constantly, it might become a static thing,  
something that can become less and less interesting for the organisation and the people around.  
Required investments and income.  
Interest of artists to be archived by Argos may diminish as Argos no longer acts as a package service.

Conclusions:

Distribution is the most difficult and “grey” area of Argos activities but seems to be the most exciting part .  
for discussion.

1. Structure is only one person. Workflow not integrated within all artistic activities.
2. It is the future of collection. Tactics and strategy are missing.

Relationships and behavior with artists are not clear, no policy.

Opportunities are more diverse catalogue and advantages of online distribution,  
durability and copyright management solution.

3. Argos has a great potential on international level.

4. Distribution brings income but tight at risks with delivery costs.

Time and personnel consuming activity to set it to pro-active.

5. Some approaches proposed:

Deliver thematic programs and retrospectives instead of inscribing to festivals.

Online delivery.

Creating network. Collaboration with worldwide network of likewise organizations.

Key topics.

**Integration within all center activities.**

**Policy with artists. Strategical approaches.**

**Online presentation.**

**Networking.**

**1. Organizational structure.**

Two in - house work stations offer possibilities to 'lend' one station to artists.  
Black box. Artists are always helped out if questions, rather happy.

Small size. The service/organizational unit is a one-man show. Needs operators for technical equipment.  
Need to start training staff and interns to keep the technical knowledge alive.

To become a full scale facilities provider.

Integrating production within a larger project trajectory: archiving, exhibiting, distributing internationally.  
Combining own production (screenings/ editing/ play out) with artist productions.  
Digital to digital workflows. Triple the staff will max the operations 10-fold.

**2. Technology**

Adequate disk space, up to date editing workstations. Large support for file and tape formats.  
Digitizing is actively done and will boost the material to new standards  
We were the first artistic player to master a blue-ray and screen high definition video in Belgium and the first to have a 4k RED file.

Hard disks are getting cheaper by the minute.

There is NO backup of any of the knowledge in house.

**4. Finance.**

Not enough potential (financially, staff wise) to actively engage in production /for instance entering and following up VAF applications/.  
Insufficient financial translation of the use by artists of the editing facilities /co-production agreements/

Attract 3rd party clients that pay full fee to use any Argos facilities /studio, blackbox, encoding, expo space/.  
Creating own income through co-production agreements.

Lack of budget will tilt us toward the reactive player instead of proactive.

**5. Presence**

BOM-vl for the digitizing.  
Couldn't be better geographically,

Tech network needs care. Unknown to the general public.

High level when customers came in contact, but unknown to all others.

Conclusions:

Production facilities are great potential of Argos which has to be used to the maximum,  
more integrated into the whole artistic process.  
Needs more operators and co-production projects.

Key topics.

**Visibility.**

**Technical potential is not balanced with amount of personnel.**

**Co-production.**

**Rental opportunities.**

Exhibition / Event space

**Visibility.**

**More transparent internal communication.**

**Programme diversification and continuation. Co-production.**

**Clear identity. Communication strategy for different audiences.**

**Online presence.**

**Funding.**

Conservation / Archiving + db

**Visibility.**

**Exploring and evaluating potentials. Collection strategy.**

**More staff.**

**New digital archive - new communication tools.**

**Fluid internal and external presentation, workflow.**

**National and international presence.**

Distribution

**Integration within all center activities.**

**Policy with artists. Strategical approaches.**

**Online presentation.**

**Networking.**

Production / facilities

**Visibility.**

**Technical potential is not balanced with amount of personnel.**

**Co-production.**

**Rental opportunities.**

At this stage communication plan and strategy development for all activities is a reasonable step.

In order to make all of Argos activities work most efficiently there could be some decisions made to balance the proportions of input for every aspect and evaluate purpose and goals.

It is important to set the timeline for this.

All Argos activities have more potentials and most of them are known to personnel.

Negative factors are: too small collective for a diverse proliferation of centre and funding.

Important topics are starting online activity and setting it into the workflow.

In my point of view it is the most unattended side of Argos functionality as internet is the “native” and “default” instrument for digital moving image.

Audiences online could be treated in more efficient way.

Program of Argos could be dynamically presented to make meaningful connections and bring the liveliness and sociability of the real to the online experience.

Interface!

Strengthen internal communication mechanisms.

There must be improvement in using of internal/ external tools for communication.

Folded database, schedule, communication, survey software. Digital to digital workflows.

Argos could improve its working model and evaluate possible scenarios for long - term period.

**Visions.**

Next set of questions are focused on future visions, identity and policies.

Documented from the Argos staff meeting in October 2009.

What are we? Where is Argos going?

What do we want to do now and what position would like to have?

1.

Enormous fields. Constantly changing, in flux. Both rooted in history/ experience as in evolutions/ experiment.

Balancing in between the content and package of it.

Constant learning positions and critical attitude.

Active role in its home city, collaborations.

Dare to take political stance.

Diversification.

2.

An open, democratic platform - both in "reality" as a virtual hub - of knowledge.

Motor for critical reflection. Place that sets an example.

Meeting point of references and expertise in the field.

On the crossroads of disciplines, visions and cultures.

A turning point for exchange between artists and sector, inclusive and exclusive parties.

With an ongoing, steady community, a long - term process.

Continuously changing network, rooted in the local, national and international scenes.

Reacts on fast developments in the area of information and technology.

Shows, researches and experiments, scans this ensemble in a range of actions.

Reacts on changing social structures, attains and engages different groups of public.

Shows a clear engagement towards society through all the actions.

Is a public place for everyone.

Acts and is a point of reference, by setting standards on a range of different vectors /inside "scene" and society/.

3.

Turn completely into facilities provider/ platform / give value to studio and knowledge/

Network for people who use our tools/ facilities.

Involve schools, collaborative projects within event frame. Residency.

Touring of exhibitions requires networking and flexibility.

Go public or give space to curators from outside.

Continious reflection on what we are and what we do, our tasks through activities.

4.

Communication plan is urgently needed.

More social events take place and affective relations with artists stressed.

Missing "echange" and "meeting" point.

Put artist at the centre.

Internal communication, management problem.

5.

Digital content delivery.

Ingest. Archive. Disclose. Assist. Develop. Produce. Effective personnel and budget.

## Strategic Framework. Implementation Timeline.

Next step could be developing clear *practical vision* for the next 5-10 years.

Identifies what will actually be done over the next 12 months to move things forward and who will do it.

Practical signs of success.

- + Argos's mission is clearly articulated
- + Mission can be easily and enthusiastically conveyed to new stakeholders

Marketing strategy translates the promotional aims and objectives of your institution into a framework that summarizes, as a minimum:

- + Your target markets
- + The objectives for each market  
(share, growth, improved margins, better quality students or staff, increased donation value, etc.)
- + The basis upon which you will compete (positioning) in each market  
(fees, convenience, reputation, relevance, innovation, etc.)
- + The range of core and support services to be offered
- + How growth (in terms of volume or financial margins, for example) is to be achieved
- + penetrating core markets or developing new ones
- + Critical success factors or potential barriers

**Marketing strategy** should be built on:

- + Your mission, vision and values – what is the purpose of the Argos and where does it want to be in X years time?
- + Financial analysis – what services and markets make money and which consume it?
- + Reputation and image assessment
- + A relative SWOT analysis
- + Competitor evaluation
- + An appreciation of the regulatory and policy framework
- + Market needs/demand analysis and forecasting
- + Understanding "consumer behavior" – how choices are made
- + Marketing evaluation (resources, competencies, integration, etc.)
- + Feedback from current and recent users, members, artists, students, clients.

Once the strategy is in place the next level is a **Marketing plan**,  
which typically focuses on a market or a cluster of products.

Like all other plans, a marketing plan establishes what you want to do, who will do it,  
how it will be done, when it will be done and how its impact will be measured.

Writing an institutional marketing plan can be a long process,  
complicated by the competing factors within an institution.

A plan without research is useless; each element of the plan has to be based on some element of Argos background work.

Structuring the plan is very important.

