

PROGRAM LINE PUBLIC 2.0

Research report by:

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Management Summary

The research made by Lorena Zevedei and Janneke Kamp was held during three months; April 2010 until July 2010. They have conducted the Program line Public 2.0 within the Culture Vortex research. In close collaboration with the Institute of Network Cultures and Netherland Media Art Institute they have written this report. This research is based on different types of research.

Further on you can read a management summary of all used methodologies and some of their main outcomes.

Desk research We looked at some best practises, monitored various online catalogues and filtered the information found there by different criteria. There are some websites that NIMk can use as input for their new catalogue like <http://www.artbabble.org/>, <http://www.fondation-langlois.org/> and <http://www.eai.org>.

Interviews with artists We have done a couple of in depth interviews with five artists. They have provided us with an overview of their opinions about online communication of the collection, the catalogue and their relation to the institute. Most artists are still anxious to put their work in full length online. They do think that NIMk should be more visible for the public.

Online questionnaire The questionnaire was designed for the 3000 Facebook friends of NIMk. We have gathered answers of 166 respondents. A lot of the respondents do not know the online catalogue of NIMk. Almost half of respondents is interested in a application for their smartphone. Some think it will not work because of the low resolution.

Usability tests These tests were conducted to get a fresh view on the pros and cons of the current online catalogue. There were five participants who gave a lot of useful feedback. Their main concerns were the outdated design, use of different video players and lack of easy browsing.

Expert meeting A discussion session held with the members of the consortium of the Culture Vortex program and other invitees from the new media, media art and cultural heritage fields. The intentions of the expert meeting were mostly an exchange of knowledge. The main result was that NIMk should be more active online. Mentioned business models: Membership, educational platform. Another aspect was to implement the catalogue better into the website of NIMk to increase its popularity.

Statistics We have looked at some of the statistics of the current online catalogue. Our main concern is that the online catalogue is not findable enough through search engines; this explains the relatively low number of visits and visitors.

Follow up All the recommendations from this research should be taken in account when the new online catalogue is being designed.

Introduction

Culture Vortex

This project has come to life through the cooperation between different organisations. To name them: Hogeschool van Amsterdam, Institute of Network Cultures and MediaLAB Amsterdam, The Netherlands Institute for Sound and Vision, Netherlands Media Art Institute, Virtual Platform, VPRO, Amsterdam City Archives, Museum Boijmans van Beuningen, IDFA, Video Vortex Network and the Urban Screens Association.

The main question this Culture Vortex study seeks to answer is therefore: How can an active audience be involved in online cultural material? How can an elaborate network culture be facilitated, in which participants will share, describe, review, tag, reuse or otherwise interact with the cultural works?

Culture Vortex: program line Public 2.0 (NIMk)

Netherlands Media Art Institute (NIMk)¹ works towards providing an optimal availability and accessibility to digital cultural heritage and media art while promoting media art and providing (digital) access to its various collections. The institution wants to become more transparent and an important centre for research and use of media in order to reach its cultural mission.

The main questions that are addressed in this research:

- How do users approach the collection at NIMk, what needs do they have?
- Is there a need for active user participation and how can this be realised in a meaningful way?
- What can be drawn and learned from other successful online initiatives and applications?
- How can NIMk generate income from the collection?

Team

The team that has conducted this research consists of two researchers: Lorena Zevedei and Janneke Kamp. Lorena Zevedei is following a master programme in 'Book and Digital Media' at Leiden University. Janneke Kamp is graduating the bachelor programme 'Cultural Heritage' at the Reinwardt Academy (Amsterdamse Hogeschool voor de Kunsten).

Margreet Riphagen (Institute of Network Cultures²) is assigner and project manager of this research. She has monitored the overview and time span of this project and gave feedback and input.

¹ <http://nimk.nl>

² <http://networkcultures.org/wpmu/portal/>

Aske Hopman expert at BMA Collective³ (collective that focuses on Installations and Interfaces) was assigned as an external advisor. He has been very involved with the project and has given effective feedback to the researchers.

Sandra Fauconnier and Gaby Wijers were the assigners from NIMk. They have guarded the research outcome and gave feedback throughout the process. During the duration of this research results have been presented on several occasions.

MediaLAB Amsterdam

The research was conducted mainly from the workplace situated at MediaLAB Amsterdam⁴. The MediaLAB Amsterdam is located in the Hogeschool van Amsterdam (HvA), a place where students work and develop various interactive media related projects. Therefore this place has been a very inspiring work environment.

Methodology

In this research the focus lies on different methodologies. The attempt was to gather as much information possible from different target groups in different ways. There is a differentiation between qualitative and quantitative research. Below we will point out how and why we chose to use these methods. Further in this research you will find an expansive report of the performed methodology.

Target groups

During this research there has been a focus on different target groups. Namely: curators, artists, non-professionals and educators. All of these target groups have a certain connection with the institute. These groups of users are more or less active in the context of the collection communicated by NIMk. The artists are promoted, the professionals, mostly curators but also the educators, are provided with material for their researches and educational projects, while the non-professionals are not so much active with regards to the collection, but more with the other activities at NIMk, like events and exhibitions. As non-professional we see people who are not so much involved yet into media and video art but are professional or students in other fields.

³ <http://bma-collective.com/>

⁴ <http://medialab.hva.nl/>

Methods of research

Desk research

At the start of this research a number of (online) sources were consulted. We looked at some best practises in this area. Also we have monitored various online catalogues and filtered the information found there by different criteria.

Interviews with artists, a qualitative method. We have done a couple of in depth interviews with artists who are somehow involved with NIMk. In the end the interviews have provided us with an overview of their opinions about online communication of the collection, the catalogue and their relation to the institute.

Online questionnaire, a quantitative method. The questionnaire was designed for the Facebook friends of NIMk in order to get a broad perspective from people online connected to NIMk. At the moment of the survey we asked over 3000 people to respond to the questionnaire. There were in total 166 responses.

We also tried to gather information from mediatheque users. There were three questionnaires filled in, so we have decided to implement these answers in the online questionnaire since the questions were similar.

Usability tests, a qualitative method. These tests were carried up in order to perceive a fresh view on the pros and cons of the current online catalogue⁵. We have used the Usability Lab, which is situated at the HvA. Further in this report we will look at the outcome of this session.

Expert meeting, a qualitative method. This afternoon discussion session was held with the members of the consortium of the Culture Vortex program and other invitees from the new media, media-art and cultural heritage fields. The intentions of the expert meeting were an exchange of knowledge and a review of new perspectives and ideas about various uses of online content. As a preparation of the attendees and input for the discussions we have posed a questionnaire to all participants.

Statistics, a quantitative method. We have looked at some of the statistics of the online catalogue. These numbers are mainly used as a reference point and it gives an actual view on the popularity of the website.

⁵ <http://catalogue.nimk.nl/>

Follow up

This report is to be seen as a main focus for NIMk in order to develop a new online catalogue. It is very helpful in the stage of designing to keep in mind every aspect of the needs and wants of the different target groups. We feel they are clearly described in this report and should be taking in account while the new online catalogue is being created.

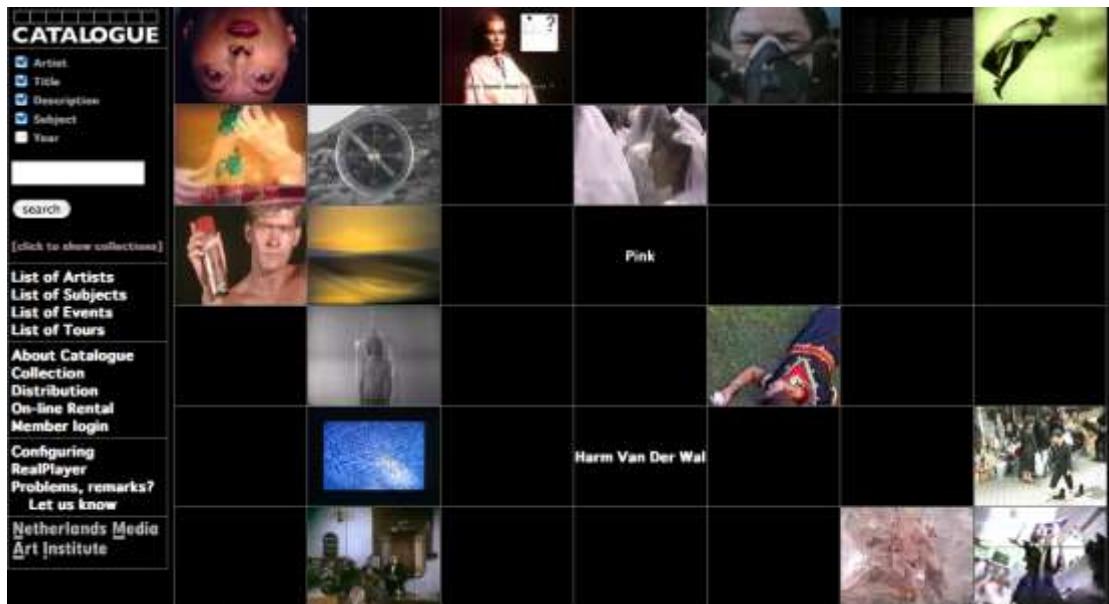


Figure 1 Screenshot of the online catalogue <http://www.catalogue.nimk.nl>

Desk research

Introduction

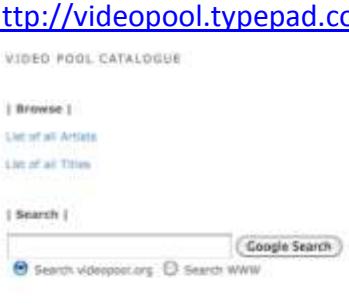
To begin this research we first wanted to have a general idea about what is happening at the moment in the cultural heritage scene. Throughout our desk research we tried to find and read articles about new developments, ideas of promotion and new business models that are proposed in the field.

Another important part of the desk research was to find websites of institutes and platforms that promote video and media art and see the developments in design, communication tools and activities proposed.

Below you will find a table where some of these websites are classified after a set of criteria. The classification is done by +/++/-/-.

website	first impression	design	image/ text relation	search engine	communities activity	result
http://www.eai.org 	+	+	+	++	+	+ = 6
http://www.vdb.org 	-	-	+	+	+	+ = 3 - = 2

website	first impression	design	image/ text relatio n	search engine	communities activity	results
http://lux.org.uk 	++	+	+	++	++	+ = 8
http://www.mediaartnet.org 	+	-+	+	++	-	+ = 5 - = 2
http://www.fondation-langlois.org 	++	++	++	+	-	+ = 7 - = 1
http://collections.walkerart.org/ 	+	-+	+	+	+	+ = 5 - = 1

website	first impression	design	image/ text relation	search engine	communities activity	result
http://www.vimeo.com/ 	+	+	+	++	++	+ = 7
http://www.virtualart.at/ 	+	-+	+	+	+	+ = 5 - = 1
http://www.zkm.de/ 	-	-	-+	--	+	+ = 2 - = 5
http://videopool.typepad.com/ 	-	-	--	-	-	+ = 0 - = 6

website	first impression	design	image/ text relation	search engine	communities activity	result
http://www.imaionline.de/ 	-	-	- / +	-+	-	+ = 2 - = 2
http://www.argosarts.org/ 	+	-	- / +	+	+	+ = 3 - = 2
http://www.mediatecaonline.net/mediatecaonline/ 	-	-	--	++	+	+ = 3 - = 4
http://arttube.boijmans.nl/ 	++	+	+	-	+	+ =

website	first impression	design	image/text relation	search engine	communities activity	results
http://www.artbabble.org/ 	++	++	++	+	+	+ = 8 - = 0
http://www.rhizome.org/ 	+	- +	+	- +	+	+ = 5 - = 2

Overall, the communication of the collections within these platforms is generally structured and efficient. Most of the websites give a nice first impression to the visitor but when going in depth some of them really take this impression further. Below there are some aspects that NIMk should look at in the future developments of the catalogue.

Recommendations

The websites: <http://www.lux.org.uk/> / <http://www.fondation-langlois.org/> / <http://www.eai.org/> have good ideas for research and a fresh look to them. They do not follow so much the traditional way of cataloguing like, for example, <http://www.mediatecaonline.net/mediatecaonline/>

In terms or image-text relation the most interesting approach can be found on the homepage of <http://www.fondation-langlois.org/>, text with image and pop-up screen interrelation is very attractive. <http://www.artbabble.org/> has an attractive and fresh interrelation between texts, images and videos as well.

In terms of community activities <http://www.lux.org.uk/> is very active on many external online platforms and <http://vimeo.com/> has an extensive and structured internal community service.

A nice example of an educational platform implementation would be ArtsConnectEd founded by Walker Arts Center and Minnaeplis Institute of Arts. These two institutes combine their collections as a tool for teaching the art.

Interviews with artists

Introduction

During this Public 2.0 research, its conductors Lorena Zevedei and Janneke Kamp have interviewed five artists that are connected to NIMk. We managed to invite five artists with a different background. All of them know NIMk and they have a special relation with the institute and the staff. One of them was Artist in Residence, another has been part of the collection since the very beginning. There is a variety in interviewees between men and women. Also there are artists in the beginning of their career and some further in their career.

For the interviews we have posed several questions⁶. All artists were asked to talk about their relation to the institute and also their opinion on online content management. We also asked their opinion about the catalogue. Exposing full-length videos online is a big issue and we wanted to know their thoughts about exposing full-length videos. Due to the diversity in work and styles of the interviewees the feedback was certainly much varied and insightful.

In this summary their main comments and recommendations are mentioned. The complete interviews can be found in the appendix⁷.

Frederieke Jochems

Mainly filmmaker, teacher Audiovisual Media
www.franjo.nl

Catalogue

She uses the catalogue as a reference for students at the Hogeschool voor de Kunsten Utrecht. She recommends the institute and its collection to her students as a reference point for inspirational and study purposes.

Full-length

On her own website she provides a one-minute excerpt for all of her works; these excerpts are, in her opinion, giving a nice impression of each film. This is why she does not agree with exposing work full-length. In her perspective it would be best if the films were on show at broadcasting companies. Nevertheless, because of her orientation into documentary making, most of her work is present at Film Museum. In case her work would become part of NIMk collection, the

⁶ See Appendix page 1 Questions for artist interviews

⁷ See Appendix page 2 Artist interviews

documentaries section, the full-length online communication is still not an option. Also because of this fact she is very selective in deals and has to see the outcome before she decides.

Recommendations

Film Annex⁸ is a New York based company that firstly provides one-minute excerpts together with the option to buy the full-length films for \$5, - \$10, -.

Franjo studio has published the film 'Palace for the last laborers'⁹ on Film Annex.

Lilia Pérez Romero

Artist in Residence at NIMk, digital art

<http://liliaperez.net/>

Role of NIMk

The institute is her main link to the community of digital arts and the activities in Amsterdam. She has a personal connection with the staff.

Catalogue

She likes to search for classical pieces of video art instead of new things. From personal search experience and the structure of the website she admitted that she is not sure about how up-to-date the catalogue actually is.

Negative aspects she came across

- does not look very updated
- looks more as documentation
- not easy to browse to the material, when found, there is only text
- for installations there is not always a video of the opening/registration

Positive aspects she came across

- Overall it looks useful/functional
- Different options of searching

Active user participation

In her opinion streaming is a good way to interact more with the online user. A sort of portfolio (for artists) creates more necessity for users to visit.

⁸ www.filmannex.com

⁹ http://www.filmannex.com/movie/film/490/palace_for_the_last_laborers

Full-length

Her artistic point of view: She agrees when full credit to the original work and the outcome for the maker is being guarded.

Her point of view as a user: She wants the full video online, especially the classical pieces which are hard to get but also with full credit to maker and a clear reference to source.

Recommendations

Rhizome¹⁰ sends a newsletter every week with one chosen work from the catalogue. This brings a lot of attention to the individual artist.

She feels that more curatorships out of the collection would be very useful. When they are exposed as online events and on a more regular basis this will attract more visitors who are normally not able to come to the institute. This can only be successful with more publicity and a clear link to the website of the online curator.

Also direct links in other mediatheques and universities could expand the visitor numbers.

Suggestions and associations given by the website could improve the search through the catalogue.

In the catalogue there should be at least a video of the opening/registration of the installations shown at NIMk.

Constant Dullaart

Contemporary visual artist

<http://www.constantdullaart.com/>

Role of NIMk

His contact with the institute is mostly based on in crowd. He has got a good connection to some of the staff.

He feels the institute follows trends and therefore it does not handle independently. NIMk could be more dynamic and the feeling about the exhibitions is that they are quite static. He raises the issue of 'institutional'. The institute should have a more

¹⁰ <http://www.rhizome.org/>

active role, bigger experiments, adventurous and more extreme researches. These activities could be very effective for NIMk's appearance. Nevertheless it is important to maintain the bridge between the traditional art world and the dynamic popular artists who blog online. The building and the mediatheque create a boundary for people to visit. You will need a very adventurous crowd to break that boundary.

Catalogue

It does not feel like a compliment to become part of the archive. He does not like to watch previews.

Full-length

There can be different ways of exposure used. For example release once in a while (full-length) a selection of works or one particular work; all within a set time like on television or via streaming. This way you create exclusivity and even necessity. It is good to expand tours, which are curated, with a press release that will draw a lot of attention. A symbolic amount around € 2,- would not scare anyone away. This will also keep condensed people come back. It does mean that you would have to give something exclusive/curated. Although this will create an issue related to the fee for artists.

Active User Participation

He does not think a portfolio for artists would work, you only create a new platform and soon the curated collection will disappear. It is better to keep it closed as an archive.

In general embedding videos to other websites or social networks is a good way to spread work.

Constant Dullaart often creates works with material of others, which he can find on the Internet. When a work has had enough resonance, when it has been showed often and at many places, he feels that his new version does not affect the authenticity and he does not feel any guilt.

Recommendations

Decide what the function of the new website has to be: an archive/protection of historic value or context/main reference for other artists/active distribution of these works.

Be more ambitious.

Madelon Hooykaas

Video artist

<http://www.stansfield-hooykaas.net/>

Role of NIMk

She is involved since 1982 with Time Based Arts, her work is in distribution but is not that much shown.

NIMk should be more focussing on the national level, now they seem to be more internationally oriented.

Catalogue

She does not use the online catalogue. For her inspiration she travels a lot.

Full-length

She does not think full-length work should be online, nevertheless she has four works in full-length exposed online at the Boeddhistische Omroep Stichting¹¹. These works have been commissioned especially for online communication.

Active User participation

She is not interested in dealing and updating a personalised portfolio within the new catalogue of NIMk. Also she is not involved in online communities.

Recommendation

Try to show more work created in the Netherlands in stead of international works

Martijn Veldhoen

Visual artist

<http://www.martijnveldhoen.nl/>

Role of NIMk

He feels NIMk is an accessible institute with an open structure.

Full-length

He is strongly against this option. He would only approve for works that have had their resonance but he doesn't expect that he ever wants this for his own work.

¹¹ <http://www.buddhistmedia.com/uitzending.aspx?lIntEntityId=1252&lIntType=1>

Main reason is that you cannot know how the viewer watches your work and what he/she will do with it afterwards.

Catalogue

It is a good way to unlock the collection. The player and post-stamp-format is old fashioned. Fragments are low rated in Google-search, this way the catalogue seems very protected.

Active User Participation

He feels users should be more able to use the collection, as long as the royalties are kept to the author.

Recommendation

Most artists are scared of putting their work full-length online.

Online questionnaire

Introduction

This questionnaire¹² was applied to the Facebook contacts of the Netherlands Media Art Institute in Amsterdam. The questionnaire was distributed online through an online survey tool. It was available for three weeks and could be taken anonymously. The survey consisted of 19 questions, of which most were multiple choice. These types of questions were chosen because often people do not have the opportunity to spend a lot of their time on open-ended questions. Another reason is that closed-ended questions can provide with better overviews.

