

Clore Leadership-AHRC Online Research Library Paper

Tooling up: the publicly funded visual arts sector's response to web 2.0 tools

Author: Sheena Etches

Supervisor/s: John Holden,

City University

Year paper completed: 2007

Leadership Content Theme/s: Digital Innovation, Sector Insights

AHRC Subject Area/s: Museum and Gallery Studies, Community Art (including Art and Health)

A note on contents:

Since 2005 Clore Leadership and AHRC have partnered to offer a diverse range of cultural leaders the opportunity to produce a piece of extended research relating to leadership and to their specific cultural discipline. These papers, published from 2023 onward on the Clore Leadership-AHRC online research library, reflect an important contribution to the field and we are extremely pleased to make them available to practitioners, scholars, and other interested parties. We recognise that this research library contains a range of terminologies and outlooks: these are reflective of the significant and ongoing changes within the cultural sector over the past 20 years. As such we urge readers to recognise that the authors' thinking and language may have shifted since completion of these papers, or may be in the process of shifting as consequence of their enquiries.

Unless otherwise stated, research papers included in the Clore Leadership-AHRC Online Research Library have not been formally peer reviewed or published in an academic journal.



This work is licensed under a [Creative Commons Attribution-NonCommercial 2.0 UK: England & Wales License](https://creativecommons.org/licenses/by-nc/2.0/uk/).

Tooling up: the publicly funded visual arts sector's response to web 2.0 tools

**Compiled for the Clore Leadership Programme
By Sheena Etches, DCMS Visual Arts Fellow, October 2008
Supervised by John Holden, Visiting Professor, City University**

Index

Introduction	Page 4
Chapter 1: Context	Page 6
Chapter 2: Introduction to web 2.0	Page 12
Chapter 3: Is the visual arts sector responding?	Page 15
Chapter 4: What are the barriers to further uptake of web 2.0?	Page 26
Chapter 5: Suggestions for an engaged future	Page 37
Appendix I: Analysis of publicly funded contemporary gallery websites	Page 40
Appendix II: Analysis of interviews with web content managers	Page 46
Appendix III: Andrew Shuttleworth: How information flows through his social networking and media sites	Page 51
Bibliography	Page 52
References	Page 57

Introduction

As now often discussed in the mainstream press the UK population has an established reputation as devotees of the internet. A recent Guardian newspaper article painted a compelling picture 'Britons social network as if our lives depend on it: Facebook's biggest city is London, and more than a quarter of Bebo's 40 million registered users are based in the UK'.¹

Much has also been written recently on the potential of participation in and development of culture through the web. For example, John Holden in 'Logging On: Culture, participation and the web' writes 'the internet has changed the face of culture and cultural engagement...Far from replacing actual experience, virtual engagement has proved a stimulus to actual participation.'² The report discusses the convergence of three trends – 'technological change; the way that people engage with culture; the policy aim of increasing democratic participation in culture, with particular regard to audiences described as 'hard to reach'³. In essence the report finds that the government and its policy makers would like more of us to engage with culture, the technology exists for us to do this and perhaps most importantly that we want to engage in culture, but engage in a different way than we did before – we want to be active participants in the creative process.

At the same time the Arts Council of England's current corporate plan (Agenda for the Arts 2006-2008) states their ambition to 'put the arts at the heart of national life and people at the heart of the arts'.⁴ Yet a cursory glance at the websites of contemporary visual art galleries within England that ACE regularly fund shows a large proportion of websites whose functions are entirely based on digitisation of content and provision of information, usually in a one-directional flow from the gallery to the user.

So why, when the main funder of many of these galleries is promoting greater audience development, the UK has an audience that is web literate and seeks interaction and the technology and role models⁵ already exist, do these organisations not offer increased cultural participation through the web? What is preventing the galleries, their curators and the artists they support from engaging audiences directly through this medium?

The following report researches the extent to which publicly funded contemporary visual art galleries in England engage with web 2.0 tools (user generated content, social networking and interaction) and investigates what, if any, barriers exist for such organisations to fully make use of the audience development potential of the web.

The study contains five chapters. Chapter 1 outlines the context of the research. It summarises recent technological changes; illustrates the ways in which people are choosing to engage with technology; and illustrates current cultural policy in relation to increasing participation and the dissemination of cultural product through the web. Chapter 2 provides an introduction to web 2.0 and its most common tools. Chapter 3 outlines the methodology of the research undertaken and the key findings from the analysis of the ACE Visual Arts Regularly Funded Organisations (RFO) websites. It illustrates that, despite the greater computing power available, better connectivity than ever before and the new web tools available to users, contemporary publicly funded visual arts organisations are not yet offering audiences significant opportunities for interaction.

Chapter 4 considers the responses from interviews with galleries and some leading individuals in the visual arts and technology sector to try to understand the barriers that exist to the further

uptake of web 2.0 tools by publicly funded contemporary visual art galleries and questions the true demand for such opportunities. The final chapter suggests some small steps that can be taken by organisations and policy makers to reduce these barriers and improve the utilisation of web 2.0 in the publicly funded visual arts sector.

Quotes from interviewees are shown in italics throughout the text.

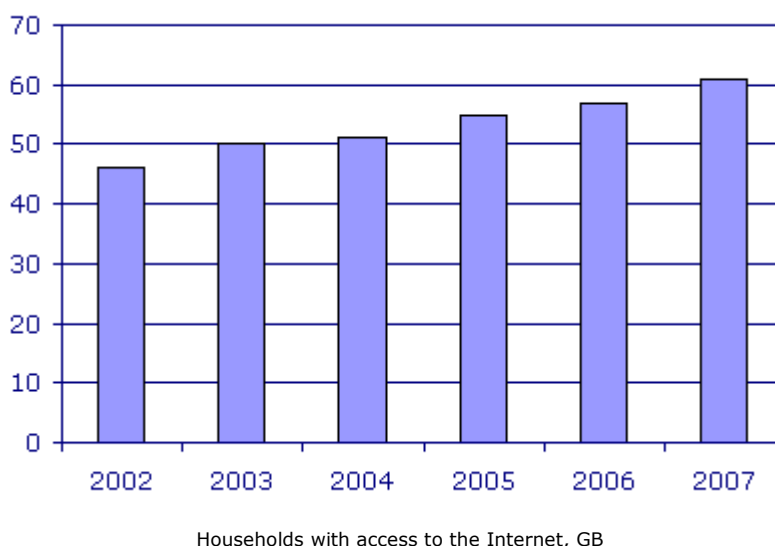
Chapter 1: Context

Improvements to technology

Improved connectivity

The first web server was launch in March 1989 by Tim Berners-Lee while at the physics lab Cern and connected to another server by the end of the following year – thus the world wide web was born. In the subsequent 19 years the expansion of the web has been exponential both in terms of content and access by the public.

‘In 2007, nearly 15 million households in Great Britain (61%) had Internet access. This is an increase of just over 1 million households (7%) over the last year and nearly 4 million households (36%) since 2002. Eighty four per cent of UK households with Internet access had a broadband connection in 2007, up from 69 per cent in 2006.’⁶



This increase in access to the internet has been coupled with an increase in speed of broadband and therefore the range of web tools and functions available to the average user. In July 2008 BT announced a £1.5 billion investment in plans ‘to roll out fibre-based super-fast broadband. This programme would provide such broadband to as many as 10 million homes [in the UK] by 2012 and would increase broadband speeds to 100MB/s with a 1,000MB/s potential for the future’.⁷ In 2008, for the first time in the UK, rural areas had better broadband coverage than towns and cities (‘across the UK 59% of households in rural areas now have broadband compared to 57% of urban areas’⁸).

Advances in mobile internet devices

In parallel to these advances in broadband speed and availability the ‘world of mobile internet devices is set to explode’.⁹ Research carried out for Intel suggests that portable net-enabled

devices will grow to 1.2 billion by 2012 as the need of individuals to be connected increases. In the very near future there will be an expectation that we can access the internet wherever we are as the internet frees itself from the confines of the PC. Already the BBC has published that its website has '19 million people visiting the site per week, 2 million by mobile phone'.¹⁰

As impressive as this may sound, we should be realistic about the usage of mobile internet as the screen size will remain limited and impact on the ease of reading information. Although widely available 'people will turn to mobile content when:

- a. there is no alternative (higher quality) medium available
- b. bored (to kill time)
- c. information is required immediately'¹¹

It is also worth remembering that product availability to the public in the UK is not replicated throughout the world. As Amalyah Keshet noted in her Musematic blog 'Neither the Kindle or the iPhone are available in Israel. Yet. And I'm talking about one of the most technologically advanced countries on the planet. What's the problem? Proprietary systems. The iPhone, after all, is married to AT&T and the Kindle is chained to Sprint, plus of course Amazon. The gadget comes with a company and a service; it's a mere piece of plastic without that company's service... Thus, these revolutionary goodies are geographically limited'.¹²

Social trends and audience behaviour

Faster broadband allows more things to be created and easily shared by people. 'It is not like consuming food; it is like cooking.'¹³ In the Work Foundation's influential recent report 'Fat pipes, connected people. Rethinking Broadband Britain' the authors explain that although it is possible to have access to faster broadband and not change your habits, but simply spend less time on line accessing information quicker than before, the evidence suggests that 'broadband users do more with their connection and spend longer online'.¹⁴

We are therefore 'reaching a critical phase in the web's development, when we will see more clearly how it will influence society, not just in the rich developed world where it got started, but even more importantly in fast developing economies in Asia and South America, where in the next decade close on 1 billion people will access it through cheap mobile phones and laptops.'¹⁵

'According to the [DCMS] Taking Part Survey, the most common leisure activity for more than eight in ten (82%) of adults aged 16 and over in England in 2005/06 was watching television, followed by spending time with family and friends (75%).'¹⁶ By comparison (see table below) only 42% of adults spent time on the internet or emailing.

Activities performed in free time,¹ 2005/06	
England	Percentages
	All
Watching TV	82
Spending time with friends/family	76
Listening to music	69
Reading	64
Shopping	63
Eating out at restaurants	59

Days out	56
Sport/Exercise	49
Gardening	49
Going to pubs/bars/clubs	44
Internet/emailing	42
Going to cinema	41
Attending theatre/music concerts	36
DIY	36
Visiting museums and galleries	26
Playing computer games	18
Arts and crafts	18
Playing a musical instrument	10
Other ²	4

1 The question was introduced in the last quarter of the survey. Engagement in some of the activities here are also asked about later in the questionnaire. Prevalence rates differ slightly due to the format and definition of questions/activities. Percentages do not add up to 100 per cent as respondents could give more than one answer.

2 Includes puzzles, games and academic study.

Source: Taking Part: The National Survey of Culture, Leisure and Sport, Department for Culture, Media and Sport

However, the ONS subsequently reported that by 2007 this figure has risen with more than two-thirds (67%) of adults aged 16 and over in the UK having accessed the internet in the three months prior to interview. Of these users more than one-quarter (27%) of adults who had used the internet in the last 3 months stated that they would like to use the internet more often. The most common reasons for not doing so were lack of time (52%) and lack of skills or knowledge (21%). The most common activity of adults in the UK that had used the Internet in the three months prior to interview was finding information about goods and services (86%), closely followed by sending or receiving emails (85%). These two activities were also the most common use of the internet across all age groups. Young people aged 16 to 24 were more likely than any other age group to play or download games, images, films or music.¹⁷

Table 13.4
Selected uses of the Internet: by age,
2007¹

United Kingdom	% All aged 16 and over					
	16–24	25–44	45–54	55–64	65 and over	
Finding information about goods and services	83	88	89	86	75	86
Sending/receiving email	84	87	86	86	80	85
Using services related to travel and	52	67	69	63	56	63

accommodation

Obtaining information from public authority websites	30	51	49	50	36	46
Internet banking	34	52	46	43	31	45
Looking for information about education	54	38	36	19	-	36
Playing/downloading games/images/films/music	58	40	25	14	-	35
Downloading official forms	21	34	34	35	22	31
Seeking health-related information	20	31	34	23	18	27
Sending completed official forms	18	27	29	26	-	25
Downloading software	33	26	22	17	-	24
Selling goods or services	21	23	13	-	-	17
Telephoning over the Internet	15	13	10	-	-	12
Doing an online course	-	8	8	-	-	6

1 Adults who used the Internet in the three months prior to interview. Data were collected in January, February and March 2007 for England, Wales and Scotland, and May 2007 for Northern Ireland.

Source: Omnibus Survey, Office for National Statistics

18

Throughout much of the literature available on the web and about the web the same statistics are repeated to illustrate the rapid growth and increasing dominance for our leisure time of new technology and the web. Many of these statistics can be traced back to 'Did you know 2.0?'¹⁹ a YouTube site posting by Karl Fisch and Scott McLeod. The material started as a powerpoint presentation by the pair to a faculty meeting in August 2006. The presentation went viral on the web in February 2007 and as of June 2007 had been seen by an estimated 11 million people.

- 'Today's 21-year-olds have played 10,000 hours of video games; (original source: Interactive Videogames, Mediascope, June 1996)
- Talked 10,000 hours on the phone;
- Sent/received 250,000 emails or instant messages (original source: Mark Prensky, Digital Natives, Digital Immigrants, 2001)
- More than 50% of US 21 year olds have created content on the web
- The number of internet devices in 2006 is 600 million
- The first commercial text message was sent in December 1992, the number of text messages sent and received today exceed the population of the planet.
- If MySpace were a country it would be the 8th largest in the world'²⁰

The authors themselves readily admit that some of these statements are guesstimates and in some cases based on (in web terms) very old information. But they were trying to paint a picture to illustrate that 'we are living in exponential times'²¹ and that organisations ignore the expansion of the web at their peril. As Mark Thompson, Director General of the BBC recently explained 'Any creative strategy – no matter how well it is performing currently – will fail unless it takes account of these revolutionary and accelerating changes both in technology and in audience expectation.'²² The argument extends throughout the cultural sector where 'the opportunities presented by digital technologies for business, organisational, audience and artistic development are substantial, and will only increase in the future'.²³

'Following the trends observed in the population as a whole, the proportion of arts attenders with Internet access has also increased significantly in the past five years. In 2001, a population

survey carried out in the South West of Scotland showed that 49% of current and potential arts attenders had Internet access. A similar survey carried out in the North East of Scotland in 2004 found that 72% of the current and potential audience had access to the Internet. Research carried out by Morris Hargreaves McIntyre in October-December 2005 amongst museum and art gallery attenders in Manchester showed that more than 80% were now online.’²⁴

For the arts one of the key considerations of this expanding community of internet savvy attenders is the reputed increasing expectation of users to be involved in creating content. A recent study conducted by Pew Internet & American Life Project revealed that 57% of American teenagers who have internet access could be considered Content Creators, meaning that they ‘have created a blog or webpage, posted original artwork, photography, stories or videos online or remixed online content into their own new creations.’²⁵ In 2005 Technorati was already claiming that ‘a new blog is born every second’.²⁶

The ‘Fat Pipes, Connected People’ report concurred with this interpretation of the development of the web showing that ‘people like to interact socially and do creative things with broadband, instead of being passive’.²⁷ This new prevalent breed of demanding internet user has also been identified as perceiving to have less free time and therefore ‘in addition to looking for “value for money” experiences, people are also looking for “value for time” or “on demand” experiences.’²⁸

This is widely regarded as having significant implications for the consumption of culture. We are looking at a cross-generational audience in the very near future who will demand ‘new relationships between consumers and producers’ with ‘audience and consumers as editors, reviewers and content creators’.²⁹

‘Your were what you owned, now you are what you share’.³⁰

Charles Leadbetter has written a great deal on the subject of sharing. His celebrated text ‘We Think’ explores how the web is changing our world, creating a culture in which more people than ever can participate in, share, and collaborate with, ideas and information. ‘For the generations growing up with social networking sites, multiplayer computer games, free software and virtual worlds, the reflexes learnt on the web will shape the rest of their lives: they will look for information themselves and expect and welcome opportunities to participate, collaborate, share and work with their peers.’³¹

He argues that the true potential of any new technology can only be ascertained once it has been put to the test through widespread and regular use. It is the ‘cumulative and collaborative creative acts of the users’ that push both the limits of the technology and integrate the technology into our lives. For example SMS (text messaging) was created by mobile phone companies without a specified use but has become the communication of choice for teenagers’³². Put crudely only when the new technology is combined with personal behaviour does society move to reliance. Twenty years ago almost all phones were landlines with receivers still wired into the dialling bases. People carried small change in case they needed to use a public phone whilst out and a phone box was posted on all major thoroughfares. Now most mobile phone users believe that going out without a mobile phone would cause them great difficulty.

As Mark Thompson, Director General, BBC put it ‘although technological change is enabling the second wave [web 2.0], it's not the essential driving force. That force is a revolution in audience behaviour.’³³

Recent arts development policy

During the last two years both major political parties, Labour and the Conservatives have sought independent review and comment on the development of future arts policy. Advice to both sides of the political divide was unanimous is its advocacy of digital technology as a means of interacting with and developing audiences.