Setting your objectives, methods, research and analysis, implementation and review processes in as clear fashion as possible will make the marketing plan more useful to your institution.

Define your target markets as specifically as possible and relate these to your communications tools and methods.

**With...**

The web invites us to think and act with people, rather than for them, on their behalf or even doing things to them. It is an invitation to connect with other people with whom we can share, exchange and create new knowledge and ideas through a process of structured lateral, free association of people and ideas.

Art is not embodied in an object but lies in the encounter between the art and the audience, and among the audience themselves. Art is not simply the result of self-expression by the artists of a preconceived idea but the result of communication with the audience and other partners in the process.

The artist's role is not just to proclaim but to listen, interpret, incorporate ideas and adjust.

So an organization can pull on more ideas from outside, especially from users and contributors /crowd sourcing/.

There is open innovation out where organizations give out more of their knowledge for others to use and re-use, even if the original source of this knowledge was experts working behind closed doors.

Some approaches are closed in the creation of knowledge but open in its publication and access.

**Closed in, open out.**

Openness is a matter of degree, just as participation is.

There are many different ways for people to collaborate, in many different kinds of activities, from fundraising, to feedback and participation in a work.

**It's not who you know, it's who knows you.**

'Culture on the web' encompasses many forms:

information sources, portals, digitized collections, interactivity, social software, RSS feeds, personal curation, file sharing, community-generated interpretation.

The next trend will be for these web resources to converge even further with mobile technology, making access to web content more fluid.

One challenge that will face the next generation of technological innovation in culture is how to mesh increasingly personalized culture with the desire for communal experience.

Technology will develop to serve and to enable both these facets of contemporary culture.

Tools to customize and personalize our online activity and to create small groups will flourish, alongside the huge proliferation of raw content.

**Principal issues.**

- + Engagement with the changing demographic, technological and social environment.
- + Development both new and more collaborative approaches to sustaining visitor base.
- + Strategic alliances between organizations, better connections to culturally diverse communities and organizations or new income streams.
- + Exploration, experimentation, investigation, evaluation

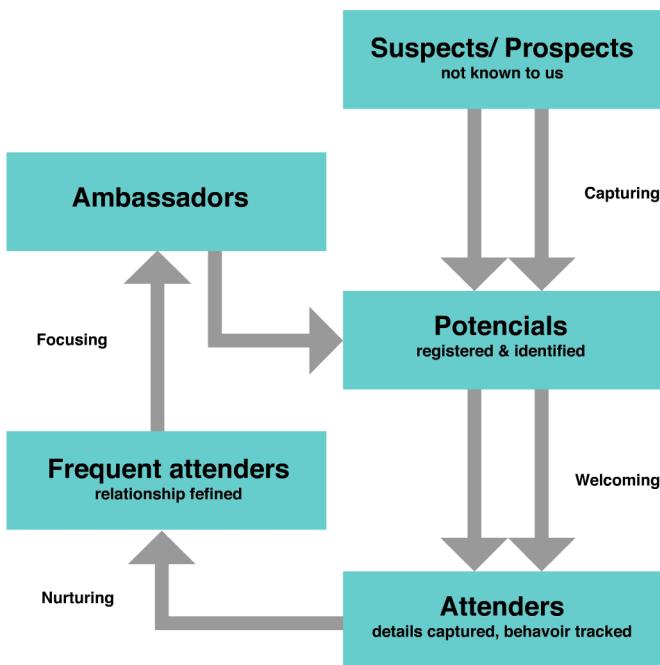
**Online activity - Participation. Conversation. Collaboration.**

What we have seen is that the web's centre of gravity has shifted from merely being a source of broadcast information to a platform for dynamic conversations - this is what is known as the social web.

The fundamental promise is the transition from 1-way to 2-way communication.

**Two-way channel.**

- + Promotes participation: encourages people to deliver something into the Argos identity.  
If they have put something of themselves into it they will have a different relationship to your organization.
- + Cost effective.
- + Niche and broad audiences: enables you to work with both audiences – either people just interested in video art or those with a broader interest in cinema for example.



### Engage in conversation with the audiences.

People want to talk to people not organizations. Argos should look to curate their footprint on the social web so that they are accessible to their audiences in ways that support genuine dialogue. To share resources is a natural first step, what are the collaborative opportunities with audiences?

Look to engage funders and audiences in new ways, moving beyond conversation even, and encouraging actual joint-working by exposing previously hidden processes such as commissioning, programming and production.

Democratic collaboration is not an elixir for success. Acutely aware of when to encourage free participation and when to exercise control. Fine-tuning this balance will have to be different for every project.

### Room for your audiences and supporters

As we move from participation to conversation, the numbers begin to drop off simply because not everyone has the time or inclination to engage in that way.

And there are fewer still who have the appetite or indeed the skill set to collaborate.

So the engagement levels of conversation and collaboration can never and should never be one of volume.

According to this rule-of-thumb, only a very small number of people will be collaborators, a few more will be quite active in conversation and the vast majority will simply be participants.

However everyone benefits from the value produced by the most engaged 1% and likewise the 90% really care what the 9% are talking about for even if they are not actively joining in, they are certainly listening.

Once the community's form and the 90:9:1 profile asserts itself, nurture each group accordingly to their level of contribution.

### Network experts not expert networks.

Network systems and digital media will and already have changed the practice of curating.

As long as we speak about the presentation of digital media, as well as a dynamic idea of an exhibition that includes the visitor actively: the curatorial attention itself has moved from the object to processes and dynamic networks.

The user itself takes over filtering functions, takes part in a personal or even public selection process.

### On-demand exhibition.

What respective roles curators and visitors take, and how program needs to be defined or open for personal choice – especially in regards to moving images?

The show turned the visitor into an explorer and partly a curator – to whatever degree they wished.

Network systems can also be understood and used as tools for curating, presentation, education and mediation of art in a digital form.

Cultural institutions, online and offline, will still be necessary to provide a context, to function as a provider or archive. The roles of curator and user remain up for discussion and interchange.

Questions on how to address a local audience and manifest yourself in your field alternated with statements on the difference between video and film made for the web and video and film made for a cinema and gallery, and ideas on how we can successfully merge offline projects with online platforms.

**Platform for Communication.**

A platform enables. It helps others build value. Upgrading the quality of narrative and the experience of viewing it. Heritage institutions provide material - students, researchers & users produce meaning and value. Share and start to think distributed.

*"Consumers are part of a creative and distributive process now, part of a value chain in a new way. Content becomes the catalyst for new behaviors:*

*Users act as if they're copyright holders -- they can do anything they wish with the media, as if they owned it. ... Like it or not, consumers have control, given to them by technology.*

*There's no going back.*

*The giant companies need to "aggregate" the blogs, videos and podcasts.*

*Scale still matters, so the big guys finance and swallow up the little guys, even as consumption continues to spread out.*

*At the same time of democratization of consumption we have a concentration of industry taking place, this is the golden age of entertainment."*

*Jonathan Miller. CEO of Digital Media at News Corp/ Fox Interactive Media/ My Space/ Hulu.*

**Audiences.**

From 'what sort of relationship should we have with our public?' to 'what relationships do the public want from us?'

A few observations:

- + Desire to belong to networks, institutions etc
- + Desire to be entertained, which is what arts organizations do
- + Fragmentation of the audience. Producing works on different platforms.
- + Desire to communicate. Argos surely has a part to play in this – enabling people to communicate with each other.
- + Desire to participate. Tag things, comment, collect. It is changing attitudes to professional production and it also means that people want immediate feedback and reaction.

**Tasks:**

1. Connect people to content.

+ Guiding. /Who's in control? Curator? Artists? Collaborative filtering?/

+ Widen your footprint. Connections with other objects or experiences – put visitors in touch with other things.

+ Personal. Artist/ curator media channel. Person/ location.

2. Connect people to each other.

+ Be a hub, a connector. Find others with similar interests. Find local partners. Belong. People will love you for it. It can be about putting people in touch with each other.

That's partly what private views at galleries are about, so can you extend this with the website?