Hereinafter you can find a summary of the received responses together with explanatory graphics.

We have implemented the answers of the three responses we took from the visitors of the mediatheque¹³ within the online questionnaire.

Demographic information

In total 166 respondents took this questionnaire. The coverage of male/female is almost even. There were responses from 89 men and 77 women. The age range is between 21 and 63, with an average of 35 years old.

The level of education is high; only 13 respondents stopped studying after secondary education. 149 respondents are considered to be well educated.

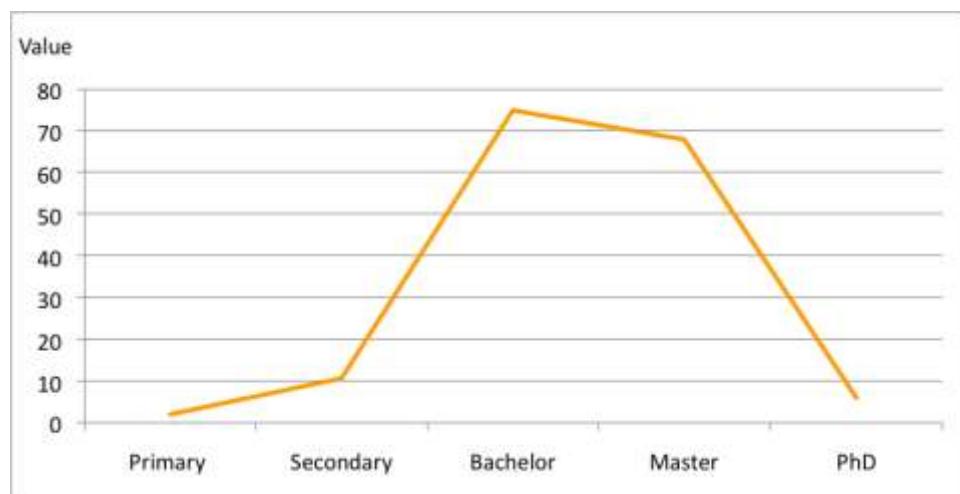


Figure 2 Level of education

¹² See Appendix page 27 Online Questionnaire

¹³ See Appendix page 31 Mediatheque questionnaire

Contact

The main reason that people are connected to NIMk through Facebook is their personal interest in media and video art. Secondly, the reason for becoming a contact of NIMk on Facebook is profession related.

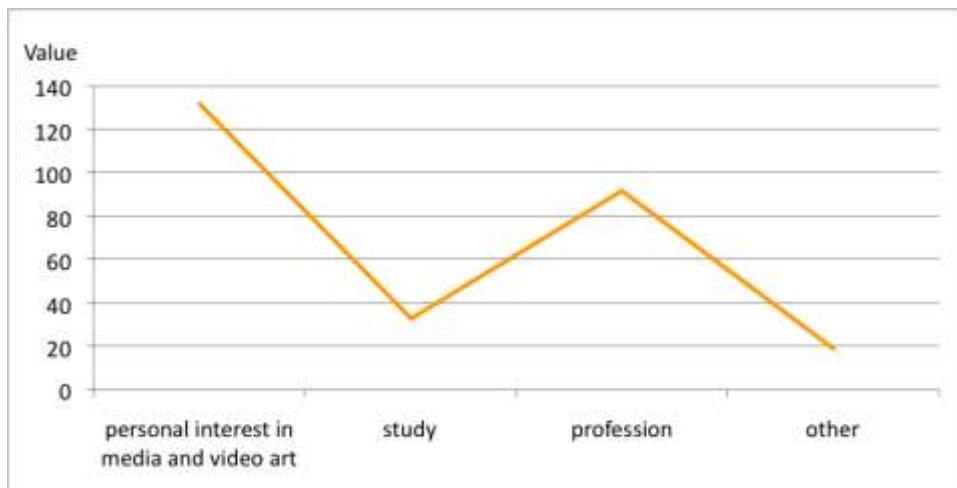


Figure 3 Motives of connection to NIMk at Facebook

Physical visiting

The reasons of visiting the NIMk physically differ. A lot of the online contacts have actually never visited the NIMk before. Most actual visitors visit the exhibition or both the mediatheque and exhibition. Only 5 out of 105 come only for the mediatheque.

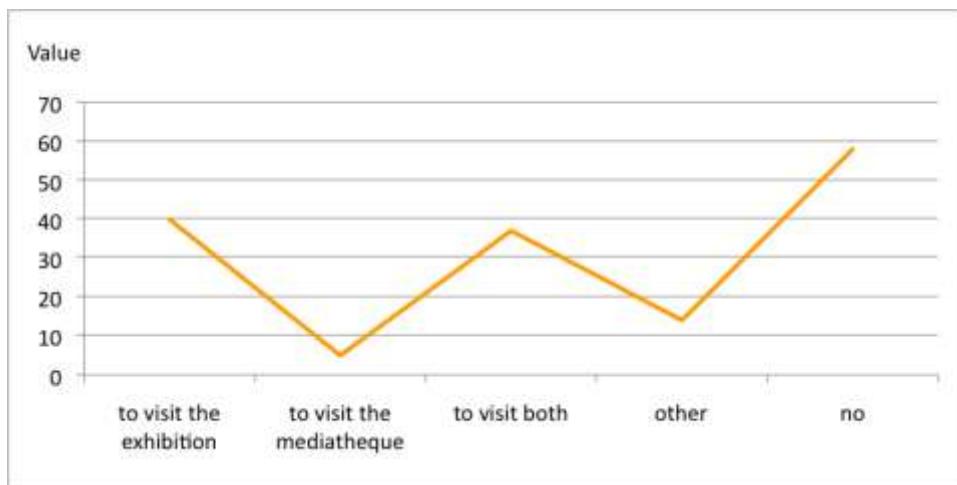


Figure 4 Motives to visit NIMk physical

The frequency of visits to the Netherlands Media Art Institute in Amsterdam is very positive; at least 10 people visit the institute on a regular basis. 40 people visit the institute every six months. Amongst the people who answered 'other', there were still 6 people who visit the institute every 2/3 months.

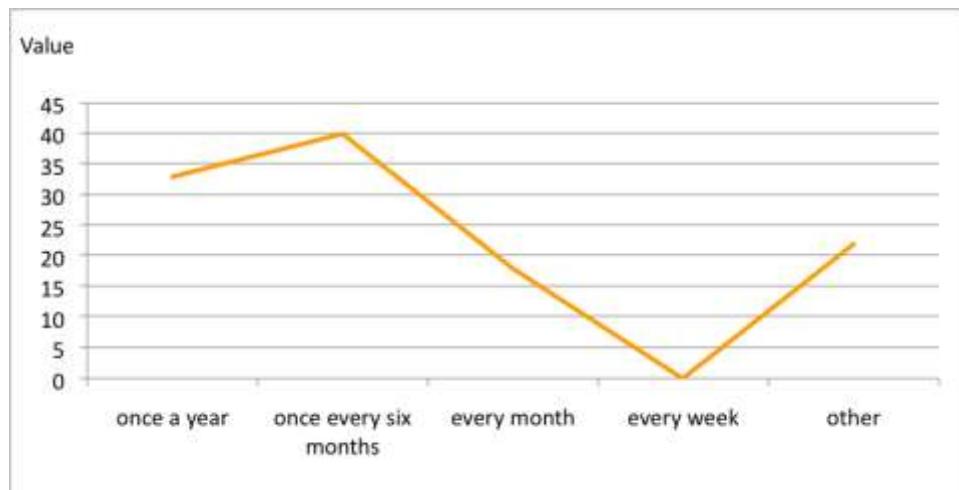


Figure 5 Frequency of visits to NIMk

Online visiting

The reasons the respondents have visited the website (<http://www.nimk.nl>) are mostly because they want to stay up-to-date on upcoming events and news. Not a lot of respondents have visited for the archival function. 6 people look at the website for more functions at once. 41 people are not familiar at all with the website of NIMk.

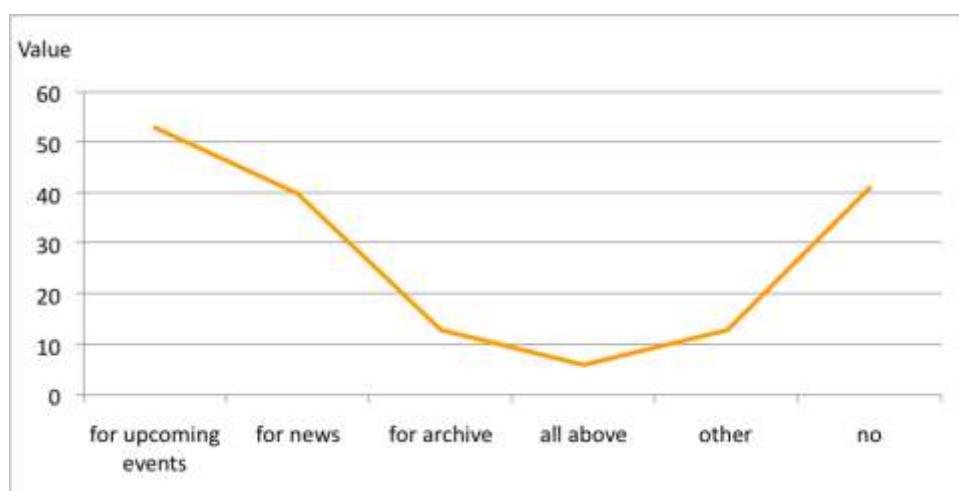


Figure 6 Motives of visiting the website of NIMk

The reason the respondents have visited the online catalogue (<http://catalogue.nimk.nl/>) is almost evenly related to personal interest, study or profession, but because many of the respondents are not familiar with the website the results are not so definite. 116 people have never used this website.

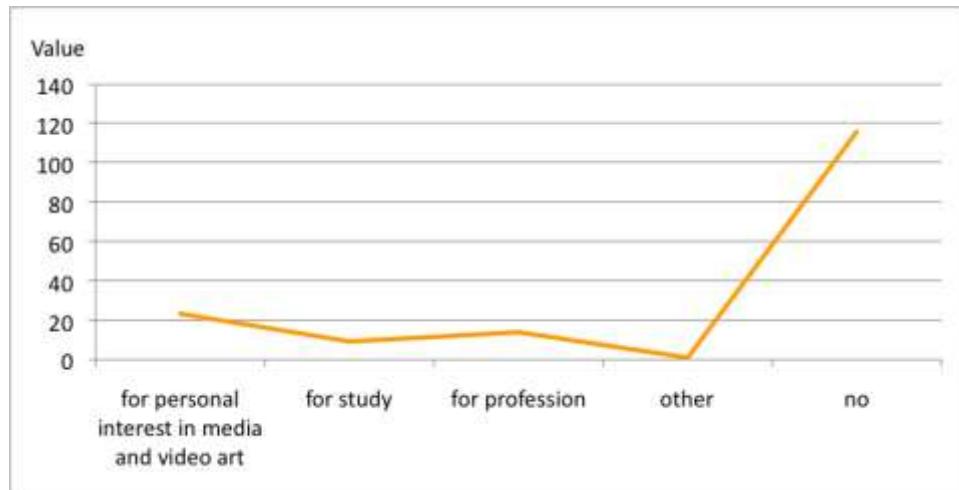


Figure 7 Motives of visiting the online catalogue

Most respondents are pleased with the functionality of the catalogue and state that they can find what they are looking for. On the other hand a lot of the answers were 'sometimes', which can mean 'sometimes I do' and 'sometimes I do not'.

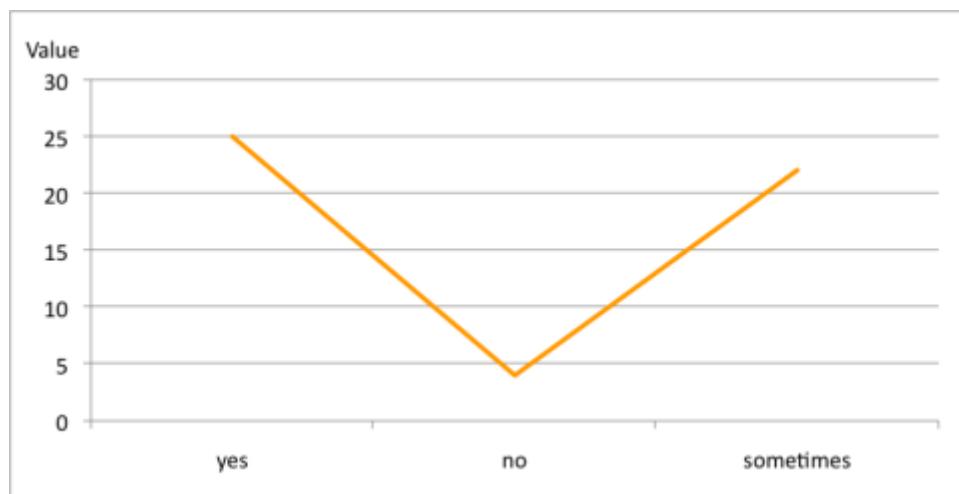


Figure 8 Appreciation of functionality of the online catalogue

Most respondents use both index and search bar while searching for something in the catalogue.

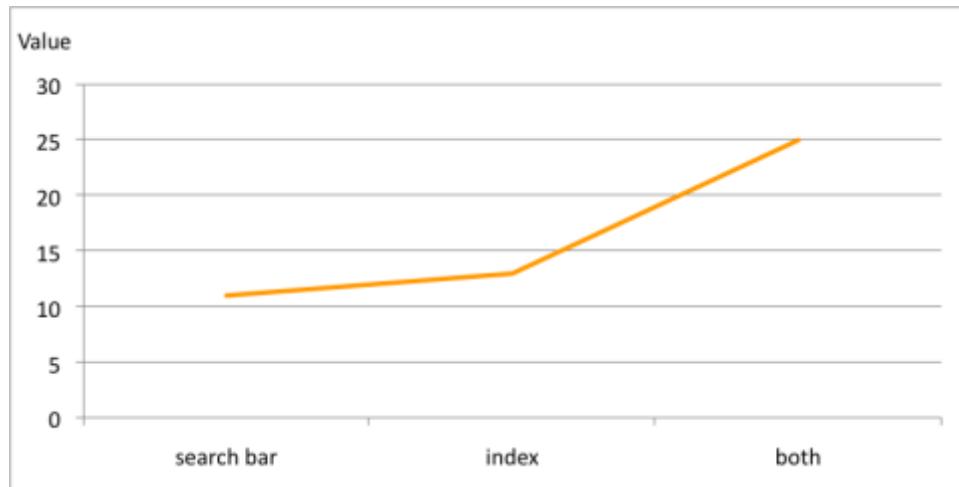


Figure 9 Type of search used on the online catalogue

The level of interest for a personal account differs a lot. Most respondents would like to have this possibility, because they want the website to be more dynamic. 19 persons do not want to have a personal account.

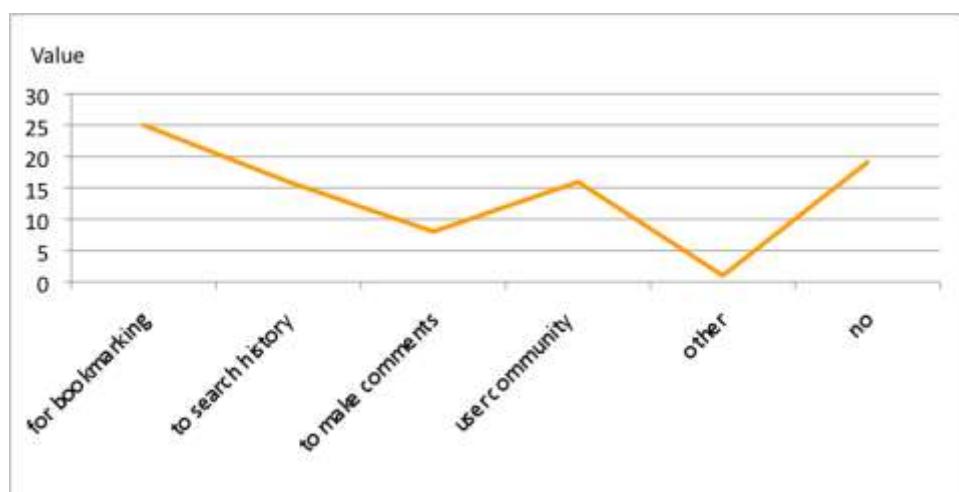


Figure 10 Appreciation for different aspect of a personal account

Smartphone

Smartphones are becoming increasingly popular. Out of the 166 respondents 82 people own a smartphone and 83 do not.

Overall 70 people would like to use a mobile application of the online catalogue and 84 people are not interested.

When there is a small fee involved for seeing full-length videos on their mobile 112 people did not like the idea. Only 39 are positive about paying for full-length videos on their mobile.



Figure 11 Mobile website of NIMk shown on a iPhone (m.nimk.nl)

Conclusions

- Most respondents are highly educated
- Most of the Facebook connections do not visit the institute for the mediatheque, they are attracted by events and exhibitions
- The NIMk-website is visited in order to find more about the events and news, the catalogue is not popular among these contacts. There is also quite a high percentage of people who do not know the catalogue and have never visited its website at all
- Users of the catalogue would prefer to have an account to create a personal history, add commentaries etc., interaction within the catalogue is important for them
- The usage of smartphones is divided; almost half of the respondents own a smartphone. A high percentage of them would like to see media art on their smartphones but does not want to pay a fee for this application.

Recommendations

- in general users would prefer larger images and easier access
- video, image and text should be available in one window
- possibility to tag, comment and review
- suggestion lists: related works, artists, subjects
- search bar should be kept easy to use, but additional advanced search should allow specification:
 - type of media (e.g., video, installation, digital)
 - year span
 - provenience country
 - full-length / excerpt / no media available online
- different archives should be more visible and included in the advanced search
- add metadata: photos, articles, more theorists' opinions, participation in festivals and exhibitions.
- index the database with Google so it can be better accessible through Internet. It will become more visible for all groups interested in media
- ask for a subscription-fee once a year / month to watch full-length videos online. To use on both computer and mobile.

Comments

- "As such a small screen, so much visual information is lost if it is not made for such a scale."

(Master by research /Graphic Designer print & web, 43)

- "It would be better to ask for a subscription-fee once a year / month to watch full-length videos anywhere."

(Master Fine Arts / Video artist / Curator / Freelancer, 36)

- "Would you still be interested to see full-length videos on your mobile when there is a small fee asked? No, but that is because I don't think the quality/size of the screen is an appropriate place to watch videos that have been paid for. I would much rather watch them on my computer."

(Animation student/waitress, 23)

- "Major problem for archives and catalogues: the interface and different modes of access." (Research artist/media artist, 58)

- "Congratulations for your work. I hope someday I can visit NIMk, maybe in work projects!" (Video artist, 24)

- "I do like the idea of watching video's on my mobile, but I'm probably not willing to pay for them."

(Administrative assistant, 28)

- "I am not a typical visitor. I have curators for this area of art who do this for me."

(Director arts festival, 57)

- "Keep up the fine work. PLEASE!!! It is much loved."

(Artist, 55)

- "Establish community in your website will bring more attention towards you and definitely can be used as a tool for many artists. Artists and students are often unemployed, you should know that!!! Don't let us pay for videos!!!"

(Visual anthropologist, 36)

- "Would be great if the catalogue would be viewable in the first room, for free."

(Artist / curator, 27)

- "I think video's should be in full length in good quality."

(Artist, 56)

- "I prefer to see catalogued art work on a larger screen. The mobile phone is more useful for news and events listings."

(Sonic cultural studies, 50)

- "If the quality versus price is good then yes, if not, then no."