Sir Brian McMaster recommended to the Secretary of State for Culture that 'cultural organisations need to explore ways of communicating more effectively with their audience. Digital technology offers extraordinary opportunities to do this.'³⁴ Whilst the Conservative Party's Arts Task Force went even further 'We recommend that all arts organisations should see an expansive, innovative, and interactive online presence as part of their core activity. The emphasis should be on content, rather than marketing or income generation. They should be supported in this by arts funders, who will reward success, and encourage organisations to take risks in exploiting their assets in new media'.³⁵

Whilst these reports serve to endorse the urgency of cultural sector uptake of digital technologies, the audience development potential of digital technology had already been identified by Arts Council England in their corporate plan 'Agenda for the Arts 2006-2008' '...new technology is revolutionising how we experience, learn about and disseminate the arts. People want to engage with the arts in new ways, both as audiences and participants'³⁶ and within 'Turning Point' their ten year strategy for development of the contemporary visual arts in England 'we recognise the importance of engaging audiences through the creative use of new technologies. Website and online initiatives can increase efficiency, enabling many millions more people to engage with the visual arts of all kinds'.³⁷

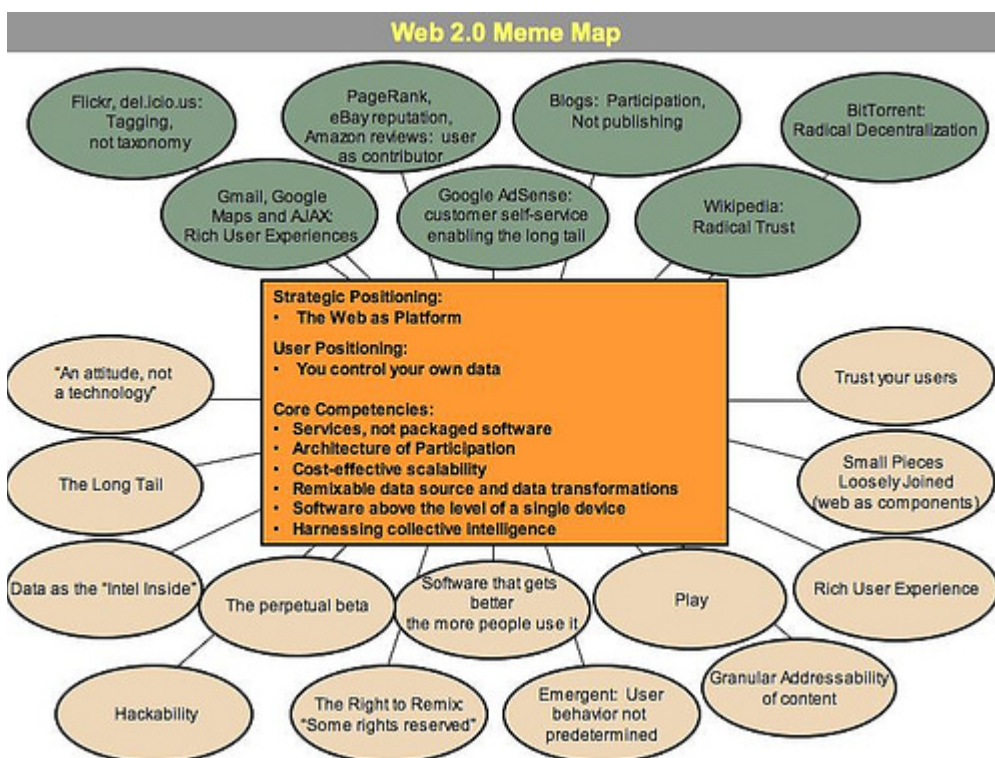
The ACE Agenda for 2009-11 has yet to be published but many people working in the visual arts believe that development of the visual arts will be a priority for the next few years and that the plan 'for more opportunities for people to experience and engage with the contemporary visual arts wherever they are in the country'³⁸ will remain a key outcome in the near future, not least because 'the DCMS's Public Service Agreement Target (PSA3) to "Increase attendance (by 3%) and participation by (2%) by under-represented groups in arts events" is not being met'.³⁹ The publicly funded visual arts sector is clearly under pressure from all sides to develop their digital strategies and to utilise the web to develop audiences and interaction.

John Knell suggests that 'anybody with even a passing interest in the fate of our public services will have grown familiar with the language of choice and personalisation (tailoring services to meet individual need) which have become central to the ongoing reforms of both the NHS and our education system.'⁴⁰ Thus the government is raising the public's expectations for better, faster and more personalised services. This raised expectation is likely to spillover into other areas of public service including the publicly funded arts sector which will have to face future audiences that will demand increased levels of dialogue, collaboration and participation with regard to the experience/service that they are receiving.

Chapter 2: Introduction to web 2.0

The 'second wave' or 'web 2.0' is the term used to describe a stage of development of the web. 'Web 2.0 differs from earlier more static versions of the web, in that it encourages [the virtual] community to have a conversation.'⁴¹ The term web 2.0 was first used by Dale Dougherty VP of O'Reilly Media, Inc at a brainstorming session for their 2004 conference of the same name which debated whether the dot-com collapse of 2001 marked some kind of turning point for the web, such that a call to action 'Web 2.0' might make sense. The ideas from the conference were subsequently made public by Tim O'Reilly in an extended essay 'What is web 2.0?' published in November 2005⁴² and consequently he is often wrongly credited as the creator of the term.

Web 2.0 can be considered as an evolution of the functions available from web 1.0. For example, personal websites existed in web 1.0, but in web 2.0 are transformed into blogging where others are openly invited to comment and contribute to a personal blog. Similarly content management systems evolve into wikis – open pages where all contributors have the power to edit content; directories where information is filed according to a strict taxonomy evolve into tagging where information is coded by the users (folksonomy); Britannica Online – an online encyclopedia from an established publisher is replaced in popularity by Wikipedia (an encyclopaedia created and edited entirely by users); and publishing evolves into participation. (See diagram below) a "Web 2.0 meme map" (simple business model map showing how the different concepts represented by the term Web 2.0 are related to each other) that was developed at a brainstorming session during FOO Camp, a conference at O'Reilly Media. 'It's very much a work in progress, but shows the many ideas that radiate out from the Web 2.0 core.'⁴³



Often described as the 'live', 'living' or 'social web', the key principle of web 2.0 is that 'the service automatically gets better the more people use it'.⁴⁴ Its applications have an 'architecture

of participation' where users generate, share and curate the content. Web 2.0 has a definition which is split across three main areas. It describes the tools and sites that foster collaboration amongst users such as Flickr, Wikipedia and YouTube which allow people to publish and share information. It refers to 'the software and languages with which these collaborative tools are built, in particular Ajax, or 'Asynchronous JavaScript and XML' – a web development technique which allows dynamic changes to occur on a web page without the need to constantly refresh'.⁴⁵ And it refers to a 'new lightweight business model, favouring small capital investment start-ups and an emphasis on user-generated content'.⁴⁶

Nina Simon, creator of the blog 'Museum 2.0' neatly summarises the change. 'The web started with sites (1.0) that are authoritative content distributors--like traditional museums. The user experience with web 1.0 is passive; you are a viewer, a consumer. Web 2.0 removes the authority from the content provider and places it in the hands of the user. Now, you are a participant. You determine what's on the site, and you judge which content is most valuable.'⁴⁷

Web 2.0 tools

Web 2.0 tools such as folksonomies, RSS feeds, blogs and wikis help the user to navigate the sheer volume of the web and enable individuals forming a community to talk back and amongst themselves. One of the most highly touted features of the web 2.0 era is the rise of **blogging**. At its most basic, a blog is just a personal home page in diary format, but unlike the personal home pages and personal diaries in web 1.0 the ability to chronologically organise a web 2.0 blog 'seems like a trivial difference, but it drives an entirely different delivery, advertising and value chain.'⁴⁸ For example, the chronological organisation of blogs makes them perfect for RSS and thereby widespread and immediate distribution.

RSS (Really Simple Syndication) is a significant advance in the fundamental architecture of the web. RSS allows someone to link not just to a page, but to subscribe to it, with notification every time that page changes, hence the naming of web 2.0 as 'the incremental web'⁴⁹ or the 'live web'. A feed, also known as RSS feed, XML feed, syndicated content, or web feed, is frequently updated content published by a website. RSS works by setting up the databases that enable the publishing of websites to spit out simplified versions of original stories and specific content (usually just the headline and one or two lines). These summaries are broadcast to the web using a special web language called XML – eXtensible Markup Language - easily understood by very many types of digital platforms, for example computers, web servers, fridges, central heating systems and even car components. RSS also means that the web browser is not the only means of viewing a web page. RSS aggregators come in a number of formats, some which allow users of portable devices to subscribe to constantly updated content.

RSS is usually used for news and blog websites, but can also be used for distributing other types of digital content, including pictures, audio or video. A web feed of audio or video files that users can subscribe to that are automatically updated and downloaded as they become available is referred to as a **podcast or vodcast** (for video). The feeds deliver content (usually in MP3 format) which can be listened to on a computer or MP3 player. It is the automatic download that distinguishes a podcast from simple downloads of mp3 or mp4 files or from real-time streaming.

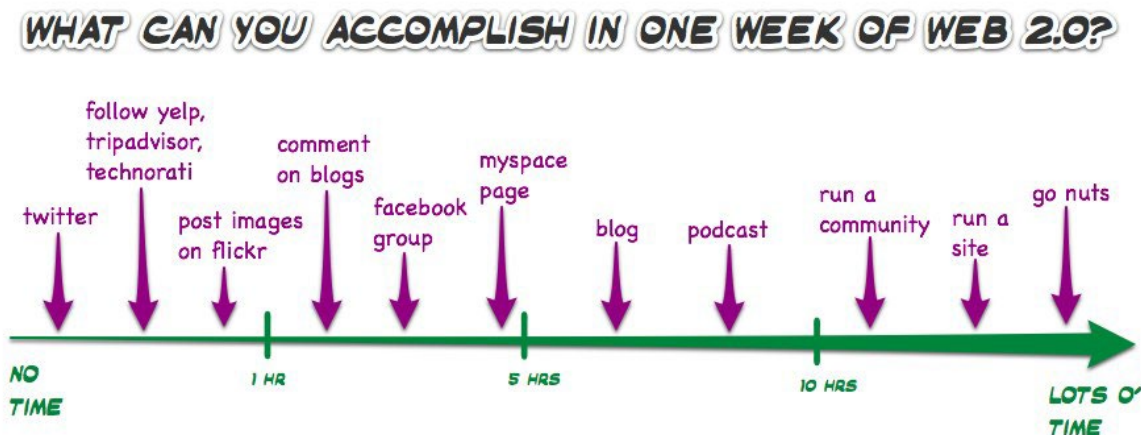
Another mechanism for sending images is SMS. **SMS (Simple messaging service)** allows photographs and text to be sent from mobile phones and other devices directly on to a website. The images and text as well as the sender's mobile number are automatically submitted to the

site's online database. Site editors can then access all of this information online and publish submissions quickly and easily. Visitors are able to contribute to the site without using a computer. SMS is generally considered a great format for engaging hard to reach, on the move 18-24 year olds.

Forums and noticeboards are one of the most widely used web 2.0 features. They simply enable groups of users to communicate via a website. A more sophisticated development is the social networking site. **Social networking sites** build online communities of people who share interests and activities. The sites usually provide a variety of ways for the users to interact for example email or instant messaging. The main types of social networking services are those which contain directories (such as former classmates), are a means to connect with friends or potential partners (usually with self-description pages), and recommender systems linked to trust. Popular sites now combine many of these: MySpace, Facebook, Bebo, Hi5, Orkut, Friendster, Cyworld, Gaia Online, Linked.In.

Web 2.0 tools are also enabling communities to share facts, news and information. **Wikis (What I Know Is)** allow anyone with access rights to log in and directly edit what is on the page. The most well known wiki is Wikipedia, an online encyclopedia based on the unlikely notion that an entry can be added by any web user, and edited by any other. This works on trust between the collaborators. **Social bookmarking** is a method for internet users to store, organise, search and manage bookmarks of web pages on the internet. In a social bookmarking system users save links to web pages they want to remember or share and categorise or tag them. Many social bookmarking services provide web feeds for their list of bookmarks allowing subscribers to become aware of new tagged bookmarks as they are saved by other users. **Social tagging** is common within social bookmarking sites and is also known as folksonomy, meaning a style of collaborative categorisation of sites using freely chosen keywords (tags). Tagging allows for the kind of multiple overlapping associations that the brain itself uses, rather than rigid categories.

But perhaps the most useful aspect of all these web 2.0 tools is their relative ease to set up and use. This is perfectly illustrated in Nina Simon's diagram 'What can you accomplish in one week of web 2.0?'⁵⁰



Chapter 3: Is the visual arts sector responding?

Methodology

A literature search (mainly web based due to the nature of the subject and the preferred medium of the key thinkers in the area of web 2.0) identified a body of text, which in the main part supported the notion of 'the convergence of three trends: technological change; the way that people engage with culture and the policy aim of increasing democratic participation in culture'.⁵¹ However a random test viewing of websites from the publicly funded visual arts sector implied that organisations were not embracing the cultural participation opportunities afforded by web 2.0.

In order to establish the extent to which publicly funded contemporary visual art galleries were embracing the web 2.0 tools, the websites of all the 179 Arts Council England's (ACE) visual arts regularly funded organisations (RFOs) were analysed.

The source document used was Arts Council England's 'Our regularly funded organisations – by artform' which lists ACE's investment figures for their portfolio of regularly funded organisations between 2008/09 and 2010/11.⁵² This list identified all the visual arts organisations in receipt of public funding in England at the time of writing (Summer 2008). For the purposes of the study the visual arts sector analysed was defined as contemporary visual arts organisations with a permanent gallery space with ACE RFO status as at May 2008 and therefore limited to organisations based in England. This reduced the sample to 77 organisations with a range of grant aid in all nine ACE regions of England.

Each website was explored between May-August 2008 to identify which functions it currently offers. Website functions were split into two categories:

- **Digitisation of visual material and range of information provided.** This included contact details, housekeeping (venue details, transport), artistic vision, artistic programme.
- **Interactivity.** This covered blogging, RSS, peer review, audio/visual material, SMS and audience review.

In parallel with the website analysis scene setting telephone interviews were undertaken between (June-August 2008) to identify key issues relating to web 2.0 uptake in the visual arts sector with four individuals leading in the field.

- **Hannah Rudman**, a digital content, IT and environmental change consultant, founder of envirodigital and co-ordinator of ACE's funded programme AmbITion which provides a diagnostic consultancy leading to the development of a business plan for investment in integrated technology.
- **Sheila Lawson**, Director of Platfom3 a web development and arts organisational development agency for the cultural and creative sectors. Clients include a number of ACE visual arts RFOs including New Contemporaries and [a-n] The Artists Information Company.
- **Carolyn Royston**, Project Manager, National Museums Online Learning Project, V&A Museum who is currently managing a multi-partner online project with a very large social web application involving 9 national museums due to launch in March 2009.

- **Hilary Gresty**, Director Visual Arts and Galleries Association (VAGA) a membership body open to organisations and individuals concerned with the exhibition, interpretation and development of modern and contemporary visual art.

These discussions helped to focus questions about the extent to which galleries were currently engaging with web 2.0 tools and the possible barriers that exist to prevent more widespread uptake and led to the development of a series of open-ended semi-structured interviews with eight 'web content managers'. From the 77 contemporary publicly funded visual arts venues with a permanent gallery, 8 organisations were selected due to their particular stage of web development - those that offered limited interactivity; those that offered peer review; those that picked and chose from the range of web 2.0 tools – whilst still ensuring that these organisations were drawn equally from across the regions and represented galleries with a range of amounts of public funding. For details of geographical distribution and range of grant income see (Appendix II, Tables A and B). The interviews were undertaken over the telephone between August-September 2008 with the person responsible for web content and digital strategy at each of the venues.

- Marc Garrett, Director, Furtherfield, London
- Adrian Hunt, Exhibitions & Marketing Co-ordinator, John Hansard Gallery, Southampton
- Danny Birchall, Web Manager, ICA, London
- Bettina Brunner, Gallery Manager, Cubitt Gallery, London
- Katie Walton, Artistic Programme Manager, Bedford Creative Arts, Bedford
- Clare Roebuck, Press and Marketing Manager, Camden Arts Centre, London
- Adam Buss, Marketing Manager, Derby Quad, Derby
- Peter Scott, Gallery & Archive, Side Gallery, Newcastle upon Tyne

The open-ended, semi-structured nature of the discussions explored the barriers that currently exist to these organisations engaging more fully in the interactive potential of the web - be they related to artistic vision, lack of understanding of opportunities, lack of financial or staff resources.

Website analysis

All of the galleries analysed had a website. Table 1 illustrates the percentage of publicly funded contemporary visual arts galleries studied from each of the nine ACE regions indicating a fairly even spread of galleries from across England except that, as would be expected, approximately a quarter of the sample (23%) are based in London.

Table 1
Geographical spread of sample galleries

/base 77	Total number of galleries in each ACE region	Percentage of galleries in each ACE region
East	5	6.5%
East Midlands	5	6.5%
London	18	23%
North East	9	12%
North West	8	10%
South East	10	13%
South West	6	8%
West Midlands	6	8%
Yorkshire	10	13%

Table 2 illustrates the percentage of sample galleries within each band of grant income. For the purposes of the study grant income was broken down into chunks of £250K. However, since 70% of the sample had an ACE grant income in 2008 of less than £250K, some areas of investigation were further broken down for this group with grant income grouped by £50K. 2008 allocations of grant income from ACE to the sample galleries was fairly even (5-9%) for all awards of over £250K.

Table 2
ACE 2008 grant income to sample galleries

Amount of ACE RFO funding awarded for 2008 /base 77	Total number of sample galleries in that grant income range	Percentage of sample galleries in that grant income range
< £250K	54	70%
< £500K	7	9%
< £750K	4	5%
< £1million	7	9%
£1M or over	5	7%

Digitisation of visual material and range of information provided

The sample websites were analysed to establish the extent to which galleries were digitising visual material and the range of text based information that they provided (See Table 3). Almost all of the sample galleries provided users with an organisational history (96%) and also a vision statement for the organisation (96%). Over half of the sample (58%) provided details of the names and positions of staff on the website. Of these 45 organisations that provided staff details 38 organisations (84%) went further and provided direct contact to staff through email links and/or provision of phone numbers.

86% of organisations included a map to the venue on the website. Of the 66 organisations that provided a map of some sort 28 organisations (42%) used Google maps, Multimaps or similar link allowing the user to find the venue via OS map, street map or even satellite position together with the option of zooming in and out in order to be able to better plan a journey. Whilst falling into the interactivity section of the analysis the provision of multimaps indicates some understanding that the user may need to be more than a passive viewer of information and may indeed need to work with the tools provided to better plan and time their journey.

Table 3
Digitisation of visual material and range of information provided on publicly funded contemporary gallery websites

Type of information provided on gallery website /Base 77	Provided	Not provided
Organisational history	96%	4%
Vision statement	96%	4%
Details of staff team	58%	42%
Direct contact to individual members of staff via website	49%	51%

Map to venue	86%	14%
Multimap/Google map/similar	36%	64%
Information or links provided to funders	55%	45%
Links to other gallery websites	31%	69%
Information on how to submit material to the gallery	18%	82%

Analysis of the organisations without a map on their website was not significant. Organisations without a map were spread across 7 of the 9 ACE regions and did not relate to any particular area of the country. Similarly analysis of the geographical location of organisations with multimap did not show anything significant; they too were spread throughout the regions (See Appendix I, Table 4). In addition the provision of multimap facilities did not appear to be linked to the financial size of the organisation. (Here the assumption is made that ACE grant income is 50-60% of total gallery income and therefore ACE grant income can be used to indicate relative gallery financial turnover). (See Appendix I, Table 5).