3. Help run your marketing

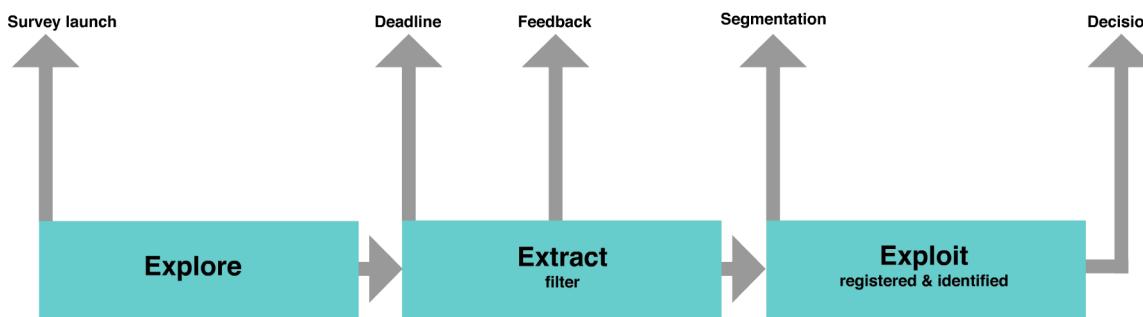
- + Enable feedback and use it to improve what you do.
- + Find out more about your audiences.
- + Enable audience to: recruit others, add value for you.

**Make the chain:** Engage. Guide. Communicate. Create or Do Something.

*Need to design a whole user journey.*

With careful use, new technologies can:

- + enable each stage
- + lower barriers between stages
- + help to create *virtuous circles*
- + help people to learn, grow or develop



With radical transparency comes the ability to develop a more meaningful and intimate relationship with readers/ visitors/ funders, turning the identity into a love mark, not just a logo. Ask questions, get feedback on new ideas quickly and cheaply. Directly engage them to work on behalf and ensure that message is delivered as intended.

Nurture your relationships; protect contacts from constant requests, provide regular updates and ideas for increased involvement.

**Tactics** which can help generate demand and build audiences – as part of a strategy – include:

- + Students and family networks. Participatory activities, university visits, embedding in the curriculum.
- Partnerships with universities are key to increasing visits which will in turn lead to repeat visits with families.
- + Socializing and social networks. Changing the content in order to better reflect the culture and interests of the target audiences can generate demand for an activity. Taking culture to familiar settings.
- + Identity: Personal relevance. Reinterpretation.  
Reinterpreting the meaning or significance of collections and exhibitions can help create relevance for different groups.
- + Awareness campaigns. Alerting people to the opportunities available to them, which are of relevance, is key to driving demand.
- + Cultural relevance. Thematic approaches. The use of universal themes can cut across socio-economic and ethnic boundaries and appeal to a broader audience. / ex. No Place – like Home /

**Personalization.** Individual, relevant and appropriate.

- + Requires ‘cookies’ on websites, registration and log-ins – recognition of the person
- + Name in personal contact
- + Personal profiles on visitors using all the tools
- + Deliver ‘personalized’ communications.

No longer about one corporate identity but different things for different people.

Use e-newsletters, web pages, micro-sites to provide specific messages to individuals:

- + Link e-marketing campaigns back to specific web pages or micro-sites with content according to the recipients
- + Tailor content according to the customer and personas
- + Serve different content according to profile, and for Members, Subscribers, and according to what people have seen.
- + Put web visitors in control – give them choices: which newsletter? How often?
- + Offer surveys and collect meaningful visitor specific information
- + Ask monitoring and tracking questions
- + Seek interaction and user generated content - at least photographs, reviews, and comments
- + Provide an in-depth archive of rich content.  
Archive of everything they have put on – artists comments, podcasts, reviews etc.
- + Run moderated forums, perhaps triggered with podcasts and blogs.

Create **contact strategies** – sequence of contacts for different segments.

Placement	Category	Comp Index	Audience		Country	
			Reach	UV (users)	UV (users)	PV
<a href="#">facebook.com</a>	Social Networks	97	45.1%	3.1M	3.2M	2.8B
<a href="#">blogspot.com</a>	Blogging Resources & Services	100	17.6%	1.2M	1.2M	28M
<a href="#">netlog.com</a>	Social Networks	100	14.6%	1000K	1000K	660M
<a href="#">skyrock.com</a>	Radio	100	12.1%	830K	830K	340M
<a href="#">free.fr</a>	ISPs	100	10.9%	750K	750K	26M
<a href="#">dailymotion.com</a>	Video Clips & Movie Downloads	100	9.2%	630K	630K	34M
<a href="#">wordpress.com</a>	Blogging Resources & Services	100	8.3%	570K	570K	8.2M
<a href="#">skynetblogs.be</a>	Blogging Resources & Services	99	6.8%	470K	470K	7.4M
<a href="#">over-blog.com</a>	Blogging Resources & Services	100	6.2%	430K	430K	11M
<a href="#">myspace.com</a>	Social Networks	100	6.2%	430K	430K	29M
<a href="#">linteraute.com</a>	Social Networks	100	5.7%	390K	390K	13M
<a href="#">photobucket.com</a>	Photo & Video Sharing	98	4.6%	320K	320K	5.7M
<a href="#">jeuxvideo.com</a>	Video Games	100	3.9%	270K	270K	45M
<a href="#">linkedin.com</a>	Social Networks	100	3.8%	260K	260K	16M
<a href="#">twitter.com</a>	Email & Messaging	100	3.5%	240K	240K	13M
<a href="#">badoo.com</a>	Social Networks	100	3.5%	240K	240K	74M
<a href="#">canalblog.com</a>	Blogging Resources & Services	100	3.2%	220K	220K	8.1M
<a href="#">typepad.com</a>	Blogging Resources & Services	100	3.2%	220K	220K	2.9M
<a href="#">zynga.com</a>	Online Games	99	2.9%	200K	200K	12M
<a href="#">web-log.nl</a>	Blogging Resources & Services	100	2.4%	160K	160K	1.4M

Google Ad Planner - Belgium - Online Communities - Nov 8, 2009

Facebook alone counts more than 2.8 million Belgian users... 25% of the country.

Belgium-based social network, Netlog, is the second biggest social network in the country, with 10% of Belgians using it. 57 million users and 20 languages, Netlog is one of Facebook's biggest European competitors.

Few Twitter users there are in Belgium – 240k unique visitors from Belgium represents less than 0.4% of twitter users worldwide.

**Netlog.com** Launched: 2003/ Headquarters: Ghent, Belgium/ Registered users: 57 million  
Available in 27 languages and is also very popular in Belgium, Austria, Switzerland, Portugal, and Turkey.

**Badoo.com** Launched: 2006/ Headquarters: London/ Registered users: 33 million  
Users can find out who views their profile and photo albums. Now available in 17 languages,  
**Copains d'Avant** /primarily focused on the French market with 12 million users/  
**Hyves.net** Launched: 2004/ Headquarters: Amsterdam/ Focused on the Dutch/Flemish market with 9 million users

European countries each seem to have their nationally (or at least linguistically) focused sites.

Obviously Facebook is well ahead of these more geographically or linguistically focused sites in terms of users, but the more focused sites may provide a better user (and marketing) experience as they are designed around a specific audience.

In a community of more than 300 million. [Create a page](#)

#### Facebook Ads are:

##### Precise.

Reach your target audience - segment by age, gender, location, interests and more. The diverse Facebook audience ranges from teens to seniors.

##### Cost-effective.

Flexible pricing lets you set your budget, then track your progress and make changes to maximize results.

##### Simple.

With a few easy steps you can [get started](#).



**Argos Facebook statistics** on invitation to Figures of the Extra;  
A Screening series at Cinematek

113 confirmed guests  
357 maybes

Totally “friends”: 2368  
on November 10, 2009.

## Distribution.

What are the financial models of media art distribution on the Internet?  
Will supply increase the demand?  
What shall we do with the copyright issues?  
Are Internet exhibitions competing with galleries or museums?  
Does the availability of online video can produce a real cultural exchange?