(Image editor, 30)

- "NIMk should stop treating new media as an endangered species. New media are too much part of our daily life to keep it exclusive."

(Artist, 37)

- "I never visit because I never know what's on when.... Maybe your (social media) marketing could improve this. (think MediaMatic)"

(Interactive strategy director, 40)

Usability tests

Introduction

A qualitative technique we used in our three months research is the usability testing. In order to receive a fresh look and feedback on the functionality of the actual online catalogue we asked four students and a researcher who have never seen the catalogue before to be part of our testing. The test took place in the Usability Lab, in the HvA. The laboratory in this case consists of two rooms: one in which the tests were conducted and another where the process was recorded and supervised. The participants were asked to browse more or less on their own intuition on the website of the online catalogue of NIMk and to tell us what they thought about the design, the functionalities and to give us an overall commentary¹⁴. The process of recording included: voice recording (for comments and reactions tracking), portrait video recording, eye tracking¹⁵ on the screen and click-behaviour. Further you can find a structured list of corroborated reactions and comments, pros and cons that were extracted from the recordings, audio and eye-movement¹⁶.

1. First impression of the homepage

positive

- the images draw attention
- the dynamic images are very likable
- the design and functions of the website seem to be simple and clear
- the website is in English, while most Dutch institutions have their menu in Dutch with the option to change to English (this function is not always easy to find).

negative

- the window is not fully covered
- no obvious way to contact the institution

¹⁴ See Appendix page 34 Usability test script

¹⁵ http://www.tobii.com/corporate/products/tobii_studio_analysis_software.aspx

¹⁶ See Appendix page 36 Dvd-Rom; Usability test

Recommendations

- to some it was not obvious what the website is about, that should be made more clear in some sort of introduction
- the window should, perhaps, be differently used – the empty space could be more user-friendly edited

2. What they think the website is about:

(4 out of 6 users mentioned **art** in their answer, 3 mentioned **visual / video**)

- something to do with art / audio-visual art / videos
- an exhibition / a portfolio of visuals from artists
- pictures
- artistic association

3. Their next step (without clicking) - first instinct

- the wish to click images or names

4. Thoughts after browsing and clicking further:

positive

- there is a lot of useful information
- it is a very specific website for users who know what they are looking for
- the list of artists is good for specific search
- sometimes you get a link to the artist's website
- the website provides a good opening to the collection
- there are things that can be found accidentally – through the automatic refreshing of the homepage, where you get regularly new sets of images and names
- the tours are a nice development; it is a good way to get an idea about the collection
- the combination of artist name/info/video is useful
- tagging system works well
- the tutorial for Real Player is useful

negative

general

- the grey and white typeface combination with the black background is not easy to read
- it is not obvious that there are only video excerpts provided
- there are cases when images are not clickable
- there are no interaction possibilities

homepage

- the moment when the display changes there is no way back to see the random choices from the previous display
- the black background does not give enough space to the images, so the images/videos blur into it
- the home button is not obvious (4 out of 6 people didn't find the home button, that is the 'Catalogue', left upper corner)

searching/browsing

- there is no way to go back to search results (unless you press the back button in the browser menu) and it is difficult to see where you are in the website after various steps of browsing
- sometimes you pick up an item from your research result list and you get nothing but that title in a new page, without any info or video
- the selection menu for search (artist, year etc.) does not seem to be very useful; reasoning: when you search for a specific item you want to find all there is about it

the list of subjects

- it looks untidy; words are starting with or without capitals
- it does not seem to be following taxonomy
- it looks like an index from printed books

the list of artists

- it looks like an index from printed books
- the alphabetical order from up to down is difficult to follow

list of events

- there are no images therefore, no appeal

opening new pages (collection, distribution, on-line rental)

- this creates confusion
- it distracts the attention from the catalogue

collection: under this tab most users are expecting to find

- the catalogue
- after browsing/searching options, not another website

design

- there is no consistency of the pages (the lists of authors / subjects vs. list of events /tours)
- the website looks like a transposition of a printed catalogue into a digital environment
- the result pages look like charts and they are not very attractive

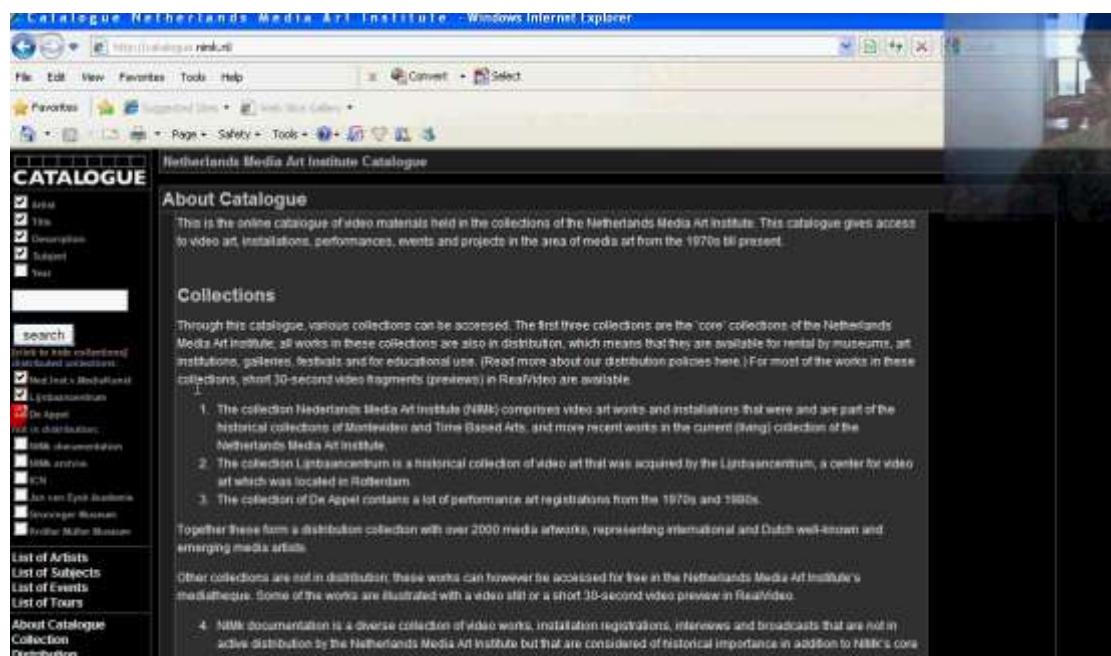


Figure 12 Screenshot of a Usability test where the different collections are described

Recommendations

- a different colour for the background
- all images should be directly linked to a video (excerpt)
- all items should be provided with information and/or video (excerpt)
- it should be made clear that each video will be exposed as a 30 seconds excerpt
- for informational text instead of redirecting to a new page to read more it is better to add for example “**read more**” and add more text below the first line in the same page
- the information tag next to videos should be added as text + “**read more**” (when watching an excerpt the **Information** tag on the right side does not obviously show that there is more information about the video. Sometimes when clicked there is no information, this creates confusion for the user); also: when you navigate to a video directly from the homepage you can't see that there is more information
- a system for browsing back to the previous page/search results should be created – the user needs to be aware of where he/she started
- there should be more consistency in notation (e.g. the notation for duration is 2'30" and then in the excerpt is 00:30)
- more consistency in design is required
- more consistency in using players (the different types of players create confusion)
- each item should be updated with the link of the artist's website (sometimes there is an active link, sometimes you have to copy paste the link in the browser, and sometimes there is no website at all)
- there should be a better explanation of what you get after searching for an artist (sometimes you get work and events without any obvious relation and this creates confusion)
- an innovative search system should be created
- tours: a definition of what a tour is in the context of the website should be added
- log-in page: there should be more information about why this function is there and how it works
- options for search queries: to see only work that has a video excerpt, to see only work that is in mediatheque
- selection of collections: only 1 person out of 6 discovered that you can select and deselect different collections (see figure 12). This function should be more obvious.

Expert meeting

Introduction

In order to learn more about the actual situation of new media, media art and cultural heritage scenes and also to gather more opinions and feedback for our research we organised an expert meeting. To this meeting we invited the consortium members and participants to the Culture Vortex programme as well as other experts, artists and curators¹⁷. Many of the invitees are actively involved in the network of either NIMk or the Institute of Network Cultures.

In preparation for this meeting we asked each participant to answer a set of questions related to the issues to be discussed at the meeting¹⁸.

1. What is your experience with users' communities within your institute/personal website/ research? (This question refers to: tools within institutions to approach users, communities interfaces integrated in the personal/institution website or outside it, conducted research about user communities.)
2. Are there any projects/developments/ideas going on in your institute/research related to users/online communities/new business models?
3. Could you give some examples of websites that you visit/you work with (for research/ work interests) and find interesting/useful/inspiring from the point of view of the user community in relation to content?
4. What business models have you encountered in the online cultural material distribution/promotion that you found interesting?

Based on the received answers a few issues were formulated and personalised in order to fit the perspective of each target groups that we studied during the research: artists, educators, curators and non-professionals.

The questions:

1. In what ways should media art be provided online?
2. What is the role of NIMk? What can NIMk improve in its services?
3. In which way can the user contribute to the catalogue? Is there a wish for it? And does it add value to the catalogue?
4. What business models for online distribution/communication would fit best the institute?

The discussions during this meeting were organised in little groups coordinated by moderators; each of them had to focus on one of the target groups. Two rounds of

¹⁷ See Appendix page 37 Expert meeting group division

¹⁸ See Appendix page 38 Expert meeting answers participants

discussions took place. After each discussion the moderators gave a brief summary of the outcomes.

During the first round the participants dealt with the issues mentioned before. They also formulated new questions for the next round of discussions.

For the second round participants changed places according to their interests in the newly proposed issues.

Further on, you can read these summaries. Complementary to the summaries a structured scheme of the discussions was added: this information was gathered from the audio and visuals we have made during this afternoon session. The documentary about the whole project and the pictures taken at the expert meeting can be seen on the DVD-rom in the appendix.

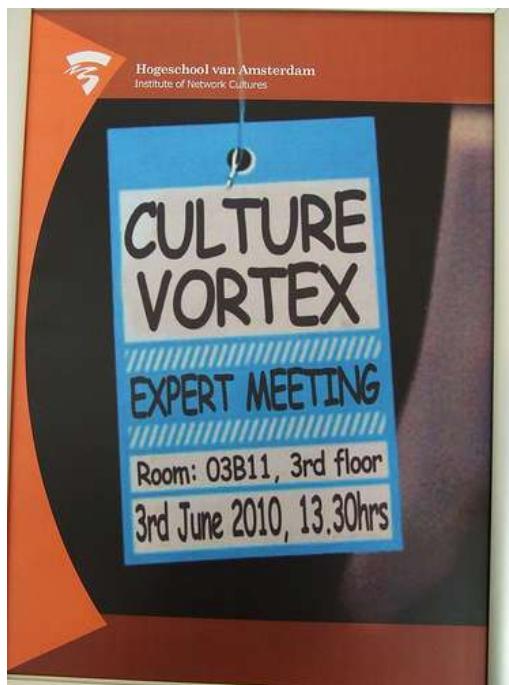


Figure 13 Sign of Expert meeting at entrance of Hogeschool van Amsterdam

Discussions and systematic summaries

Target group: Artists

Discussion 1

Moderator: Gaby Wijers

Participants: Annet Dekker, Chris Boven, Lilia Pérez Romero, Linda Wallace and Martijn Arnoldus

Presenting artworks online. ‘Artists have to go online!’ This should have happened already from back in 2005. The main aspect is that the presentation has to be done in a different way. Some of the reasons why artists do not want their work to be online are: *exclusivity*, artists do not want their work to be seen by everyone, and *fear* that there is no more control over the online content.

Other artists do want to be online and they upload their own work on YouTube/Vimeo, there they publish it in low or/and high quality. The current issues in this area are the context and the copyrights.

Artists want to be part of a collection (catalogue) because of the added values: *exposure, visibility, status, quality label, caretaking of the work and income*.

There are artists who are willing to participate in the community of a catalogue in order to update their work, to complete their profile and use it for further presentations of their work. One important aspect to look at is the fact that artists can bring their own community to participate in this newly, attractive, lively and interesting catalogue.

Proposed and discussed business models:

- In the traditional professional presentation: organise live performance, but in media art it might not really be a good model for generating income.
- Go online and add new values – main idea is to: generate exposure by communicating work online in order to receive opportunities to organise professional presentations and sell specific /special gifts at the venue (the new added values).
- Pre-financing/funding: create a special role for NIMk – that of a central point of crowd sourcing, and provide new opportunities to artists to create their work.



Figure 14 Discussion 1 of the target groups Artists, (for more pictures see the DVD-rom)

Discussion 2

Moderator: Gaby Wijers

Participants: Aske Hopman, Cecilia Guida, Jaromil and Yola de Lusenet

Interesting issues discussed during this session were academic publishing models and models for open source development.

Within the academic publishing context, one important thing is that being published in certain journals brings status and openings for new research grants. People who write are also the ones who need to read and they get access to databases through universities and research institutions.

A list of open source business models were proposed and discussed: Support Ware, Product Ware, Cloud Ware, Project Ware, SaaS Ware, Ad Ware, Sugar Daddy Ware, Foundation Ware, Tchotchke ware, Let's Make a Deal Ware¹⁹.

Support Ware and Foundation Ware are seen as the most successful models but the crowd sourcing seems to be the most questionable.

Systematic summary²⁰

Topics

- online communication
- the role of NIMk
- artist participation in the catalogue
- business models

¹⁹ See Appendix page 51 Expert meeting Open Source business models

²⁰ <http://networkcultures.org/wpmu/culturevortex/2010/06/29/discussion-with-the-artists/>

Online communication

- for installations – the documentation is welcome to be online in full-length
- there is video art specifically made for the web (1 minute video)
- when proposed to put their work online full-length for a certain period of time artists agree

Recommendations

to prolong the period on indefinite time (by Annet Dekker)

- users are used to YouTube and its free content, they are not used to pay for content; it is hard to find a way to make people aware of the fact that it is not strange to pay for good quality content

provide artists with choice categories for online distribution: full-length, different resolutions etc.

- not all artists are dependent on their work from a financial point of view but there is probably the fear that they lose the control of their work
- artists prefer to put their work in a low quality to make a distinction between the original and the online version (they feel it must be different from the original version)
- **context**
 - o the context of the work is very important, there are different ways of presenting depending on the context
 - o the approach is different when you want to present it in MOMA or when you want it for a screening for the Internet

The role of NIMk

- exposure
- promotion
- quality label, quality surrounding database
- added value of a catalogue
- preservation in the best way before it goes online
- selection
- describing the work properly

- distribution for professional usage
- safety (in conservation)
- the surrounding publicity
- the chance to get an interested audience
- shows and exhibitions possibilities

Artist contribution to the catalogue

- artists could keep up-to-date their profile
- add feature works
- use this profile in presentations (e.g. this is already possible in YouTube)
- create semantics: structured connections with other similar profiles
- bring their community of fans; fans who in turn will perform more searching through the catalogue

Business models

Free access to all

- in music industry:
- o traditional distribution – payment for albums/concerts
- o online distribution - free albums
- o reputation: fans exist still in the traditional way (go to concerts, different methods (e.g. via iTunes – you can pay just one song))
 - e.g. in Brazil
- o artists are producing their own work instead of going to a producer and they distribute it online, people hear the music and come to concerts and buy the cd's
 - for media art
- o in this same way, spread work online and let people come to the exhibitions/shows and buy special gifts (video, documentary)
- o also add new values (objects to represent the piece of art)

Pre-financing/funding production - NIMk should be centralising crowd sourcing – shareware

Take-overs

- software companies that buy the idea (mostly in installations)/ subsidizing

To look at

- Open source business models²¹
- Support ware and Foundation ware are seen as the most successful models that would apply best for media art

To think of

should NIMk enter the American market of education system (where there is already a market for media art in education system)?

Target group: Curators

Discussion 1

Moderator: Sandra Fauconnier

Participants: Anne Vroegop, Caspar Sonnen, Leonieke Verhoog, Margriet Schavemaker, and Rachel Somers Miles

An interesting remark was that today, everyone is becoming a curator – the act of filtering and selecting content is not only the domain of professionals anymore. For institutions, the boundary between 'their own' structured and 'serious content' on one hand, and the playfulness of social networks on the other, it is a contested issue. But for end users, active on social networking platforms, the distinction between disciplines and institutions does not matter as much anymore, as long as the content they work with lies in their field of interest. Because of this, institutions might benefit from looking for new target groups in unexpected places.

There is a lot of potential for this in media art, but "the media art ghetto" needs better communication strategies in order to be found and discovered by new audiences.

The value of an institution is in its taste and its own activities of 'curating' and selecting content.

Proposed and discussed business models:

- NIMk could think about a membership model for its collection and services and could benefit from more special and exclusive activities.
- Perhaps NIMk's entire business model needs to be revised. With less focus on video art distribution, which is under pressure from new online developments anyway, and more focus on value that can be offered through co-productions, services, etc.

²¹ See Appendix page 51 Expert meeting Open Source business models

Discussion 2

Moderator: Sandra Fauconnier

Participants: Lilia Pérez Romero, Linda Wallace, Petra Heck and Rachel Somers Miles

The discussion continued upon the issue of value, and the perspective of artists on curating and NIMk's role. Here, also, the statement was made that curators are essentially not so different from 'regular' users: curators find information and input for exhibitions within their network (festivals, word of mouth, blogs, etc.) and artists use various strategies to promote their work as well – from YouTube to personal websites.

Online catalogues like NIMk's are only one place in which curators find information and artists promote themselves. NIMk could improve promotion and focus upon its collection by interrelating more the current events with the collection, and by generally integrating its catalogue and general website with each other. NIMk could think about having a featured artist every month, or an (online) magazine or a portal on video and media art.

The discussion ended with a fundamental question about business models: *will people be willing at all to pay for membership and exclusivity?* Perhaps most value can be found in package deals, together with other institutions, providing content to educational programs, universities and libraries.



Figure 15 Summary of discussions by Sandra Fauconnier at Expert meeting

Systematic summary²²

Topics

- the definition of a curator
- the role of NIMk
- online participation/presence
- business models

The definition of a curator

- curators produce a physical way of presenting art: both online and offline
- matchmaker
- media art exists in different disciplines and places at the same time
- the curator's and producer's work blur into each other

The role of NIMk

- it's important to define the terms of use for curators: their freedom of use and personalising
- also define your role as an institute / playground - objective knowledge, privacy, education, interactivity
- people trust you for your taste, knowledge
- curate, be a home for video/art/documentary

Online participation/presence

- you should add the seriousness, measurements difference between maker-audience, amateur-professional
- create a boundary between 'own' structured and 'serious content' and the playfulness of social networks
- you need people to participate
- as institution you guide the audience
- you want to use platforms like Twitter but not let them overrule your authority and importance
- you want these platforms on your website and link them to the catalogue
- you can use these platforms to consolidate the visit to your website (add teaser info to attract people to the website)
- use social media tools to look for new target groups/new communities in relation to the content you provide; "the more communities you have the more you live"
- interrelating current events more with the collection, integrate the catalogue and general website with each other

E.g. Stedelijk Museum on Wikipedia: Wikipedia influenced users to visit the website.

²² <http://networkcultures.org/wpmu/culturevortex/2010/06/18/discussion-with-the-curators/>

Stedelijk Museum wants to use their audience to get the copyrights arranged for them, put the database online (not the photos/videos) and ask them if they could help with forms that have to be filled in, contact author/descendents etc.

