Final Report Research Project
Digital Solutions to Connect
Artistic Producers with Cultural Consumers

April 2018

Between January and March 2018, ELAN's Digital Solutions research project surveyed artists, arts organizations, publicists, journalists, media specialists and technical specialists, and hosted two focus group sessions.

Project Manager:	Daniel Webster
Project Assistant:	Rio Victoria Jestin
ELAN Executive Director:	Guy Rodgers

Research Funded by
Innovation, Science and Economic Development Canada

ELAN
460 Ste. Catherine Street West, suite 708
Montreal, QC H3B 1A7
514.935.3312
admin@quebec-elan.org

Research Project Report

Digital solutions to connect artistic producers with cultural consumers

Table of Contents

elan
english language
arts network

Research Project: Digital solutions to connect artistic producers with cultural consumers

Abstract

Purpose

The objective of this digital solutions research is to better understand the problem that inhibits artistic producers from connecting with artistic consumers, and vice versa. This work builds upon other studies which researched parts of the problem, and will identify new solutions that will have a strong economic impact on Canada's arts and culture sector, as well as on the way Canadians consume arts and culture. Arts and Culture are a $47.7 billion-a-year industry (*source 2016, Department of Canadian Heritage)*, undergoing an unprecedented upheaval with regards to the way culture is disseminated and monetized. This digital solutions research project is both timely and extremely significant. Quebec's English-speaking artists have been hit harder and sooner due to a decline in traditional media than other regions, which has necessitated this research, but solutions identified will be applicable to other regions as well as for French-speaking artists and audiences.

Statement of Problem

To achieve visibility and make significant connections between artists and their audiences, producers must migrate their marketing and sales from traditional media promotions to more current and relevant advertising platforms, such as social media. Independent artists need options so they can achieve visibility and growth of their audiences. Facebook accounts for the bulk of social media advertising spending for local arts producers, but there is no reliable consolidated listings platform for local arts producers since the demise of *The Montreal Mirror* and *The Hour*. While this problem is acute in English-speaking Quebec, it is also a problem for French-speakers in Canada, and for the rest of Canada in the world at large. In the face of social media giants such as Facebook, small players need a united voice.

Methods

Our research started with a review of previous studies and an examination of attempted and existing listing platforms devised for the Quebec market. We also reviewed existing efforts by local producers to achieve online visibility through various platforms including Facebook, Google Adwords and Twitter. Participants who informed our research were divided into three broad categories:

1. Artists and Producers
2. Marketing and Media Professionals, Publicists and Journalists
3. Systems Providers, Technology and Information Experts

After reviewing studies and platforms, and interviewing systems providers, technologists and experts, we devised surveys for participants from groups 1 and 2 above. Draft surveys were reviewed by an ELAN sub-committee, with representatives from multiple arts sectors, to adjust relevance, tone and ease of understanding. Technical discussions with important systems

providers and experts have been ongoing in an iterative process with the final technical interview questions being presented after the survey results were compiled.

Digital Solutions Recommendations

ELAN, in collaboration with partners, should identify funding sources for technology development and business planning in order to support the creation of a visibility and audience-building system, which is clearly in demand based on results of our surveys.

Components of a working solution should include the basic features of visibility for a variety of arts productions: visibility options through listings, visibility through editorial and advertising, opportunities for serendipitous discovery of the arts, a preference centre, automated information servicing of traditional and digital media outlets, and direct links to sales of performances and products.

ELAN should work with technology partners to address technical issues that impede Artists and Producers from engaging with cultural consumers through state-of-the-art digital systems, specifically in the areas of structured data, database development, user-interface development, and digital marketing for audience growth. Several software development engineers interviewed as part of the research process would be available to join a team in the development of a prototype.