Important players in the field:

Media art archives Ubu Web, Media Art Net, OASIS.

Open Archiving with Internet Sharing, as well as video distributors who distribute videos online Electronic Arts Intermix, Netherlands Media Art Institute, Montevideo/Time Based Arts, HAMACA, VideoArtWorld.

Some artists, if they are open to an online presentation, prefer their own websites for publishing videos, often with password-protected access, very common is the use of online storage for sharing and internal discussion with and of their work process.

The future lies in merging the two worlds while maintaining the specific qualities each world has and using the new possibilities that arise. Strict quality control is the only way that online distribution is going to be a long-term success.

## Argos Collection Strategy issues:

01. Develop a Collection Strategy/ master list of titles.
02. Clear distribution focused on performance goals and time allocation.
03. Improvement in stability of long-term client relationships. Network.

Argos distribution should join forces with others in their region and reinvest savings created by sharing of specific functions.

Creating "National Media Art Platform" within Argos collection could be rational step on the way of improving sector position in Belgium and represent collection and Center internationally.

Collection could be located within other distribution organizations, within museum collections and placed with commercial suppliers.

## Partnering with other organizations

Some of the challenges faced by the media arts distributors would be too expensive and complex to address on their own. Among these are participation in delivery of digitized materials, development of international markets and building visibility among cultural consumers in the general public.

However, it is possible to at least partially address these issues by partnering with other institutions that have similar goals.

These include cultural agencies (such as major museums, the National Archives, National Film Board), government departments (such as Department of Foreign Affairs and Belgium Heritage Organizations), post-secondary institutions, and certain private sector hardware or service suppliers.

One possible outcome could be a national circulating tour curated by different curators.

Negotiate with Department of Foreign Affairs, Belgian Cultural Affairs Officers in many embassies abroad and a Belgian Heritage International Affairs programs.

Negotiate a partnership with leading post-secondary institutions teaching film and video production to provide a program on distribution. One key issue is the lack of knowledge about distribution by young artists.

May be most comfortable with the approach to distribution that is taken by the artist centre distributor model and be willing to integrate a program offered by the distributor into their course of studies.

Argos could develop a standard annual workshop or one-day program about their distribution for educational institutions.

**Potential private sector suppliers** for partnerships and discounted services.

Possible areas to consider would be technology companies; a DVD mastering company for a single source contract to provide DVD authoring and pressing for collections of works of key Belgian video artists; a linguistic services company for translation of documentation and soundtracks for subtitling.

**Museums, Galleries and Artist Centers, Libraries, Cinemas.**

Explore the potential for high quality limited edition DVD's for sale through galleries, museums, Art Centers, and Libraries. Cinema Arenberg is one of the places to present limited DVD editions locally.

**Web.**

It is clear that the Internet has not yet become a major channel for the distribution of audio-visual materials – either through streaming or downloading. However, there is enough activity in this field to assume that some version of Internet based distribution is just a matter of time.

Almost every distributor utilizes the web, but it is generally the larger distributors who successfully operate transactional websites and direct web marketing.

*Broadcasters*

From a distributor website they would like information on current productions including planned completion dates, descriptions, producer and director names, and any exclusivity already committed. For films in the catalogue they want title history including where films have been broadcast. They'd like the sites to point them to direct contact information and to provide film clips.

*Educators and Librarians* mainly have high-speed access.

They are heavy Internet users – for research, professional development, and curriculum development materials. They'd like sites to provide detailed information, including how to integrate films into the learning process, with general information on how it relates to curriculum.

They want new releases to be displayed prominently and to be able to view excerpts online.

Librarians want to index films by title, while educators would like to index by subject (curriculum).

*Journalists*

They often find out about web sites by being directed there through press releases and other printed materials. They would like to be able to view clips online and prefer films to be indexed by title or subject information.

**Current problems.**

None of the distributors alone are able to invest enough money and staff time to ensure that the sites are maintained and promoted at a competitive standard with other for profit distributors.

Only a few of the sites are able to offer streaming excerpts of key titles in their catalogues to enhance client previewing. Nor are any of the sites currently offering much in the way of on-line transactional ordering capacities.

Types of possible distribution channel intermediaries.

**1. Wholesalers**

- + offer reduce the physical contact cost between the producer and consumer e.g. customer service costs, or sales force costs
- + A wholesaler will often take on some of the marketing responsibilities.
- + Many produce their own brochures and use their own telesales operations.

**2. Agents**

- + mainly used in international markets
- expensive to train - difficult to keep control of due to the physical distances involved - they are difficult to motivate

**3. Retailers**

- + products and services are promoted and merchandised by the retailer + often have a strong 'brand' themselves
- give the final selling price to the product

**4. Internet**

- + geographically disperse market + niche products reach a wider audience + low barriers to entry as set up costs are low + e-commerce technology /for payment, shopping software, etc/ + There is a paradigm shift in commerce and consumption which benefits distribution via the Internet.

Argos has enormous potential in collected personal data and contact information. Building monitoring tool and reactive instruments to reach the audience, partners, collaborators and supporters will ease every - day routine for personnel.

e- Marketing answering to these questions:

How effective are organizations at

1. attracting visitors?
2. keeping visitors online?
3. bringing visitors back?
4. converting visitors?
5. what is the return on investment?

e-Marketing can be seen to be cost-effective and valuable:

Getting a greater number and range of people to participate in online activities;

Helping people to remain on your content - heavy websites for a long time;

improving customer involvement with your organization;

Important to you to monitor how many visits you retain from certain geographic groups or how many people are participating in your bulletin boards.

Recommendations:

+ Find ways to monitor what's happening with Argos website and understand the benefits of collecting information systematically. These findings will become more valuable over time.

+ Research should be repeated on an ongoing basis /at least annually/.

+ Set clear objectives and monitor performance

+ Set traffic-building objectives - developing new visitors

+ Set objectives for keeping visitors online - make sure it's easy for them to use and relevant

+ Set retention targets - bringing visitors back

Plan resources prior to starting e-marketing campaigns

+ Review the purpose of your site and improve the opportunities for engaging with visitors

+ Invest in e-mail marketing tracking software or considering ways of monitoring activity in house

+ Train staff to realize the potential of the internet

+ Compare online return on investment with offline return on investment and prepare integrated marketing strategies that optimize the use of all your marketing communications.

Visibility.

Total number of unique visitors to your site in one month

Even if people aren't staying for very long, the results show that organizations with websites are getting huge visibility - possibly much higher than for print.