Business models

- membership model (return to it?): result in a sponsorship from members and they receive back online access, events entrance free etc.; create different levels of membership
- make a periodical selection of external works – e.g. we think these 50 works are great: add tags, images, documentaries about those pieces; we don't have these 50 great works but if you pay something we can arrange with the artists and then you draw attention to all your work
- focus on value that can be offered through co-productions, services, curating
- offer package deals together with other institutions, providing content to educational programs, universities, libraries

Recommendations

- featured artist of the month
- an (online) magazine
- a portal on video and media art
- look for new target groups that relate to certain sections of the collection
- approach international audiences
- people pay for physical visits but the rest should be opened up if possible

To look at

Who pays whom for what? Who charges whom for what?

E.g. IDFA charges both the producers (in order to promote/distribute the film) and the audience (to get access to the content)

Target group: Non-professionals

Discussion 1

Moderator: Marieke Isthā

Participants: Aske Hopman, Cecilia Guida, Ellen Feurbaay, Minke Kampman, Mirjam Brouwer and Petra Heck

When we talk about non-professional users one important aspect for a website is find ability. Especially ‘Google’ and ‘Wikipedia’ were mentioned as the most important search engines that connect directly to collections in an optimal form. An online catalogue like NIMk’s would be interesting for the non-professional users only when the whole website should be rethought and changed. NIMk should be a promotion platform for media art in the Netherlands and the online collection is a great tool to do that.

As an example we talked about UbuWeb²³. UbuWeb is a resource dedicated to avant-garde, ethno poetics and outsider arts, where works are published online, full-length. This is an experience that NIMk should provide to the amateur users and not only 30 seconds excerpts but full-length, high quality instead.

For this focus group it is very important to make more tours, to expand the search engine, to give suggestions and to give handouts that introduce the user to the collection without any knowledge beforehand. Examples: online exhibitions, tours, suggestions system, tips, etc. Also keep the visitor up-to-date by e-mail, Facebook, Twitter and other online networks.

To direct the visitors of the NIMk website to the collection there should be created a better connection between the two, e.g. events should be linked to works in the collection, highlights should be added.

In all communication of NIMk the collection should have a prominent place.

Within the collection the online participation should be realised both ways. An idea could be to add tours made not only by curators and artists but also made by non-professionals with a certain specialisation. Another interesting fact is that the possibility of making own selections and link them to Facebook pages is a very good promotion method for the collection/institute/artist.

One impediment is the fact that most artists do not approve with publishing their work online, full-length, high quality. A possibility would be to provide only a selection of works for high quality programs. But this should be made clear to the visitors from the beginning.

Why does the current catalogue have a black background? The group came up with the idea that there should be an option to choose the background colour individually.

²³ <http://www.ubu.com>

Final issues to be discussed:

- How can you make an online collection like NIMk's catalogue into an experience website?
- How can you direct visitors from social platforms like Facebook and Wikipedia to the online collection?
- Which forms of participation do work on these kinds of websites?

Discussion 2

Target group: Non-professionals

Moderator: Marieke Ista

Participants: Anne Vroegop, Catrien Schreuder, Leonieke Verhoog, Maarten Brinkerink and Pieter van Kemenade

The discussion started with the question: Why is NIMk's online collection called 'catalogue'? Museum Boijmans van Beuningen, at one point, came across the same question and they decided to ask their users' opinion. They ended up with the word 'collection' and that is because most people understand what the word stands for. Perhaps a good idea would be a user research with the main question 'what do non-professionals want from an online collection?' We know from experience in what they are interested, but what they want to use the content for and what are other issues that should be answered.

Instituut voor Beeld en Geluid is conducting a study of the query logs and in this way they can observe what people are searching for and how.

The current catalogue of NIMk has an art historical based search list but perhaps this should be alternated with other methodology especially for the non-professional users.

Business model discussed – three steps to bring interested users to the collection.

- First you make promotion with one specific work in high quality as a teaser. With this work you direct people to the collection where if they want they can see more but then they have to pay for high quality, full-length.
- Participation should be made simple and useful; give visitors a voice by letting them rate the works; on the homepage add simply the most visited artists/ works etc.; perhaps once a year ask visitors/public to select the best work of that year and make an online award with real prizes.

Systematic summary²⁴

Topics

- online visibility
- the role of NIMk
- business models

Online visibility

- Google visibility: Google is an important factor for non-professionals; when you want to sell a new catalogue, you should have it fully indexed and Google findable.
- transpose parts of the website on platforms
- create an online experience
- be open to the public, give them a voice (rating possibility), contribution possibilities, respect them
- create language based online communities
- promote offline work; through the catalogue

The role of NIMk

- eternal life
- promotion
- recognition
- context for the art
- not necessarily a source of income

Business models

- create a system of declared friends who visit the institute and you get online access to a selection of video-art for a period of time
- first you make promotion with one specific work in high quality as a teaser. With this work you direct people to the collection were if they want they can see more but then they have to pay for high quality, full-length.

²⁴ <http://networkcultures.org/wpmu/culturevortex/2010/06/29/discussion-with-the-non-professionals/>

Recommendations

- offer features that create an experience for the users, an experience that is interesting for them but also for them; user are going to use what you offer to them; create your own experience features
- documentaries are important for the art; use metadata for promotion
- more integration between websites (catalogue, channels)
- expand the search engine to give suggestions and to give handouts to look through the collection without any knowledge beforehand (e.g. exhibitions, tours, suggestions, tips etc.)
- events should be linked to works in the collection, highlights should be added
- adding tours made by not only curators and artists but also made by non-professionals with a certain specialization
- participation should have a purpose
- possibilities of embedding videos to communities platforms
- choose your own background colour
- on the homepage add the mostly visited artist/work
- periodically ask visitors/public to select the best work and organise an online award with prizes

Conclusions

- public wants full-length content
- full-length content must be also good quality

“Artists are attracted by Internet but at the same time are afraid of it”

Target group: Educators

Discussion 1 + 2

Moderator Geert Lovink

Participants session 1: Catrien Schreuder, Jaromil, Maarten Brinkerink, Pieter van Kemenade, Yola de Lusenet

Participants session 2: Annet Dekker, Caspar Sonnen, Margriet Schavemaker, Mirjam Brouwer

Why do we not start with the educational approach instead of going back to the archival task? We have institutes like NIMk that are not designed for the educational system. However there are tours offered for students and pupils to follow, whereas the archive itself is still inaccessible.

At the Instituut voor Beeld en Geluid there is already development in this direction. Opening of the collections and transferring them into educational platforms within schools.

It is obvious that for institutes like NIMk there is potential to compete with textbooks. Inherently they have a lot to offer in terms of multimedia content and the only direction is to provide access and a good system to use the content. This does not necessarily have to be translated into a proposal to software, applications and servers to run the system.

Content might also be used as commercial, off the shelf product.

More emphasis should be placed on visible and attractive selections. This could be achieved for example by organizing an Annual Dutch prize for new media art (the NIMk prize); where the public could be invited to be the jury. In this way you work actively with the archives and bring a lot of visitors to your website.

A way to generate income is to offer access to the database in different ways: firstly for a standard access you open the database with only basic information, while for web 2.0 layers you proceed in asking specific fees.

Systematic summary²⁵

Topics

- promotion of media art in the education system

Examples

Boijmans van Beuningen is constructing an extra website (separate from the database) where professionals can work with content (taken out from its context): tag, personalise, make own decisions, selections. They can use this content for their research or projects.

²⁵ <http://networkcultures.org/wpmu/culturevortex/2010/06/17/discussion-with-the-educators/>

There is also an option for Team pages for non-professionals: who are curious to know more and participate with their peers

Instituut voor Beeld en Geluid – connects their material with curriculum on a digital education platform;

- the pilot project: access for free for one year
- there was a lot of demand for this kind of educational online platform,
- when schools had to pay there was no specific budget and not so much demand anymore

Recommendations

- all Dutch high schools (art schools) will have to deal at some point with history of art/media art
- the online database must have options to build on: offer layers to educators for their use, to add content and personalise it, use it in their classes and researches
- NIMk can become a competitor for educational publishing, by providing material about art/media art and replace the text with video
- when using online platforms you must add context to your content
- promote such system in an efficient way - it is still a matter of getting used with online-digital platforms, culturally there is not a lot of openness for this type of education system

Statistics

Introduction

In order to improve the current catalogue it is important to look at the statistics of this website.

To get this information we have used a tool that is provided by Google, namely Google Analytics²⁶. This tool gives insight in the behaviour of visitors to the homepage of the catalogue.

This chapter will give basic information drawn from this tool. Several graphs and explanatory text will give insight in the information.

All the facts are taken from a period of one year 25 June 2009 until 25 June 2010.

Visits

Between 25 June 2009 and 25 June 2010 the online catalogue was visited 12.254 times. This graph shows the number of visits per month. The average of visits per month is 1.021.

Dashboard



Figure 16 Number of visitors per month

²⁶ http://www.google.com/intl/nl_ALL/analytics/

Types of visitors

Figure 17 gives a clear view on the types of visitors, 58% were new visitors and almost 42% are returning visitors.

12.254 bezoeken van 2 soort bezoekers

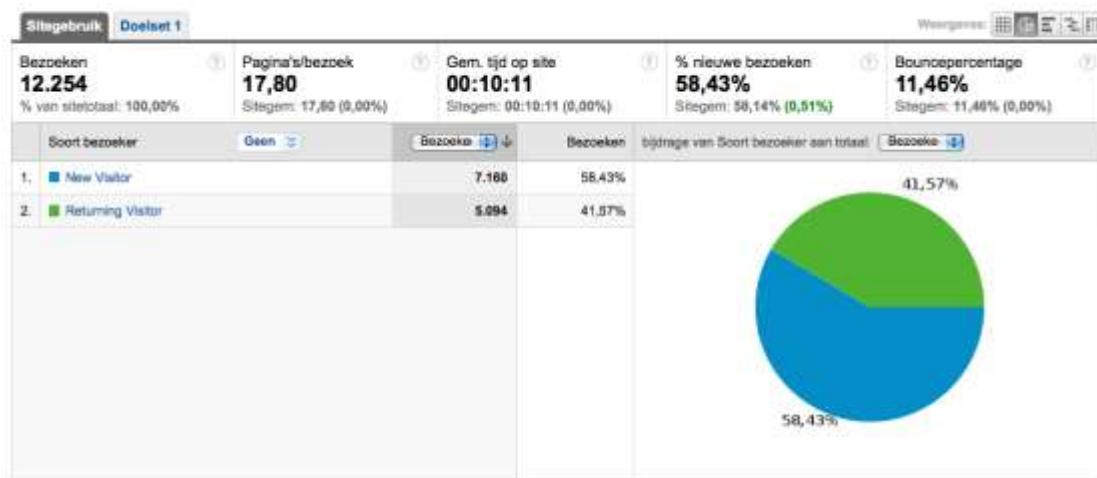


Figure 17 Types of visitors

Origin of visitors

Most of the visitors to the online catalogue are Dutch; the second most visiting country is Germany. Most of the Dutch visitors are based in Amsterdam.

12.25493 landen/gebieden



Figure 18 Origin of visitors

Ways of access

The way people find the online catalogue is mainly through the direct link. Search engines apparently do not refer easily to the catalogue. Only a few visitors found their entry through the website of NIMk.



Figure 19 Ways of access

Recommendations

The way of access should be improved.

- The link at the NIMk website has to be more obvious for interested people.
- Search engines should pick up the catalogue when different search words are used f.e.; NIMk, Montevideo, video art, media art and others.
- The international focus can be optimized

Conclusion

The program line Public 2.0 end report shows research results based on a variety of research methods. Each method that we used, separately analysed, gave us a better insight of the whole project. In this document we have tried to highlight as much as possible all the interesting remarks and the individual ideas that could be applicable later on. Through this report we hope to have brought a good basis for the following step of the program line Public 2.0, namely the design of a new online catalogue for NIMk.

The research was based on the need of Netherlands Media Art Institute for a new catalogue. We structured this research around the **target groups** that NIMk is interested in, namely: artists, professionals – curators and educators, and non-professionals. These groups of users were more or less discussed through the whole process.

Drawing upon the used methodologies, we could say that the non-professionals group was mostly the focus point, while the professional, and from this category - the curators were not so much discussed upon. At this point the curators are the most important source of generating income for the institute. We would recommend that further research should be done within this target group.

This research has been initiated in order to answer the following **questions**:

1. How do users approach the collection at NIMk, what needs do they have?
2. Is there a need for active user participation and how can this be realised in a meaningful way?
3. What can be drawn and learned from other successful online initiatives and applications?
4. How can NIMk generate income from the collection?

In answering these questions, a few topics and tendencies were highlighted.

An aspect that was very much discussed was: **what is the role of NIMk?** The answer as we could gather is that the institute is irreplaceable. Besides the opportunity of a valuable online presence, being part of the collection is a safeguard for the art works. There is, of course, also the very special relation between NIMk and the artists' community. Primarily NIMk provides art historical context for artists' work, and there is a special relation between the artists and the staff of NIMk, because they support artists in producing and presenting their work.

With regards to the first two questions an important aspect to keep in mind is the fact that the collection will be used by professionals primarily for obtaining basic

information about art works. Therefore, as a tool for work it will still have to serve this purpose.

Nevertheless, this research project generated a lot of feedback and comments about the online functionalities and the design of NIMk's catalogue. It is important to integrate along with the database a better system based on interactivity, online community developments and optimised communication between users, along with a more attractive and fresh design.

One other important fact is that NIMk's collection should be much more visible online, and be promoted more strongly, as this creates more **exposure**. For both non-professionals and professionals, it is important to provide interesting ways of being **introduced** to the collection; visits to the online collection can be made 'exclusive' by, for instance, organizing **temporary, special and exclusive online events** – in order to approach and attract more users, but also to make it worthwhile for them to browse and return to the collection's website more often.

It is very interesting to see that artists are in many cases reluctant or unwilling to publish their **work online in full length**, but that users expect to find full-length videos. One aspect that was mostly drawn from interviews and the expert meeting is that artists still feel anxious about online full-length content, although, some of them do.

It is very important that the collection should opened up and artists should be encouraged to develop a more open attitude towards their public, be more (pro) active in their community of fans, let them know as much as possible about their work and status. NIMk should think about a way in which they can play a role in this process.

Drawing upon the third question we should mention that during our desk research we came across **interesting models of online initiatives**. At Vimeo²⁷, for example, artists and artistic people can upload their work and others can reuse it, can comment, tag and interact a lot with the communicated media. Another interesting platform is ArtsConnectEd²⁸, a place for educational use, where the resources including works of art, texts, audio, video etcetera can be saved and customised, commented upon, tagged and rated. UbuWeb²⁹ is another interesting platform for the fact that many art works are communicated online full-length and a lot of documentary articles are added. Although UbuWeb operates in a partly 'illegal' way (publishing works often without artists' permission) the importance of the platform

²⁷ <http://www.vimeo.com>

²⁸ <http://www.artsconnected.org/>

²⁹ <http://www.ubu.com/>

and the large numbers of serious visitors makes it acceptable to many prominent artists.

These are a few platforms that are really worthwhile to look at for their different approach to collection communication.

Finally, with regards to the last question, during this research we have found that in order to reach the different target groups, it is crucial for the institute to rethink its methods of distribution.

There were a number of **business models** proposed, especially during the expert meeting that was part of this project. The membership model was brought up more than once, with integration of various levels of membership. The introduction of content in the educational system was another aspect to look at. There were mentioned various open source models that should be looked at in order to see what would apply best for the institute. There were suggestions for more publicity developments like: newsletters with featured artists, broadcasting, periodical selections and special temporary events showcasing best works in and outside the collection.

We feel this report helps in order to get a grip on the actual situation and needs of diverse target groups. All the recommendations highlighted during this report should be looked at in order to come up with the best model that applies to the structure of NIMk.

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1. Questions for artist interviews

1. When did you first hear about NIMk? How did you come in contact with the institute?
2. How and why did you start your collaboration with the institute? What is your actual relation to the institute?
3. What role has the NIMk have for you? How do they help you? Does the institute help you? (do not ask direct: financially, technically, inspiration from catalogue)
4. Do you use the online collection? And how do you use the online collection?
5. Do you feel there is a need for active user participation?
6. How do you feel about the use and remix of the works available on the catalogue? (students, artist, designers etc.)
7. How do you feel about the availability of full length video's on the online catalogue?
8. How do feel about embedding of these works on for example Facebook and others?
9. Would you want to have personal access to information inside the catalogue?
10. Some of your work is part of the NIMk collection. How do you feel about that?
11. How do you feel about the online representation of your work in the catalogue?
12. Do you participate on community platforms to keep in touch with your audience?
13. Do you use other platforms to show your art? (Your website? Other?)

2. Artist interviews

Interview with Frederieke Jochems (in English)

Frederieke Jochems – Franjo Studio www.franjo.nl

Thursday May 20 2010 9.00-10.00

By: Lorena Zevedei

1. Firstly, how did you come in contact with NIMk, when did you first hear about NIMk? Montevideo?

- Even Time Based Arts... I think, I studied at the Rijksakademie for Fine Arts in Amsterdam and I was about the only film-maker in the department of visual communication and there was an animation film-maker and a ... and I made work and then Time Based Arts was there on the Bloemgracht and they made installations and there were also like a tiny bit of video-artists in the department of visual communication and they did exhibition and maybe I did once a course when Montevideo was still in Amsterdam Nord an..., so it must be long time ago, I think even more then 25 years ago that I was dealing with them. And then they were on the other place, I think on the Keizergracht ...

2. On the Singel, first it was Montevideo on the Singel, just the studio.

- The Singel? Yeah, the studio and the home of René Coelho with his daughter and his sons and his family company on new media and I wasn't myself so much involved because I think I was more a film-maker then a video-maker but I knew several video artists who exhibited there and did there things like Pierre van Berkel and Jaap de Jonge and Matthew Schlanger, because I studied in United States and he was a former student, so he had an exhibition at René Coelho, so is like this community back then.

3. So, you helped also other artists to get in touch with the studio?

- No, I didn't help them. It was just that they were doing it and I was acquainted to them, and I did my own things and at a certain point Montevideo and Time Based Arts they came together and then my film *Spiegelzaal*, which I finished in 1987, became part of their collection.

4. Ok, and that's how you became part of the collection basically.

- Yes, and then later I made two films also, and that's also in the collection and that it was one show during the summer exhibition. So that's why is in the collection, but I wouldn't consider myself a very prominent example of being part of this catalogue.

5. No, but we don't want to talk only with prominent parts, we just want to talk with everyone.

- My work is also at Film Museum, mainly my experimental films are in the Film Museum collection, and they do the conservation and digitizing and they have a nice website and one of my films can be seen online and a lot of films can be seen in an intranet community. Yeah, the most of my films are at the Film Museum collection.

6. So when you started your collaboration with Film Museum you stopped the collaboration with NIMk?

- I think that the *Spiegelzaal* is a strange case because it's film and it's in this video collection but I am sure that is also, I mean the original, the master is now at the Film Museum archives, so that's like a double archive, and only these two short films, *Treppenwitz* and another one, I forgot the name, they are in the Montevideo. I think they belong there because they are video, but the other, it's all at the Film Museum and they (Montevideo) addressed me. They were just starting this collection and the Mondriaan Stichting gave them a lot of money to make conservation of this collection of experimental films in the Netherlands.

7. So, nowadays your connection with NIMk is not really...

- It's not really, no J I wish I had more connection with them but no, it's .. Sometimes I go to an opening but I think the basic is that I'm mainly a film-maker and not so much into this new video medium. Of course I work with it now because now I don't work on film anymore, I make documentaries and I do photography but in the beginning I was sateloid film-maker and very experimental most. And the work I'm making now on video it's no video art, it's documentary, narrative, stories, although the heritage of looking at the world in an artistic or visual way stays, but it is not an autonomous video art work at this moment.

8. But, NIMk also has a whole set of documentaries.

- Ok, good to know.