Table 6
Digitisation of visual material and range of information provided on publicly funded contemporary gallery websites (continued)

Type of information provided on gallery website /Base 77	Provided	Not provided
Provides information on venue facilities	51%	49%
Provides details about the exhibition programme	96%	4%
Provides details about the permanent collection	18%	82% not applicable
Provides details about gallery publications	40%	No or not applicable
Provides a virtual tour of the venue	8%	92%
Provides details of an education programme online	79%	21%
Provides information online for teachers (often a downloadable teachers pack)	29%	71%

51% of sample galleries provided information on venue facilities. Almost all (96%) of sample galleries provided details about the exhibition programme, 18% also had information about their permanent collection. 40% provided information on their websites about gallery publications and only 8% provided virtual tours of the venue (See Table 6). This was less than expected since this facility is widely used on the web – from sites renting out holiday homes to almost all estate agencies. Although many galleries were trying to use their websites as a mechanism to promote venue hire very few provided users with a true feel of the spaces (for example use of virtual tour). Only ICA, Waygood Gallery and Art Gene provide virtual tours; Bedford Creative Arts and Wysing Arts Centre have video material based on Youtube and QUAD, Derby has a permanent

webcam with live feed of the building in development. Further investigation showed that the provision of virtual tours was unrelated to the take up of any other customer focused facilities. 66% of those with virtual tours also provided multimaps and 33% provided online sales.

79% of sample galleries provided details of their education programme online and 29% of all galleries analysed provided online information for teachers, usually in the form of downloadable teachers' packs.

Table 7
Financial transactions online

Type of online financial transactions	Provided	Not provided
Provides online sales of artwork, books or gifts /Base 66	24%	76%
Provides opportunity for online giving /Base 77	8%	92%
Those providing opportunity for online sales who also provide for online giving /Base 16	25%	75%

The analysis of the publicly funded contemporary galleries' websites included an analysis of the types of financial transactions which could be undertaken online (See Table 7). 66 out of the 77 sample (86%) had merchandise that was for sale and was advertised on the website. However, only 24% of those advertising materials to sell online provided online purchasing facilities. This can be compared to figures from 'London Calling Arts Digital Marketing Survey Report 2005'⁵³. London Calling figures (based on surveys from 131 individuals across all artforms throughout the country) showed that online merchandising was offered by 24% of surveyed arts organisations in 2006 which was anticipated to rise to 38% in the next financial year (organisations were able to state if such a facility had been budgeted for in the next financial year). These figures are taken across all the artforms yet echo the low offer of online merchandising through individual organisation's websites.

Most of the sample galleries include a section on their website asking for support and donations, however only 8% offered online giving through the website. This may be due to the perceived difficulty or cost of setting up a secure payment system such as paypal. However, in the cases where such a system was already in place (16 organisations) only 25% extended the use of paypal to include online giving. Instead most organisations asked the user to email direct to the Development Director. Whilst the benefits of instigating a personal relationship with the giver would clearly be beneficial the probability of losing the user by asking them to undertake yet another function (email to staff or download a pdf to fill in and send back) is high. Many galleries operate Gift Aid, where the donor needs to sign a form so that the gallery can claim tax back against the gift, but this can be done retrospectively once the donor has committed and is anyway optional.

Table 8
Soliciting material from users

Type of material solicited from users /base 77	Solicited	Not Solicited
Audience/users invited to submit art work to be displayed on website	6%	94%
Website displayed material created during education projects	22%	78%
Information provided on how users can submit material to the gallery	18%	82%

Out of 77 organisations surveyed only 5 organisations (6%) solicited art material/work from their audience/users (See Table 8). These were Bedford Creative Arts (an arts organisation that has grown out of a community arts history), Furtherfield (a digital/new media organisation), Lakeland Arts Trust (who run a web gallery), New Art Gallery Walsall (for the Big Picture Project specifically) and Iniva (London based international arts venue, but work only requested within an education agenda). Only 3 organisations present the submitted material as an integral part of their website on an equal par to their in-house generated programmes/product (4% of all surveyed). All 3 of these organisations operate on less than £150K ACE regular funding.

Exclusivity and control over the visual material presented on the websites was also evident in the percentage of organisations that were prepared to display material created through their education programmes. Only 22% of those organisations surveyed place visual material produced during education projects on their website. In this context visual material was classified as art works created by the participants (documented products) and does not include images of participants whilst attending the workshops (making). In general the survey found galleries not to be very 'porous' with the vast majority of galleries only allowing information/material to flow one way from the gallery to the user. For example only 18% of the galleries sampled encouraged submission of material to the gallery in the form of exhibition proposals or suggestions.

Interactivity

Incredibly 10% of organisations surveyed did not have an online mailing list sign up facility (See Table 9). These 8 organisations also did not send out any newsletters and did not have RSS feeds. In fact there was no evidence from their websites of any form of digital communication with their audience at all. 57% of organisations in the sample had an online sign up facility to a newsletter but only 18% of websites included a RSS feed. As would be expected every website offering a RSS feed also had an online mailing list sign up. However, interestingly 71% of organisations (10) offering RSS feeds also had a newsletter. When used effectively a RSS feed would provide all the headlines (although not formatted) and could successfully replace the need to produce a separate newsletter. Organisations with RSS were not necessarily attaching it to all aspects of their site. Sometimes it was only linked to certain pages or for certain groups e.g. RSS feeds to press.

Table 9
Interactivity

Types of interactive web tools offered /Base 77	Provided	Not provided
Organisations with a sign up to newsletter online	57%	43%
Organisations with sign up to mailing list online	90%	10%
Organisations with RSS feed from website	18%	82%
Those with RSS that also had online mailing list sign up /Base 14	100%	0%
Those with RSS that also had newsletter /Base 14	71%	29%

The London Calling research for across the artforms undertaken in 2006 recorded that 6% of all organisations surveyed offered RSS anticipated to increase to 10% of surveyed organisations in the next financial year.⁵⁴ By comparison the visual arts sector's result of 18% in 2008 (one year later) would seem to indicate that the visual arts sector uptake of RSS is in line with cultural organisations generally.

Table 10
Audience review

/Base 77	Solicited	From other pages/sites	Did not solicit
Websites directly requesting comments/reviews of exhibitions from exhibitions webpage	4%	1%	95%

Only 4% of organisations (3) analysed solicited/encouraged audience review of exhibitions from the exhibitions page or equivalent (Furtherfield, Impressions, Storey) furthermore only Furtherfield have any significant traffic/submissions. The other two galleries, despite requesting reviews and comments had very few posts to their exhibition pages (See Table 10).

The other 2 galleries had very few posts to their exhibition pages. The number of comments posted against the last five exhibitions at both Impressions and Storey (accessed August 2008) were analysed in Table 11 (See Appendix I). Storey had no comments posted for any of the last five exhibitions and Impressions had an average of 3 comments per exhibition. The maximum number to any of the exhibitions analysed was 8, and in all cases where comments were posted there was only one post from any one individual, no dialogue was ever developed on the content or nature of the exhibition – rather a series of enthusiastic but disjointed comments were posted.

A further 1% of galleries analysed (Baltic) encouraged feedback to the exhibitions via a link to another site (facebook) posted on the exhibitions page. (See Appendix I, Table 12). On their facebook site Baltic have a small number of subjects on their discussion board including 'reviews'. In this section there were a very small number of posts including one review of another exhibition at another venue and one of the image of Baltic posted on the site. Comments to three of the four specific discussion subjects were very limited with just one comment back to each of

the original posts. The subject 'What has been your favourite exhibition at Baltic?' did relatively better with 11 posts but this was over a 9 month period.

Only in the case of Furtherfield an organisation with a specific area of their website designated as 'a shared space for personal reflections on media art practice' is there any volume of traffic, level of critical debate and discussion amongst the comments. Furtherfield also host 'Artists/reviewers' which is an equally successful site where a database of approximately 260 artists and reviewers, each with a number of projects listed, post reviews about one another. This was the only example of peer review that was identified during the study of 77 contemporary galleries.

Table 13
Use of web 2.0 tools

Type of web 2.0 tool used on gallery websites /Base 77	Used	Not used
Chatrooms	1%	99%
Blogs posted on site (some accepting feedback)	18%	82%
Website link to flickr to host photographs	6%	94%
Youtube link and/or embedded into website	12%	88%
Facebook link on website	12%	88%
Video/audio material on sites some available to download	22%	78%
Bookmarking	3%	97%

The final part of the website analysis looked at the number and type of web 2.0 tools that each gallery had incorporated onto their website (Table 13). Evidence of a chatroom could only be found on one website (1%). It was located within the education section of the website and whilst still posted on the web had not been active for over two years (since July 2006) probably as it had been used in relation to a specific project.

By comparison 18% of the galleries sampled offered blogs in some form. This compares to 11% of organisations (across the artforms sampled by London Calling ⁵⁵) with online blogs in 2006 and anticipated to rise to 20% in 2007. 8 galleries had blogs generated by the staff; 1 gallery had a blog hosted by Flickr (Waygood Gallery & Studio); 3 galleries had blogs hosted via facebook where users were invited to move from the gallery website onto facebook to leave a comment (Baltic, Arnolfini, Site Gallery); 1 gallery had blogs organised in a 'forum' where both staff and users to generate an entry (Side Gallery); 1 gallery (Gasworks) held blogs within 'Pipeline' an online research tool which (re)publishes material generated by projects as they are developed allowing viewers to post comments (a specialised site).

Those blogs generated by staff had very little traffic. For example, the QUAD blog generated by staff had 10 posts in total with no activity in the last 3 months. Wysing blog, also staff generated, had slightly more traffic with 99 posts in total since December 2007 (9 months). These posts are categorised into a number subject headings. Table 14 (Appendix I) shows the number of posts in

each section and the number of related comments from web users. The only subject at Wysing that generated any comments from users was the generic 'Wysing' category. For the 83 programme and gallery related information posts by the staff there were 70 comments from users – less than one per post and none leading to any form of discussion. Similarly, Side Gallery's blogs have little traffic. They operate the 'Forum' on Amber-online a joint website for the Amber group who also run Side Gallery. Since August 2007 – Sept 2009 (2 years) there have been 8 discussions posted on the forum receiving a total of 93 posts. This included the announcement of the untimely death of Murray Martin a founder member of Amber which received 53 of the 86 posts. The other 7 posts receiving an average of 4.7 posts each over the two year period. Whilst a very sad example the Murray Martin discussion illustrates that for blogs to work and be active there needs to be a common concern that can galvanise the users into action.

*'Users come to our website to look at pictures and bodies of work but they don't enter into discussion.'*⁵⁶

Table 13 illustrates that only 6% of galleries analysed had a link from their website to flickr to host photographs. In many ways this function (a second website to host gallery generated images with a comment function) is not necessary as the gallery website can host its own images and set up a comments function. More useful would appear to be the Arnolfini's use of flickr whereby audiences can upload images relating to Arnolfini onto flickr and they can be kept unedited.

12% of galleries in the sample had youtube either embedded into their site (so videos are played as if they are held on the gallery site) or a link from their site direct to youtube. Embedding whilst more expensive has distinct advantages, not least that the gallery can ensure there are no links from their page to more unsuitable unrelated material. Accessed on 1 August 2008 one gallery website analysed with a podcast of an artist's talk posted on youtube was one user click away from the 'promoted video' Zone Horror Cut! Torn Flesh – with images of sex and violence.

12% of galleries also had a link on their site to facebook. 22% had either audio or video content that could be viewed on the website and in some cases downloaded (i.e. Podcasts/vodcasts). This was similar to the figures collected from ACE funded RFOs in the North West of England compiled in 2006 which indicated that 14% of RFOs provided visitors with the option to watch video and 22% offered the option of listening to audio content.⁵⁷ Podcasts are attractive for two reasons. Firstly, they are associated with an RSS feed which means that the gallery has an ongoing relationship with that user and secondly podcasts can be distributed through a number of different aggregators (e.g. iTunes) which means they have the opportunity to be noticed by new audiences away from the gallery site.

Only 3% of galleries had built in bookmarking facilities into their websites (Arnolfini and Spike Island, both based in Bristol). Both venues offered a number of bookmarking sites including delicious and technorati which offer the users the opportunity to tag the gallery's webpage and then share this page as potentially interesting with others using the bookmarking site - essentially additional marketing at no cost.

Table 15 (see Appendix I) looked at the number of galleries that use multiple web 2.0 tools. Interesting results include: 100% of those organisations with audience review also provide blogs; 100% of those organisations with audience review also provide RSS; 100% of those offering blogs also offer audio/video content. Otherwise there are no obvious links between the uptake of any combination of web tools.

Further analysis looking at the most popular web 2.0 applications produced little useful information. Of the 17 organisations that have audio/video content 18% also have RSS & Youtube, 6% have RSS & facebook, 12% have youtube & facebook. Similarly of the 14 organisations that have RSS, 21% also have Audio/video content & youtube, 7% have Audio/video content & facebook and 7% have facebook & youtube. Only one gallery has flickr, youtube & facebook; only 4 galleries have youtube & facebook; and only 5 galleries have blogs, audio/video content and RSS. QUAD, Derby is the only gallery to have four tools – blogging, youtube, audio/video content and RSS. In summary there appears to be no clear patterns of use or correlation between the mix of web 2.0 tools chosen by the galleries. However, these results need to be treated carefully as they relate to those web 2.0 tools that the galleries choose to promote on or link to their website. A number of the galleries disclosed during telephone interviews that they actually operated other web 2.0 functions (e.g. youtube, flickr, myspace) but that these were not always represented on their sites. Reasons for this varied, sometimes the galleries felt that they could not spend sufficient time getting these additional sites ‘up to speed’, sometimes they were kept separate for use with specific projects and sometimes these sites were left alone to allow them a level of independence.

*‘We try to keep these additional sites loose and without as much structure as our own web space – to avoid it looking over branded and to encourage individuals to feel comfortable submitting ideas and images’*⁵⁸

*‘We have used things that suit our purposes – we have goals and look for specific tools’*⁵⁹

*‘We don’t advertise our flickr and youtube sites prominently on our site because we are interested in keeping people on our site’*⁶⁰

Table 16 (see Appendix I) analysed the geographical spread of galleries with audio/video content on their website and found the distribution to be very similar to the spread of the sample as whole. Table 17 (see Appendix I) compared the uptake of each web 2.0 tool for galleries in each grant income bracket to the percentage of all galleries in the sample from each income bracket and found that there was no relationship between uptake of any individual web 2.0 tool and level of grant aid.

Other interesting digital strategy developments in the sector were two galleries (Showroom and Site Gallery) who had begun to offer SMS text messaging as an option of how users could be kept up to date with events rather than receiving an email. (No galleries currently offered the opportunity for users to text information direct to the websites.) This compares to SMS texting available at 9% of organisations across the artforms surveyed by London Calling⁶¹ in 2006 and expected to rise to 20% in 2007, indicating that the visual arts sector is behind the cultural sector as a whole in using this tool.

Table 18 compares the uptake of web 2.0 tools as identified in the London Calling Arts Digital Marketing Survey with the figures from this study. Although not directly comparable, as the visual arts selection for this study is different from the visual arts selection of the London Calling study and is also exclusively focused on the publicly funded visual arts sector, the results are interesting. They indicate that the publicly funded visual arts sector is behind the arts sector in general in its uptake of web 2.0 tools of most types with the exception of RSS feeds which is in line with estimated growth in uptake for the sector as a whole.

Table 18
Comparison of web 2.0 tool uptake by arts and visual arts sector 2006-2008

Web 2.0 tools	London Calling 2006 ⁶² /base 131	London Calling 2007 anticipated /base 131	This study 2008 (publicly funded visual arts sector) /base 77
Website	98%	100%	100%
Online merchandising	24%	34%	24%
Online blogs	11%	21%	18%
SMS	9%	20%	3%
RSS feed	6%	12%	18%

Chapter 4: What are the barriers to further uptake of web 2.0?

As outlined in Chapter 1, web 2.0 has been heralded by arts development policy makers as a key tool to enable arts organisations to engage with their hard to reach audiences – ‘cultural organisations need to explore ways of communicating more effectively with their audience. Digital technology offers extraordinary opportunities to do this.’⁶³

Hannah Rudman summarises this potential by encouraging arts organisations to consider digital technologies ‘in terms of their unique ability to tackle some of the social and psychological factors that inhibit attendance and participation in the arts amongst those who regard the arts as “not for people like us”. Inclusive “social software” (like blogs, chat rooms, wikis and forums) are easy to set up and add to your existing website, enabling your audience to engage in a meaningful dialogue with you, and each other. The audience begins to develop itself, with communities of interest emerging. People not sure about attending will ask questions that other audience members will answer.’⁶⁴

The rhetoric paints a scenario where all the pieces are in play – the technological infrastructure is readily and cheaply available, the funding bodies are supportive, audiences are waiting – yet the evidence outlined in Chapter 3 challenges this view and illustrates that the publicly funded visual arts sector is lagging behind its uptake of web 2.0 tools. So just what are the barriers that exist to the further uptake of web 2.0 tools for this sector?

Chapter 4 looks at responses from interviews with 8 of the sample galleries, discussions with some leading individuals involved with web 2.0 and culture and published thinking to try and understand the barriers that currently exist to more widespread uptake of new digital technologies and questions the true demand for such opportunities.