ELAN must follow a path based on lessons learned by other organizations who have attempted to create listing platforms to serve the arts sector. A nation-wide review of additional systems should be undertaken to include efforts by *Now Magazine* (Toronto), *The Georgia Straight* (Vancouver), *Yeg Live* (Edmonton) and other established media properties that have migrated to digital platforms.

So that accurate information can be shared with the consumer audience, ELAN should foster the standardization of an information set that includes multiple disciplines of arts productions. This standardization data can be sent to a database repository where it can be easily accessed by traditional and digital media companies. ELAN has the opportunity to work with a range of high-volume production companies, including event and exhibition producers, literary organisations, theatre venues, dance companies, etc. ELAN can work with ticketing companies such as Outbox, Lepointdevente.com, and TIXZA to develop a feature set that can be used to populate an extensive online database of arts and cultural events.

ELAN must work with like-minded organizations toward the establishment of a non-profit body to govern usage of an open database of both artists and producers that is owned by those groups and individuals who have created the data. Specifically, ELAN must work to organize representatives to establish the preliminary governance of an arts and culture database of nationwide interests. ELAN represents members from various disciplines including visuals arts, theatre, music, festivals, who with organizations such as CAPACOA, Culture Creates and the Digital Innovation Council For The Performing Arts, The Arts in a Digital World (Nordicity). These groups, which have all demonstrated interest by working on similar projects, can be invited to form a digital arts database alliance. The partners will define the framework of how such a database should be administered.

ELAN should also be open to working with commercial partners in areas that can be run on cash revenues without government or institutional support. Advertising, marketing, venues, festivals, broadcasters, brands and ticket networks (airlines, hotels, restaurants, etc.) can provide additional reach and help grow audiences beyond the basic arts constituency. Distribution of the database information through commercial channels can provide additional revenues for artists and organizations. In other jurisdictions, such as the UK, distributions partners for the arts include libraries, airlines, hotels and other outlets. These distribution networks can be built to increase breadth of audience through state-of-the-art technology.

ELAN should foster a working group to integrate tourism efforts with French-language arts organizations, including the Quartier des Spectacles and La Vitrine. ELAN must be aware of all projects that involve provincial and Ville de Montreal support for the Arts and Culture sector.

ELAN must also collaborate with local media partners to foster further development. A simple example is to provide marketing skills workshops for traditional and digital media to serve the needs of the English-language arts community. Given the ever-changing landscape and mandates of local media (including media formats), information sharing is essential to assist in the development of vibrant and flourishing relationships between artist and media. Marketing workshops should be formatted to promote learning across the various and often disparate responsibilities in the arts presentation food chain. Discussions should include introductions or primers on available technologies, the development of guidelines for digital and non-digital media submissions, and sharing of best practices regarding content organization. Workshops can make producers and presenters more productive in the digital realm, which will have a positive effect on the visibility of Quebec and Canadian arts productions.

Digital Solutions Conclusion

This research on digital solutions to connect artistic producers with cultural consumers has produced valuable insights and identified available technologies to resolve some of the promotion and visibility problems faced by artists. Results gleaned from the research project surveys have provided a better understanding of what inhibits producers from reaching audiences. The findings point to an opportunity to use existing technologies and skill sets to develop a radically new type of listings platform. This work will lead to a better digital future for artists throughout Canada.

ELAN is well placed to play a leadership role in the development of digital solutions that will increase visibility and empower artists to increase revenues. Furthermore, ELAN can foster a convening group or alliance of representatives from various disciplines, along with like-minded organizations, to form a collaborative open data structure for the arts.

ELAN is also fully capable of promoting the discussion of a database repository and information set, which will include multiple disciplines of arts productions. Working with technology providers to enable artistic producers to feed their event information to all traditional and digital media companies will result in a less redundant process by which information can be shared to the consumer audience.

This research examined existing models and systems designed to support increased visibility for producers and artists. No single model has presented itself as an adequate solution. Several initiatives contain components which could be assembled to create a working model that satisfactorily provides a feature set, and that would increase visibility and offer artists a state-of-the-art solution.