9. So, they do have a collection of documentaries about art.

- Ok, well then I should give them this video. This film is about this guy is the only one who watches all the installations and all the work, all the rest is just drinking wine etc. but I made a documentary, he goes to all the openings all the time, for 30 years, so he is a phenomenon in the art world. So it's a documentary on art and would be nice if this one would be shown again at some place.

10. NIMk has at the moment, on display, excerpts of 30 seconds, would you like to have this shown at a bigger extent or just the 30 seconds excerpt and then ...

- I have on my own website a 1 minute excerpt, so it gives a nice impression of the film and I think I cannot put it online all of it, I think I'd rather have it shown on broadcasting companies, which is difficult, but you know, the original company do it, but maybe in a couple of years.

11. So now, it could be rented out, or seen in the mediatheque.

- Yes, that would be nice, to be seen in the mediatheque. That would be the best, but for online purposes it would be good if it is somewhere catalogued and 30 seconds on the website, fine, of course...

12. Or maybe the one minute from your website...

- Yeah, the one minute, you can just make a link to my website and you can look at this, yeah.

13. Related to the catalogue, do you ever use the catalogue, checking the work in the collection?

- Sometimes I look at the website. I'm teaching at the Hogeschool voor de Kunsten Utrecht which means that sometimes I tell students to go to the library and see in the catalogue and to go to the mediatheque, and that's a really good source for students who want to do their own things and that they are aware of what has been done before. Not myself so much but I point other young people to go over there and look at this, look at that.. yeah.

14. And now about the online community. Are you involved in any kind of online communities?

- A few years ago, in the very beginning, somebody trapped me into Linked In, so that means I am now on Linked In, and it's very stupid, because at a certain point I thought: "well, now I am going to be a big girl and I'm going to upload a nice profile", you know I was always very expressive and for some reason I did something wrong so now there are two Frederieke Jochems on Linked In and one has 63 contacts and is photography specialist and one is a film maker and doesn't know anybody so something went wrong and I hate it because there in nobody I can't tell "Please can you skip my one self" so I leave it like that. So maybe the reality is that I have a photographer side and one film-maker side. So that's I think I hate about these automatic things and I am not yet on facebook and hyves and twitter and a lot of people are saying, "yes, you should go on facebook, and so much is going on". I kind of stay out of it.

14. Ok. But if you chose to try it, would you do it in order to stay in touch with people from your network or just to keep in touch with your audience?

- I am not so aware of what Facebook really can do, but I am connected with several areas, I know a lot people in the literary world, and they say, "You should be on facebook because so much is going on there" and of course is a media facebook place, and the film...

15. Of course, each group has a page...

- Yeah, but I think it's too much. I'm already addicted to email and I am getting so much of it, so it's overwhelming. Maybe I should, maybe the first thing I would try out is Facebook, if I would do anything. I think hyves is more for young people.

16. Yeah I don't like hyves either. I'm only on Facebook.

- Why?

17. Because I don't like the format, just... You said you are in touch with Film Museum. It is just providing them with the films and let them do their work or do you also have an account there where you can update information about you?

- I don't think I have an account on the Film Museum website where I can do anything. I do have something like that on the Dutch director's guild. That's for the directors who can communicate online and get advices and legal advice, etc. and they give courses and so there I can upload my films and ...

18. But, then just for a small community ...

- For a small community, yeah, and in the Film Museum, is their initiative sometimes they address me "Well, Frederieke, we want to put this or that film online, either for the big audience or intranet community, are you ok?" so I have to sign some contracts and yeah... but they just do the archive of the films, they take care that they are conserved well, in good temperature, and they are all digitized in a proper way.

In a year my company will exist 25 years and this week I am going to ask that we can do a show then of the old films, so I am really trying to do several things next year, April 2011. So I am just in the process of calling the lady who has done all the conservation, like what she thinks and what the possibilities are.

19. One of the things NIMk would like to know is if artists would be interested to have an account in the catalogue and update their information there and talk to the audience or something in the community, as you do on your director's guild?

- I do have for one film, I am on a community, is called FilmAnnex.com and it's an online distribution company in New York and I uploaded myself one film and supposedly people can download and buy, so not for free, but they buy for 5 or 10 \$ your film and they get it in a good resolution on their screen. So I get their newsletter every week, but you know it has to do with a certain border, a certain quantity that, ok, fine. So I don't look at this website and once I did look and it was very nice because someone has written down a reaction and I hadn't seen it for years, you know. So, I liked to see it, but I don't do a lot of effort for it. And there are so many podiums, so many venues, but I do think that my website it's very one-dimensional so I only spread things and there is hardly space for reactions, so...

20. So you don't like to do that ...

- Maybe I would. The website is fixed now but maybe it's the best to do it on your own site, but that's of course very limited maybe, maybe better to have a broader community, but it is specially the quantity of things that I... Maybe it's an age thing; people nowadays have more online existence. Maybe I am too much with the feet in the real world. In my case, I think I just should be selective if I should really deal with them or not; if it is really bringing me something.

Interview with Lilia Perez Romero (in English)

Interview Artist questions

Lilia Perez Romero Thursday May 27 14.00-15.00

By: Janneke Kamp

1. *When did you first hear about NIMk? How did you come in contact with the institute?*
 - I think this was in 2006/2007. I would say the first time was by chance while doing research with keywords related to what I do. And then I have a friend, she works as PR for a center in Mexico for digital art, (I also worked in a institute like that) and she told me about Montevideo because she was involved with an exhibition about Marina Abramovic in Mexico ten years ago. And that's how it went. I came one summer here before the AiR-programme, I visited and everybody was very nice with me and they showed me around and they showed me what resources I could count on so I could see whether my project would fit well or not their interest and also I found out that it was a suitable place for me. So i applied for the AiR programme.
2. *How and why did you start your collaboration with the institute? What is your actual relation to the institute?*
 - It started with the artist in residence. Now I really feel that they are my hub; my main link to the community of digital arts here and the activities that go on in that field here in Amsterdam. The institute has been very supportive with me. I attend workshops sometimes like the Mediacity two weeks ago. Also when I have to show work that I made there, sometimes I can borrow equipment from the institute of for some kind of exhange in which they can support me or sometimes I do something back like also showing the work there. So it is like an important reference for me, also the people who work there are important.
3. *What role does the NIMk have for you? How do they help you? Does the institute help you?*
 - It has happened when I have been showing the work in Amsterdam, for example Jaromil helps me. But that doesn't happen so often, what happens more often is that I get support in terms of lending material, sometimes also space. I am now going to give a conference in context of media sculptures and that is more the kind of relationship the technical support I didn't count on so much.
4. *Do you use the online collection? And how do you use the online collection?*
 - I don't use it so much, I think I should use it.

It happens rarely but most of the time I have used it, I searched more for classical pieces of video art than for new things. The truth is that I am not completely aware of how often they update this. I am more aware of their strength of keeping very classic important video art pieces, 70's centuries. But it would be very interesting to put the catalogue to test when for example I am organising something myself for university. To try it out with recent things.

My work has been put in Youtube, I guess it's the same video as they put seems by NIMk, and that is what I use as a reference. When I'm talking about the work I did in NIMk I make a search and show people that video.

So you don't mind your work being on online platforms?

No, I don't mind. Sometimes when I'm not very inspired in an interview or a conference I do mind it to be online, then I am a little bit embarrassed.

Especially documentation is very useful and when it is also well made I have nothing to worry about.

5. *Do you feel there is a need for active user participation?*

- There probably is need for more. I think it doesn't happen yet with the online catalogue, but it happens with more online catalogues, stretched to their potential.

I don't know how true this is, people who want to access streamings, it's not always easy to realise. (in general)

6. *How do you feel about the use and remix of the works available on the catalogue? (students, artist, designers etc.)*

- I think I agree with that as long as credit is given to the original work.

7. *How do you feel about the availability of full length video's on the online catalogue?*

- I would agree with the full length video being online but I think this is a very personal thing. It depends on whether the people get outcome of showing the whole video or not. And probably the little outcome that they get from putting it online..... But as a user I would like to have the whole video online, especially the classical pieces which are hard to get. It happened to me once that I needed some work because I was writing a programme about video art for educative purpose and it was very difficult to get the material.

8. *How do you feel about embedding of these works on for example Facebook and others?*

- I think it's good as long as the credit is given to the author and also reference to the website where it originally comes from. I've learned it

myself, if they always announce the source you follow the link and you will come to the original place and learn a lot. People getting to know works and artists through other people, I think it's a good thing. I would like more people to write about my work. And I'm curious to know their opinions aswell.

9. Would you want to have personal access to information inside the catalogue?

- I think that would be great, to be able to have some kind of access. I think it would be very hard on the side of the institute, to have control but on the side of the artist I think to be able to correct. I think it is a sort of database. But to add thing, to make a sort of portfolio personal that would make it more usefull for everyone and for the artist so the artist would go more often to this website and bring more people to search in the database. It becomes more like a tool. I was thinking about the expertmeeting and I think this is a good strategy by making the catalogue a usefull tool, then you don't have to invite them but they just need it.

10. Some of your work is part of the NIMk collection. How do you feel about that?

- I don't know. I don't exactly know how this fact is reflected. I guess my work is part of the NIMk collection, because it is an installation. It's not the part that is distributed so I'm not really aware of what being part of the collection is. I don't see the outcome that other people see who produce videos. It hasn't happened although my work was supposed to be distributed. I like to be shown online. I wish it was distributed, I do feel supported by NIMk in a different way. I think video is an ideal format for distribution.

11. Are you on online community platforms? Do you participate on community platforms to keep in touch with your audience/personal/friends?

- I have a website, which I'm working on now to update it and I have uploaded it with blogging software so i can easily update it. This didn't happen enough. I will start using this blog as an instrument to communicate with the audience but i haven't done it yet. I do use the social web application but more for personal reasons, although in my contacts I have a lot of people who are artist in the field of media art and related and I do get a lot of invitations through for example facebook and sometimes I also send invitations. But it's not that my profile is only for my work. But when I do something I do post it there.

12. Do you use other platforms to show your art? (Your website? Other?)

- Only my website and then the facebook. I am subscribed to twitter but I don't use it so much. My website is where I concentrate my information. I appeared in some other places where I have been it's also usefull to me.



Rhizome database for example. Rhizome sends a newsletter (good idea for catalogue) every week with one chosen work of the catalogue and it has happenend that they chose my work and they send it around to all the members and many people respond because they have an important audience.

Catalogue:

- I appear here but then how do i access the video? I have been told that for example for the opening of the AiR which was this one that it wasn't put online yet. And it seems to be true. On the one hand I do feel it's usefull to see many of my interventions in NIMk but then it's not easy to browse to the material, i only see text. There should be at least a video of the opening and a registration of the work. When things are not there it's a bit discouraging.
- It's good that you have different options of searching.
- One remark is technical problems.
- I think it's a good idea to make curatorships out of the collection, to do them online and regularly. More presence as an online exhibition. It is mostly an event in situ. If you could make and event online more people could visit. And make a lot of publicity with a link to this online curator.
- Then the look, it doesn't look very updated but it looks usefull/functional.
- How much traffic does it have? Online visitors.
- Direct links in mediatheques and universities could bring more people, art schools. Import it more into to art history schools etc.
- Semantic web

It happens in mediatic also. Persons who connect with projects/institutions. Could add that to the catalogoue. F.e. if two of the people who's work is there who collaborate sometimes then adding these link to these persons is a way of surfing, hyperlinking information. Also links to institutions. But mainly between persons.

Interview with Constant Dullaart (in Dutch)

Interview Constant Dullaart

29 mei 16.00 -17.00

NIMk

Door: Janneke Kamp

1. Wanneer hoorde je het eerst van het NIMk/Montevideo?

- Toen ik op de Rietveld zat (ik was toen nog niet zo lang in Amsterdam), eigenlijk via een docent van mij, Harry Heijink maar ook andere docenten. Eigenlijk ging dit allemaal over de historie van het instituut, over hoe lang het al bestond, het verhaal hoe mensen het opgezet hebben en hoe het platform is neergezet, en niet zo zeer qua tentoonstellingen. Dit was meer een paar jaar later dat ik wat vaker naar tentoonstellingen ging.

2. Hoe kwam je daarna in contact met het instituut/of zij met jou?

- Volgens mij was de eerste keer dat ik wat deed een soort verhaaltje voor een Video Vortex- avond georganiseerd door een organisatie van buitenaf. Later had ik een tentoonstelling gemaakt in w139 en daaropvolgend was ik gevraagd in Arti et amicitiae om te spreken over hoe kunstenaars netwerken. Met name hoe ze samenwerken met de toevoeging van online hulpmiddelen, online bookmarken en sociale media. Via Bart Rutten heb ik wat gepresenteerd op zo'n 50% beeldavond. Ik maakte wel veel videowerk maar er was niet veel interesse naar mijn werk. Toen mijn werk meer naar een ander medium ging het vanzelf lopen.

3. Wat is je huidige relatie tot het instituut?

- Het was een tijd zo dat ik gevraagd werd om workshops te doen. Maar als ik kijk naar mijn eigen ontwikkeling ben ik wel wat agressiever geworden om te zeggen wat ik wil doen omdat ik anders dingen doe die ik niet wil. Zo heb ik een verzameldvd bij Mister Motley gemaakt en ik vond het een goed idee om die apart te presenteren bij NIMk. Ik voel me vrij genoeg om, als ik een idee heb, het voor te stellen. Dit komt ook door Petra en andere specifieke mensen binnen de organisatie. Het zal altijd via via zijn, gebaseerd op incrowd.

4. Wat voor rol heeft het NIMk voor je?

- Ik heb er het meest kijk op vanuit internetkant. Maar ik denk dat het raar is om een specifiek media-instituut te hebben want het gaat aan de ene kant over het medium onderzoek, maar ook de technische mogelijkheden van het medium en daarnaast de interesse naar inhoud en artistieke kwaliteit. Dat het een beetje mixt en dat het een beetje raar is, en dat het heel vaak tendensen volgt. Zoals 'Transmediale' met de thema's die zij dragen, daarna hebben velen het over 'future'. Dat is mijn beeld dat

het niet onafhankelijk is maar wel heel erg over de algemene tendens binnen de richting valt. Maar eigenlijk draagt het een hele museale functie.

5. Vind je dat ze goed op die tendensen inspelen?

- Weet ik niet, ik kan me herinneren dat ik het zat was dat er weer een heftig zwaar context werk stond en dat er een heel minimaal interactief ding bij gepresenteerd werd. Ook vond ik dat het een aantal heel saaie tentoonstellingen achter elkaar werden en dat ik me daaraan stoorde. Ik heb zelf ook met ze gewerkt op dat niveau en vind het goed dat ze mij benaderd hebben omdat wat ik doe en de mensen om me heen een bepaalde relevantie hebben. Ik denk ook dat deze tentoonstelling weer een goede is. Maar als ik het los zou fantaseren van hoe het zou kunnen zijn, zou een wat actievere rol en wat groter experiment goed zijn. Ook vind ik dat het iets dynamischer zou kunnen, dat het nog wat statisch voelt, echt tentoonstellingen maken, er zijn wel wat performances maar het voelt wat institutioneel. Het is heel moeilijk om dat te duiden hoe je dat precies goed kan krijgen. Iets avontuurlijker qua gekke onderzoeken of werken mogelijk maken misschien. Dit gebeurt wel al maar niet genoeg.

Laatst was er een kunstenaar die een online kunstenaar gecureerd heeft samen met allemaal mensen die via Skype een soundperformance/compositie/soundwalking of soort internet fieldrecording maakten. Dit vond ik leuk, een heel vers idee en daar een avond aan weiden in plaats van naar kunsthistorische context en waarde te kijken. Dat is ook juist heel erg van belang om te doen omdat er zoveel dingen online gebeuren. Er moet wel een soort brugfunctie zijn tussen de traditionele kunstwereld en online blogs en zeker dat het ook een fysieke plek krijgt. Het kan twee kanten op.....

6. Hoe gebruik je de online collectie en zo ja op wat voor manier?

- Niet, ik weet dat ie online staat met previews. Ik kijk liever op Youtube. Ik kijk meestal of er iets online te vinden is en kom dan vaak bij ubuweb terecht. Voor veel jonge kunstenaars is het ook een compliment als ze hierin opgenomen worden, dat gevoel heb ik bij de catalogus niet heel erg.

7. Gesloten?

- De interface, ik kijk ook niet zo graag naar previews. Misschien ook de actieve communicatie naar buiten. Laten weten dat die werken er zijn maar je kunt het niet gebruiken en in zijn volle recht zien. Ondertussen is het daar gewoon altijd, makkelijker om iets nieuws te zoeken dat ik helemaal kan zien dan de drempel; om de preview te zien en uit te vogelen wat ik er mee kan. Inmiddels ben ik gewoon gewend dat alles online staat en dat ik er meer van kan vinden. Dat is het kan downloaden en alles mee kan doen wat ik wil.

8. Zou je de werken full length willen zien?

- Zitten haken en ogen aan juridische en zo maar het lijkt mij heel fijn als ze vrijgegeven kunnen worden en je het gewoon kunt zien. Zouden tussenvormen voor bedacht kunnen worden, eens in de zoveel tijd een werk released of een streaming ervoor maakt. Vroeger moest ik naar de bibliotheek en mijn vader heeft me geleerd hoe een encyclopedie werkt maar nu hoef ik dat niet meer. Ik ben heel blij dat dat niet meer hoeft, vind het een absurd idee om nu nog naar de bieb te gaan, fijn om op een andere manier naar informatie te kijken, maar het is niet iets wat ik in het alledaagse leven doe. Thuis maakt het wel een stuk makkelijker. Het is wel een drempel en daarnaast dat het ook nog een institutionele uitstraling heeft. Ik gedraag me sowieso iets vrijer dan de doorgaande gebruiker.

9. Hoe voel je je als je de werken gebruikt en hergebruikt?

- Ligt eraan hoe bekend zo'n werk is, als het werk echt heel bekend heeft en zijn eigen resonantie al heeft dan vind ik het nooit zo'n groot probleem, als het een onbekend werk is dan, ligt eraan hoe onbereikbaar zoets ook is. Als het een film van een jongen in LA is waarvan zijn email vermeld is dan schrijf ik hem een email. Komt niet in me op om Youtube te laten weten dat ik hen materiaal gebruik. Als een werk sowieso al resonantie heeft dus dat mijn versie of mijn ingrijpen daarin de authenticiteit niet zozeer aantast dan heb ik er geen schuldgevoel over. Ik heb er nog nooit bij stil gestaan dat het juridische problemen zou kunnen opleveren.

10. Hoe denk je over embedding van het werk binnen Facebook en dergelijke?

- Het embedden is de losse technologie die heel fijn en ervoor zorgt dat je het filmpje in een andere context kan laten zien. Youtube heeft dat lelijke logo, Vimeo heeft dat mooi opgelost, wat minder opdringend. Maar daarnaast is het een sociale functie dat mensen het kunnen koppelen aan een bepaalde stoerheid van een bepaalde video en daar hun identiteit aan koppelen. Je culturele identiteit kan vormen uit alle culturele uitingen van anderen zodat je denkt uniek te zijn. Dat is het pijnlijke eraan.

Ik kijk er een beetje met vogelperspectief naar maar natuurlijk vind ik het ook heel fijn. Als er een online tof werk is vind ik het ook leuk dat ik het kan doorgeven aan mensen die het nog niet hebben gezien. Wel een soort schouderklopje dat ik zo'n cool filmpje heb gevonden. Wel goed dat je op zo'n manier werk kunt verspreiden. Voor mijn eigen werk is het ook heel fijn en heel makkelijk dat je er content van kan maken.