Speed of development of the web and historic lack of investment in technology

Most of the interviewed galleries first established a website five or six years ago (See Appendix II, Table D). They had found however that even within this very short time period that web technology had developed so fast (e.g. XML, RSS, podcasting, blogs) that their sites needed to be upgraded and most had undertaken an upgrade in the last 2 years. This need to respond to the rapidly evolving potential of the web was echoed in London Calling's Arts Digital Marketing Survey in which 40% of respondents listed a whole website overhaul as a key development if sufficient resources were available.⁶⁵ Interviewees concurred saying:

*‘I sense that things have really moved on and I don't know exactly how things work and what they could do for us.’*⁶⁶

*‘It's so constantly changing that by the time you input its changed.’*⁶⁷

There is a feeling within the visual arts sector that the rate of development of the web is almost too fast to be able to keep up. This is compounded by the fact that many organisations do not fully understand the rate of change and that once their website is established they do not prioritise the need to overhaul it. This issue is likely to persist for the foreseeable future as the web continues to develop and mature. ‘One of the biggest problems in determining best practice in

current art sites is that technology changes so frequently it is difficult to grasp what the best practice may be. A better question may be how are art sites going to adapt as the Internet matures?' ⁶⁸

During interview Hannah Rudman summed up the situation saying '*I believe that the arts sector as a whole is behind other sectors in terms of digital development: that includes organisations' operations, business models and artistic programme*'. ⁶⁹ This view is substantiated by her research at Arts Magnet and through the testing phase of AmbITion which indicates that 'the technology base of arts organisations is incredibly low; most arts organisations have made some digital developments, but they are piecemeal and not strategically connected or centrally embedded; most arts organisations seek funding to develop digital content around their art form, but the audience development opportunities of this can not be maximised due to the low technology base; and most arts organisations do not have a clear idea of what the appropriate assets are to digitise'. ⁷⁰

Internal resistance and building the digital agenda into strategic planning

'I am still surprised by the number of organisations that are not net savvy, and how little some individuals use the resources available to them.' ⁷¹

The London Calling Arts Digital Marketing Survey published in 2006 identified that 36% of organisations had faced internal resistance to their organisation adopting digital solutions as a means to communicate with their stakeholders. Amongst this third of respondents the top three responses for experiencing a degree of resistance internally were: 'they believe our resources can be better utilised elsewhere; they do not have a clear grasp of the benefits/opportunities to our organisation; they feel that digital solutions will merely add to workloads'. ⁷² Responses from organisations interviewed from this study two years later showed that none of the organisations had experienced any internal resistance to uptake of digital technologies and that the driving force behind the digital communications strategy was most often led by the marketing/communications department. (See Appendix II, Table D).

Although there appears to no longer be any active resistance to the uptake of digital technologies by arts organisations interviews revealed that '*we all need continually to be more outward facing and willing to share ideas and knowledge and to do away with outmoded hierarchical structures; the visual arts sector has a history of being fragmented and not necessarily working together as a result.*' ⁷³ Others concur that historically curators have tended to hold on to power 'creative directors and curators have often proudly distanced themselves from audiences. Engaging with the audience was a sign of dumbing down because audiences couldn't possibly be as inventive, risk-taking or sophisticated as cultural producers. This cascade of disdain has isolated the arts from the public and is still widening the divide'. ⁷⁴ Web 2.0 creates a problem for the visual arts sector. It demands a very big shift of mind set to throw open ideas that have been carefully curated and brings with it the need for galleries to move away from their hierarchical way of working. Again interviewees summed up the situation by saying:

'Programmers are defensive – everyone is fearful of bad press and peer review of the programme is tricky for people to handle and open up to that level.' ⁷⁵

'In many gallery spaces there is a lack of willingness to listen to audiences - 'the curator knows best' – and there is a point at which they say that's enough. This attitude follows through to websites and other marketing material.' ⁷⁶

'Web 2.0 is really about crossing traditional organisational lines and thinking of new ways of working.' ⁷⁷

'Web 2.0 is about taking risks and organisations are not ready to take the risks.' ⁷⁸

When successful, as in the case of Furtherfield, ICA and Site Gallery *'the digital communications strategy comes from the Senior Management Team (who in turn influence their boards) manifested as an integrated development process across all their operations that considers how audiences want to integrate with the arts organization'*. ⁷⁹ To achieve this level of buy in and transformation within an organization the web development needs to be led by the business case and fully integrated into strategic planning. Organisations need to ask themselves why they are doing it, what is going to drive traffic to the site, who will run it and who is going to market it? Without this level of planning any individual web development will be thwarted by lack of resources or understanding. This is a barrier within the visual arts sector and the arts in general as *'not enough regularly funded organisations (RFOs) are customer centric organisations by instinct and practice'*. ⁸⁰

Purpose of website

Although obvious, it is probably still worth stating that the purpose of an organisation's website can be a barrier to the organisation's uptake of web 2.0 tools. To put it simply, if the purpose of the website is only to provide information then there will be no call for web 2.0 applications and their uptake by users is likely to be very slow. As one of the interviewees explained *'websites for a traditional gallery are an interface that represents a gallery and not a networked community. Organisations should not pretend to be what they are not. I don't think it [web 2.0] works for everyone, the organization needs to know how it connects to their community.'* ⁸¹

Mark Dusseault at the Mission, Models, Money Symposium feared that *'with few exceptions arts websites face a huge problem. The first being that organisations don't know what their sites are for.'* ⁸² This did not appear to hold true amongst interviewees who were all quick to respond with a clear purpose for their website although these purposes did vary widely - from communicating the vision of the organisation to selling more tickets, from increasing footfall to the gallery to holding archives of work (See Appendix II, Table D).

Lack of understanding of virtual audiences

It is difficult to talk about virtual audiences without touching on the *'digital divide'* – a term coined in the 1990s to define the gap between the technological haves (with easy access to hardware, software and connectivity) and the technological have-nots. As time has passed the term has been redefined from a purely technical or economic term to one that involves social issues. *'Digital inclusion'* (as it is now more usually referred) relates to whether an individual has the skills to participate actively in digital cultures and understand them. This is a more complex picture than before when the world was simply divided into *'digital natives'* (0-25 year-olds who have grown up with technology seamlessly in their lives) and *'digital immigrants'* (25+ year olds,

who have had to learn how to use ICTs). But it does not seem to be the level of sophistication of the individual user that is proving to be a barrier for the visual arts sector but a more fundamental lack of knowledge and familiarity of the entire virtual audience that is creating the hurdle to further uptake of web 2.0 tools.

Very few arts organisations are treating the development of their virtual audience with the sophistication that they would apply to their real audience. The London Calling Arts Digital Marketing survey from 2006 identified that 38% of arts organisations wanted to improve the way in which they collected information about email subscribers and 36% wanted to add the capacity to track how users engage with their website.⁸³ The Arts Magnet research of ACE RFOs in the North West from the same year also identified that 'arts organisations do not know the profile and in many cases, the numbers, of their virtual visitors'.⁸⁴ To be more precise 'only 35% of the RFOs with websites were able to return figures on the number of hits recorded on their site during the last financial year; less than one in five (19%) monitored the number of users to their sites during this time. Almost half the RFOs surveyed don't gather any information on how visitors to their websites are using them...82% of RFOs don't have data on the profile of virtual visitors – they don't know if their sites are attracting potential as well as existing audiences, if they are attracting a younger audience through their online presence. This lack of 'market information' or intelligence is not just an online phenomenon, 67% of RFOs don't have data on their 'actual' visitors either'.⁸⁵ These rather shocking statistics are well documented elsewhere – Turning Point (ACE's Visual Arts strategy for the next ten years) reports that 'less than 40% of contemporary visual arts organisations monitor their audience profile'.⁸⁶ Within the contemporary visual arts sector marketing strategies appear basic and digital marketing strategies are yet to be developed. Whilst 75% of the organisations interviewed for this study stated that new web functions were marketed this activity was often limited to a mention in an email newsletter or website name included on regular print, in no cases was there a sophisticated digital marketing strategy that was consistently driving new traffic to the site and building target audiences (See Appendix II, Table F).

Evaluation of virtual audiences was similarly under-developed amongst the interviewees. Only 25% of interviewees reviewed statistics of web use regularly and had a full understanding of the use of their site (See Appendix II, Table F). Others either did not have the time to devote to evaluation or would simply use Google Analytics (similar) to track overall usage and repeat hits. Several admitted that they had not been able to evaluate the response to new web 2.0 initiatives, for example the introduction of RSS, the success of video online, the response to facebook sites etc. The result is that organisations are unable to plan or make a case for additional resources for future digital developments as they do not know the current usage. They have limited knowledge of how visitors are navigating their site, where they are spending their time and which new functions have been well received.

*'I don't think that many arts organisations evaluate their websites well – or at least they don't analyse them as much as they should.'*⁸⁷

The issue of good quality evaluation is compounded because new ways are needed for measuring web 2.0 activity. Measuring the number of hits or repeat visits is no longer enough as web 2.0 is about engagement, how long the user is on the service and what they are doing - this requires a different set of data capture.

Web audiences tend to be treated as homogeneous. None of the organisations interviewed undertook any form of audience segmentation or provision of specific activities/sites for specific groups except for education and sometimes family pages on the website. (See Appendix II, Table

F). Web 2.0 tools, however, offer the opportunity for arts organisations to fine tune their virtual audiences rather than treating them all with the same broad brush. Audience segmentation is a standard marketing research method where a given market is broken down into distinct groups of people that behave in similar ways or have similar needs. An organisation can use a segmentation to better understand its market and to identify groups that it would like to target. ACE recently published research which segmented arts attenders into 13 different types with related groups of interests, activities and preferred methods of communication including digital media. Despite this type of information being available many visual arts organisations simply don't have the time or the sophistication to integrate such methods into their digital marketing plan.

The Work Foundation recognise this recommending that 'the public is not a homogeneous group: public services need to consider and segment their target markets, and employ ICT strategies appropriate to each market, whether individuals or businesses.'⁸⁸ For visual arts organisations to be able to take up the opportunities afforded by web 2.0 tools it is imperative that they begin to offer the same level of customer service and evaluation to their virtual audiences as they do to their venue-based audiences. Without such information they will never be able to argue the case for continued or expanded investment.

Lack of funds for digital and general marketing

As discussed above, websites need constant attention therefore the budget for a website needs to be ongoing with sufficient provision for both staff time, hosting and programming updates. The IT and Digital Content Audit of ACE North West's RFOs in 2006 reported that 80% of respondents blamed lack of funds as the main barrier to digital technology development.⁸⁹ In 2007 the London Calling Arts Digital Marketing Survey reported that 'budgets for digital spend as shown in the results of the survey, remain extraordinarily low with two thirds of respondents (67%) stating that spending remains below £10K p.a.'⁹⁰ This seems like very little spend per annum, but needs to be considered in relation to budgets in the visual arts as a whole. Turning Point, ACE's visual arts strategy for the next ten years, notes that 'almost 60% of organisations [ACE funded visual art RFOs] have no dedicated budget for audience development and marketing'.⁹¹

Budgets for visual arts marketing and audience development are obviously tight, but as the interviewees reported:

*'It's inexpensive to add web 2.0 features – many organisations claim that they do not have the money, but actually blogs, forums etc are not that expensive to set up.'*⁹²

*'The cost is zero if using social networking tools, the real cost is time which the SMT has to agree to allocate.'*⁹³

The results from interviewees from this study (Appendix II, Table C) very much agreed with the London Calling results indicating that 75% of organisations were spending less than £10K per annum on digital communication. The other 25% of interviewees included the costs of their dedicated staff into their website budget with a maximum allocation in the region of £50K per year. Several of the organisations stated that there had been an initial large outlay for design and that then the money had dried up. Looking objectively 'it is a false-economy to save on service and promotion if your site is beautiful but not worth visiting because it isn't updated regularly, or doesn't work well and has lots of minor faults that haven't been fixed, or which people aren't

even aware of because you haven't promoted it'⁹⁴ yet nevertheless this would appear to be the modus operandi of many arts organisations. The financial barrier facing visual arts organisations in the further development of web 2.0 tools would appear to be three-fold. Firstly, organisations have very small digital marketing budgets, secondly these budgets are often channeled towards website design rather than sustainability and thirdly the lack of skills of some in-house staff means that external web consultants have to be paid for simple updates and reprogramming of the site.

Lack of staff skills and training

In 2006 Hannah Rudman was commissioned to undertake an IT and Digital Content Audit of ACE North West's RFOs. She identified one of the main barriers to IT and digital development in the region to be due to lack of staff skills (70+% of respondents) and that 'IT and digital content training was at best ad hoc'.⁹⁵ 63% of interviewees in this study had either undertaken training or had identified a budget for training. (See Appendix II, Table C). However, many reported that this was not sufficient, either because developments in the web were moving too quickly or because there were simply too many applications to master. Those who felt most confident in their skills tended to be frequent web users themselves who would experiment with applications and adapt them to suit their purposes.

A trawl through current arts training advertised on the web relating to digital technologies shows provision to be patchy in both quality and depth. This is compounded by the fact that many 'web content managers' in arts organisations have taken on the role by default. In 75% of interviewed galleries digital communications have been added to the workload of existing marketing/admin staff who did not necessarily have any pre-requisite skills (See Appendix II, Table C). Only in 2 cases of those organisations interviewed were new posts created and individuals hired with the necessary skills set. It is not surprising therefore that more web 2.0 tools are not developed within arts websites if those responsible for digital development are not fully trained or familiar with the medium.

Excessive workloads

30% of respondents to the London Calling Arts Digital Marketing Survey Report 2005 said that they would like to keep their website up to date more regularly.⁹⁶ All of the 'web content managers' interviewed for this study were located in the marketing/communications departments unless the organisations were so small as only to employ Administrators/Directors. For 25% of organisations a new position was created in these departments to oversee web content. Apart from these two posts in the other 75% of organisations the workload created by web management is additional to the ongoing marketing briefs. Time spent on digital communications varied between sizes of organisations from one full time member of staff to a minimum of 2-3 hours per week (See Appendix II, Table C).

As one interviewee put it '*the website is almost a victim of its own size – it's often difficult for me to keep on top of except for the essential things*'.⁹⁷ Websites are like small children they need constant attention. '*Web 2.0 forces organisations to respond more rapidly to users – creating services that must be actively looked after and managed once live*.'⁹⁸ In the ideal situation a web 2.0 project will be ongoing and develop over time responding to the functions that users are interested in and pushing these features further. These projects require 'post-moderation' once

feedback has been analysed from users in a continuous cycle, but most visual arts organisations do not have the time to sustain such projects.

On the eve of launching a new website, Danny Birchall, ICA wrote the following entry in his blog 'Getting a new website ready for launch is no fun: getting to grips with powerful but unfamiliar new tools, harassing your colleagues for copy, organising and reorganising the pages. Inevitably, I'm writing this at 8pm on Sunday night (in between editing and encoding audio clips from the new archive section...'⁹⁹ This sentiment is echoed by many of the interviewees:

*'We have the technology to generate podcasts but not the staff resources to edit material.'*¹⁰⁰

*'Putting the archive onto the website was such a lot of work'*¹⁰¹

Each of these testimonies illustrate that despite a willingness and interest in the uptake of web 2.0 tools unless workloads are managed properly and digital communication is assigned to individual/s as part of their core work new initiatives can not be sustained or put to best use. There is little point launching a new site or function without the manpower to sustain and develop it and for a function such as a blog that means daily attention.

Poor initial audience response

As discussed above maintaining and developing a web 2.0 application takes a great deal of staff time. If there is very little user traffic in response to a web 2.0 initiative it will be difficult for the organisation to justify sustained focus. This is where post-moderation of a new feature becomes so important. The organisation must undertake some research to understand what the cause is.

For example, as outlined in Chapter 2 from the sample of websites analysed in this study only 5% of galleries solicited comments about their exhibitions directly from their exhibitions page. In all cases traffic was very slow and in some cases non-existent. However, in some other arts sectors review is more commonplace for example Borders, the international bookstore chain, has introduced book cover slips where readers can write peer reviews that can be read by purchasers as they browse the shelves. Why then in the visual arts does no one appear to want to comment? One possibility is that the physical act of submitting a comment about an exhibition is simply too difficult. At Borders the reader can write a comment, leave it at the till and an assistant will put it in place for other shoppers to view. On the gallery website the user has to first visit the exhibition (as no virtual experience is provided online), come back to their PC or internet device, find the website, get to the exhibition page and then submit a comment. Whereas the shopper might happen to be in the bookstore and opportunistically decide to submit a comment on a book they have read sometime in the past, the visual arts attendee has to purposely set time aside to get back online to comment. This does not appear to be usual practice.

*'I would visit a website prior to a visit not after a visit.'*¹⁰²

Another interviewee suggested that poor initial response to web 2.0 was due to inhibition – *'There is still a lack of confidence in the sector about people saying what they really think and believe except within a known context'*¹⁰³ - this fits alongside the notion of the visual arts curator as the creator of meaning and a lack of enthusiasm from others to question this hierarchical power.

There are other possible reasons for lack of initial uptake of web 2.0 tools. Social media fatigue – a relatively new phenomenon – is one possible suspect, where the user simply does not have sufficient time to manage and share their social media. Andrew Shuttleworth has published on the web a diagram that maps how information flows through his social networking and media sites (events, text content, videos, photos, microblog content, bookmarks, web sites viewed, software used, lifecasting, location, comments, and blogroll). (See Appendix III) ¹⁰⁴ ‘People simply can’t be simultaneously monitoring all their sites all the time’. ¹⁰⁵

Another possibility is that users are becoming bored of social networks and 'facebook fatigue' has kicked in. In January 2008 Chris Williams reported that ‘the average length of time users spend on all of the top three [social networking] sites is on the slide. Bebo, MySpace and Facebook all took double-digit percentage hits in the last months of 2007. December could perhaps be forgiven as a seasonal blip when people see their real friends and family, but the trend was already south.’ ¹⁰⁶ Whilst literally millions of users are prepared to stick their toe in the water relatively few stay the course. Technorati, a blog tracking site, recently published that 80,000 new weblogs are being created everyday however ‘although the blogosphere has doubled in size in just over five months, only around half of all blogs are "active" - in other words they have been updated in the past three months - and just 13% are updated every week or more often.’ ¹⁰⁷ The issue of users becoming overwhelmed and/or simply bored is very real.

One of the web 2.0 content managers interviewed remarked that ‘*social networking is becoming more niche*’. ¹⁰⁸ Increasingly the view is that the physical time constraints of managing multiple social networking sites combined with the irritations of advertising and programme limitations within such flagship sites as facebook will be surpassed by a multitude of smaller more specific sites each with a distinct focus. An example of such a ‘subject-specific’ site is ‘Footbo’ ¹⁰⁹ the recently launched social network for football lovers worldwide, where fans can enjoy all the functions of the larger more established social networking sites but amongst a group of self-selected individuals with a shared passion. At Footbo fans can connect with friends and other football fans from around the world and blog about their insights and emotions, in addition to receiving live scores, reading up and contributing to favourite players/teams and challenging friends in prediction leagues.

Whatever the cause of slow user uptake, the consequences are the same. Unless an arts organisation can track uptake, consult with users in order to improve the service, post-moderate their site and provide for the specific interests of their audience amongst the ever increasing choice available on the web, they will not be able to sustain sufficient traffic to justify future support and inclusion of other web 2.0 tools.