Survey results confirm the artistic community's perception that they are not adequately served by existing media. Nonetheless, the surveys reveal a willingness to participate in any innovations that will make the situation better.

The research results confirm that the English-language arts community is lagging behind in adoption of technologies that will enable it to take control of reaching its potential audience. The existing media outlets are not financed to keep pace the technological innovations. Much of the local media exists due to the (underpaid and underfunded) efforts of people who work in the sector for reasons of their passion and dedication to the arts. The time is right for ELAN to act upon the above recommendations to better the situation for English-language arts community in Quebec. The benefits of a successful new model will have positive impacts for artist and organizations across Canada.

Research Project Report: Digital solutions to connect artistic producers with cultural consumers

Introduction and Background

ELAN (English-Language Arts Network) has been working toward finding solutions to a problem that has impacted the English-language arts community for several years. Due to the decline of traditional media (newspapers, radio, etc.) major adjustments are being made on the digital forefront by artists, producers and local media, in order to help artists connect with audiences and to help audiences to discover artists.

The highest concentration of artists in Canada is found among English-speaking artists in Quebec at .99% -- roughly 50% higher than the national average (*source 2011, Department of Canadian Heritage's Official Language Support Programs Branch*). Meanwhile, Quebec has lost more traditional print and broadcast media than any other major market in Canada. ELAN, being both very aware of and impacted by these realities, has been working to present viable options for increased, sustainable visibility for English-language artists. In the wake of closures of *The Montreal Mirror* and *The Hour* English-language magazines in 2012, ELAN immediately organized a media committee to examine the loss of visibility for artists and arts productions. ELAN produced the Digital Shift Project, funded by Canada Council for the Arts in 2014, which made several recommendations to improve the visibility situation for Quebec's English-language artists. Since then, several related initiatives have been fostered by ELAN, including the Made Au Québec website, Arts Alive! Québec and continuing annual Arts and Culture working groups with Heritage Canada, which bring together many other government departments.

ELAN has been looking for opportunities to act on recommendations made by the 2014 Digital Shift report and the opportunity to present the Digital Solutions project to ISED has been one them.

Literature Review

2014 – Digital Shift project
2015 – MuCity (Web application in Quebec, Toronto, Vancouver)
2015 – Do416 – Do Stuff Media (Toronto, Austin, San Francisco, etc.)
2016 – TIXZA – Business Case
2018 – Spot Ev
2018 – LePointdevente (Quebec)

Identification of Constraints

Technology – the range of potential solutions is extensive. There are new directions in the event listings space that require maturation in the market. Producers and distributors of a listings platform need to see that solutions have a positive trajectory over time, and are flexible to change if required. Though many solutions are in development, we have considered only those that currently exist or have the potential to be activated promptly in the market.

Preliminary Research

Prior to the creation of surveys and interview questionnaires, we reviewed relevant existing technological solutions. Platforms researched include digital marketing and distribution systems widely used by ELAN members:

Facebook: The current market leader. Most local producers are highly dependent on this advertising system to achieve sales to online clients.

Google Adwords: The second most common system for ad placement by Quebec online advertisers, but with a lot of growth potential.

Symantec Web: Not well understood by small advertisers, but of growing importance to advertisers with sufficient resources to advertise on secondary platforms.

Twitter: Important for announcements of new events to most ELAN members who are producers. Twitter has evolved its advertising platform but the time required to learn how to execute campaigns is daunting.

Evensi: Business model is based on building a global brand and becoming the go-to events app. They are scraping the world's content and reposting it indiscriminately, hoping to establish a name based on volume.

Envato: A creative ecosystem of sites and services for digital assets and creative people. Along with Wordpress, they go a little further to engage the worldwide community of designers, developers, photographers, illustrators and producers.