11. Zou je zelf informatie willen aanpassen binnen de catalogus?

- Dat ze profielen kunnen aanmaken... Nou lijkt me heel lastig als het opeens weer een platform wordt, dan zou je ook andere mensen moeten toelaten, dan is het idee van een gecureerde collectie weg. Ik zou het gesloten houden, dat als ze het willen

aanvullen of veranderen moeten ze een mailtje schrijven. Anders staat er snel slecht werk op.

12. Heb je tips of ideeën voor NIMk over online platforms die we kunnen gebruiken?

- De enige tip zou zijn dat je dingen beschikbaar maakt en dat je toch op de een of andere manier open en toegankelijk maakt maar tegelijk exclusiviteit creëert dus dat je werk voor bepaalde periode toont. Show met een opening, nu zijn er die dingen te zien, dat je daar aandacht voor vraagt, persbericht voor schrijft en ook als platform gebruikt en niet alleen als naslagwerk. En getimed dat het ook op een gegeven moment weer weg is. Noodzakelijker maken. Bijvoorbeeld de nieuwe dingen van die en die periode online te zien en daarna gaan ze weer weg. Zoals nu al gebeurt dat met die tours, dat kunstenaars uit collectie af en toe een selectie maakt en dat daar echt wat meer aandacht voor komt.

Ik vind het lastig dat de aandacht verdwijnt als het er toch altijd is.

13. Vanuit het perspectief van een docent, zie je mogelijkheden voor de catalogus om hier beter of anders op aan te sluiten?

- Er zijn zoveel mensen bezig met video-effecten en zou heel fijn zijn als ze verplichte kijken wie bijvoorbeeld the Vasulkas zijn, dat is in principe heel belangrijk. Maar ik weet niet wat voor vorm dat zou moeten hebben. Didactische verantwoordelijkheid van de school niet zozeer van het instituut.

Zij kunnen zich opstellen als ‘Dat is nu de tendens en wij kunnen dat contextualiseren’, wat dwingender aan de student te geven dat ze niet die drempel over moeten dat er is een heel traditioneel gebouw (gehuurd/gekocht) en daar zitten mensen te bedenken wat er nu eigenlijk speelt, en die kopen daar een aantal werken van aan, die zij goed vinden, dan moet je aanbellen, dan moet je vragen en dan moet je naar achter, en dan moet je weer vragen om een tape die er misschien niet is. Je moet wel avontuurlijke studenten hebben die dat willen aangaan.

Ik was in lessen vaak live op het Internet en dan liet ik gewoon een filmpje zien en dan weer een ander filmpje. Ik keek niet zozeer wie die films dan heeft of waar het eigenlijk staat.

14. Hoe vind je het als mensen zouden moeten betalen?

Als het niet zoveel geld is, een soort symbolisch bedrag, 2,- ofzo. Het zou wel goed zijn maar dan moet je iets gecureerds, specifieks bieden. Niet het stand-alone archief dat sowieso al gesubsidieerd was. Het zorgde wel bij Lost en Found als de prijs omhoog ging dat er geconcentreerde mensen binnenkwamen die er naartoe wilden. Als zo’n student al die moeite heeft gedaan om te komen dan let ie ook wel op, bepaalde brug over gegaan en als je daar bent ga je niet zo makkelijke terug. Terwijl als het gratis is maakt het je wat minder uit. Op een gratis festival loop je ook wel weer makkelijker weg niet het idee dat je iets mist. Terwijl als je er toch wat moeite voor hebt gedaan je je meer bindt en heb je meer de aandacht. Dit zou ik ook met

andere trucjes doen, je maakt iets tijdelijk beschikbaar of binnen bepaalde tijden alleen kijken. Moet dus wel op zo'n level zijn dat je voor 0.99 een liedje kan kopen ofzo.

This american life is een radio-uitzending van chicago public radio en die brengen een podcast uit en vragen om donaties, en als je oudere wil hebben moet je ervoor betalen 1,- bijvoorbeeld veel makkelijker en sympathieker om te doen. Maar dan heb je wel die aflevering dus dat is wel gedoe met rechten.

Moeilijk voor de kunstenaars waar gaat dat geld dan naartoe. Met wat voor rechten wordt het dan weggeven? Ik ken bijvoorbeeld ook Keren Cytter bijvoorbeeld vind ook 'verspreid het asjeblieft' ze verkoopt die films en denkt waarom zou ik me daar zo mee bezig houden. En ik zou dat binnenkort gewoon tegen elkaar aan zetten dat de hardcore film fans er gewoon voor betalen en die hebben het dan gewoon, zo gaat het dan.

15. Gevoelig onderwerp voor kunstenaars, dat verspreiden

- UbuWeb geeft het ook niet weg maar je kunt het wel gewoon zien. Ik vind het fijn dat het het gevoel geeft dat het gecureerd is en dat iemand er aandacht aan heeft besteed.

NIMk functioneert meer als archief, kan ook een educatieve rol zijn. Bijvoorbeeld dat je 2 films van Keren Cytter hebt en dan zijn er voor een bepaalde tijd, een maand ofzo, 5 te zien en de rest zit in het archief. Alleen een bepaalde avond, online te zien en dan schrijf je een persbericht, net als op televisie.

16. Nog iets toe te voegen?

Het is belangrijk om zelf uit te vogelen wat nou het belang is, is het nou een archief, is het het beschermen van historische waarde/context verzorgen of naslagwerk voor huidige makers of wil je actief die werken verspreiden en de aandacht erop vestigen?

Wat is nou de doelstelling; om die oude werken te laten zien of bedoel je het als naslagwerk, om te laten zien wat er eerder is gedaan?

Het is heel moeilijk, omdat je de toeschouwer bent van dingen die binnen de kunst gebeuren, je kunt dingen onder de aandacht brengen en op een gegeven moment zijn dingen gewoon verouderd en vinden mensen het niet belangrijk meer. Soms dankzij nostalgie moeten de werken weer vertoond worden.

Ik weet het niet, is er een wens om actiever te zijn?

Ik zou bijvoorbeeld niet zo'n schoolbus met videokunst voor me willen zien ofzo.

Het enige wat ik dus heb met online en archief maken is dat als je er een soort van brug van maakt ofwel betalen ofwel tijdelijk beschikbaar maakt maar wel helemaal zichtbaar dat zou kunnen werken. Je hebt een archief en ik zie allemaal banden maar ik ben bang dat die band veel te belangrijk is. Online klik ik het gewoon aan, maar als al die tapes altijd online staan kun je er een dagje op browsen en is het wel leuk, maar dan ben je het daarna weer vergeten.



Of gebruik je het als naslagwerk? Het zou leuk zijn om de aandacht te vestigen dat het er is, dat de kunstenaars iets cureren, maar dat zou veel groter kunnen zijn, veel ambitieuzer moeten zijn.

Interview with Madelon Hooykaas (in English)

Interview with Madelon Hooykaas

Friday May 21 2010 9.30-10.30

By: Lorena Zevedei

1. How did you come in contact with NIMk?

- I don't know how much you know about the history of The Netherlands, and the history isn't written very right so maybe this time I can inform you also is not correct on the website of NIMk but in 1982 some of the artists who worked with De Appel - De Appel was going a different direction - about 7 or 8, living in The Netherlands they worked with video. So on the initiation of De Appel together with the artists we started an association of video artists and I was president of the association for four years and out of that association we founded Time Based Arts in 1983 and I was also president of that for four years. At the same time René Coelho started his gallery but this was formed really by the artists, but there is a big difference. It is very rarely that it starts like that. Time Based Arts was really growing till unfortunately some of the people who were director and working there, this was in the end of the eighties beginning of nineties all died of aids, so that is obviously not written like that in the history, but that made a big change because the people who were the driving force of running it died, so the whole thing kind of declined and the government also didn't want to have two organisation in the same main city so then they merged, so it became then Monte Video / Time Based Arts in 1993. Many of the artists who were with René Coelho (Monte Video) were mainly promoted and the once of Time Based Arts much less because there was always a kind of difficulty between them, unfortunately. And then, of course, the things changed with all the video. Why we started it was because there was no funding for it in 1982, it wasn't recognised within individual arts and of course in the nineties everything changed, and then it became also Netherlands Media Art Institute, and it became very different. So, short history!

2. You are now at a point when all your collection is put together, digitised and you are preparing a large exhibition. What will be the role of NIMk in this process?

- Mainly our work is installations and some of it is videotape. The video part is digitised and conserved, but that doesn't include, of course, the installation part.

3. Does the installation part has documentaries, available at Monte Video?

- That is not really true, because they didn't really distribute our installations, because that is not a thing that can be put up by other people. Some of the work, for example one project: there is a stone coming from the local area, a tree from the local area and a table also made of wood. So it is not really possible that someone

else can do this, so in that way that kind of work is not really... (possible to rebuilt). They put recently some things online, because they preserved the video part but I already went to speak with them that I don't really know how you can do this, because is really difficult for other people to set it up, and they said, well we can describe it but I don't think that will work. Anyway, that is the kind of work we make. Installation part is not easy.

4. After you were part of Time Based Art, what was the direction you followed?

- They don't do much distribution of our work; it is very rarely that anything comes through them. But I have a lot of support especially from Gaby Wijers, because of the conservation and also partly the internships came through Monte Video, because they advertised and now online is also our archive through Monte Video, so when people write about our work they could go into the archive and look at all kind of different documentation and what they need. We had a large exhibition at Monte Video in 1998 when it was still different and more spaces for exhibition and we made a first CD-ROM as an art work with them; they had never done that before also, so that was exciting. And we worked in the Art Lab with that.

5. So they helped you technically and other points of view.

- Yes. We made a very important internet project for the North Western University near Chicago while we were also part of a residency in the Art Lab for doing that for an interactive website. In all those ways we have a good connection with them although they rarely distribute our work. I don't know why! Recently I have made a number of longer works which are shown on television, 30 minutes works, two with Elsa and two recently, and also large installation and I asked if they could send it to festivals but they don't want to do that because they are 30 minutes works. So this is a bit of a puzzle. But all that work is online already.

6. And this work is online, full-length?

- Yes, but not by Monte Video though!

7. Where is it?

- By the Buddhist Broadcasting Foundation who gave me the commission to make the work. It is online full length, I have non-commercial rights. But Monte Video does not want it. Maybe because it is a bit different kind of work, is art work, is not a documentary in the traditional way but maybe it is not so much their cup of thee. Also, our work is very well known, especially internationally so most people come straight to me and for in The Netherlands I don't know if they would distribute, although I would have liked that they would put it into festivals but now these festivals are so different also because before of course our CD-ROM won a prize in Splits festival in Croatia, that was in 1999, but later years I think festivals changed so much because many people send work, because everybody is making video, so it is

all in very specialised festivals. Before we would go in one festival a year, I worked with very many festivals, and we would meet with all the colleagues but now it is all changed. And now a lot of things are online. So it is a different world in that way.

8. Besides NIMk and the Buddhist Broadcasting Foundation, are there other places where you distribute your work?

- In Montreal and in Cologne.

9. At NIMk there are available excerpts of 30 seconds that show your work and at the Buddhist Broadcasting Foundation they distribute full-length, what about the other locations?

- They are still working on it in Montreal. They have a difficulty with that and they are very bureaucratic, so I had to sign all kinds of papers but they are working on it and the other one is IMAI in Germany.

10. But they also don't provide the full-length work.

- Yes.

11. What is your source of inspiration? Do you ever visit the catalogues of these institutions?

- No, I basically like to...(travel) I've been to New Zealand last year in December, many of my works I've made in Japan, in Montreal so I'm not going to the centres, my inspiration comes from nature or different subjects I'm interested in.

12. Are you present online as part of user communities? Do you have any online contact with your audience? Or you prefer the physical contact at exhibitions and events?

- Well, I have a website and I have four works online, full-length, that's only Dutch version though. People in Japan look at my work and I get reactions on that because of the full length of the work, so that is a lot. Already the last work was broadcasted this year in April, I think 160.000 people saw it and then I get many reactions on the work because people missed the broadcasting and then they look at it online.

13. The reactions are coming by email or online through the website of the foundation?

- Yes by email, but there is also on the website a place where people can login and add their comments.

14. So you do have a kind of online communication? Do you ever answer to such comments?

- I could comment, but I am not going to comment on my own work. Sometimes if there are questions the organisation sends the email on to me, but obviously you have to be careful with your time.

15. Are you familiar with the online platforms like Facebook?

- I am, but it would take me far too much time to do that. I am already so far behind even with the normal email. It is a fantastic kind of communication and I think it is vital... By making this book now for the exhibition, a separate book, all the authors are coming from different areas, from Italy, from Montreal, and all over the place and it is fantastic to be able to communicate like that. I think it is important.

16. If NIMk would implement a system for artists within the catalogue, where they can add their work and update their profile, would you consider using it?

- I am not so interested in that. I am part of the Mediamatic. I think if they could put the websites of the artists and people can look straight there and artists keep their website in a certain way updated then this is fine. I don't know, I obviously come from another generation, but if you have to keep up with all these Facebook and Hyves, I think it is alright for a number of people but I am quite busy with my other things. I think that hype will go away, personally. Even to make an appointment to Skype is very complex, and so on, because of the time difference and also because I travel a lot. I lived five years in different countries, when I started to work with Elsa we lived partly in London and Amsterdam, so it's already very international, and you must keep up. I can understand that if you don't have that kind of background it can be more interesting; like you are coming to study here in an international course, and you have friends all over the place then you want to keep in touch in this way. I think NIMk is a good institute, I like the director also very much, but unfortunately he is going away. He also writes in the book about our work *Revealing the invisible*. I hope they will manage to continue their work.

17. At this moment NIMk is searching for new ways to keep up with all the actual requirements and be active in the field, both on site and online.

- Obviously many people just put their work on YouTube and that's it; and they don't mind about the whole idea of authorship and copyrights. What I see, coming from a background of photography and film making and when I look of the work, it is so badly made that I think well... everybody can do editing, sometimes the ideas are interesting but it is still a difference in what we call professional work and that is of course not just in this field, in all different fields is becoming very confused. Everybody is doing lay-out, their own pictures, their own websites and some of the things look so terrible, I think. But on the other hand it is a nice thing that it is possible now because of the digital age everybody can do everything, but in the professional part... when you make a book and when there is no layout and is not edited, not proofread, you see the difference, but some of the people don't. So then



of course the distribution, everybody can start a website, can write a blog and can write their kind of interviews. That is fine but who has the time to read it all? That is the overflow of information we are getting.

But, I think, it is pity of NIMk that they are not concentrating very much on what is happening in The Netherlands, they want to be international which is a good thing, but many things shown are not so much made here, but this is something that is common in The Netherlands. Because it is a very small country and people think that what comes from outside is better. And when people come here think that nothing is produced here, they want to know if anybody is here, no, all the people who come and talk here are all from other countries. It should be mixed, at least even. Because I work a lot with Montreal and they have Quebec, the French speaking part, they have a festival; they have the Quebec artists who get special prizes. Here you have a festival and is rarely that you see Dutch work. I hope this will change, but obviously we are part of the European Union, and we are very European oriented but it is interesting to know what is actually produced here. I am not talking necessarily about nationality but about the people who work here.

Interview with Martijn Veldhoen (in Dutch)

Interview met Martijn Veldhoen

18 mei 2010 11.00-11.45

Locatie: atelier

Door: Janneke Kamp

1. Wanneer hoorde je het eerste van NIMk/montevideo, ongeveer?

- Ik ken Montevideo natuurlijk al heel erg lang, dus ik denk vanaf 1990?

2. Wanneer ben je ook alweer afgestudeerd?

- Heel lang geleden, 1984. Maar ik ben afgestudeerd als schilder dus ik had nog niks met videokunst dat is pas veel later gekomen, na 1990.

Tot 1990 heb ik sculpturen gemaakt en performances gedaan, eigenlijk heb ik vanalles uitgeprobeerd tot ik uitkwam bij video en daar ben ik bij gebleven.

3. Je was toen nog niet bezig met videokunst dus je ging naar tentoonstellingen kijken of hoe moet ik dat contact zien?

- Ja, toen ze nog op de Singel zaten ging ik naar het huis van Rene Coelho. Dit was toen HET instituut voor video, time based arts voor performance. Echt DE galerie. Het was toen meer een soort galerie dan instituut wat het u is. Rene Coelho heeft dat met veel liefhebberij gerund en met veel energie uiteindelijk voor elkaar gekregen dat er een andere locatie kwam en dat er wat ondersteuning van de staat kwam. Maar heeft het zelf jaren in stand weten te houden. 'Begeisterde' kunstenaars galerie in huis, het voelde als een soort clubhuis.

4. Dus eerst ging je kijken, hoe is jouw werk daar terecht gekomen?

- Heel primitief, het leuke aan Montevideo is dat het een toegankelijke organisatie was en is nu natuurlijk als instituut met een open structuur. Ik ben daar gewoon binnengelopen met een project, hier moet ik bijzeggen dat ik mijn eerste project met mijn broertje heb gedaan (hij is cameraman), toen maakte ik nog beelden/sculpturen en had een project bedacht met video en vond het leuk om de beelden een soort filmische omzetting te geven, kon zelf toen nog niet monteren of een camera hanteren. Dus ik heb dit allemaal laten doen. Dit is best wel een slecht project geworden. Het was ook het eerste. Dat heb ik toen ooit bij hun laten zien, en toen namen zij het niet op in hun collectie (hadden toen al collectievorming zoals elke galerie). Ze zetten zich toen al in voor een aantal kunstenaars. Ze vonden het niets volgens mij, maar dat zeiden ze niet, het werd dus niet in de collectie opgenomen. Dit begrijp ik achteraf heel goed.

Toen heb ik zelf een filmcamera gekocht en technieken ontwikkeld om zelf daarmee te kunnen monteren en eigenlijk heel langzaam ben ik met een soort sculpturen begonnen, het opnemen van het maken hiervan, en heb daar een andere draai aan

gegeven. Dit project heet 'Statis Quo'. Dit is mijn eerste installatie geweest bij Montevideo. Daar waren ze heel enthousiast over, met name Rene Coelho had daar allerlei ideeën over, dat is ook het leuke van Rene, hij had altijd het idee dat hij iets wilde bijdragen ook al werd dit niet altijd gewaardeerd door elke kunstenaar. Hij wilde meedenken over elk werk dat daar binnenkwam dus vond dat het uitgebreid mocht worden en een forse installatie mocht worden. Dus met steun van Montevideo is dat gerealiseerd.

Ik ben dus eigenlijk echt komen aanlopen, dat is het begin geweest van een vrij hecht contact. Maakte ik twee jaar later de installatie 'Ludwig' en die is ook bij hun tentoongesteld. Zo is het eigenlijk gekomen en is het vooralsnog zo geweest dat elk werk dat ik maakte door hen in de collectie is opgenomen.

5. Vroeger werd je dus echt geholpen door Rene Coelho, hoe is dat dan nu voor je?

- Zo ben ik de laatste keer, in 2002 geloof ik. Ik weet niet eens meer of dat bestaat, het inloopspreekuur waar je je project kunt voorleggen. Aanvankelijk kreeg je gratis advies bij het technisch uitvoeren.

6. Heb je dat nu niet meer nodig?

- Nu zou dat best wel weer kunnen. Ik was toen ook voor een grote kunstopdracht in Groningen bezig, en zodra het project waar ik nu aan werk weer ingewikkeld wordt ga ik weer bij Montevideo of een ander instituut aankloppen. Ik weet alleen dus niet zeker of ze het nog aanbieden in dezelfde vorm.