Intrinsic nature of web 2.0: critical mass, shared obsession, trust and self-organisation

‘The key principle of web 2.0 is that the service automatically gets better the more people use it’.

¹¹⁰ The size of the virtual audience far exceeds anything that an arts organisation can possibly attract in actual footfall to their venue, however, the attention span of this vast audience is very, very short. ‘7-10% of web users leave after ten seconds, 25-30% between 10 and 20 seconds’. ¹¹¹ For web 2.0 tools to be fully utilized, in the brief time that users are online, the virtual arts organisation needs to lure them into interaction. Several of the organisations interviewed operated a number of web 2.0 tools, but not all of these were advertised on or linked to the main website. (See Appendix II, Table E). Reasons for this varied as some sites were still at an

experimental stage, but some organisations were aware that they needed to keep users within their main site for as long as possible and not loose them to other social networks.

*'For a web 2.0 application to work you need a shared obsession'.*¹¹²

The establishment of a critical mass of users for any new web 2.0 application plus the opportunity to publish to other people are essential for its success. Blogging is a web 2.0 tool for which the study found very little response (See Chapter 3). 'Blogging is a highly individualistic activity. What people blog about reflects their myriad interests and vantage point.'¹¹³ Nina Simon on her site Museum 2.0 describes five types of blog: the Institutional Info blog (a mouthpiece for the organization's calendar of events); the Aggregate Content blog (distributes news related to the content of the art institution); the Community Content blog (often dominated by staff these blogs try to open out the content of the arts organisation to the community); the Specialised Content blog (focus on a particular event or exhibition); the Personal Voice blog (a member of staff's personal commentary about the arts institution). She advises against any form of superblog that tries to bring together more than one of these functions and suggests instead creating multiple blogs for specific tasks and sectors. 'The best blogs aren't newspapers; they are more like specialty magazines with a distinctive topic, audience, and voice.'¹¹⁴ For a blog to 'succeed' they need a commonly shared focus and operate a certain level of trust and quality. 'Our participation in a community depends on our identification with a sense of common unity, interest and purpose.'¹¹⁵

Trust amongst users is important and relates to the extent to which users will value each others ideas. Wikipedia is a prime example of the need for trust in web 2.0 applications. Wikipedia – the biggest multilingual free-content encyclopedia on the internet, built collaboratively using Wiki software – is a hugely successful experiment in trust. Using the wiki technology all users are trusted to edit and update pages.

Web 2.0 commentators have begun to write about the increasing need for users to trust in the recommendation of others. The amount of information available on the internet is becoming so vast that a user needs to rely on a search engine to sort and refine it. Many search engines are organised by number of hits, but some more sophisticated search engines (for example bookmarking sites) rely on the number of recommendations by like minded users. It is predicted that more and more search engines will rely on the internet community trusting each other to help them find what they are interested in from the virtual world. 'The most reassuring trend is that the values of credibility and trust are more important than ever in the ocean of information we have to navigate every day.'¹¹⁶

Charles Leadbeater, in his seminal text 'We Think' remarks that 'people gathering on social networking sites, downloading user generated videos, or spouting off into the blogosphere do not create anything resembling collective intelligence. More often than not they produce a deafening babble or deadening consensus, vicious disagreement or resounding reinforcement of already entrenched positions. On the web people seem to either argue or agree with one another; it is much rarer for them to really think together.'¹¹⁷ Participation he warns can just create cacophony. What makes a community contribute is 'recognition for the worth of their contribution, the value of their ideas, the skills of their trade'¹¹⁸. Furtherfield were the only visual arts organisation interviewed where staff and user blogs showed any significant activity. Their blog site could be described as thriving with a high level of connectivity between posts and the development of ideas and sharing of knowledge. The success of this web 2.0 facility is partly that it has grown organically from the needs of the users, but also that the users share specific

common ground and trust and that the site itself is linked to quality of debate – ‘a shared space for personal reflections on media art practice’. Perhaps cultural organisations’ websites are missing this element of trust – perhaps users do not feel that their comments serve any purpose and that they are not received or held alongside views of peers whom they respect.

‘We Think’ goes on to discuss that ‘collaboration is sustained and reliable only under conditions which allow for self organisation’. ¹¹⁹ This echoes several comments from interviewees who expressed a concern about whether or not a gallery’s own website, promoting the dominant viewpoint, could ever be the appropriate platform for user debate - the internet and web 2.0 in particular being essentially self-organising.

‘I wouldn’t participate in blogs on art websites – that is not the way to voice my opinion.’ ¹²⁰

‘We have consistently failed to acquire contributions to debate due to difficulty logging on, critical mass, question of whether this is the place to talk about the ICA.’ ¹²¹

‘Web 2.0 needs to be from the user’s voice not the organisation’s.’ ¹²²

‘The point is not to have a two way conversation between the institution and the audience, but a place where people are talking to each other.’ ¹²³

To address this issue QUAD was planning to find a supporter who would ‘manage their facebook site independently in their own time to give it more authenticity’. ¹²⁴

Audiences do not want to collaborate creatively

Arts Council Policy states that ‘new technology is revolutionising how we experience, learn about and disseminate the arts. People want to engage with the arts in new ways, both as audiences and participants.’ ¹²⁵ As a result arts organisations will have to change. ‘Our audiences will be less inclined to worship at the altar of high art and the artist is less likely to be regarded as a priest. Consequently we have to offer a great deal more than just a passive consumer experience. The democratisation of culture, and the profound shifts in pattern of production, distribution and consumption will come as a big shock to those organisations who see themselves as the exclusive purveyors of culture.’ ¹²⁶ Quietly visual arts organisations are being coerced into change in order to better cater for the new demands of their audience.

Charles Leadbeater predicts a generation growing up who ‘will look for information themselves and expect and welcome opportunities to participate, collaborate, share and work with their peers.’ ¹²⁷ However, there is another body of thought, not as respected or widely distributed that paints a very different picture of our future web users. For example, Martin Lindstrom’s ‘Brand Child’ ¹²⁸ also predicts that there is a new breed of personalities around the corner, but instead of the mob of active, participatory collaborators, Lindstrom’s global analysis of the value systems of children and teenagers, has found that they are disloyal, uncreative and quite demanding, with a maximum of twenty minute attention spans. ‘A whole new generation has come up with no real loyalty to any institution and the media output of an entire planet to choose from.’ ¹²⁹

Only two of the galleries interviewed (25%) had surveyed users on the development of their websites. John Hansard Gallery asks users to comment on their site but over the last 2 years ‘no one has ever given us any feedback or submitted a comment’. ¹³⁰ Side Gallery posted an online

survey on their homepage which received approximately 50 replies. Initial analysis indicated that these all related to layout (suggestions of colour, text, readability) and requests for more images rather than any requests for specific new functions or user interactivity.¹³¹ In the visual arts sector at least there is no strong evidence of audience demand for greater participation, collaboration or sharing. Interviewees noted:

*'[Web 2.0] Hasn't been very successful we started threads and hoped people would get involved but it hasn't developed. There is an element of audiences not being interested.'*¹³²

*'No one is positively asking for interactivity.'*¹³³

*'Audiences haven't been knocking at the door for it.'*¹³⁴

The spiraling increase in the volume of self publishing (blogs) and the prevalence of internet access amongst arts attenders and potential attenders has been widely interpreted to mean an increased demand from audiences to become actively involved in the generation of creative content. It is important however to distinguish between content creation and creative content. Undoubtedly there are a vast number of people creating material and posting it on the internet. The size of the blogosphere proves that these individuals want to have a voice and be heard by their peers. Whether it follows that they want to comment on the visual arts or interact with gallery digitised content (artworks/exhibitions) has not been substantiated by this study.

Is there a revolution in audience behaviour or are we in a settling down period? The 'technology push' assumption is that changes in technology create changes in people and in turn changes in people drive social change. The 'technology –pull' assumption of ICT is that 'enthusiasts' pull technology into their lives based on a perception of need and once integrated can not imagine life without it. But the Work Foundation suggests a third scenario of assimilation. 'A new group of users have become clear. In between the revolutionaries and the resisters, we have begun to see a clearer picture of the silent minority of UK technology users. This group take a more mundane approach to gadgetry, fairly certain that life will go on – in some ways better, in some ways worse – pretty much as before. Neither wowed nor cowed by new technologies, they buy what seems necessary and use what seems useful. Their motivation for using technology is dominated by everyday concerns, often the same concerns which have dominated people in their position for decades. They are neither Enthusiasts nor Aversives. We call them the 'Quiet Pragmatists'. They are the main characters in the story of society's relationship with ICT.'¹³⁵

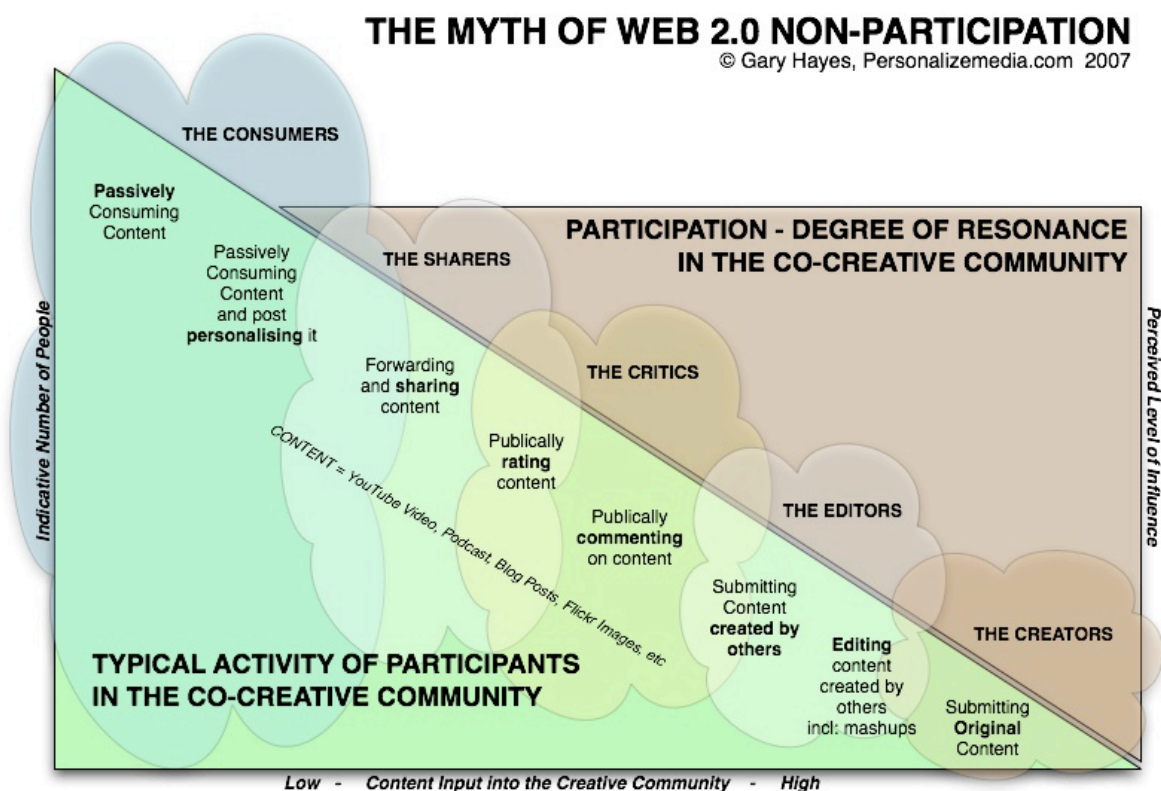
Chapter 5: Suggestions for an engaged future

This report focused on the publicly funded contemporary visual arts sector to research the extent to which this group of galleries is currently using web 2.0 tools and to investigate what, if any, barriers existed to further uptake. The final Chapter is an attempt to suggest issues and actions that could reduce the barriers outlined in Chapter 4 allowing more widespread uptake throughout the sector.

This presupposes that a more widespread uptake of web 2.0 tools is a good thing for the visual arts. There is a strong body of evidence, despite issues of social media fatigue, boredom and burn out, that many, many people are using the web both professionally and socially. Certainly there is an assumption that the web is now *the* source of practical and functional information about goods, services and organisations. In this respect at least it is essential for all arts organisations to have a web presence. What is not so straight forward is the nature of the offer within that web presence.

I have argued that current arts development policy which encourages a blanket approach for the whole sector to begin to offer opportunities for creative collaboration is misdirected. The results outlined in Chapters 3 and 4 illustrate that web 2.0 tools are not successful when simply picked 'off the shelf' and attached to the main offer. For example, the facebook sites of the arts organisations investigated never succeeded unless left entirely for the audience to generate independently from the organisation or integrated for specific projects. Whilst the visual arts sector should continue to be encouraged to develop their web offer, they should be guided to think very carefully about what is needed by their audience and only use carefully chosen tailored web 2.0 applications.

Chapter 4 ends by introducing the Work Foundation's concept of the 'Quiet Pragmatists', the silent majority of UK technology users who buy what seems necessary and use what seems useful. Certainly comments from the web managers consulted during this study indicate that their audiences, for the most part, sit comfortably within this group of 'Quiet Pragmatists' who will engage with web 2.0 tools when the 'everyday' need arises. For the contemporary art galleries wishing to respond to this need, the unanswered question is how to define and anticipate the level of an individual's requirement for participation. It can be argued that simply to download a video and share it with a friend represents a degree of participation with web 2.0, however other commentators would only consider an individual to have participated if they had submitted some form of truly original content for example uploading a video on to Youtube – creating a spectrum of participation ranging from passive consumption to active production. Gary Hayes has attempted to visualise this spectrum in his diagram 'The myth of web 2.0 non-participation' in which he argues that 'anyone and everyone can have a significant influence in the social network'.¹³⁶



The diagram illustrates a range of levels at which a user can engage with web 2.0 and it is essential that visual arts organisations fully understand the range of participation that they are offering and the type activity they want to facilitate within their virtual community. This choice needs to come from a process of organisational wide review in which a digital strategy is clearly outlined within the strategic plan of the organisation to ensure that improved technology use is embedded throughout the functions of the organisation. Most importantly the gallery needs to understand the specific purpose of its website (whether to turn clicks into footfall or access for researchers to digitised content) and hence its rationale for investment. Central to this is the organisation's identification of its key assets for digitisation.

Although not formally reviewed as part of this study, anecdotally at least the small-scale visual arts sector is considered to be less sophisticated in its marketing than other sectors of the arts for example dance and theatre. This is partly due to financial imperatives. In the publicly funded sector exhibitions are usually free and whilst audience volumes are used as a performance indicator there has never been a strong organisational argument for the investment into sophisticated Customer Relationship Management systems, front of house systems or ticketing systems. A visitor to a small-scale gallery can wander in more or less undetected, walk past the optional (and usually illegible) signing in book and leave often without even having to engage with a single member of staff. Who they were, how long they visited, what they looked at, how often they visited is not recorded. How much more difficult is it then to entice this visitor back or to cater for their needs in the virtual world if you don't have the name, address and past buying habits enjoyed by those selling performance tickets? Turning Point, ACE's Visual Arts Strategy for the next ten years, highlighted the chronic lack of available audience research within the visual arts. It is imperative that the visual arts sector is financed and encouraged to raise the bar in its level of sophistication of marketing, market research and audience development both for its

venue-based audience and its virtual audience. Only when armed with this information can an organisation hope to make the right choices to a successful web 2.0 strategy and investment programme.

Web 2.0 tools appear to work best for specific groups with a shared passion. Visual arts organisations need to stop treating their virtual audiences as homogeneous and develop facilities that meet the needs of clearly identified groups. This will be time consuming with specific tools targeted at certain groups and the organisations must factor in the allocation of staff time in addition to budgets for web infrastructure developments. This study indicates that all too often marketing departments have been given the task of addressing web developments without any reduction in existing workloads. Building a successful virtual community takes time and a degree of trial and error. Initiatives need to be trialed, users consulted and applications post-moderated. As the audience's needs become more sophisticated the web tools and applications need to be developed and upgraded in response.

Web 2.0 is an evolving stage of development of the web and responses to it need to remain fluid. It follows that workloads need to be redistributed and time for web upkeep prioritised within the marketing strategy. Most importantly boards and CEOs need to understand the rapid rate of change of the web and invest heavily in staff training to keep abreast of new developments. Budgets need to be ongoing with an option for a website infrastructure upgrade every four or five years in response to the rapidly evolving potential of the web.

To enable participation, comment and peer review curatorial teams need to break down the traditional hierarchies that have controlled the interpretation of content within galleries. This will require a big shift in mind set throughout the organisation, from the Chair of the Board to the front of house staff and all that lie in-between, if they are to create a more customer centric focus.

Web 2.0 demands a new way of thinking. It relies on both a critical mass of users and an ability for them to self-organise. The gallery website may not be the best location to draw users in to. Firstly, the gallery website is an allocated site for interaction not a self-selected site and secondly users need to be confident about the degree of trust they will be allowed – the extent to which users will value each others opinions. Even the virtual presence of a curator could hinder this interaction. A possible solution to this would be for galleries to consider collaborations with other virtual organisations that already have their own user base (think online commissioners, digital radio stations) or guerilla marketing where ambassadors for the organisation infiltrate other established sites to raise awareness of new events.

Time is of the essence. Whilst arts development policy can be criticised for being too prescriptive, it has at least highlighted the urgency of the situation. Society has embraced and assimilated web usage, but the web is yet in its infancy. 'If web 2.0 could be summarised as interaction, web 3.0 must be about recommendation and personalisation'¹³⁷ and the story won't stop there. Predictions already exist of a 'web 3.0' or 'Semantic Web'¹³⁸ - a place where machines can read web pages, will trawl through them on behalf of the user and learn what the user is interested in. 'In a little over a decade, according to the engineers building the internet of tomorrow, the web will be able to connect every aspect of our digital lives - be it a website, an e-mail, or a file on our PC - to every other aspect. It will know, for instance, when you are typing an e-mail, what the subject of the e-mail is, and be able to suggest websites and books as well as documents, photos and videos you have saved that may be relevant to that topic.'¹³⁹

Advice for the visual arts sector is simple – act judiciously, act now, keep looking ahead and trust the users.