Do Stuff Media: The platform answers the question, "What are we going to do tonight?" for millions of people every day by highlighting the best music, drinks, food and nightlife. They operate a franchise model that includes local teams, websites, social handles, email subscribers and events in 20 cities across North America. Evenko and Greenland Productions investigated licensing of Do Stuff Media software to start a listing service in 2015. The software was licensed in several cities and was a going concern in multiple North American markets including Toronto. After thorough analysis and discussions regarding the software license it was decided that licensing fees and operating costs would be prohibitive to operating profitably in the Quebec market. The solution also did not offer everything clients were looking for and some additional software development would have been necessary.

TIXZA 3.0: A platform that creates and automates digital marketing system for events promoted by Greenland and other Montreal-area promoters, that has been in development since 2016. The TIXZA 3.0 business case is attached to this research.

Research Plan

Identify scope, parameters, time frame, and budget.
Scope: limited to impacts on regional (Quebec) producers, and artists.
Project will make use of research compile since the Digital Shift project in 2014 and relevant information gathered since then. Will review several international solutions that may become

available, and that may be suitable for Quebec. Research Period will wrap up in March immediately afterward. Draft Report was delivered March 28, 2018

Definitions and Technical Terms

AI, Machine Learning, Voice Recognition

With the advent and distribution of Alexa, Siri, Cortana, and Hey Google voice recognition devices will be the primary means of searching at home and in vehicles. As these machines get smarter by means of artificial intelligence (AI), and machine learning we are clearly leaving the era of touch-sensitive communication. This also means that, to be found on the Internet, structuring of data is an imperative.

The Impact of Voice Recognition

This year (2017), 25 million voice-first devices will be shipped, bringing the total number of voice-first devices to 33 million in circulation. Based on a new study by VoiceLabs, 50% of all searches will be voice searches by 2020. According to comScore about 30% of searches will be done without a screen by 2020. By 2019 the voice recognition market will be a $601 million industry, according to a report from Technavio.

Biometrics & Identity Authentication

Biometrics are identity authentication innovations which are rapidly evolving in the financial and retails spaces, and many blockchain developments are implementing Biometric Identity Authentication features. These systems exist already with finger touch verification of purchase on Google Play as well as Mastercard’s “selfie pay” system.

Blockchain Technology in Event Tech

Blockchain technology promises greater security and lower costs than traditional databases. Blockchain is a secure, tamper-proof ledger with time-stamped transactions, distributed amongst a number of entities. This means a blockchain technology can replace an intermediary in situations where a trusted third party is required. Major impacts of blockchain on event tickets are: 1) secure verification of tickets to prevent counterfeit tickets, and control exorbitant markups from reselling tickets 2) ability to purchase tickets without using a bank intermediary, i.e. purchasing with Bitcoin, Ethereum or other cryptocurrency. Lastly, blockchain development has caused a stir in the startup world. Many new ventures are using blockchain funding methods, i.e. ICOs (initial coin offering) and ITOs (initial token offering) to raise funding for new projects. These methods and the billions of dollars raised for blockchain and cryptocurrency projects have sent the startup space into a frenzy that is rivalling the early dot-com era.

Chatbots and Chatbox Techonolgies

Chatbots are used with voice recognition technology to provide seamless spoken communication and responsive delivery of services on the Internet. "By integrating Chatbox technology into our new intelligent bots, businesses can further leverage their existing platforms to more comprehensively engage with customers and simplify processes — both for data collection and end-user actions," said Steve Miranda, Executive Vice President, Oracle Applications Product Development.

iFrame
An iFrame is an HTML document that is embedded inside another, such as a document on a website. In other words, an iFrame can be used to insert a piece of content from another source into a webpage. There are certain scenarios when using iFrame within your pages is fine, such as when you have relatable, externally hosted content (an image, embedded video, short instructions, or small decoration to name a few), that you wish to have on your page.