7. Ze bieden het nog wel aan maar meer op afspraak, alleen gaat Ramon nu weg

- Ramon zat daar ook nooit bij, het was echt het Artlab, zit hoe heet hij daar nog steeds? Wiel, ja Wiel. Daar heb ik overigens nooit te maken gehad, maargoed er zijn ook allerlei mensen geweest die daar hebben gewerkt en nu is Wiel een soort constante factor. En zeker voor het afspelen van een werk dat ik in 1998 heb gemaakt bij een tentoonstelling in Boekarest heeft Wiel mij geholpen met een Syncstarter. Deze hebben zij ontwikkeld voor kunstenaars, dit is echt een soort magisch ding. Dit ging vroeger met een soort gigantische U-matic player, twee enorme bakken die heel veel herrie maakten. Met veel geweld werd deze synchroon gezet. Kastje door Paul en Bill Spilhoven en dat kastje synchroniseerde alle players. Dan gingen ze spelen, dat was vreemd nauwkeurig.

8. Gebruik je de online collectie; de catalogus?

- Heel zo nu en dan, ik kijk meer naar wat er binnenkomt, die 50% beeldavonden, op die manier ben ik altijd wel op de hoogte, maar ik kijk echt niet veel op die catalogus maak er dus niet zoveel gebruik van.

9. Wat vind je er dan van dat andere studenten, kunstenaars enzovoorts op die catalogus/website kijken en gebruik maken van al deze beelden?

- Fantastisch toch?

10. Dit vind je dus wel goed?

- Ja! Vind ik geweldig! Zolang er geen inbreuk wordt gemaakt op de auteursrechten vind ik dat heel goed. Dus als er niet al te grote fragmenten of dat soort dingen op staan, maar qua informatie is dat natuurlijk perfect.

11. Dus je bent voor zo'n open platform?

- Ja, absoluut, waarom niet? Dit is de perfecte ontsluiting van zo'n collectie.

12. Wat vind je van tentoonstellen online en dus thuis?

- Daar ben ik niet van overtuigd, nog steeds.

13. Moet dat in een museum zijn?

- Kijk, je hebt geen controle over hoe mensen dit thuis bekijken. Montevideo heeft het destijds gehad over soort systeem online bekijken welke kunstenaars je zou willen programmeren? En online verstuurd kan worden onder betaling, dat is toch een mooi systeem? Maar anderzijds dat roept wel vragen op voor kunstenaars. Ik zou wel willen weten wie dat instituut dan is en hoe dat dan vertoond zou worden. Ik zou daar wat meer controle over willen hebben. Is voor veel kunstenaars wel een issue.

14. Als jouw films helemaal online komen dat zou je dus niet fijn vinden?

- Nee, dat zou ik absoluut niet fijn vinden, maar ik denk dat geen een kunstenaar dat fijn zou vinden. Of het moet een werk zijn dat gewoon voor internet gemaakt is en dat vind ik ook heel legitiem. Dat moeten zoveel mogelijk mensen zien. En ik kan me ook voorstellen dat er een moment komt dat een werk zijn première heeft gehad, op zoveel festivals geweest en ongelofelijk veel tentoonstellingen getoond dat zijn verdere leven online mag slijten. Dit kan ik me voorstellen, niet dat ik het snel zou doen. Ik vind het wel belangrijk dat zoveel mogelijk mensen mijn werk zien.

15. Op je eigen website heb je alleen stills

- Ja, hij is ook in ontwikkeling, die ontwikkeling gaat ook nog wel een paar jaar duren. Ik heb er geen tijd voor, gewoon te druk voor.

16. Maar men kan bij NIMk, je 30 sec fragmenten zien.

- Ja,

17. Zoals je aangeeft kost je eigen website veel tijd, zou je dan wel binnen de catalogus je eigen informatie aan willen passen, of vind je het goed dat NIMk dat beheert?

- Ja wel goed, tenzij ik er heel ontevreden over zou zijn, maar dat is niet zo, NIMk doet dat op haar eigen zorgvuldige manier die op zich goed genoeg is.

18. Je opereert niet binnen bepaalde communities, facebook ofzo?

- Hier ben ik misschien te oud voor, komt eigenlijk door mijn assistent dat ik lid van Facebook werd. Wel grappig dat ik gevonden werd door allerlei mensen die ik in het buitenland heb ontmoet en die je vaak nooit meer ziet. Tijdlang had ik geen website en was dit wel een handige manier om mij te vinden. Vond ik ook prima als dat via Montevideo ging.

19. Ik begrijp dat je werk niet bij galerie aangesloten is?

- Nee, ben geen galeriekunstenaar. Er is wel interesse vanuit particulieren om werk te kopen, en dat doe ik dan vooral zelf. Dan maak ik een editie van een kunstwerk en kan dat gekocht worden bij Mr. Veldhoen.

20. Laten we het nog even over de vormgeving van de catalogus hebben, wat vind je daarvan? Vind je dit aantrekkelijk?

- Nee, dat kan beter, dit is namelijk ook een heel oud concept daar was ik ook zelf bij betrokken. Zijdelings bij betrokken 10 jaar geleden. Dat kan echt beter, de player en het postzegelformaat moeten jullie echt van af.

Ook vind ik het raar dat de fragmenten heel laag scoren bij google. Misschien heeft dit met mijn eigen populariteit te maken? Ik vraag me af hoe dat geïmplementeerd is, en krijg ik vaak obscure hits maar dus niet van NIMk en van de catalogus. Lijkt afgeschermd.

Ik weet precies waarom er voor de realplayer is gekozen maar dat is echt niet meer nodig, kun je een hele andere vorm voor kiezen. Dit is niet aantrekkelijk meer, je dwingt men om zo'n player te gebruiken. Ook de vormgeving natuurlijk. Dit heeft wel voldaan maar is een beetje jaren 80 geworden.

21. Zijn er websites waar je zelf graag bent en naar kijkt?

- Ik ben niet zo heel erg met het online, dat is echt een blinde vlek voor mij. Het interesseert mij ook niet echt. Vind het ook jammer als Montevideo die weg op gaat, en ik begrijp het maar ik vind het ook een beetje jammer. Ik heb er niet veel mee, ook internetkunst vind ik niet boeiend. Maar ik begrijp wel dat ze die kant op gaan. Meerwaarde van e-cultuur voor hun heel belangrijk kan zijn omdat zij daarin een toegevoegde waarde hebben, maar het heeft niet mijn affiniteit; internetkunst. Ik blijf een traditionele kunstenaar die behoeft heeft aan mooie presentatie in een zaal een niet-virtuele omgeving. Heel concreet vind ik dat mooier. Met name vind ik het irritant dat je geen controle hebt over virtuele expositie, en ik vraag me af wat

de meerwaarde is van internetkunst in museumzaal terwijl het online thuis te bekijken is. Heel vaak worden er door tentoonstellingsmakers hierin rare keuzes gemaakt, ik vond ook die tentoonstelling in Kassel vreselijk, 15 jaar geleden van Catherine David. (wellicht een oude discussie) Je hebt ook ontzettend verschillende internetkunst. Maar behoeft geen museale presentatie wél context. Ik vind dat een discussiepunt, dat moet je wel per werk bekijken. Heel veel videokunst heeft een museale presentatie nodig omdat het anders in het niet valt als je het niet goed presenteert.

Het is een moeilijk terrein, vind ik.

22. Ook een vrij nieuw terrein

- Ja, zeker, dus vind ik het ook logisch dat NIMk dat opzoekt. Daar is het ook het instituut voor, en dat is ook nodig. Anderzijds heeft het niet mijn affiniteit.

Online Questionnaire

Culture Vortex, Public 2.0

Public Research

You are selected to participate in this online survey because you are a facebook-friend of the Netherlands Media Art Institute (NIMk) in Amsterdam, Netherlands. This survey is part of the project Culture Vortex which focuses on online collection holding institutes. By answering the following questions you will be of great help and inspiration for us.

Team MediaLAB Amsterdam

General

1. I am a Man/Woman
 2. My age is _____
 3. My current/highest degree is (e.g. primary, secondary, bachelor, master)
 4. As a profession/part time job I work as _____
-

Interest

5. The reason I am connected to NIMk through Facebook is:

- personal interest in media & videoart
 - study (name it): _____
 - profession (name it): _____
 - because (other reason): _____
-

6. I have visited the Netherlands Media Art Institute in Amsterdam

- Yes, to visit the exhibition
- Yes, to visit the mediatheque
- Yes, to visit both
- Yes, other
- No, skip the next question

7. I visit the NIMk

- once a year
- once every six months
- every month
- every week
- other: _____

8. I visit their website (www.nimk.nl)

- Yes, for upcoming events
- Yes, for news
- Yes, for archive
- Yes, other: _____

No

9. I use their online catalogue (<http://catalogue.nimk.nl/>)

yes, for personal interest in media & videoart

yes, for my study

yes, for my profession

yes, other

no, please go to question 16

About the online catalogue

10. How do you experience the lay out of the online catalogue (image-photo relation, colours, lay out, typeface)

11. Do you get the results you want when typing keywords?

yes

no

sometimes

12. Which function do you prefer to use?

search bar

index

both

other: _____

13. What other fields/options do you think the online catalogue needs in order to optimise the search results?

14. Would you be interested to have a personal account?

no

yes, for bookmarking, save favourites

yes, to search history

yes, to make comments

yes, to add information, references

yes, to, if made available: user community participation within the catalogue

yes, other: _____

Mobile use

15. Do you own a smartphone?

Yes

No

16. Would you like to use a mobile application of the online catalogue?

Yes

No

17. Would you be still interested to see full-length videos on your mobile when there is a small fee asked?

Yes

No

Catalogue

18. How do you experience the lay out of the catalogue? (Image-photo relation, colours, lay-out, typeface?)

19. Do you get the results you want when typing keywords?

Yes

No

20. Which function do you prefer to use:

Search bar

Index

Both

Other: _____

21. What other fields/options do you think the catalogue needs in order to optimise the search results?

22. Would you be interested to have a personal account?

No

Yes, for (more options can be chosen):

Bookmarking, save favourites

Search history

Make comments

Add information, references

If made available: user community participation within the catalogue

Other: _____

Comments (please add any other comments that you think were not covered by any of the above questions):



We would like to thank you for helping us with this questionnaire.

Mediatheque questionnaire

Culture Vortex, Public 2.0

Public Research

This research is based on the development of the new online catalogue for NIMk. We are investigating why and how you visit the catalogue. By answering this short questionnaire you will be of great help. Thank you!

General

1. I am a Man/Woman
2. I am _____ years old
3. My current/highest degree is Primary/Secondary/High School/College/Bachelor/Master/
other _____
4. As a profession/part time job I work as _____

Interest

5. The reason I visit this mediatheque is:
 - personal interest in media & videoart
 - study: _____
 - profession: _____
 - Other: _____
6. I have been at the mediatheque before
 - Yes
 - No
7. I visit the mediatheque
 - Once a year
 - Once every six months
 - Every month
 - Every week
 - Other: _____
8. I use the online Catalogue also at home
 - Yes, for
 - personal interest in media & videoart
 - study
 - profession
 - other: _____
 - No

Mobile use

9. Do you own a smartphone?
 - Yes
 - No

10. Would you like to use a mobile application of the online catalogue?

- Yes
- No

11. Would you be still interested to see full-length videos on your mobile when there is a small fee asked?

- Yes
- No

Catalogue

12. How do you experience the lay out of the catalogue? (Image-photo relation, colours, lay-out typeface?)

13. Do you get the results you want when typing keywords?

- Yes
- No

14. Which function do you prefer to use:

- Search bar
- Index
- Both
- Other: _____

15. What other fields/options do you think the catalogue needs in order to optimise the search results?

16. Would you be interested to have a personal account?

- No

Yes, for (more options can be chosen):

- Bookmarking, save favourites
- Search history
- Make comments
- Add information, references
- If made available: user community participation within the catalogue
- Other: _____

Comments (please add any other comments that you think were not covered by any of the above questions):



We would like to thank you for helping us with this questionnaire.

Usability test script

Hi, first of all thank you for participating in this usability test.
 As you know we are working in the MediaLAB. We work on a project
 that is focussing on the development of a new website for the
 Netherlands Media Art Institute in Amsterdam.
 This test will take about an hour maximum. To be sure: there is no
 right or wrong, we just want to watch how you surf on this webpage so
 make yourself comfortable and enjoy!
 You are being taped so we encourage you to think out loud, this will
 help us with the development of the new website. Be honest, be
 spontaneous and enjoy your stay on the website.
 Behind the window Janneke is watching the total process, she can talk
 with us through a microphone but you can refer to me when you have
 any questions.

- Janneke wil start the test**
- Make sure the viewer is sitting comfortable behind the screen and focusses on the screen, the eyetracking starts now**

1. Some main questions to see who you are:

Name:

Age:

Profession:

Hometown:

2. Tell me what you think about the homepage (positive or negative)

3. What do you think this website is about?

4. Without actually clicking anything what do you think you would like to check up next? (think out loud)

5. Now click what you want and you can go and check it out (let them tell what they mean to do)

- Allow this to continue for three or four minutes, at most.**

6. Now try to find a video you like (what did you think?)

7. Share the overall feeling of the website (positive or negative)

8. What did you think of the navigation?

- Give a signal to Janneke that the test should end
- Janneke will stop the test, so they can stop clicking on the mouse

End!

Dvd-Rom

- [Report PDF](#)
- [Appendix PDF](#)
- [Video documentary](#)
- [Pictures expert meeting](#)
- [Video Usability test](#)

Expert meeting group division

Group 1

Moderator: Gaby Wijers (NIMk: <http://www.nimk.nl>)
 Annet Dekker (Virtueel Platform: <http://www.virtueelplatform.nl/>)
 Chris Boven (MediaLAB: <http://medialab.hva.nl/>)
 Lilia Perez Romero (artist: <http://liliaperez.net/>)
 Linda Wallace (artist: <http://www.machinehunger.com.au/>)
 Martijn Arnoldus (Nederland Kennisland:
http://blog.kennisland.nl/kennisland/author/martijn_arnoldus/)

Group 2

Moderator: Marieke Ista (NIMk: <http://www.nimk.nl>)
 Aske Hopman (BMA Collective: <http://bma-collective.com/>)
 Ellen Fleurbaay (Stadsarchief Amsterdam: <http://stadsarchief.amsterdam.nl/>)
 Minke Kampman (artist/media researcher: <http://www.minkekampman.nl/>)
 Mirjam Brouwer (Stadsarchief Amsterdam: <http://stadsarchief.amsterdam.nl/>)
 Petra Heck (NIMk: <http://www.nimk.nl>)
 Cecilia Guida (INC: <http://networkcultures.org/wpmu/portal/>)

Group 3

Moderator: Sandra Fauconnier (NIMk: <http://www.nimk.nl>)
 Anne Vroegop (interactive media consultant: <http://www.annevroegop.nl/>)
 Leonieke Verhoog (VPRO: <http://www.vpro.nl/>)
 Margriet Schavemaker (Stedelijk Museum: <http://www.stedelijk.nl/>)
 Rachel Somers Miles (INC: <http://networkcultures.org/wpmu/portal/>)
 Caspar Sonnen (IDFA: <http://www.idfa.nl/nl.aspx>)

Group 4

Moderator: Geert Lovink (INC: <http://networkcultures.org/wpmu/portal/>)
 Catrien Schreuder (Museum Boijmans van Beuningen: <http://www.boijmans.nl/nl/>)
 Maarten Brinkerink (Instituut voor Beeld en Geluid: <http://portal.beeldengeluid.nl/>)
 Pieter van Kemenade (freelance engineer/designer)
 Yola de Lusenet (researcher: <http://www.yoladelusenet.nl/>)
 Jaromil (NIMk: <http://www.nimk.nl>)

Expert meeting answers participants

Questions for preparation expert meeting

1. What is your experience with users' communities within your institute/personal website/research? (This question refers to: tools within institutions to approach users, communities interfaces integrated in the personal/institution website or outside it, conducted research about user communities.)
2. Are there any projects/developments/ideas going on in your institute/research related to users/online communities/new business models?
3. Could you give some examples of websites that you visit/you work with (for research/work interests) and find interesting/useful/inspiring from the point of view of the user community in relation to content?
4. What business models have you encountered in the online cultural material distribution/promotion that you found interesting?

Answers per group, per participant. Number is corresponding with the questions above.

Group 1

Moderator: Gaby Wijers

Annet Dekker

- 1. different experiences, ranging from user participation to using web2.0 platforms.
- 2. Nvt
- 3. curatorforoneday.nl / LifeSquared:
<http://documents.stanford.edu/MichaelShanks/36/> = Life Squared/second life <http://moma.org/explore/communities> Moma heeft ook een iTunes store, hier kun je audio kopen <http://www.lethaprojects.com/massmoca.jpg> / <http://www.lust.nl/oogle/>
- 4. foursquare - facebook / > many audience tagging websites, like fe
<http://sandbox.yahoo.com/VideoTagGame> /
http://www.brooklynmuseum.org/opencollection/tag_game/start.php

Lilia Perez Romero

1. I'm a user of mailing lists, and Facebook at a personal and professional level as a digital artist. I also use UvA's resources for accessing academic papers and databases like Jstor. My work is included in some online databases like Rhizome. I have a personal website.

In the past, I have tried to set a wiki in the Intranet of the Center for Multimedia, Mexico, with no success. I started the online news bulletin of that institution.

2. I'm trying to set up a website about Mexican Digital Art. In my work as Subdirector of the Center for Multimedia, Mexico some years ago, the need for such tool became evident, and many colleagues from other Mexican institutes seemed to agree. It has been very hard, however, to find the means to concentrate all that information, and to get the artists involved in preserving it and keeping it up to date. I'm in a starting state of negotiation still.

3. <http://netex.nmartproject.net/>

<http://2010.newmediafest.org/>

<http://rhizome.org>

www.mediamatic.nl

Websites to download open source code like processing.org or levitated.net a successful past experience in this sense was praystation.net

4. I'm not so involved in what happens in terms of traffic and income in a website or online catalog, etc. However, I believe that, in order to really involve user's and become almost indispensable, an online catalog or portal should become a useful tool, and update its contents often, or at least the way it showcase's it's contents.

<http://videochannel.newmediafest.org/blog/> is a good example in terms of involving artists, it uses the videominute as an exhibition format. Such format is easy to handle. User's are invited to contribute, but their contributions are reviewed and selected. Once selected those submissions are showcased and projected in various venues besides shown online. This is motivating for the contributors. The site is active and gives the impression of being very alive. It also contains valuable updated info. in terms of deadlines in the field. It is linked to a widely distributed newsletter.

Rhizome's initiative of commissioning artistic interfaces to access their contents seemed inspiring for a while, though proved no to be so useful when put into practice. This is also the case with the Whitney Museum, and their Whitney Artport (see for example: <http://artport.whitney.org/commissions/ideeline.shtml>) . Still this approach is worth revising.

Wiel Seuskens

- 1. We initiated the Media Art Platform <http://www.mediaartplatform.nl/> where there is a calendar/agenda, forum and blogs where users can participate. We experience that we actively have to ask people to participate.
- 2. Yes, currently we are thinking about how to transform our Catalogue <http://catalogue.nimk.nl/> into a tool that visitors can use to keep track and publish their own experiences/opinions/lists/preferences regarding to the

material we present. We are also thinking about how to distribute video-art through the internet (payed and for free).