Appendix I: Analysis of publicly funded contemporary gallery websites

Table 1
Geographical spread of sample galleries

/base 77	Total number of galleries in each ACE region	Percentage of galleries in each ACE region
East	5	6.5%
East Midlands	5	6.5%
London	18	23%
North East	9	12%
North West	8	10%
South East	10	13%
South West	6	8%
West Midlands	6	8%
Yorkshire	10	13%

Table 2
ACE 2008 grant income to sample galleries

Amount of ACE RFO funding awarded for 2008 /base 77	Total number of sample galleries in that grant income range	Percentage of sample galleries in that grant income range
< £250K	54	70%
< £500K	7	9%
< £750K	4	5%
< £1million	7	9%
£1M or over	5	7%

Table 3
Digitisation of visual material and range of information provided on publicly funded contemporary gallery websites

Type of information provided on gallery website /Base 77	Provided	Not provided
Organisational history	96%	4%
Vision statement	96%	4%
Details of staff team	58%	42%
Direct contact to individual members of staff via website	49%	51%
Map to venue	86%	14%
Multimap/Google map/similar	36%	64%
Information or links provided to funders	55%	45%
Links to other gallery websites	31%	69%
Information on how to submit material to the gallery	18%	82%

Table 4
Spread of organisations with multimap facilities throughout England

ACE regions	Number of sample gallery websites that included multimap/similar	Total number of sample galleries in each region	Galleries in each region with multimap as a percentage of total sample galleries in that region
/base 28			
East	3	5	60%
East Midlands	2	5	40%
London	6	18	33%
North East	1	9	11%
North West	5	8	63%
South East	4	10	40%
South West	2	6	33%
West Midlands	1	6	17%
Yorkshire	4	10	40%

Table 5
Organisations with multimap facilities by size of ACE grant

Value of ACE RFO grant 2008	Number of galleries with multimap/similar	Total number of sample galleries in that ACE grant income range	Galleries with multimap as a percentage of all galleries in that grant income range
/base 77			
< £250K	18	54	33%
< £500K	3	7	43%
< £750K	2	4	50%
< £1million	3	7	43%
£1M or over	2	5	40%

Table 6
Digitisation of visual material and range of information provided on publicly funded contemporary gallery websites (continued)

Type of information provided on gallery website	Provided	Not provided
/Base 77		
Provides information on venue facilities	51%	49%
Provides details about the exhibition programme	96%	4%
Provides details about the permanent collection	18%	82% not applicable
Provides details about gallery publications	40%	No or not applicable
Provides a virtual tour of the venue	8%	92%
Provides details of an education programme online	79%	21%
Provides information online for teachers (often a downloadable teachers pack)	29%	71%

Table 7
Financial transactions online

Type of online financial transactions	Provided	Not provided
Provides online sales of artwork, books or gifts /Base 66	24%	76%
Provides opportunity for online giving /Base 77	8%	92%
Those providing opportunity for online sales who also provide for online giving /Base 16	25%	75%

Table 8
Soliciting material from users

Type of material solicited from users /base 77	Solicited	Not Solicited
Audience/users invited to submit art work to be displayed on website	6%	94%
Website displayed material created during education projects	22%	78%
Information provided on how users can submit material to the gallery	18%	82%

Table 9
Interactivity

Types of interactive web tools offered /Base 77	Provided	Not provided
Organisations with a sign up to newsletter online	57%	43%
Organisations with sign up to mailing list online	90%	10%
Organisations with RSS feed from website	18%	82%
Those with RSS that also had online mailing list sign up /Base 14	100%	0%
Those with RSS that also had newsletter /Base 14	71%	29%

Table 10
Audience review

/Base 77	Solicited	From other pages/sites	Did not solicit
Websites directly requesting comments/reviews of exhibitions from exhibitions webpage	4%	1%	95%

Table 11
Analysis of exhibition reviews/comments on Impressions and Storey websites

Gallery	Exhibition	Number of comments
Impressions	Anna Fox	8 not related
Impressions	Marjolaine Ryley	0
Impressions	Stephen Vaughan	5
Impressions	Recent Photography from Colombia	1
Impressions	Tessa Bunney	2
Storey	Radio Animal	0
Storey	ISSUU	0
Storey	This is not applicable	0
Storey	Galavanting	0
Storey	Talks on Art	0

Table 12
Analysis of Baltic exhibition reviews/comments posted on facebook

Gallery	Facebook discussion board subject	Number of comments
Baltic	What has been your favourite exhibition at Baltic?	11 posts (inc one by Baltic) over 9 months.
Baltic	60x60secs	1
Baltic	Noonlight w d do that better	1
Baltic	Reviews	1 on another gallery altogether, one a comment on the image posted of the gallery.

Table 13
Use of web 2.0 tools

Type of web 2.0 tool used on gallery website /Base 77	Used	Not used
Chatrooms	1%	99%
Blogs posted on site (some accepting feedback)	18%	82%
Website link to flickr to host photographs	6%	94%
Youtube link and/or embedded into website	12%	88%
Facebook link on website	12%	88%

Video/audio material on sites some available to download	22%	78%
Bookmarking	3%	97%

Table 14
Analysis of Wysing blog postings

Gallery	Blog category	Number of posts and comments
Wysing	Arts Council of England	1 post, no comments
Wysing	Re-opening	11 posts, no comments
Wysing	Staff	3 posts, no comments
Wysing	Uncategorised	1 post, no comments
Wysing	Wysing	83 posts with 70 comments in total between the posts

Table 15
Analysis of galleries using multiple web 2.0 tools

Web 2.0 tool	Audience Review	Blog	Flickr	YouTube	Facebook	Audio/video content	RSS feed
Audience Review /base 3	n/a	100%	0%	33%	33%	33%	100%
Blog /base 7	43%	n/a	14%	43%	29%	100%	100%
Flickr /base 5	0%	40%	n/a	40%	40%	20%	40%
YouTube /base 9	11%	56%	22%	n/a	44%	67%	33%
Facebook / base 9	11%	67%	22%	44%	n/a	56%	33%
Pod/Vodcast /base 17	6%	41%	6%	35%	29%	n/a	29%
RSS Feed /base 14	21%	50%	14%	21%	21%	36%	n/a

Table 16
Geographical spread of galleries with audio/visual content on website

ACE region	Percentage of galleries with audio/video on website in each region /base 17	Percentage of galleries in that region /base 77	Percentage of galleries with RSS feeds in each region /base 14
East	12%	6.5%	0%
East Midlands	6%	6.5%	7%
London	18%	23%	36%
North East	18%	12%	21%
North West	12%	10%	14%
South East	18%	13%	0%
South West	12%	8%	7%
West Midlands	0%	8%	14%
Yorkshire	6%	13%	0%

Table 17
Relationship of web 2.0 tools uptake and level of RFO funding

	Percentage of gallery websites with audio/visual in each grant income bracket /base 17	Percentage of sample galleries in each grant income bracket /base 77	Percentage of gallery websites with RSS in each grant income bracket /base 14	Percentage of gallery websites with youtube link in each grant income bracket /base 9	Percentage of gallery websites with facebook link in each grant income bracket /base 9
< £250K	53%	70%	57%	67%	44%
< £500K	24%	9%	7%	22%	22%
< £750K	6%	5%	7%	0%	0%
< £1million	0%	9%	7%	11%	11%
£1M or over	18%	7%	21%	0%	22%

Table 18
Comparison of web 2.0 tool uptake by arts and visual arts sector 2006-2008

Web 2.0 tools	London Calling 2006 ¹⁴⁰ /base 131	London Calling 2007 anticipated /base 131	This study 2008 (publicly funded visual arts sector) /base 77
Website	98%	100%	100%
Online merchandising	24%	34%	24%
Online blogs	11%	21%	18%
SMS	9%	20%	3%
RSS feed	6%	12%	18%

Appendix II: Analysis of interviews with web content managers

Table A
Geographical spread of interviewed galleries

	Total number interviewed galleries in each ACE region /base 8	Percentage of interviewed galleries in each ACE region /base 8	Percentage of galleries in each ACE region /base 77
East	Bedford Creative Arts	12.5%	6.5%
East Midlands	Derby	12.5%	6.5%
London	ICA, Cubitt, CAC, Furtherfield	50%	23%
North East	Side Gallery	12.5%	12%
North West		0%	10%
South East	John Hansard	12.5%	13%
South West		0%	8%
West Midlands		0%	8%
Yorkshire		0%	13%

Table B
ACE 2008 grant income to interviewed galleries

Amount of ACE RFO funding awarded for 2008	Total number of interviewed galleries in that grant income range /base 8	Percentage of interviewed galleries in that grant income range /base 8	Percentage of sample galleries in that grant income range /base 77
< £250K	Furtherfield, Side, Cubitt, Bedford Creative Arts	50%	70%
< £500K	John Hansard	12.5%	9%
< £750K	CAC	12.5%	5%
< £1million	Derby Quad	12.5%	9%
£1M or over	ICA	12.5%	7%

Table C
Workload and budgetary issues

	Allocation of workload	Management of workload	Approximate annual budget for digital communication	Training
Gallery A	Between marketing and programme depts.	Relaunch took 2-3 days per week for 6 months. Ongoing workload approximately half a day per week on top of existing workload	Less than £10K per year < 5% of total budget.	Undertaken some training
Gallery B	Marketing Department. An intern updates facebook plus org website take approx 1 day/wk	Website has increased workload, some updating relies on availability of intern. Lack time to re-edit some sections of site.	Re-design approx £10K, annual costs approx £2K.	No
Gallery C	Only one member of staff who undertakes all web updates approx 2-3 hours per week.	Website has increased workload.	Less than £10K ongoing costs < 1-2% of total budget.	No
Gallery D	Held within Marketing Dept. Digital communications overseen by one officer – equivalent to one full time post.		Set up phase was expensive. Ongoing costs are not huge, but include 1/3 rd of the marketing department staffing i.e. one full time post.	Yes, training will be available
Gallery E	Spread between the two members of staff. Estimated at 70% of workload	Web presence has increased workload.	Less than £10K per year.	Yes, including attending conferences and working with others
Gallery F	One full time dedicated person	New post created within communications dept to oversee website.	Approx £50K on the web including staff time and hosting	Yes, small budget
Gallery G	Undertaking by Marketing Dept, approx 2 days per month	Website has increased workload.	Less than £10K per year and less than 2% of annual turnover.	Yes, about to attend
Gallery H	Spread across entire team who are a collective and operate a team based approach	Website has increased workload, but work is spread across team.	Less than £10K	No, in-house through use

Table D
Purpose of website and internal resistance

	Purpose of website	History of website	Driving force behind digital communications strategy
Gallery A	To raise the profile of the work that we do in education and outreach...engagement is as important as the artwork itself	Originally set up in 2004, recently updated (2008) as part of new branding process to bring together 2 physical venues.	Audience research led to strategy. Audience led coming from a community arts background.
Gallery B	To communicate purpose of organization to the public and first time visitor	RSS added recently	Very much the marketing department but all depts involved in the discussion. Younger generation understands the potential more quickly – it's their life.
Gallery C	Simply to find out about our programme	Changed to a CMS system 1 year ago and is now much more flexible	Driven by the studio artists and the board.
Gallery D	To present organisation's common goals and direction – our vision	New website set up in 2008 for new organisation	Marketing department drove the project which was part of an organization wide brand development process (inc staff, stakeholders, audience).
Gallery E	It's a neighbourhood – a collection of different platforms all connected to the organisation.	Grown organically since 1996 to reflect interests of contributing artists	Needs and interest of the artists drove the development.
Gallery F	To sell tickets better – beyond that to increase awareness and engage.	Relaunched in 2006	Communications dept drove agenda, now all depts on board.
Gallery G	To interest people to come to the gallery and to host our archive	First site established 4-5 years ago.	Led by marketing officer, no resistance from the organization.
Gallery H	To reflect the work the group has done over the last 40 years and to hold the archive as a resource to a body of work.	Currently on 2 nd website which is 1.5 years old. Upgraded because organization wanted an archive and new functions inc film clips.	Whole team was very positive – as website development suits our work

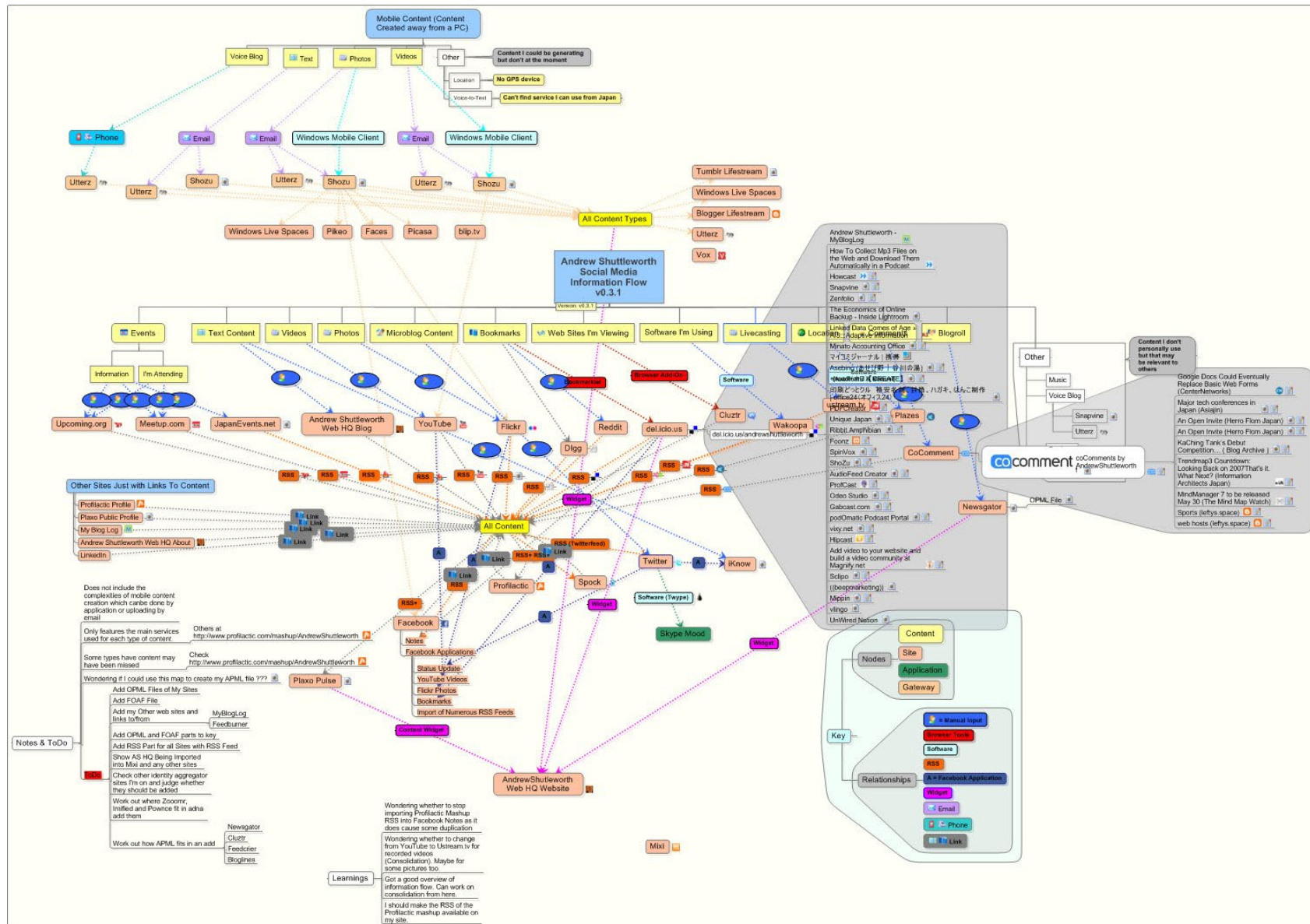
Table E
Web 2.0 tools and use of website

	Blogs/Interactivity	How do you evaluate/What to users visit most	Web 2.0 applications	Editorial strategy and dealing with negative contributions
Gallery A	Response depends upon the project at the time.	Have some stats – know about new visitors and repeat visitors.	Use myspace but have to be careful as it suggests other sites. Also have flickr (for output of projects) and facebook.	We edit heavily and talk directly to user.
Gallery B	You need to find the right subject – blogs around an event work best. We focus on facebook for comment.	Use google analytics to track usage, but don't know the success of specific applications e.g. uptake of RSS	Myspace and flickr but not linked to main website due to costs. RSS. Have technology to generate podcasts but editing of material takes time.	No strategy in writing – keep tone quite informal, show images of people enjoying themselves.
Gallery C	No blogs or interactivity on site	No formal evaluation, system collects data, don't know about success of RSS. Most visitors just look at current exhib.	Only RSS, would like to add merchandising to site.	n/a
Gallery D	It's fairly niche in the grand scheme of things and focused to the tech savvy and therefore not viable to our audiences. We haven't had a particularly high level of interaction	Log stats. Most go to what's on section. No stats available for use of myspace	Myspace & Facebook linked to main website Flickr for special projects. Try to keep these loose and not too branded.	Style – accessible, easy to read, lots of links. Negative contributions responded to individually off website.
Gallery E	We have a permanent dialogue all the time		We don't do flickr we are more interested in building our own context rather than connect to another site.	We leave it up and let the community discuss
Gallery F		Log stats regularly. Most visitors look at programme, what's on and book tickets.	Linked discretely to youtube and flickr. Try to keep focus on main site.	Leave it alone as far as possible
Gallery G	n/a	No longer analyses use of site as workload too high. Most go to what's on.	Have a facebook site not linked to main site. Post artists interviews on site.	n/a
Gallery H	'Hasn't been very successful...we started threads and hoped people would get involved but it hasn't developed. Element of audiences not being interested'	'Users come to our website to look at pictures and bodies of work but they don't enter into discussion.'		