1. Permission ratio

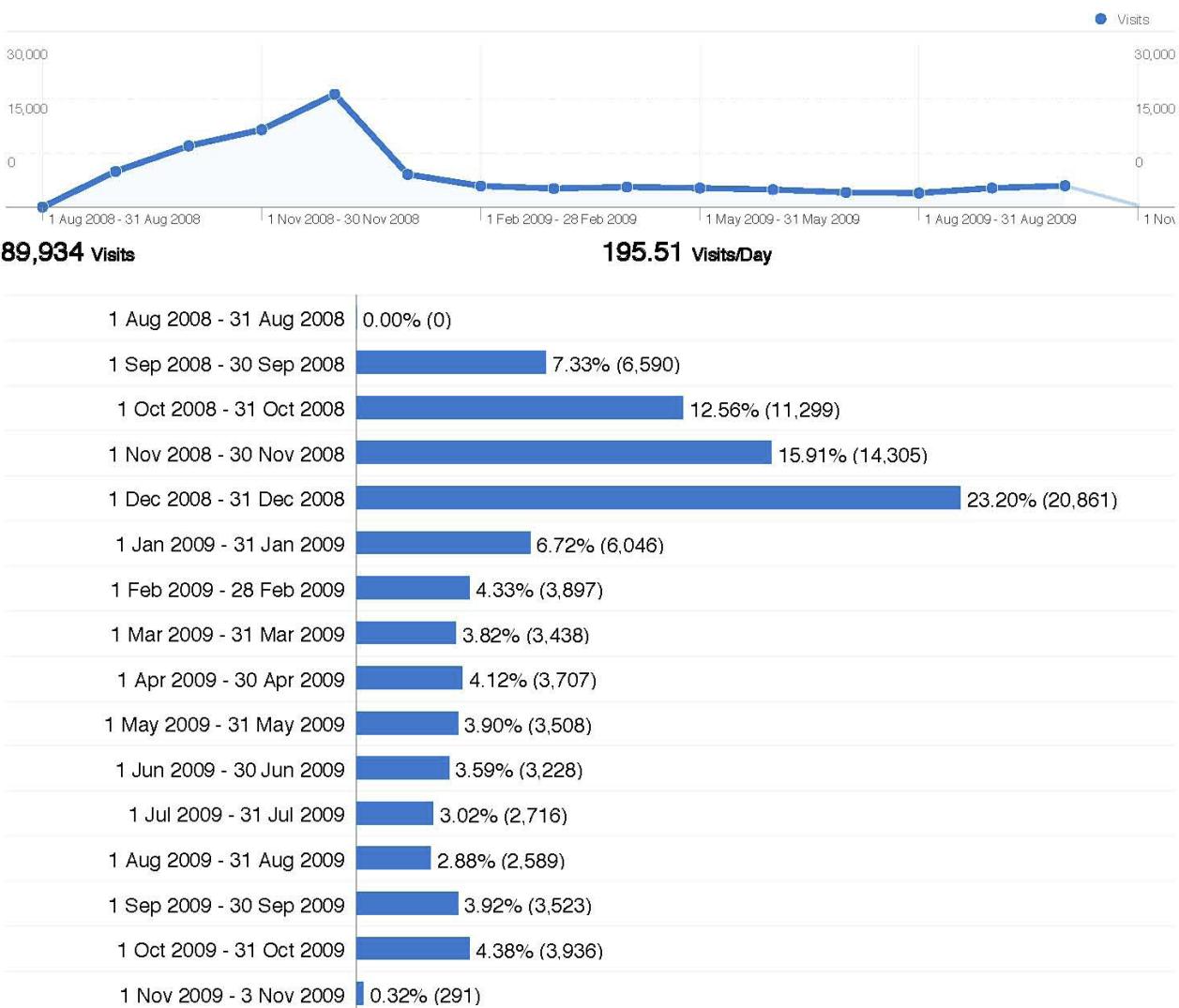
Permission marketing encourages audiences/ attenders to participate in a long-term, two-way relationship with your organization.

This ratio shows what percentage of visitors found your site valuable enough to ask for regular communication from you.

Assuming that most of your visitors don't already receive regular communication, you would hope that this is similar to the number who enquire about your organization based on other alternative communications i.e. how many people see your brochure and ask to be added to the mailing list?

[www.argosarts.org](http://www.argosarts.org)  
**Visits for all visitors**

1 Aug 2008 - 3 Nov 2009  
Comparing to: Site



Argos launched the online media library catalogue last year.

Launching was well promoted through the series of screening, lectures and public events.

Visitors rate online reached 20 861.

It is the maximum for this period, now it is 6 times less and it is around 300.

Problem lies in disproportion of using visual communication offline and online.

Printed materials are at the top of professional level, distributed around all important cultural players in Brussels and Belgium. Online presentation lacks of interactivity and feedback from visitors.

## 2. Stickiness ratio - page views per visit

This ratio indicates the average number of pages viewed for each visit to your site.

## 3. Average length of time spent on the website

The second test of how 'sticky' your site is, is how long the average visitor spends on the site.

## 4. Elasticity ratio

This ratio looks at whether or not unique visitors are returning to your site, most useful when looking at the long-term. Consider how often your site is updated and what you want visitors to use your site for.

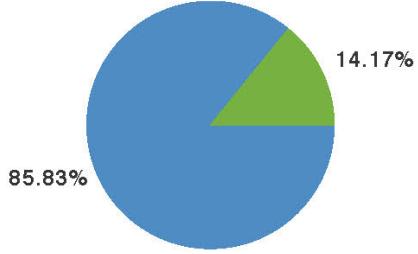
[www.argosarts.org](http://www.argosarts.org)  
**Depth of Visit**

1 Aug 2008 - 11 Nov 2009  
Comparing to: Site

Most visits tracked: 1 page views

Pageviews in the visit	Visits with this many page views	Percentage of all visits
1 page views	69,886.00	76.84%
2 page views	7,092.00	7.80%
3 page views	4,363.00	4.80%
4 page views	2,273.00	2.50%
5 page views	1,742.00	1.92%
6 page views	1,044.00	1.15%
7 page views	885.00	0.97%
8 page views	587.00	0.65%
9 page views	506.00	0.56%
10 page views	387.00	0.43%

Visits <b>90,946</b> % of Site Total: 100.00%	Pages/Visit <b>2.17</b> Site Avg: 2.17 (0.00%)	Avg. Time on Site <b>00:01:12</b> Site Avg: 00:01:12 (0.00%)	% New Visits <b>85.83%</b> Site Avg: 85.81% (0.03%)	Bounce Rate <b>76.84%</b> Site Avg: 76.84% (0.00%)
Visitor Type	Visits	Visits	Visits	Visits
■ New Visitor	78,060	85.83%		
■ Returning Visitor	12,886	14.17%		



##### 5. Conversion ratio

One of the benefits of e-marketing is that it enables a two-way communication with customers, not just sending the brochure out and hoping someone reads it, but it should enable us to track responses and gather valuable feedback, to develop an ongoing relationship, that provides a useful exchange of information and ideas.

Out-of date sites will only damage your brand and poorly promoted sites are likely to be a waste of time - think about continuous traffic - building.

Your website is not a finished product, but an ongoing communication and marketing tool.

##### 6. e-mail marketing

The most efficient way to use e - marketing is to integrate survey software.

/ checkmarket.com, feedbackserver.com, questionpro.com, classapps.com /

There are ways to track responses from e-mail campaigns.

Link to a fake page on your website from the e-mail i.e. link to index1 rather than index and set-up index1 as a page which automatically redirects to index.

Then use log file analysis to count how many hits index1 had.

Create pages on the website which can only be found by being directed there from the e-mail i.e. not linked into the rest of the site navigation.

Organizational effectiveness in the not-for-profit sector is a multidimensional concept that cannot be captured using one universal model and should consider different stakeholders.

Effective performance measurement rests on a clear mission statement.

One of the main difficulties in this sector is balancing the amount of resources needed to achieve artistic excellence with the dire need for funding.

Cultural organizations evolving in a complex managerial environment where these two objectives are in conflict.

### **Stakeholders:**

1. Funding.

Allocate resources to develop new relationships.

Collaborate with other organizations to share advertising, develop new audiences, garner new stakeholders, or share resources.

Many funders are now very interested in collaborative work. Collaborations may be cross discipline.

Satisfaction of funding organizations? Annual revenue and expenses?

2. Artists. Meet the demands and expectations of your artists. Value.

3. Critics.

4. General public/ customers. Audience satisfaction. Satisfaction with programming.

5. Donors/ Sponsors?

6. Image within the artistic community.

7. Community (in general) Increase accessibility to and appreciation for your art within the community.

Include other arts organizations, educational institutions, social service organizations, businesses and corporations, service, retail establishments.

10. Image in community at large

11. New programming (innovation)

12. Personal, Volunteers, Interns. Ensure good working conditions for your personnel.

Personnel satisfaction. Strengthen Internal Communication Mechanisms

Time spent on project management. Satisfaction of employees.

9. Financial management

Cost control for productions. Revenues and expenses. Actual results versus budget.

### **Top 6 indicators**

Financial statement analysis

Artistic achievement

Customer satisfaction

Funding organization satisfaction

Employee satisfaction

Image and reputation

1. Identify stakeholders

2. Determine commitment level

3. Assess needs/concerns

4. Define change role

Stakeholder analysis is the first step of the communications process and allows for a structured and economical use of your communication channels.

General stakeholder/ communications methodology. Conduct Analysis.