- 3. n/a
- 4. n/a

Group 2

Moderator: **Marieke Isth**

- 1. I'm responsible with the NIMk for the social participation platforms Facebook, Twitter, YouTube and Flickr. And I'm one of the initiators of the media art platform and online community for Media Art Lovers www.mediaartplatform.nl
- 2. Yes the Culture Vortex project and the research for a new catalogue
- 3. <http://www.rhizome.org/> www.mediamatic.net < <http://www.mediamatic.net/> > www.artbabble.com
http://www.moma.org/collection/browse_results.php?criteria=G%3AH%3AE%3A1&page_number=1&template_id=6&sort_order=2

Ellen Fleurbaay

- 1. At this moment the City Archives Amsterdam does not have any experience with user communities using specific (online) tools. Of course we have more old fashioned contacts with user communities (bezoekersraad, vrijwilligerscontacten, bestuursfuncties in belangenverenigingen e.d.) and we have an Archiefbank where we scan on demand documents from our Archives and deliver online. This 'Yes, we scan-approach' is very succesful.
- 2. Yes, we are busy organising a crowdsourcing-facility for indexing of archival material.
- 3. An example for our crowdsourcing-site is Footnote.com. Interesting for archivists is Archief20.org and we follow the forums/blogs from our users like Stamboomforum, Voorouders.nl etc.
- 4. I hope not to be too arrogant, but untill today I have not seen a better business model than our own.

Minke Kampman

- 1. The companies that I work for as well as my own initiatives are mostly based around social web sites (MySpace, Facebook, Flickr, Twitter, Vimeo) in combination with Wordpress mostly. They mostly refer back to the Wordpress which uses plugins to make the feeds visible in the personal website.
- 2. My MA (New Media) thesis was about the flagging system on YouTube. And I am personally very interested in how large communities define what can be said and what not and who/how this gets decided.

- 3. One interesting site is Funny or Die (.com), but that is mostly in relation to the previous answer. What makes this particular website interesting is that it works with votes like most other video websites. But if a video 'dies' it will never get deleted from the website, it goes in the dungeon and people are less likely to see it unless they specifically search for it.
- 4. It has been around for quite a while, but I am still a very big fan of mailing lists such as Nettime. And I also like the calendar of Mediamatic. What they both have in common is that almost anyone can add their event to it, but it's seldom that I have the idea that I encounter spam on them. There seems to be a both a good selection as well as a control from the community. Because if the mailinglist gets misused or spammed, either it is set to a stop and dealt with or you see that other people from the community give their reaction on it.

Petra Heck

- 1. none
- 2. crowd funding is a new thing they are probably going to experiment with at the AFK (after another company in the music industry tried this, but failed in the end). you pitch your project and see how many people want to invest money to realize projects. i am not sure if this something that will work out in the end...
- 3. in general i assume wherein you can actively contribute yourself, but no examples.
- 4. none

Cecilia Guida

- 1. No experience
- 2. Yes, many. I'm following the video vortex project (it's about video online, production, distribution, response of the users, business model, etc.)
- 3. I like <http://a.aaaarg.org> (really high level of essays and books' selection, interactivity of the users' community)
- 4. a.aaaarg.org doesn't have any

Group 3

Moderator: Sandra Fauconnier

1. <http://www.mediaartplatform.org> - an online platform / community website for the media art crowd, launched and maintained by NIMk. It's hard, if not impossible to have a lively community dialogue on such a site; most of our users are active on Facebook and/or use other platforms like YouTube and Vimeo. We need to rethink this service.

<http://www.curatorforoneday.nl> was a temporary web project where anyone could curate a one-day screening from works from NIMk's collection. This project was

small-scale and actually worked quite well (probably because of the limitation and clear focus in time/space/content).

2. Yes: we are thinking about how to develop useful participatory features and good, working business models in relation to our collection online (this is what Culture Vortex and the expert meeting is about!)

3. I look with interest at, and find it very refreshing, how media artists themselves use online communities - Facebook, Vimeo, YouTube - to reach their audiences (and sometimes succeed in reaching different audiences than via the regular art venues). I also like www.runme.org as a community and platform for software art - it seems to constitute of a quite closely knit community of software artists who have quite a big say in how the runme.org platform is structured, and that the people who run it are really trusted and know the community very well (I could be wrong here, but I have that impression).

To contradict others: in some ways, there are many disadvantages about closed, specialized mailing lists like nettime: their very closed nature and many unwritten/unspoken rules and governance, for instance, and the very high amount of lurking that is going on. I must admit that I really like the open, low-threshold and fluid way of social networking that the general, corporate web2.0 platforms allow (although I dislike their centralized, closed and commercial nature).

4. Not so much in the cultural sector in the narrow sense, but models that I do find interesting or refreshing are mainly in the music business, (online) games, smartphone applications, and microfinancing for development.

- The iPhone and Apple's app store have definitely opened up innovation in application development and have played an important role in making the computer game scene more diverse and interesting. Of course there are many many downsides: not so many developers are able to really make significant money from their apps; Apple's closed model is ethically unacceptable to me; and the app store is very badly designed. But the model of micropayments for small bits of content or applications that you like, and the acceptance for micropayments that the app store model has opened up, is a good thing to me.

- For the same reason, I like online game platforms like kongregate.com - where many game developers can showcase their (small-scale) games and gamers pay them a small fee (tip jar) when they like the game.

- I also look with interest at the membership / flat fee model promoted by Spotify - huge downside of this model is that most of the money goes to the intermediaries and that the musicians themselves make very little money, even if their music is streamed a lot!

- Microfinance: kiva.org as a website that allows you to microfinance (give small loans to) thousands of small businesses in the developing world. Haven't done it

myself yet, but heard from others that it works! It's an example of a project that cuts out many intermediaries and builds a direct relation between sponsors and the sponsored.

Also, outside of the online world, I have been wondering about membership models in the cultural sector - paying a yearly fee to become 'a friend of...' (the museum, the institution)' - after which you receive benefits, free access to special events, etc. This model seems to be more popular in Belgium, see for instance the various levels of membership that WIELS (Brussels) has. I can imagine this would translate to the online world very well.

Anne Vroegop

- 1. Ik ben een linkedingroup voor Erfgoed Nederland aan het opzetten; zodat we kortere lijntjes met werkveld kunnen hebben. Iedere afdeling krijgt een eigen group. Daarnaast ben ik onze communicatie afdeling aan het bijscholen tav social media/crowdfunding etc.
- 2. Wij hebben zojuist een crowdfunding onderzoek (in hoeverre is crowdfunding relevant voor erfgoedinstellingen) afgerond waar we o.a interviews afgenumen voor ons magazine.
- 3. www.avantgame.com/
<http://films.nfb.ca/rip-a-remix-manifesto/?film=2>
<http://www.exhibitresearch.com/cms/>
<http://www.museumsetc.com/>
<http://www.powerhousemuseum.com/dmsblog/index.php/author/seb/>
- 4. het innovatie business model van Alex Osterwalder
<http://alexosterwalder.com/>

Rachel Somers Miles

1. The majority of tools I have come across to reach user communities within institutional and websites used for my own research have been resources that actually operate outside the website itself. Websites will have options to sign up for a mailing list, but the outreach then is executed in the email mailbox of the person. Social networking profiles on external sites are also frequently used to reach user communities like facebook etc., but again this outreach tool operates outside the actual website of the institution. The options mentioned above are largely the main tools used by the INC currently. In particular discussion lists dedicated to specific areas of research and interest have created a vast network of people within that interest group.

Twitter feeds integrated into the face of the website are also useful to spread the word / or to reach other communities of people.....but using this on an institution's website obviously requires an assessment of how much control the institution has over the comments made on the site -> and I suppose this is less about reaching

people and more about speaking with them once they are in the know of the institution.

I would say too that one of the best tools to approach people, is to host an event in the physical world. A party, a talk, an exhibition, a conference etc (using all the web 2.0 tools as well as good old fashion posters and flyers) to reach communities of people and to bring them together into a physical location to first and foremost turn them on to what you are doing, to get them excited, to give them a real memory of you etc.

2. As an employee of the INC, my institution is heavily involved in the Culture Vortex project through which this research is being conducted, as such we are currently interested and invested in this specific research project.

3. While perhaps less useful for this research because a large amount of the content is offered for free, <http://www.isuma.tv> an indigenous online television project connects a very specific/also very broad indigenous community with videos, art, documentaries etc produced as part of/ within/ about different issues, ideas, communities etc related to the community. It has done an excellent job of combining online AV content with contextual information that speaks to a particular community of people (that are largely diverse) as well as the community outside of the indigenous one.

Less easy is finding models for the distribution and promotion of artist made video as the rights of artists are largely protected and thus the content less accessible online. In this context, I can't think of any website that specifically focuses and caters to a specific user community (ie. students; artists; curators; professionals etc) other than a broad community of people that is interested in video art.

4. I can't think of any specific business models, but there is obviously a very large conversation/negotiation around paying for online content vs. not. Also hearing about propositions to offer advertisements before offering artist video online to enable access to the work while also recouping income for artists - this is obviously largely contested as artists (and justifiably so) have a say in what their work is related to in the context of its distribution.

Group 4

Moderator: **Geert Lovink**

- 1. Our Institute of Network Cultures is running 4 or 5 research network around emerging topics. One of them is online video. The others deal with creative labour, Wikipedia, urban screens and search engines. The experience is that

people love to keep informed but rarely contribute themselves and that it is hard to get real debates going. It's an art in itself, and requires a lot of hard work, to 'entertain' people through mailinglists, forums, Twitter and Facebook. In response to the unclearity of the 'weak ties' exploitation, we thought it was a good to emphasize on strengthening existing ones

- 2. Plenty. See www.networkcultures.org for this. It is our core business.
- 3. My favorite theorists, net critics and (net) criticism websites:

Nicholas Carr: <http://www.roughtype.com/index.php>

Jodi Dean: <http://jdeanicite.typepad.com/>

Dave Winer: <http://www.scripting.com/>

Evgeny Morozov: <http://neteffect.foreignpolicy.com/>

Heavy corporate stuff but very relevant in this context:

Paid Content: <http://www.paidcontent.org>

- 4. The German debate about the culture flat rate.

Funding models of the 'first copy'

Content through paid mobile phone telco channels

Catrien Schreuder

- 1. The last year the Museum Boijmans Van Beuningen has experimented a few times with users community tools. The communication department started using facebook and twitter to communicate 'behind the scenes' information of the museum. For education purposes the most important experiment has been a voting tool for the Designprijs Rotterdam exhibition. At the designprijs website we offered a possibility for voting and adding comments to the pages of the nominees. It was produced in collaboration with narb.me, a community websites that offers peer-to-peer reviews of exhibitions.
- 2. With the launch of the new websites ArtTube and online collection, we just started 'Mijn Boijmans'. After subscription you can add flickr photo's, create your own collection of objects in the Online Collection website and add comments. It has just been launched, but in the future we might use this Mijn Boijmans possibility for several purposes.
- 3. For ArtTube the website ArtBabble.com has been of great inspiration, and we work together closely now, by adding all ArtTube content also at ArtBabble.
- 4. I'm not sure what you mean.

Maarten Brinkerink

- 1. We did research on the users of your (online) catalogue and museum visitors. Apart from that we have experience with users communities with several participatory projects like the Waisda? Video Labeling Game and from the use of social media by the institute (still in its early phase).

- 2. There are several. For instance we did a pilot on crowdsourcing descriptions for audiovisual archive material (the Waisda? game), provide a Print-on-Demand service for out of print Dutch music records (Fonos), and distribute audiovisual archive material as open content through Open Images.
- 3. To name a few: Wikipedia, Internet Archive, Flickr, ccMixter, Free Sound Archive, Uitzending Gemist, YouTube
- 4. Although I'm sceptic about business models for online cultural content, some interesting developments are: Spotify, Netflix, BandCamp, etc.

Pieter van Kemenade

- 1. Online communities (as in, a group of returning users gathered around shared interests or functionality) often fail, unless there is a connection in the physical world - eg a product you bought, events you attended, etc.
- A dead or dying community is very bad advertising; at all costs, make a community *appear* alive (f.e. by having paid active members). Once you give up on your own community, remove it asap.
- Communities rarely do what you expect them to do :-) Their needs and expectations are usually not inline with what you were planning to offer, and in order not to frustrate them, you need to invest time/manpower to develop and support things that were not originally in your strategy.

Apart from that, communities have trolls and spam. They require maintaining.

Now for the good part

- An active community generates invaluable input for almost any project. Remember your audience is among the community, and they are not only interested in the project from the experts point of view. Even if you are not interested in the communities input, they are, and they are your audience.
- Involving communities in creating content requires a clear distinction between 'inside' and 'outside' information, on all levels. For one thing, community driven content has a different lifecycle than 'official' content.
- Dont waste your time on developing things that are better elsewhere. A single, simple, fun tool is more attractive than a playground full of broken toys.

2. I cooperated in the development of a number of community sites (with varying success) - 'Mediaport', the Rotterdam digital city, 'Amateurkunst.net', a community of dutch amateur artists, 'LabforCulture', a community around crossborder cultural cooperation, 'ABCPress', a (paid membership) community giving access to the photoarchive of a pressagency, 'onzeboomgaard', a community around a physical district in holland.

3. That would be technical. I harvested most of what I know from forums and comments, rarely from the documentation. Documentation describes everything that's obvious; what you really need to know is added by users (like yourself).

4. Let me give 3 examples about music. Music has 3 audiences: the public, the musicians and the 'music industry'.

<http://last.fm>

Focused on the public. Contains forums, profiles and direct messaging, and ofcourse, streaming music. They have complicated deals with distributors for copyrighted music. In return, they register user's musical profiles ('Scrobbling'). This allows them to target music ('Your recommendations'), and group people ('Your neighbours'), which becomes an interesting marketing tool for musicians and the 'music industry'.

<http://www.garageband.com>

Focused on the musicians. Contains a plethora of fuzzy tools; creating podcasts etc, and uploading, reviewing and ranking music. Musicians review and rank eachothers material by reviewing music, you gain points, which allows you to enter the contest; music in the contest is being reviewed (by others trying to gain points), which results in community generated charts. There are a couple of commercial hooks to related services.

<http://www.sonicbids.com/>

Focused on the 'music industry'. Contains basicy just profiles ('EPK's) and personal messaging. Bands can sign up (paid) and create an 'EPK' - a standardized showcase. Promoters can sign up, view and compare those showcases (to f.e. book them for festivals).

This single clear concept was very well executed. Lately, they are combining this with branding / advertisement offers - viral marketing and such.

Jaromil

- 1. My experience with on-line communities has been long and fruitful for my own developments: started with BBS/Fidonet in the early '90s to follow with Internet and evolve across the first decade of 2000 with my direct involvement in the dyne.org network and the development of the free operating system dyne:bolic GNU/Linux. I believe it is wrong to think about "user communities" rather than simply "communities"; we should take into account the potential agency of all those who are involved: especially in the field of art, fruition is a path to production, as much as cultural practices benefit humanity with more inspirations.

In the NIMk our community interaction is centered around exhibition openings and conferences, where the on-site presence of participants is an incentive to think and operate locally, connecting to the interests of a diverse audience mostly living in the Netherlands.

Regarding tools, in my experience recent technology as instant messaging and social networks are efficient in spreading informations across a more sophisticated

audience owning the devices necessary to interact with "web 2.0" protocols. Still, to reach a wider variety of people less engaged with the latest technology, an e-mail (in plain text!) and a simple website is enough to keep in touch and often more inclusive, if that is the aim.

More in general, community interfaces work better when integrated as much as possible with the established know-how and the infrastructure already available to the participants: we don't want to frustrate anyone focusing on technical details and operating "yet another upgrade" of tools to simply join collective interaction.

- 2. The PhD candidate research I'm conducting focuses on "Generative patterns for alternative economies" (working title), while I'm still evaluating the confusionary state in which both industry and policy makers live nowadays, by the lack of understanding that modern legislations have of the "immanent influence" that digital media has on exchange and use values and, ultimately, by the predatory attitude of private interests and their negation of a public cultural sphere - living in a World where everything cultural is an industry or enterprise.

At the NIMk our task is simply put, but its accomplishment has to face many insidious pitfalls: given our vast collection of video artworks that are now digitized, we obviously have interest in making such corpus available to the audience interested in the best way possible (concerning quality) while keeping its distribution a source of sustainability for the artists.

- 3. One example we shouldn't neglect at least for its historicity is [Nettime], a community based on mailinglist technology that sees a vast participation of experts and publishers, theorists and practitioners, often hosting in-depth discussions on various actual topics, with contents of remarkable quality in various languages. Another similar community, and even wider, is [Brainstorms], undergoing a critical upgrade of its interface and infrastructure.

Another historical resource in these regards is [Slashdot], a more science oriented news forum syndicated by its own audience, as well [Freshmeat], a place where to announce new releases for software creations.

At dyne.org we host ourselves a range of mailinglists for discussion on various topics: the most active and interesting is the [bricolabs] mailinglist, which has also a [website] and a [wiki]. Even more than its web-based facilities, what is most participated in Bricolabs is undoubtedly the mailinglist, including into the discussion also people from more remote sides of the World.

A new initiative that is rapidly evolving into a series of federated social networks is [Lorea], that connects a network active on [Artelebredigital]. At last the community of bittorrent exchange also provides interesting study samples for community interaction and certainly now the most interesting is [Karagarga], implementing an upload/download ratio mechanism to regulate the participation and a careful selection of its members (invite only, community reviewed on the longer term).

- 4. In the sphere of software we have an vast range of business models adopted in the past 20 years that have proven succesful in generating revenues fo content distribution, which I'll summarize here in brief:
 1. *Support Ware*: Pay us money and we'll support the software. We'll answer your questions. Or we'll try to. Over the phone, on the Web, whatever. Pay us enough and we'll come over. Red Hat likes this business model.
 2. *Product Ware* : The software is free, you just buy the box it runs in. Android phones use this. So do some network routers. It's number two, but with a bullet.
 3. *Cloud Ware* : Our software is in the clouds now. Pay us for what it does. The money goes into the cloud. Later it will rain on us. SugarCRM likes this business model.
 4. *Project Ware* : Need something done? We'll do it with open source. Pay us for our work, and pay us for the project. IBM makes a ton on this business model.
 5. *SaaS Ware* : Our software is SaaSy. You can rent it, by the hour, by the month, by the user. This is wildly popular. [Zoho uses it]. So do many other companies.
 6. *Ad Ware* : This is a free version of SaaS Ware. You don't pay anything, the advertiser pays instead. Heard of The Google? This is their primary business model. ZDNet also uses this business model.
 7. *Sugar Daddy Ware* : Our software has a sugar daddy. Firefox has Google. Eclipse has IBM. Open Office has Sun, or it did. So just use the stuff. Daddy will provide. We believe in daddy.
 8. *Foundation Ware* : Our software has a foundation. It has lots of sugar daddies. Want to be one? Linux runs this way. So does Apache. Not to mention Wikipedia.
 9. *Beg Ware* : Please give us money. We know you don?t have to. But give us money anyway. Lots of little projects use this business model. Or pretend to.
 10. [Tchotchke Ware] : Wanna buy a t-shirt? How about a bumper sticker? A pen?
 11. *Let's Make a Deal Ware* : The programmers who wrote the software support it out of their own pockets until they can figure out something. Wordpress started this way. So did Drupal. Go by Sourceforge and you?ll find tons of folks still using this business model.
- The great thing about open source is you don't have to use just one business model. You can mix-and-match as you see fit. You can change. You can go to a more profitable model and buy a suit, or fork the code and go down the stack.
- I believe that following such an analysis, we can then proceed to identify in which way such models can be succesfully applied to distribute cultural content.
- [Nettime]: <http://www.nettime.org>
 [Brainstorms]: <http://brainstorms.rheingold.com/>
 [Slashdot]: <http://slashdot.org>
 [Freshmeat]: <http://freshmeat.net>
 [bricolabs]: <http://lists.dyne.org/lurker/list/brico.en.html>
 [website]: <http://bricolabs.net/>



[wiki]: http://wiki.bricolabs.net/index.php/Main_Page

[Lorea]: <http://lorea.cc/>

[ArteLibreDigital]: <https://red.artelibredigital.net/>

[Karagarga]: <http://karagarga.net/>

[Zoho uses it]: <http://www.labnol.org/internet/office/zoho-office-business-model/1705/>

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Expert meeting Open Source business models

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