Multichannel Marketing & Cross-Selling
In the travel sector, when a customer purchases a plane ticket, they may be offered a hotel or rental car as a cross-sell to the purchase. Ticketing companies are doing similar things by selling ticket insurance and parking at the same time that they sell a ticket. This also works in reverse when a ticket network offers available performance to someone who will be arriving to the city or festival by air. Making inventories available to cross-selling increases sales.

Net Neutrality
Until recently, Internet service providers (ISPs) had to treat all information online equally, no matter where it came from. The new rules put forward by the Federal Communications Commission (FCC) in the United States would allow ISPs to charge content creators for access to faster delivery, or "online fast lanes." This may meaningfully restructure the rules of today's Internet.

In 2015, the FCC put in force rules to protect net neutrality by classifying high-speed Internet as a public utility. As a utility, it must be equally accessible for all. In Canada we are overshadowed by online distribution of content that usually originates in other countries. The Internet thrives because of net neutrality and the Internet without net neutrality would likely become like cable TV. Net neutrality helps protect the work of Canadian creators. Organisations should be mindful of changes to communications laws.

Preference Centre
The preference centre is a set of additional data fields in a user profile that describe or define a set of tastes or behaviours of the user. Most advanced social media and web applications use preference centres to improve the experience of the myriad of users. With the mantra of trying to be everything to each individual taste, preference settings help users avoid clutter and to be served with their interests in mind. The best examples of preference centres have all been created with user friendliness and are minimally invasive and they never make clients feel creepy when too much information is asked for.

Semantic Web, Structured Data and the Future of Findable Events Online
Currently, performing arts events are difficult to find online as many events are not organized according to semantic web principles and structured data. If content-producing organizations and artist can structure their information to suit the currently available search engine technology increased visibility can be achieved.

Structured Data

Structured data refers to information with a high degree of organization, such that inclusion in a relational database is seamless and readily searchable by simple, straightforward search engine algorithms or other search operations; whereas unstructured data is essentially the opposite. The lack of structure makes compilation a time and energy consuming task.

Schema.org

Schema.org is the result of a collaboration between Google, Bing, Yandex, and Yahoo! to help users provide the information their search engines need to understand user content and provide the best search results possible. Adding Schema markup to HTML improves the way user pages display in search engine results by enhancing the rich snippets that are displayed beneath the page title.

White Label Ticketing

White label ticket solutions are integrated software packages that can be licensed to companies wishing to use their own brand. White label tickets save on research and development while still offering full features and services of established ticketing platforms. Many companies use white label software to promote their own brands including TIXZA, the Bell Centre, the Phi Centre, and Theatre Fairmount. Ticketing platforms offering white label solutions are Outbox, Lepointdevente.com, and Vivendi. Customers can generally tell that a brand is using white label tickets by the subtle branding of the white label software solution (i.e., "Powered by Outbox Technologies), that appears somewhere in the purchasing process.

Zero UI

Zero UI refers to an interface which is invisible, and which utilizes learnt human senses and actions – like voice, movement, and maybe even thoughts – to navigate through the digital world. It reduces our reliance on screens and breeds a more natural experience, where physical interfaces and unnatural behaviours do not interrupt the user's journey.

RESEARCH ACTIVITIES

Surveys

Artists & Producers Survey

Media, Marketing, and Journalist Survey

Survey Results

The survey for Artists and Producers was sent a diverse sampling of active cultural producers represents many disciplines including Music, Theatre, Visual Arts, Literary arts, Film, Dance and Interdisciplinary artists.

The survey for Media, Marketing and Distribution was distributed through a list of ELAN contacts that represent a diversity of local media outlets, including journalists and publicists as well as marketing professionals who organize information for distribution by the traditional and social media.