Table F
Marketing of website and consultation

	Audience consultation in development of website	Marketing of (re)launch of website or new functions as they come online	Audience segmentation	Within the visual arts sector to what extent do you think that web 2.0 applications are audience or technology led?
Gallery A	Undertook a large piece of research about how the audience wanted us and the website to develop.	We promote the website through print, press and in the gallery.	None undertaken – we use same tone on all parts of our site.	We are trying to use technology but don't get a sense that they are crying out for any particular software.
Gallery B	No formal research before developing website, but did ask café users to try it out.	Big marketing push when site relaunched.	We use the website as a broad brush but it does contain sections for family and education.	Audiences haven't been knocking at the door for it, but we also haven't asked the question.
Gallery C	No consultation before update	No marketing undertaken for new website.	No audience segmentation	
Gallery D	Through the brand development strategy including interviews with stakeholders	Heavily marketed through print, email lists, artnews etc.		
Gallery E	Web presence grew out of needs of the network.	Through web	No	
Gallery F	Not much.		No, but audiences can choose information for themselves from a set of options.	
Gallery G	None undertaken – users invited to comment on the website, no comments ever submitted.	Website developments are not marketed	No segmentation	
Gallery H	Undertook an online survey with 50 responses.	Extensive mailing list all mailed each time there is a new function.		Its bound to be the case that technology makes us believe that there will be more response than is actually the case

Appendix III: Andrew Shuttleworth: How information flows through his social networking and media sites



Bibliography

Agenda for the Arts 2006-2008, (Arts Council England) available at <http://www.artscouncil.org.uk/aboutus/agenda.php> (accessed 14 August 2008)

Julie Aldridge and Roger Tomlinson, 'Pump Up your Website – Improving the effectiveness of your e-marketing', available at <http://www.a-m-a.org.uk/images/downloads/PUYW.pdf> (accessed 9 August 2008)

Arts audiences insight, ACE, August 2008

Paul Boutin, 'Web 2.0: The new internet 'boom' doesn't live up to its name', *Slate.com*, (March 2006), available at <http://www.slate.com/id/2138951/> (accessed August 2008)

Catherine Bunting, Tak Wing Chan, John Goldthorpe, Emily Keaney, Anni Oskala, *From indifference to enthusiasm: patterns of arts attendance in England*, (ACE, April 2008)

Josh Catone, 'Visualizing Social Media Fatigue' (posted 8 February 2008) available at http://www.readriteweb.com/archives/visualizing_social_media_fatigue.php#comments (accessed May 2008)

James Crabtree, Max Nathan, Richard Reeves, 'Reality IT – Technology & everyday life', (The Work Foundation, January 2002) available at http://www.theworkfoundation.com/assets/docs/publications/118_realityIT.pdf (accessed 2 August 2008)

James Crabtree and Simon Roberts with John Curran, Bambos Neophytou, Rebecca Randell & Caitlin Scott, 'Fat pipes, connected people. Rethinking Broadband Britain', (The Work Foundation, January 2003) available at http://www.theworkfoundation.com/assets/docs/publications/121_fat_pipes.pdf (accessed 1 August 2008)

'Cultureonline', (Department for Culture, Media and Sport) available at http://www.cultureonline.gov.uk/projects/projects_overview/ (accessed 1 August 2008)

Culture on Demand – Ways to engage a broader audience, (DCMS, July 2007) available at <http://www.culture.gov.uk/images/research/CultureOnDemand.pdf> (accessed 8 August 2008)

Mark Dusseault, 'Mission Money Models Symposium – New approaches to financial stability in the cultural sector: Understanding our changing environment', (Mission Money Models, February 2005) available at http://www.missionmodelsmoney.org.uk/Asp/uploadedFiles/File/mmm_technology_1.pdf (accessed 11 August 2008)

Steve Dietz, Howard Besser, Ann Borda, Kati Geber, Pierre Levy, 'Virtual Museum (of Canada), The Next Generation', available at http://www.chin.gc.ca/English/Pdf/Members/Next_Generation/vm_tng.pdf (accessed 10 Aug 2008)

Adrian Ellis, 'Trends and Emerging Issues, Clore Short Course Programme', (AEA Consulting, 6 December 2006), available at http://www.aeaconsulting.com/sites/aea/images/1354/aea_1354.pdf (accessed July 2008)

Karl Fisch and Scott McLeod, 'Did you know 2.0?' (YouTube, Feb 2007), available at <http://www.youtube.com/watch?v=pMcfrLYDm2U> (accessed 10 Aug 2008)

Alexis Frasz and Chris Lorway, 'Some Thoughts on Consumer Behavior', *Platform Volume 5, Issue 1* (AEA Consulting, April 2008), available at http://www.aeaconsulting.com/ice_print.php?id=1469 (accessed 20 July 2008)

Alexis Frasz, 'Download this Article', *Platform Volume 4 Issue 2*, (AEA Consulting) available at http://www.aeaconsulting.com/ice_print.php?id=1269 (accessed 20 July 2008)

Celia Hannon, Peter Bradwell, Charlie Tims, *Video Republic*, (DEMOS, 2008)

Mark Harrison, 'When niche becomes mainstream', *Synthesis – New Media*, (Communicating the Museum, 2007)

John Holden, *Logging On: Culture, participation and the web*, (DEMOS, 2007)

Alexandra Jones, Laura Williams, 'What ICT? Providing more customer-focused services', (The Work Foundation, March 2005) available at http://www.theworkfoundation.com/assets/docs/publications/64_What%20ICT.pdf (accessed 12 August 2008)

Amalyah Keshet, '*The iPhone, the Kindle, and the rest of the world*', (19 July 2008) available at <http://musematic.net/?p=464> (accessed 20 July 2008)

Jemima Kiss, 'Web 3.0 is all about rank and recommendation', *The Guardian*, (4 February 2008)
John Knell, '*Whose art is it anyway?*', (Intelligence Agency, March 2006, available at http://www.artscouncil.org.uk/documents/projects/whoseartisanyway_phpBIPQaf.doc (accessed 1 August 2008)

Richard A Lanham, *The Economics of Attention: Style and Substance in the Age of Information*, (Chicago, 2006)

Charles Leadbeater, *We-think: mass innovation, not mass production*, available at <http://www.wethinkthebook.net/home.aspx> (accessed 21 July 2008)

Charles Leadbeater, 'The rise of the amateur professionals' (posted January 2007) available at http://www.ted.com/index.php/talks/charles_leadbeater_on_innovation.html (accessed 2 August 2008)

Charles Leadbeater, 'Arts organisations in the 21st century: Ten Challenges', (ACE, 2005) available at http://www.artscouncil.org.uk/documents/projects/artsorganisations21c_phpiupWdN.doc (accessed 1 August 2008)

Leelefever, *Social Networking in Plain English*, available at http://www.youtube.com/watch?v=6a_KF7TYKVc (accessed 20 July 2008)

Lenhart and Madden, 'Teen Content Creators and Consumers', (Pew Internet & American Life Project, November 2005) available at http://www.pewinternet.org/ppf/r/166/report_display.asp (accessed July 2008)

Lena Maculan, 'Podcasting and Museums – Shock and awe or new opportunities', (10 June 2006) available at <http://www.24hourmuseum.org.uk/nwh/ART37770.html> (accessed 10 August 2008)

Martin Lindstrom, *Brand Child*, available from <http://www.brandchild.com> (accessed August 2008)

Sir Brian McMaster, *McMaster Review: Supporting excellence in the arts – from measurement to judgement*, (DCMS, 2008)

William J Mitchell, *e-topia: Urban Life, Jim - but not as we know it*. (MIT Press: Cambridge, Mass., 1999)

Gerri Morris and Andrew McIntyre, 'Insight Required' (Morris Hargreaves McIntyre) available at http://www.lateralthinkers.com/Resources/MHM_PDFs/insightrequired%20final.pdf (accessed 10 August 2008)

Museum 2.0, available at <http://museumtwo.blogspot.com/2006/12/what-is-museum-20.html> (accessed 30 August 2008)

Museum 3.0 – what will the museum of the future be like? Available at <http://museum30.ning.com/forum> (accessed 28 August 2008)

Marc Pachter and Charles Landry, *Culture @ the Crossroads – Culture and Cultural Institutions at the beginning of the 21st century*, (Comedia), available at http://www.comedia.org.uk/pages/pdf/downloads/Culture_at_the_Crossroads.pdf (accessed 8 August 2008)

Jane Perrone, 'Every second a blog – but not for the long slog', *The Guardian*, (3 August 2005) available at <http://www.guardian.co.uk/technology/2005/aug/03/weblogs.uknews> (accessed 29 August 2008)

Tim O'Reilly, 'What is web 2.0?', (November 2005), available at <http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html> (accessed July 2008) Jane Perrone, 'Every second a blog – but not for the long slog', *The Guardian*, (3 August 2005) available at <http://www.guardian.co.uk/technology/2005/aug/03/weblogs.uknews> (accessed 29 August 2008)

Debbie Richards, 'Arts Marketing Association, Conference Papers, 2002, Changing Worlds', (AMA, 2002) available at <http://www.a-m-a.org.uk/images/downloads/ConferenceReportI.pdf> (accessed 10 August 2008)

Hannah Rudman, 'AmbITion – Getting Digital', *Envirodigital* (posted 5 February 2008) available at <http://www.hannahrudman.com/?p=41#more-41> (accessed 1 August 2008)

Hannah Rudman, 'New Horizons: audience development and technology', *Envirodigital*, (posted 17 October 2007) available at <http://www.hannahrudman.com/?p=9#more-9> (accessed 1 August 2008)

Hannah Rudman, 'IT and Digital Content Audit of Arts Council England North West's Regularly Funded Organisations', (Arts Magnet, April 2006)

Hannah Rudman, 'We Think (therefore we are)', *Envirodigital*, (19 June 2008) available at <http://www.hannahrudman.com/?p=55#more-55> (accessed 21 July 2008)

Hannah Rudman, 'Mobile comes of age for the cultural sector', *Envirodigital*, (17 October 2007) available at <http://www.hannahrudman.com/?p=17> (accessed 21 July 2008)

Editor Abigail Self, *ONS Social Trends, No.38, 2008 Edition*, (ONS, 2008) available at <http://www.scribd.com/doc/4739924/Social-Trends-38?query2=new%20social%20trends> (accessed 1 Sept 2008)

Maggie Shiels, 'Boom times ahead for mobile web', BBC News, available at <http://news.bbc.co.uk/1/hi/technology/7522305.stm> (accessed 18 July 2008)

Nina Simon, 'What is Museum 2.0?' (posted 1 December 2006, Museum 2.0), available at <http://museumtwo.blogspot.com/2006/12/what-is-museum-20.html> (accessed 2 Aug 2008)

Nina Simon, 'Institutional Blogs: Different Voices, Different Value', *Museum 2.0*, (posted 1 December 2006) available at <http://museumtwo.blogspot.com/2006/12/what-is-museum-20.html> (accessed 2 Aug 2008)

Nina Simon, 'What can you accomplish in one week of web 2.0?' (Museum 2.0, 1 December 2006) available at <http://museumtwo.blogspot.com/2006/12/what-is-museum-20.html> (accessed 2 Aug 2008)

Skrena, 'The Incremental Web' (12 February 2005) available at <http://blog.topix.com/archives/000066.html> (accessed 21 July 2008)

Successful Web Development for the Arts, <http://blip.tv/file/1113019> (accessed 20 July 2008)

Survey conducted by MORI, report compiled by John Nicholls, 'London Calling Arts Digital Marketing Survey Report', (London Calling, 2005) available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+>

Mark Thompson, 'Royal Television Society Fleming Memorial Lecture 2006: Creative Future – The BBC programmes and content in an on-demand world', (BBC, 2006) available at http://www.bbc.co.uk/pressoffice/speeches/stories/thompson_fleming.shtml (accessed 10 Aug 2008)

Roger Tomlinson, 'Breaking the Web Lock – Putting the 'e' for effective into your website', Arts Marketing Association available at <http://www.a-m-a.org.uk/images/downloads/breakingweblock.pdf> (accessed 10 August 2008)

Roger Tomlinson and Vicki Allpress, *A practical guide to developing and managing websites*, (ACE, July 2004) available at <http://www.artscouncil.org.uk/documents/publications/phpDzdFxO.pdf> (accessed 9 August 2008)

Turning Point, Arts Council England: A strategy for the contemporary visual arts in England, (ACE, 2006)

Sir John Tusa, 'A New Landscape for the Arts – The Arts Task Force', (Conservative Party, 2007) available at <http://www.artstaskforce.co.uk/upload/FullReport.pdf> (accessed July 2008)

Chris Williams, 'Facebook fatigue kicks in as people tire of social networks', (31 January 2008) available at http://www.theregister.co.uk/2008/01/31/myspace_fb_comscore_drop/ (accessed 15 August 2008)

References

- ¹ *The Guardian*, (17 March 2008)
- ² John Holden, *Logging On: Culture, participation and the web*, (DEMOS, 2007)
- ³ John Holden, *Logging On: Culture, participation and the web*, (DEMOS, 2007)
- ⁴ *Agenda for the Arts 2006-2008*, (Arts Council England, 2006) available at <http://www.artscouncil.org.uk/aboutus/agenda.php> (accessed 14 August 2008)
- ⁵ For example, Culture Online the DCMS's (Department for Culture, Media and Sport) recent pilot project which developed 26 exemplary cultural participation web based projects as a means to kick start and support development within the sector.
- ⁶ Internet Access, Office of National Statistics, published 28 August 2007, <http://www.statistics.gov.uk/cci/nugget.asp?id=8> (accessed 10 August 2008)
- ⁷ 'Conservative Culture Team weekly newsletter', (17 July 2008)
- ⁸ 'Conservative Culture Team weekly newsletter', (22 May 2008)
- ⁹ Maggie Shiels, 'Boom times ahead for mobile web', BBC News, available at <http://news.bbc.co.uk/1/hi/technology/7522305.stm> (accessed 18 July 2008)
- ¹⁰ From '2008 Innovation Labs – Future Media & Technology Presentation', (BBC, 2008) available at http://open.bbc.co.uk/labs/innovation_labs_future_media_t.php (accessed 1 September 2008)
- ¹¹ Hannah Rudman, 'Mobile comes of age for the cultural sector', *Envirodigital*, (17 October 2007) available at <http://www.hannahrudman.com/?p=17> (accessed 21 July 2008)
- ¹² Amalyah Keshet, 'The iPhone, the Kindle, and the rest of the world', (19 July 2008) available at <http://musematic.net/?p=464> (accessed 20 July 2008)
- ¹³ James Crabtree and Simon Roberts with John Curran, Bambos Neophytou, Rebecca Randell & Caitlin Scott, 'Fat pipes, connected people. Rethinking Broadband Britain', (The Work Foundation, January 2003), available at http://www.theworkfoundation.com/assets/docs/publications/121_fat_pipes.pdf (accessed 1 August 2008)
- ¹⁴ James Crabtree and Simon Roberts with John Curran, Bambos Neophytou, Rebecca Randell & Caitlin Scott, 'Fat pipes, connected people. Rethinking Broadband Britain', (The Work Foundation, January 2003), available at http://www.theworkfoundation.com/assets/docs/publications/121_fat_pipes.pdf (accessed 1 August 2008)
- ¹⁵ Charles Leadbeater, *We-think: mass innovation, not mass production*, available at <http://www.wethinkthebook.net/home.aspx> (accessed 21 July 2008)

-
- ¹⁶ Editor Abigail Self, *ONS Social Trends, No.38, 2008 Edition*, (ONS, 2008) available at <http://www.scribd.com/doc/4739924/Social-Trends-38?query2=new%20social%20trends> (accessed 1 Sept 2008)
- ¹⁷ Editor Abigail Self, *ONS Social Trends, No.38, 2008 Edition*, (ONS, 2008) available at <http://www.scribd.com/doc/4739924/Social-Trends-38?query2=new%20social%20trends> (accessed 1 Sept 2008)
- ¹⁸ Editor Abigail Self, *ONS Social Trends, No.38, 2008 Edition*, (ONS, 2008) available at <http://www.scribd.com/doc/4739924/Social-Trends-38?query2=new%20social%20trends> (accessed 1 Sept 2008)
- ¹⁹ Karl Fisch and Scott McLeod, 'Did you know 2.0?' (YouTube, Feb 2007), available at <http://www.youtube.com/watch?v=pMcfrLYDm2U> (accessed 10 Aug 2008)
- ²⁰ Karl Fisch and Scott McLeod, 'Did you know 2.0?' (YouTube, Feb 2007), available at <http://www.youtube.com/watch?v=pMcfrLYDm2U> (accessed 10 Aug 2008)
- ²¹ Karl Fisch and Scott McLeod, 'Did you know 2.0?' (YouTube, Feb 2007), available at <http://www.youtube.com/watch?v=pMcfrLYDm2U> (accessed 10 Aug 2008)
- ²² Mark Thompson, 'Royal Television Society Fleming Memorial Lecture 2006: Creative Future – The BBC programmes and content in an on-demand world', (BBC, 2006) available at http://www.bbc.co.uk/pressoffice/speeches/stories/thompson_fleming.shtml (accessed 10 Aug 2008)
- ²³ Hannah Rudman, 'AmbITion – Getting Digital', *Envirodigital* (posted 5 February 2008) available at <http://www.hannahrudman.com/?p=41#more-41> (accessed 1 August 2008)
- ²⁴ Hannah Rudman, 'IT and Digital Content Audit of Arts Council England North West's Regularly Funded Organisations', (Arts Magnet, April 2006)
- ²⁵ Lenhart and Madden, 'Teen Content Creators and Consumers', (Pew Internet & American Life Project, November 2005) available at http://www.pewinternet.org/ppf/r/166/report_display.asp (accessed July 2008)
- ²⁶ Jane Perrone, 'Every second a blog – but not for the long slog', *The Guardian*, (3 August 2005) available at <http://www.guardian.co.uk/technology/2005/aug/03/weblogs.uknews> (accessed 29 August 2008)
- ²⁷ 'Net's dark side dents broadband', (BBC News Channel, October 2003) available at <http://news.bbc.co.uk/1/hi/technology/3217487.stm> (accessed 18 July 2008)
- ²⁸ Alexis Frasz and Chris Lorway, 'Some Thoughts on Consumer Behavior', *Platform Volume 5, Issue 1* (AEA Consulting, April 2008), available at http://www.aeaconsulting.com/ice_print.php?id=1469 (accessed 20 July 2008)
- ²⁹ Adrian Ellis, 'Trends and Emerging Issues, Clore Short Course Programme', (AEA Consulting, 6 December 2006), available at http://www.aeaconsulting.com/sites/aea/images/1354/aea_1354.pdf (accessed July 2008)