Develop and implement communication plan. Evaluate Communication activities.

## Media Literacy.

Media Literacy in Europe.

European Commission's Global Promotion Project (GPP)

### Digital shift

Mass communication (electronic media)	- Multimedia communication (digital media)
Autonomy of each form of media	- Media convergence
Centralized circulation	- Communication-network
Passive consumption	- Interactive consumption
Centralized professional production	- Decentralized social production
Languages separated by media	- Multimedia languages
Static broadcast-consumption	- Mobile broadcast-consumption
Creation of extensive audiences	- Creation of communities
National circulation	- Global circulation

3 largest uses of the Internet, according to a recent survey, are for personal/business communication (e-mail), finding out information about goods and services, and for general intergroup communication (networking sites).

56% of Europeans used social networking sites in August 2007.

One major publicly quoted European company estimates that approximately 30% of its Internet traffic is related to employees using social networking sites, called "horizontal communication" – between self-creating groups and individuals with shared interests.

## Networking.

### 1. Search Engine Optimization

The majority of Internet users rely on search engines and directories.

Therefore, ranking highly in search engines and directories should be critical to your Internet marketing strategy.

Because users generally only explore the first 10 or 20 sites in the search results, an understanding of how search engine ranking works and how to get your site in the top 20 results can make an enormous difference in the amount of visitor traffic your site receives.

### 2. Banner Advertising

Banner advertising technology can target visitors based on demographic data and behavior.

Such capability can attract highly qualified visitors to your own site.

If you target your source sites correctly, using banners effectively can be a relatively cheap form of advertising on the Internet.

### 3. Loyalty Programs

Unlike their offline versions, online loyalty programs can be relatively inexpensive to integrate.

It is possible to create a protected sub-site, accessible only by password. Such a "virtual community" for visitors – providing chat rooms, personal web pages and e-mail addresses – can be a very valuable way of building up loyalty with the audience you are trying to reach.

These are people with whom you will probably want to build up a long term relationship – artists, for example. Making it easy for them to contact you will be a valuable short cut to your site.

### 4. Strategic Linking

The web as a medium is unusual and strengthened by the use of hyperlinks, active links that enable users to be redirected to the right site very quickly.

Sites that have a lot of other sites linking to them will naturally receive more traffic.

More links = more traffic = more visitors. Links with related sites can stay in place for long periods, ensure targeted traffic and can often be arranged free of charge or by reciprocal link agreement.

## 5. Sponsorships and Partnering

Sponsoring strategic content on popular web sites is another way to secure a site audience.

Exclusivity is the key here – if you provide a unique service or information on a major portal, it lends credibility to your brand and increases customer interest in your own site.

Placing articles can be very cheap, given that most websites are desperate for new editorial copy.

## 6. Hyperlinks

Hypertext is the most prominent web-writing feature. It is a powerful weapon in enabling readers to go quickly to another source, or reference, but can be damaging if it encourages readers to leave before they have finished reading your message.

Use sparingly.

## 7. Blogging as a promotional tool.

These days marketing campaigns target blogs because there's no question that blogs are the perfect viral marketing medium and an excellent way to promote an event or message.

Directly target the most influential bloggers and blog posting sites with an interest in their area and integrate their message into those venues.

## 8. Pitching a Blog

The most important thing a publicist can do before pitching to a blogger is to read his or her blog. Bloggers are sensitive about becoming marketing tools for other organizations and companies, which is often the reason they began blogging in the first place.

The emphasis must be on supplying useful information that can help a blogger make more of his or her blog, and attract more attention to it.

Remember all bloggers dream of seeing their name in lights – somewhere!

## 9. Developing a Corporate Blog (Wiki)

Because corporate blogs can be effective marketing tools, especially in niche industries where little news is published in the mainstream press, corporate blogs (called “Wikis”) are the next big step in corporate communications. Wikis can be used in a number of ways to strengthen relationships, share knowledge, increase collaboration and improve company branding. Foremost, a Wiki can be used to strategically position the authors as industry experts and opinion leaders.

Corporate Blogs, and the numbers of people who manage and write them, are growing at a phenomenal rate. According to EuroBlog 2007, a recently published survey among 409 PR professionals from 24 European countries, the number of professionals that read and run blogs has roughly doubled in one year and commenting has increased five-fold:

- 79% read blogs (up from 37% in 2006).
- 38% run blogs (up from 21%).
- 51% comment on blogs (up from 10%).

A shortage of good professionals is seen as the biggest limiting factor (by 69% of respondents) to the further growth of corporate blogging.

The survey also named the biggest challenges to using blogs:

- Integrating blogs into communications strategy (88%).
- Having time to blog regularly (83%).
- Reacting to comments (83%).
- Creating content and ideas for posts (80%).

Blogs offer a good means of providing authentic two-way communication with the public.

As a general principle, a corporate blog positions you as open and friendly (rather than just leaving users of your service to interact with you via the formal website).

## 10. Corporate Blogs and Their Content

There are some simple rules about content.

**Read:** first of all you need to create subject matter which will encourage people to visit your blog and then read what you're writing about.

**Return:** once they have visited for the first time, you have the opportunity to give your readers something they'll wish to read more of, hence encouraging them to return to your blog.

**Reply:** you are looking to encourage dialogue and communication, so you must find subjects and a style which encourages them to express an opinion about it and reply to the post.

**Refer:** provide your readers with enough compelling, relevant and interesting content and they'll want to recommend it to everyone.

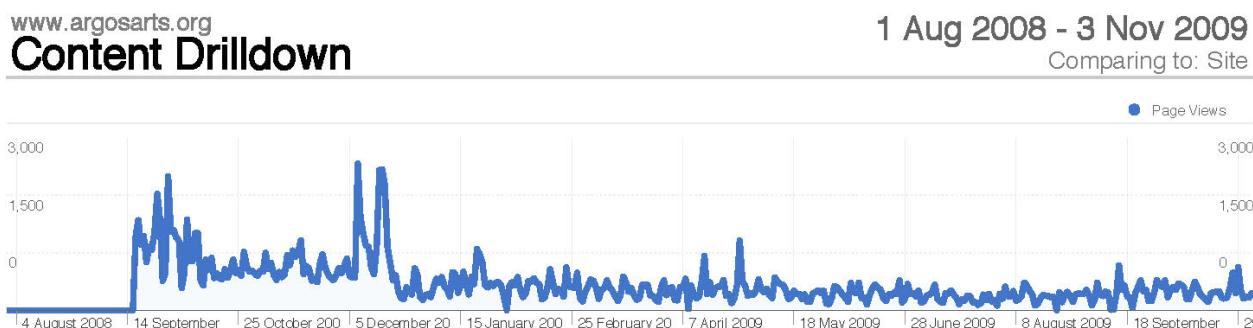
**RSS:** encourage them to sign up and receive what you are writing as and when it appears, using RSS either directly or via e-mail.

It provides the publisher with a way for other sites to use and hence "syndicate" news and content that has been created and, for the reader, it gives a regular summary of the updated contents of a favorite site.

Articles written by corporate communications professionals for the corporate blog and placed within e-mailed newsletters can be linked to blogs, extending story life and creating a massive conversation with visitors.

## 11. Tracking & Monitoring

Tracking and reacting to your campaign's successes are critical in maintaining an effective marketing campaign. From your website statistics to PPC numbers, there are many ways to determine what is working and what isn't.