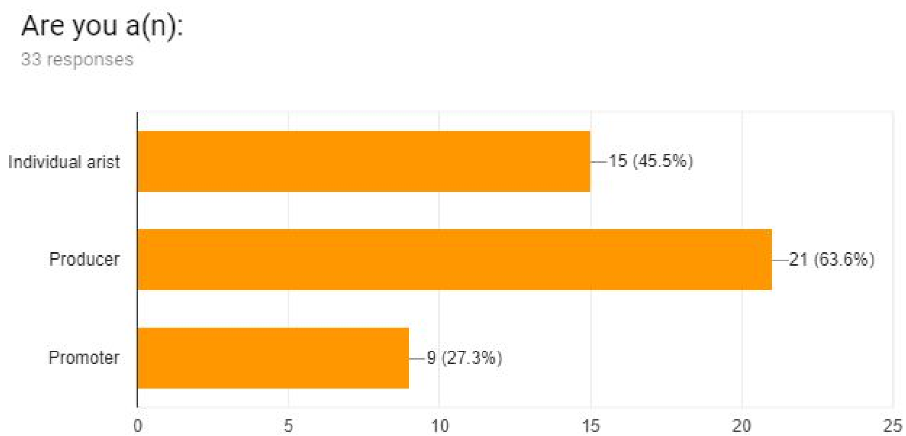
Summary notes are written below each graphed response. Further discussion of these results is included later in this report under the heading of Discussions.

The term “respondents” in this study refers those who responded to an option or commented as other; any who chose the not applicable option are not considered in the final percentages. For the sake of clarity, percentages given below are rounded off to the nearest percent.

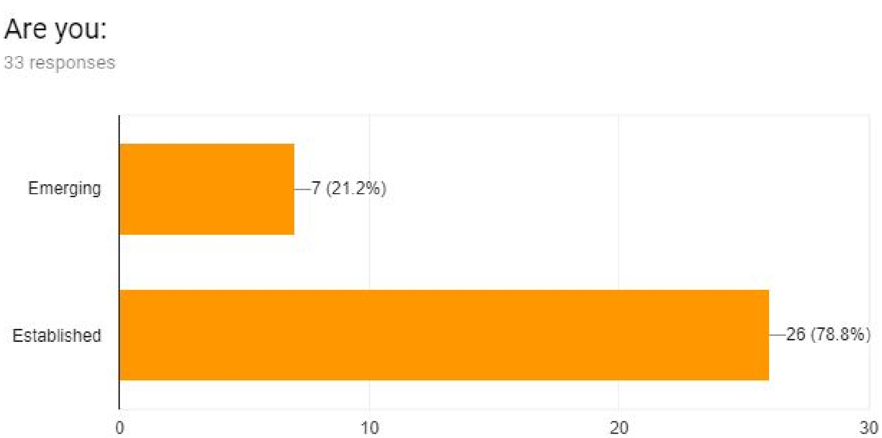
Artists' and Producers' Survey Responses

Survey questions that have had impact on the "Findings" section of this document are listed as AP1, AP2, AP3 etc. in the cross reference of below each of the separate findings.

Who are the respondents?
Survey participants were drawn from artists and producers who are active in creating events in the Quebec region. They identify as individual artists, producers, and promoters. It should be noted that, as indicated through discussion within the focus groups, some participants would identify as cultural workers.



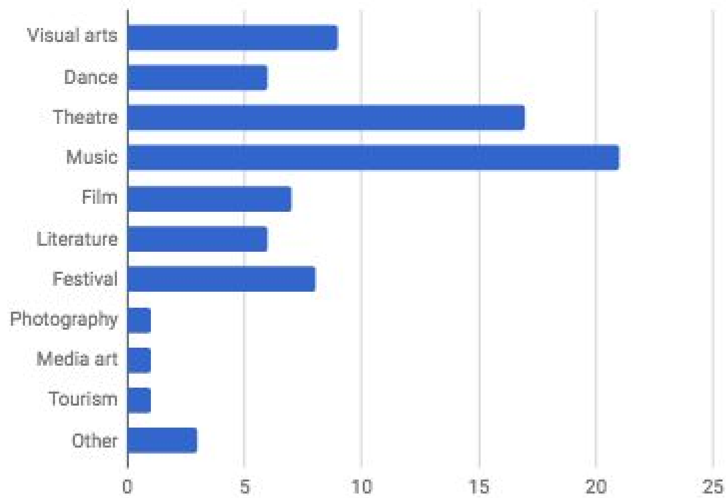
The artists and producers selected their professional level as follows:



The respondents worked for a wide range of companies, and for themselves as self-managed and self-promoted artists. The professional title taken by participants was wide-ranging, including director, producer, artist, administrator and owner/operator.

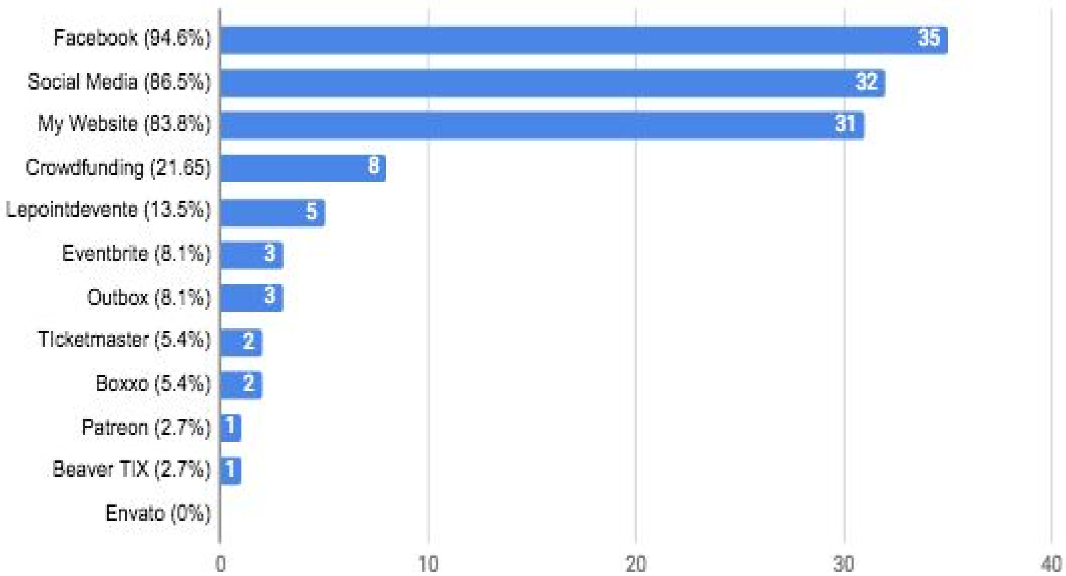
The breakdown of disciplines, in order of most to least respondents was: music, theatre, visual arts, film, festival, literary, dance as well as a few respondents in media art, history and heritage and “other”. More than 70% of respondents listed more than one discipline.