- ³⁰ Hannah Rudman, 'We Think (therefore we are), *Envirodigital*, (19 June 2008) available at <http://www.hannahrudman.com/?p=55#more-55> (accessed 21 July 2008)
- ³¹ Charles Leadbeater, *We-think: mass innovation, not mass production*, available at <http://www.wethinkthebook.net/home.aspx> (accessed 21 July 2008)
- ³² Charles Leadbeater, 'The rise of the amateur professionals', (posted January 2007), available at http://www.ted.com/index.php/talks/charles_leadbeater_on_innovation.html (accessed 2 August 2008)
- ³³ Mark Thompson, 'Royal Television Society Fleming Memorial Lecture 2006: Creative Future – The BBC programmes and content in an on-demand world', (BBC, 2006) available at http://www.bbc.co.uk/pressoffice/speeches/stories/thompson_fleming.shtml (accessed 10 Aug 2008)
- ³⁴ Sir Brian McMaster, *McMaster Review: Supporting excellence in the arts – from measurement to judgement*, (DCMS, 2008)
- ³⁵ Sir John Tusa, *A New Landscape for the Arts – The Arts Task Force*, (Conservative Party, 2007) available at <http://www.artstaskforce.co.uk/type1.asp?id=43&type=1> (accessed July 2008)
- ³⁶ *Agenda 2006-2008 Taking part in the arts*, (Arts Council England, 2006), available at http://www.artscouncil.org.uk/aboutus/taking_part.php (accessed July 2008)
- ³⁷ *Turning Point, Arts Council of England: A strategy for the contemporary visual arts in England*, (ACE, June 2006) available at http://www.artscouncil.org.uk/documents/publications/report_phpX6aA2G.pdf (accessed June 2008)
- ³⁸ *Turning Point, Arts Council of England: A strategy for the contemporary visual arts in England*, ACE, June 2006
http://www.artscouncil.org.uk/documents/publications/report_phpX6aA2G.pdf (accessed June 2008)
- ³⁹ 'DCMS target to increase participation by 2% 'not met'' (VAGA, June 2007) available at http://www.vaga.co.uk/index.php?main_section=16 (accessed September 2008)
- ⁴⁰ John Knell, 'Whose art is it anyway?', (Intelligence Agency, March 2006, available at http://www.artscouncil.org.uk/documents/projects/whoseartisitanyway_phpBIPQaf.doc (accessed 1 August 2008)
- ⁴¹ Charles Leadbeater, *We-think: mass innovation, not mass production*, available at <http://www.wethinkthebook.net/home.aspx> (accessed 21 July 2008)
- ⁴² Tim O'Reilly, 'What is web 2.0?', (November 2005), available at <http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html> (accessed July 2008)

-
- ⁴³ Tim O'Reilly, 'What is web 2.0?', (November 2005), available at <http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html> (accessed July 2008)
- ⁴⁴ Tim O'Reilly, 'What is web 2.0?', (November 2005), available at <http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html> (accessed July 2008)
- ⁴⁵ Wikipedia, available at http://en.wikipedia.org/wiki/Ajax_%28programming%29 (accessed June 2008)
- ⁴⁶ Paul Boutin, 'Web 2.0: The new internet 'boom' doesn't live up to its name', *Slate.com*, (March 2006), available at <http://www.slate.com/id/2138951/> (accessed August 2008)
- ⁴⁷ Nina Simon, 'What is Museum 2.0?' (posted 1 December 2006, Museum 2.0), available at <http://museumtwo.blogspot.com/2006/12/what-is-museum-20.html> (accessed 2 Aug 2008)
- ⁴⁸ Skrena, 'The Incremental Web' (12 February 2005) available at <http://blog.topix.com/archives/000066.html> (accessed 21 July 2008)
- ⁴⁹ Skrena, 'The Incremental Web' (12 February 2005) available at <http://blog.topix.com/archives/000066.html> (accessed 21 July 2008)
- ⁵⁰ Nina Simon, 'What can you accomplish in one week of web 2.0?' (Museum 2.0, 1 December 2006) available at <http://museumtwo.blogspot.com/2006/12/what-is-museum-20.html> (accessed 2 Aug 2008)
- ⁵¹ John Holden, *Logging On: Culture, participation and the web*, (DEMOS, 2007)
- ⁵² 'Our regularly funded organisations – by artform' (Arts Council England, 2008) available at <http://www.artscouncil.org.uk/downloads/artform08.pdf> (accessed between May-August 2008)
- ⁵³ Survey conducted by MORI, report compiled by John Nicholls, London Calling Arts Ltd, *London Calling Arts Digital Marketing Survey Report 2005*, (London Calling, November 2006), available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+> (accessed August 2008)
- ⁵⁴ Survey conducted by MORI, report compiled by John Nicholls, London Calling Arts Ltd, *London Calling Arts Digital Marketing Survey Report 2005*, (London Calling, November 2006), available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+> (accessed August 2008)
- ⁵⁵ Survey conducted by MORI, report compiled by John Nicholls, London Calling Arts Ltd, *London Calling Arts Digital Marketing Survey Report 2005*, (London Calling, November 2006), available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+> (accessed August 2008)

⁵⁶ From interview with Peter Scott, Side Gallery, (September, 2008)

⁵⁷ Hannah Rudman, 'IT and Digital Content Audit of Arts Council England North West's Regularly Funded Organisations', (Arts Magnet, April 2006)

⁵⁸ From interview with Adam Buss, Marketing Manager, QUAD, Derby, (September 2008)

⁵⁹ From interview with Danny Birchall, ICA, (9 September 2008)

⁶⁰ From interview with Danny Birchall, ICA, (9 September 2008)

⁶¹ Survey conducted by MORI, report compiled by John Nicholls, London Calling Arts Ltd, *London Calling Arts Digital Marketing Survey Report 2005*, (London Calling, November 2006), available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+> (accessed August 2008)

⁶² Survey conducted by MORI, report compiled by John Nicholls, London Calling Arts Ltd, *London Calling Arts Digital Marketing Survey Report 2005*, (London Calling, November 2006), available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+> (accessed August 2008)

⁶³ Sir Brian McMaster, 'Supporting excellence in the arts – from measurement to judgement', (DCMS, 2008)

⁶⁴ Hannah Rudman, 'New Horizons: audience development and technology', *Envirodigital*, (posted 17 October 2007) available at <http://www.hannahrudman.com/?p=9#more-9> (accessed 1 August 2008)

⁶⁵ Survey conducted by MORI, report compiled by John Nicholls 'London Calling Arts Digital Marketing Survey Report 2005', (London Calling Arts Ltd, November 2006) available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+>, (accessed August 2008)

⁶⁶ From telephone interview with Adrian Hunt, Exhibitions & Marketing Co-ordinator, John Hansard Gallery, (September 2008)

⁶⁷ From telephone interview with Adam Buss, Marketing Manager, QUAD, Derby, (September 2008)

⁶⁸ Mark Dusseault, 'New approaches to financial stability in the cultural sector: Understanding our changing environment', *Mission Money Models Symposium*, available at http://www.missionmodelsmoney.org.uk/Asp/uploadedFiles/File/mmm_technology_1.pdf (accessed 11 August 2008)

⁶⁹ From interview with Hannah Rudman, Envirodigital, (9 July 2008)

-
- ⁷⁰ Hannah Rudman, 'AmbITion – Getting Digital', *Envirodigital*, (posted 5 February 2008) available at <http://www.hannahrudman.com/?p=41#more-41> (1 August 2008)
- ⁷¹ From telephone interview with Hilary Gresty, Director, VAGA, (22 July 2008)
- ⁷² Survey conducted by MORI, report compiled by John Nicholls 'London Calling Arts Digital Marketing Survey Report 2005', (London Calling Arts Ltd, November 2006) available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+>, (accessed August 2008)
- ⁷³ Anonymous interviewee, (22 July 2008)
- ⁷⁴ Gerri Morris and Andrew McIntyre, 'Insight Required', (Morris Hargreaves McIntyre) available at http://www.lateralthinkers.com/Resources/MHM_PDFs/insightrequired%20final.pdf (accessed 10 August 2008)
- ⁷⁵ From a telephone interview with Sheila Lawson, Director, Platform 3, (August 2008)
- ⁷⁶ From interview with Katie Walton, Artistic Programme Manager, Bedford Creative Arts (August 2008)
- ⁷⁷ From telephone interview with Carolyn Royston, Project Manager, National Museums Online Learning Project, V&A, (August 2008)
- ⁷⁸ Anonymous interviewee, (9 September 2008)
- ⁷⁹ From telephone interview with Hannah Rudman, Envirodigital, (9 July 2008)
- ⁸⁰ John Knell, 'Whose art is it anyway?', (Intelligence Agency, March 2006), available at http://www.artscouncil.org.uk/documents/projects/whoseartisitanyway_phpBIPQaf.doc (accessed 1 August 2008)
- ⁸¹ Anonymous interviewee, (9 September 2008)
- ⁸² Mark Dusseault, 'New approaches to financial stability in the cultural sector: Understanding our changing environment', *Mission Money Models Symposium*, (MMM, February 2005), available at http://www.missionmodelsmoney.org.uk/Asp/uploadedFiles/File/mmm_technology_1.pdf (accessed 11 August 2008)
- ⁸³ Survey conducted by MORI, report compiled by John Nicholls 'London Calling Arts Digital Marketing Survey Report 2005', (London Calling Arts Ltd, November 2006) available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+>, (accessed August 2008)
- ⁸⁴ Hannah Rudman, 'IT and Digital Content Audit of Arts Council England North West's Regularly Funded Organisations', (Arts Magnet, April 2006)
- ⁸⁵ Hannah Rudman, 'IT and Digital Content Audit of Arts Council England North West's Regularly Funded Organisations', (Arts Magnet, April 2006)

⁸⁶ *Turning Point, Arts Council England: A strategy for the contemporary visual arts in England*, (ACE, 2006)

⁸⁷ From a telephone interview with Sheila Lawson, Director, Platform 3, (August 2008)

⁸⁸ Alexandra Jones, Laura Williams, 'What ICT? Providing more customer-focused services', (The Work Foundation, March 2005) available at http://www.theworkfoundation.com/assets/docs/publications/64_What%20ICT.pdf (accessed 12 August 2008)

⁸⁹ Hannah Rudman, 'IT and Digital Content Audit of Arts Council England North West's Regularly Funded Organisations', (Arts Magnet, April 2006)

⁹⁰ Survey conducted by MORI, report compiled by John Nicholls 'London Calling Arts Digital Marketing Survey Report 2005', (London Calling Arts Ltd, November 2006) available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+>, (accessed August 2008)

⁹¹ *Turning Point, Arts Council England: A strategy for the contemporary visual arts in England*, (ACE, 2006)

⁹² From a telephone interview with Sheila Lawson, Director, Platform 3, (August 2008)

⁹³ From interview with Hannah Rudman, Envirodigital, (9 July 2008)

⁹⁴ Julie Aldridge and Roger Tomlinson, 'Pump Up your Website – Improving the effectiveness of your e-marketing', available at <http://www.a-m-a.org.uk/images/downloads/PUYW.pdf> (accessed 9 August 2008)

⁹⁵ Hannah Rudman, 'IT and Digital Content Audit of Arts Council England North West's Regularly Funded Organisations', (Arts Magnet, April 2006)

⁹⁶ Survey conducted by MORI, report compiled by John Nicholls 'London Calling Arts Digital Marketing Survey Report 2005', (London Calling Arts Ltd, November 2006) available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+>, (accessed August 2008)

⁹⁷ From a telephone interview with Adrian Hunt, Exhibitions and Marketing Co-ordinator, John Hansard Gallery, (September 2008)

⁹⁸ From a telephone interview with Carolyn Royston, Project Manager, National Museums Online Learning Project, V&A, (August 2008)

⁹⁹ Danny Birchall, 'Getting a new website ready for launch is no fun', (ICA, 11 September 2006) available at <http://www.ica.org.uk/Welcome%20to%20the%20ICA%27s%20new%20website+266.twl> (accessed 19 August 2008)

-
- ¹⁰⁰ From telephone interview with Clare Roebuck, Press & Marketing Manager, Camden Arts Centre, (19 August 2008)
- ¹⁰¹ From interview with Bettina Brunner, Administrator, Cubitt Gallery, (August 2008)
- ¹⁰² From telephone interview with Adrian Hunt, Exhibitions & Marketing Co-ordinator, John Hansard Gallery (September 2008)
- ¹⁰³ From telephone interview with Hilary Gresty, Director, VAGA, (22 July 2008)
- ¹⁰⁴ Josh Catone, 'Visualizing Social Media Fatigue' (posted 8 February 2008) available at http://www.readriteweb.com/archives/visualizing_social_media_fatigue.php#comments (accessed May 2008)
- ¹⁰⁵ From interview with Danny Birchall, ICA, (9 September 2008)
- ¹⁰⁶ Chris Williams, 'Facebook fatigue kicks in as people tire of social networks, (31 January 2008) available at http://www.theregister.co.uk/2008/01/31/myspace_fb_comscore_drop/ (accessed 15 August 2008)
- ¹⁰⁷ Jane Perrone, 'Every second a blog – but not for the long slog', *The Guardian*, (3 August 2005) available at <http://www.guardian.co.uk/technology/2005/aug/03/weblogs.uknews> (accessed 29 August 2008)
- ¹⁰⁸ From an interview with Carolyn Royston, Project Manager, National Museums Online Learning Project, V&A, (August 2008)
- ¹⁰⁹ <http://www.footbo.com/Home> (accessed 21 October 2008)
- ¹¹⁰ Tim O'Reilly, 'What is web 2.0?', (November 2005), available at <http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html> (accessed July 2008)
- ¹¹¹ Roger Tomlinson, 'Breaking the Web Lock – Putting the 'e' for effective into your website', Arts Marketing Association available at <http://www.a-m-a.org.uk/images/downloads/breakingweblock.pdf> (accessed 10 August 2008)
- ¹¹² From a telephone interview with Sheila Lawson, Director, Platform 3, (August 2008)
- ¹¹³ Charles Leadbeater, *We-think: mass innovation, not mass production*, available at <http://www.wethinkthebook.net/home.aspx> (accessed 21 July 2008)
- ¹¹⁴ Nina Simon, 'Institutional Blogs: Different Voices, Different Value', *Museum 2.0*, (posted 1 December 2006) available at <http://museumtwo.blogspot.com/2006/12/what-is-museum-20.html> (accessed 2 Aug 2008)
- ¹¹⁵ John Holden, *Logging On, Culture, participation and the web*, (Demos, 2007)
- ¹¹⁶ Jemima Kiss, 'Web 3.0 is all about rank and recommendation', *The Guardian*, (4 February 2008)

- ¹¹⁷ Charles Leadbeater, *We-think: mass innovation, not mass production*, available at <http://www.wethinkthebook.net/home.aspx> (accessed 21 July 2008)
- ¹¹⁸ Charles Leadbeater, *We-think: mass innovation, not mass production*, available at <http://www.wethinkthebook.net/home.aspx> (accessed 21 July 2008)
- ¹¹⁹ Charles Leadbeater, *We-think: mass innovation, not mass production*, available at <http://www.wethinkthebook.net/home.aspx> (accessed 21 July 2008)
- ¹²⁰ From telephone interview with Bettina Brunner, Administrator, Cubitt Gallery, (August 2008)
- ¹²¹ From telephone interview with Danny Birchall, ICA, (9 September 2008)
- ¹²² From telephone interview with Adam Buss, Marketing Manager, QUAD, Derby, (September 2008)
- ¹²³ From telephone interview with Danny Birchall, ICA, (9 September 2008)
- ¹²⁴ From telephone interview with Adam Buss, Marketing Manager, QUAD, Derby, (September 2008)
- ¹²⁵ Arts Council England, *Agenda 2006-2008 Taking part in the arts*, (ACE, 2006) available at http://www.artscouncil.org.uk/aboutus/taking_part.php (accessed July 2008)
- ¹²⁶ Gerri Morris and Andrew McIntyre, 'Insight Required', (Morris Hargreaves McIntyre), available at http://www.lateralthinkers.com/Resources/MHM_PDFs/insightrequired%20final.pdf (accessed 10 August 2008)
- ¹²⁷ Charles Leadbeater, *We-think: mass innovation, not mass production*, available at <http://www.wethinkthebook.net/home.aspx> (accessed 21 July 2008)
- ¹²⁸ Martin Lindstrom, *Brand Child*, available from <http://www.brandchild.com> (accessed August 2008)
- ¹²⁹ Mark Harrison, 'When niche becomes mainstream', *Synthesis – New Media*, (Communicating the Museum, 2007)
- ¹³⁰ From telephone interview with Adrian Hunt, Exhibitions & Marketing Co-ordinator, John Hansard Gallery, (September 2008)
- ¹³¹ From telephone interview with Peter Scott, Side Gallery, September 2008
- ¹³² From telephone interview with Peter Scott, Side Gallery, September 2008
- ¹³³ From telephone interview with Adrian Hunt, Exhibitions & Marketing Co-ordinator, John Hansard Gallery, (September 2008)
- ¹³⁴ From telephone interview with Clare Roebuck, Press and Marketing Manager, Camden Arts Centre, (19 August 2008)

¹³⁵ James Crabtree, Max Nathan, Richard Reeves, 'Reality IT – Technology & everyday life', (The Work Foundation, January 2002) available at http://www.theworkfoundation.com/assets/docs/publications/118_realityIT.pdf (accessed 2 August 2008)

¹³⁶ Gary Hayes, 'Web 2.0 and the Myth of Non-Participation', (www.personalizemedia.com, 26 November 2007) available at <http://www.personalizemedia.com/the-myth-of-non-participation-in-web-20-social-networks/> (accessed 18 October 2008)

¹³⁷ Jemima Kiss, 'Web 3.0 is all about rank and recommendation', *The Guardian*, (4 February 2008)

¹³⁸ Cade Metz, 'Web 3.0', posted 14 March 2007 available at <http://www.pcmag.com/article2/0,2817,2102852,00.asp> (accessed 18 October 2008)

¹³⁹ Jonathan Richards, 'Web 3.0 and beyond: the next 20 years of the internet', (Times Online, 24 October 2007) available at http://technology.timesonline.co.uk/tol/news/tech_and_web/the_web/article2726190.ece (accessed 18 October 2008)

¹⁴⁰ Survey conducted by MORI, report compiled by John Nicholls, London Calling Arts Ltd, *London Calling Arts Digital Marketing Survey Report 2005*, (London Calling, November 2006), available at <http://www.google.com/search?sourceid=navclient&ie=UTF-8&rls=DKUK,DKUK:2006-32,DKUK:en&q=London+Calling+Digital+Marketing+Survey+> (accessed August 2008)