**865 pages were viewed a total of 194,684 times**

Content Performance						
Page Views <b>194,684</b> % of Site Total: 100.00%	Unique Page Views <b>151,401</b> % of Site Total: 100.00%	Avg. Time on Page <b>00:01:01</b> Site Avg: 00:01:01 (0.00%)	Bounce Rate <b>77.00%</b> Site Avg: 77.00% (0.00%)	% Exit <b>46.19%</b> Site Avg: 46.19% (0.00%)	\$ Index <b>\$0.00</b> Site Avg: \$0.00 (0.00%)	
Page	Page Views	Unique Page Views	Avg. Time on Page	Bounce Rate	% Exit	\$ Index
/	94,740	79,985	00:01:04	78.95%	71.71%	\$0.00
/media-library/	28,251	19,232	00:01:05	64.18%	24.49%	\$0.00
/distribution/	16,083	11,948	00:00:49	43.19%	8.58%	\$0.00
/calendar/	14,291	7,960	00:01:07	54.39%	16.68%	\$0.00
/contact	5,096	4,102	00:01:52	66.88%	47.98%	\$0.00
/publications/	2,744	2,195	00:00:52	27.78%	14.87%	\$0.00
/mission	2,497	2,023	00:01:05	51.22%	19.70%	\$0.00

## **Innovation.**

A good deal of innovation in the creative industries turns out to be hidden.

'Hidden innovation' – that which is not recorded using traditional innovation indicators – is common in the creative industries studied:

+ Sometimes it is because innovation similar to activities measured by traditional indicators is excluded from measurement. Much activity in creative industries involves research and development (R&D) of new products – though outside product design, it is not usually described in such terms. Such activities may not take place in conventional laboratories. But research into people's tastes and preferences is vitally important in shaping new products and services. Yet it is excluded from R&D surveys and tax credit systems.

+ Another form of hidden innovation concerns innovation in organisational forms or business models – this is also very common in our creative industries. The most important developments often involve the users of creative products in the innovation process.

+ A third type of hidden innovation, novel combinations of existing technologies and processes, is also common, with creative industries often using existing content for new purposes.

TV programmes are repackaged for DVD, mobile phone or online downloads; music is repackaged in a new compilation or made available for MP3 players.

+ Finally, there are numerous innovations that take place on-the-job during the creation of new products and which fail to be recognised or replicated. The creative industries demand innovative problem-solving, but many of the new solutions are one-offs.

Businesses don't find it easy to reproduce such new approaches, though some technical developments (for example, useful lines of code in videogames) may be systematically archived.

The creative industries are experiencing important changes that require and create opportunities for innovation.

These changes include:

**New technological platforms** – new information technologies, and the associated digitisation of much creative content, are changing the way products are created, delivered and marketed.

This is particularly true in videogames development, but is occurring across the creative industries.

**Consumers** – both individuals and firms are becoming more sophisticated in their tastes and choices. Consumers are sharing their views more readily among themselves and with producers, leading to more coproduction of creative products.

**Institutional changes** such as new regulatory requirements and the globalisation of industries, markets and labour.

**New products** are being generated for new markets – for example, entertainment firms moving into educational markets with new types of videogame, or manufacturing firms becoming service providers.

These developments are driving innovation in the creative industries, not least because competitors use innovation to gain marketshare and enter new markets.

## **Management.**

Organizations should focus on acquiring and developing the right skills and capabilities to innovate – especially with the help of their consumers.

Much creative industry innovation is based on 'co-production' with significant input from the client. Networks, partnerships and collaborations are also important sources of innovation. Whilst conventional project and innovation management skills remain important, innovation managers must increasingly demonstrate skills for collaboration with professionals of various types and for engagement with consumers and other firms – skills such as team building, conflict resolution, and problem solving.

Communication from the Commission to the European Parliament,  
the Council, the European Economic and Social Committee and the Committee of the Regions. Brussels, 4.8.2009

### **Europe's Digital Competitiveness Report : Main achievements of the i2010 strategy 2005-2009.**

- To ensure that all citizens benefit from Europe's lead in ICT, in particular through first-class online public services accessible to all; safer, smarter, cleaner and energy-efficient transport and by putting the cultural heritage of the EU at our fingertips by creating the European digital library.
- More and more Europeans are online. The number of regular internet users has increased from 43% in 2005 to 56% in 2008; most of them use the internet almost daily and with high-speed internet access. Regular internet use is also becoming more inclusive, with the numbers of users in disadvantaged groups (the inactive, the less educated and those aged 55-64) rising the fastest;
- Europe has become the world leader in broadband internet. With 114 million subscribers, it is the largest world market and penetration rates are rising swiftly. Half of all European households and more than 80% of European businesses have a fixed broadband connection, three quarters of them with average download speeds above 2 Mbps. Broadband internet is available to 93% of the EU25 population, up from 87% in 2005;
- High rates of broadband connectivity have translated into higher usage of advanced services. Europeans are rapidly changing their habits, adopting new ways to communicate. 80 % of regular internet users engage in increasingly interactive activities, e.g. communicating, using online financial services, sharing and creating new content and participating in innovative processes;

Commission support for films under the EU MEDIA programme, extended for 2007 to 2013 with a budget of €755 million, has helped bring films and content made in the EU to the international screen. Many films that have won global fame would simply not have left their country of production without European support [7]. EU added value is not just to fund these artistic productions, but to bring European life and culture to a wide international audience by making European films available within and outside Europe.

The new initiative builds on existing research priorities; e.g. the FIRE (Future Internet Research and Experimentation) Facility has started offering services to the research community to experiment on new networking and services paradigms. The European Technology Platforms have also broken new ground by acting as open platforms for cooperation between industry, academia and research institutes.

(5) Consolidating the online single market. We have yet to achieve an online single market, despite solid progress during the past years. Europe still faces legal fragmentation, with payment systems, security, privacy and other obstacles that discourage businesses and consumers to go digital. . This applies also to the market for digital content where fragmentation makes it difficult for European citizens to access the full span of rich and culturally diverse online offer available across the EU

(6) Promoting users' creativity. The new digital habitat (WEB 2.0 and beyond) offers an unprecedented chance to unleash the creativity of Europe's citizens. The internet today is an interactive political forum, a vibrant social network and a vast source of knowledge. With new participative platforms and services, users have become active players, producers or 'prosumers' and it is essential to put in place new policies to encourage users' creativity and participation.

(8) Making modern and efficient public services available and accessible to all.

(9) Using ICT to improve the quality of life of EU citizens by unlocking the storehouses of Europe's cultural heritage and bringing it online. The 2008 eInclusion initiative showed the socio-political and economic importance of this and the 'eInclusion business case' is now stronger than ever to overcome the main aspects of disadvantage, such as age, education, gender and location. In the current economic downturn, disenfranchised people in particular risk being further excluded from society and the labour market.

This study analyzing different ways of representation and positioning video databases content online.

## 01. NOASS video archive

The Latvian Video Art Archive has been created as the only *national video art database*.

It is available for free and covers the entire history of Latvian video art from the late 1980's through to the present day.

*The platform for the Latvian Video Art Archive:*

Latvian-French video art festival (1989-1995) archive

(from the *collection of art historian*, Laima Slava);

Artists' video works collated by exhibition;

Artists' video works submitted individually from personal collections (1985 - 2009);

Selections of works compiled from the competition archives of "Water pieces" international video and contemporary art festivals (2001- 2008).

To ensure that the collation of information is as complete as possible, materials are also drawn from other Latvian video art festivals ("2ANNAS", "Ahūns"),

diploma works and course works by students from Jānis Rozentāls Art High School,

video works by students from the Latvian Art Academy, as well as

a collection of those created by Culture Academy students.

All of the works submitted have been reviewed by a group of experts.

If the works are deemed to be good enough for inclusion in the archive, they are then systematized and archived.

NOASS Video Art Database.

During the course of 2008, we have introduced new database software which ensures the availability of information on the Internet.

In 2009, we plan to continue the expansion of the database with both new works (from the Water pieces 2009 competition) and by inviting authors to add older works to the database which have been shown in exhibitions, but which not been included in the NOASS video archive database before now.

Additionally, we have begun discussions with the amateur studio, Gilde about adding an experimental cinema film to the database which covers the 1960's and is the forerunner of video art in Latvia.

In the immediate future, we're looking to develop the distribution of these works, as well as representation of the interests of the authors concerned by promoting the database and compiling selections of works.

## 02. Trekanten Video Formidling (TVF)

TVF is a video production company, functioning since 1980, creating and archiving documentation of various aspects of art, including: Visual art, performance art, theatre, dance, experimental music and sound works, installations, exhibitions, festivals, lectures and seminars on aspects of art.

Also interviews with artists, musicians, filmmakers, video artists, etc.

Our productions are, at present, only distributed to institutions, museums, galleries, workshops, universities, libraries and other organizations and NOT to individuals.

TVF also maintains an archive, open for researchers, containing all our recorded material (published or not), of more than 3000 titles. A database with all titles is coming soon.

Search categories:

*The Endless Story of FLUXUS, Other Sounds, Performance, Performance Theatre, Body Art & Live Art, Installations, Exhibitions, Events, Theatre, Dance & Performance Dance, Seminars, Lectures, Video Art Archaeology & Interviews, Film Art Archaeology & Interviews, Visual Art Archaeology & Interviews, Stage Productions, Poetry & Poly Poetry, Improvised Music, Music & Concerts, Compilations for Exhibitions, Screenings, etc., Documentaries, Art video*

### 03. VDB Video Data Bank

Founded in 1976 at the inception of the media arts movement in the United States, the Video Data Bank is one of the nation's largest providers of *alternative and art-based video*.

The Video Data Bank houses three collections:

*Early Video Art*, highlighting works by the early video pioneers from the late 1960s through 1980; *On Art and Artists*, which features more than 270 interviews with visual artists, architects, critics and writers; and *Independent Video and Alternative Media*, an extensive collection of works from the foremost contemporary video artists.

The collections include seminal works that, seen as a whole, *describe the development of video as an art form from its origins in the late 1960s to the present*.

These collections, *plus special compilations and anthologies*, are listed on the fully searchable Video Data Bank website, along with tape descriptions, artists biographies, and video clips.

*Through a successful national and international distribution service, the Video Data Bank makes these tapes available for sale and rental to academic institutions, museums and galleries, broadcasters, cinemas and screening venues, and to individuals, nationally and internationally.*

### 04. UbuWeb

Its ideogrammatic self-contained, exportable, universally accessible content mirrors the utopian pan-linguistic dreams of cross-platform efforts on today's Internet;

Since 1996 UbuWeb is a never-ending work in progress: many hands are continually building it on many platforms. UbuWeb has no need for money, funding or backers.

Web space is provided by an alliance of interests sympathetic to our vision. Donors with an excess of bandwidth contribute to our cause. All labor and editorial work is voluntary; no money changes hands.

Totally independent from institutional support,

UbuWeb is free from academic bureaucracy and its attendant infighting, which often results in compromised solutions; we have no one to please but ourselves.

UbuWeb posts much of its content without permission;

we rip out-of-print LPs into sound files;

we scan as many old books as we can get our hands on;

we post essays as fast as we can OCR them.

UbuWeb is an unlimited resource with unlimited space to fill.

It is in this way that the site has grown to encompass hundreds of artists, hundreds of gigabytes of sound files, books, texts and videos.

Sounds like a marginal situation? Hardly. We've won many prestigious internet awards and are acknowledged web-wide as the definitive source for Visual, Concrete + Sound Poetry.

UbuWeb is on the syllabus of countless schools; we've gotten queries from Ph.D. candidates seeking information to third-graders researching a paper on concrete poetry.

UbuWeb embodies an unstable community, neither vertical nor horizontal but rather a Deleuzian nomadic model: a 4-dimensional space simultaneously expanding and contracting in every direction, growing "rhizomatically" with ever-increasing unpredictability and uncanniness.

## About UbuWeb Film & Video

UbuWeb is pleased to present dozens of avant-garde films & videos for your viewing pleasure. However, it is important to us that you realize that what you will see is in no way comparable to the experience of seeing these gems as they were intended to be seen: in a dark room, on a large screen, with a good sound system and, most importantly, with a roomful of warm, like-minded bodies.

However, we realize that the real thing isn't very easy to get to. Most of us don't live anywhere near theatres that show this kind of fare and very few of us can afford the hefty rental fees, not to mention the cumbersome equipment, to show these films. Thankfully, there is the internet which allows you to get a whiff of these films regardless of your geographical location.

We realize that the films we are presenting are of poor quality.

It's not a bad thing; in fact, the best thing that can happen is that seeing a crummy shockwave file will make you want to make a trip to New York to the Anthology Film Archives or the Lux Cinema in London (or other places around the world showing similar fare).

Next best case scenario will be that you will be enticed to purchase a high quality DVD from the noble folks trying to get these works out into the world. Believe me, they're not doing it for the money.

Please support these filmmakers and their distributors by purchasing their films. Please support the presenters of these works by going to see them in theatres whenever you can.

### **Can I use something posted on UbuWeb on my site, in a paper, in a project, etc.?**

Sure. We post many things without permission; we also post many with things with permission. We therefore give you permission to take what you like even though in many cases, we have no received permission to post it. We went ahead and did it anyway. You should too.

### **What is your policy concerning posting copyrighted material?**

If it's out of print, we feel it's fair game. Or if something is in print, yet absurdly priced or insanely hard to procure, we'll take a chance on it. But if it's in print and available to all, we won't touch it. The last thing we'd want to do is to take the meager amount of money out of the pockets of those releasing generally poorly-selling materials of the avant-garde. UbuWeb functions as a distribution center for hard-to-find, out-of-print and obscure materials, transferred digitally to the web. Our scanning, say, an historical concrete poem in no way detracts from the physical value of that object in the real world; in fact, it probably enhances it.

Either way, we don't care: EBay is full of wonderful physical artifacts, most of them worth a lot of money.

Should something return to print, we will remove it from our site immediately.

Also, should an artist find their material posted on UbuWeb without permission and wants it removed, please let us know. However, most of the time, we find artists are thrilled to find their work cared for and displayed in a sympathetic context. As always, we welcome more work from existing artists on site.

Let's face it, if we had to get permission from everyone on UbuWeb, there would be no UbuWeb.

### **Are you affiliated with a university?**

No. UbuWeb is a completely independent site. However, several universities and partners have generously offered us server space and bandwidth, with no restrictions or input regarding our content.

We have gratefully accepted their offers.

### **Why are your pages in English? / Why are your pages not in English?**

Most of our pages are in English; several of them are not. UbuWeb is accessed universally, hence much of our content is in several languages. We encourage more multi-linguistic material.

**Used materials:**

Mission 2.0: advice for arts & cultural organizations from the social web, January 2009  
About Mission, Models, Money (MMM)

The Art of With, March 2009 by Charles Leadbeater for Cornerhouse, Manchester

The practice of everyday (MEDIA) life - Essay by Lev Manovich for Vortex Reader

Curator as filter/ User as curator - Essay by Thomas Thiel for Vortex Reader

Distribution of artist-driven film and video by Howard Krosnick  
For the Canada Council for the Arts Media Arts Section

The Big Picture, January 2009. Shared Learning Document. Audiences Central

Copyright in the Digital Era – Access to Culture Online, October 2009  
Benjamin White Head of Intellectual Property British Library

Logging On. Culture, participation and the web by John Holden for Demos UK 2007 [www.demos.co.uk](http://www.demos.co.uk)

The Digital as Default, October 2009 by Pelle Snickars, Head of the National Library of Sweden  
for Improving Access to European Cultural Heritage

AMA Benchmarking  
A report on the effectiveness of arts organizations' e-marketing activity by Julie Aldridge  
London, Arts Marketing Association. Funded by Arts Council England.

New Media, New Marketing, November 2008 by Sadler's Wells,  
London, Arts Marketing Association

National Alliance for Media. Strategic plan 2006-2007  
Arts and Culture (NAMAC) San Francisco

Catalyzing a more sustainable arts and cultural sector.  
Stakeholder Engagement Pack. Mission, Models, Money (MMM)

Local Institutions Mediating Electronic Resources Belgium  
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Performance Measurement in the Arts Sector.  
Johanne Turbide, Claude Laurin  
Survey of 300 arts organizations in the Canadian province of Quebec

Results of the public survey.  
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12.04.2008 – 21.06.2008 by Inge Everaert

Hidden innovation in the creative industries. Research report July 2008  
Ian Miles and Lawrence Green for NESTA