Discipline



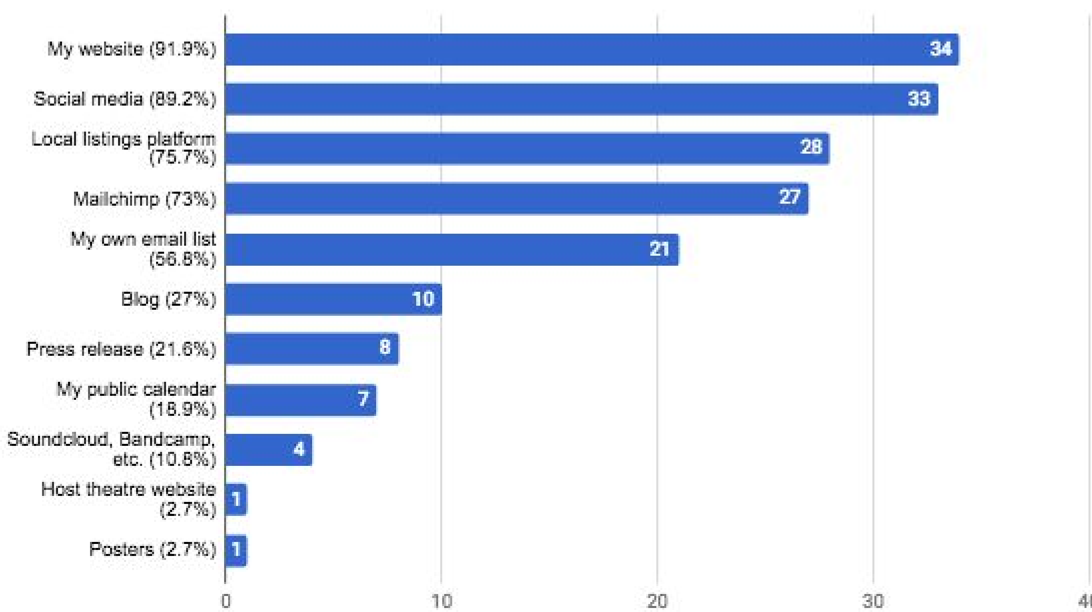
SURVEY QUESTIONS

1. What listings and/or sales system(s) do you currently use?



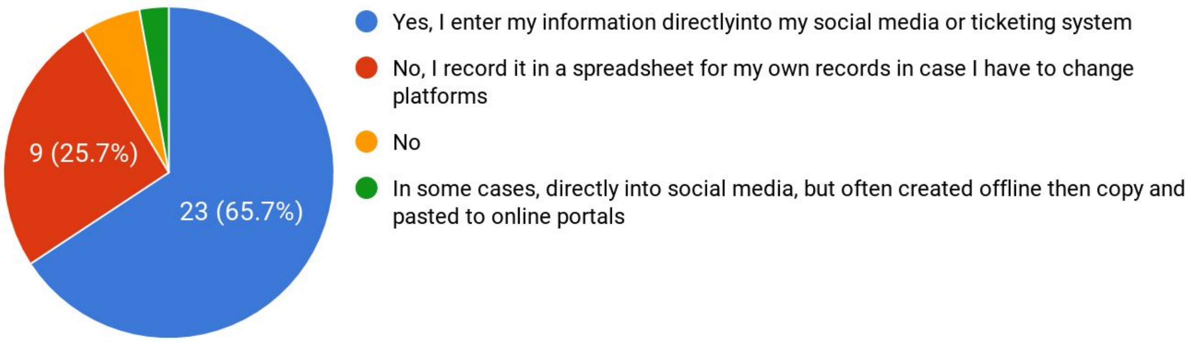
Roughly 90% of respondents use 3 ways to list their event, namely by Facebook, their own website and other social media.

2. How do you announce your events or products?



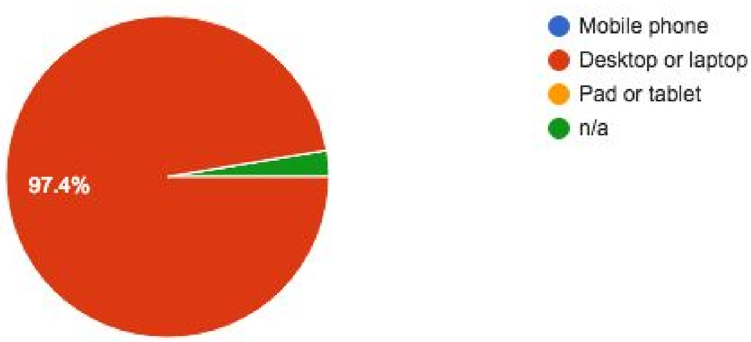
Most often respondents (approximately 90%) announce their events by their own website and by social media. Approximately 70% of respondents also use the newsletter product Mailchimp.

3. When you create information about your events or products, is it entered directly into an



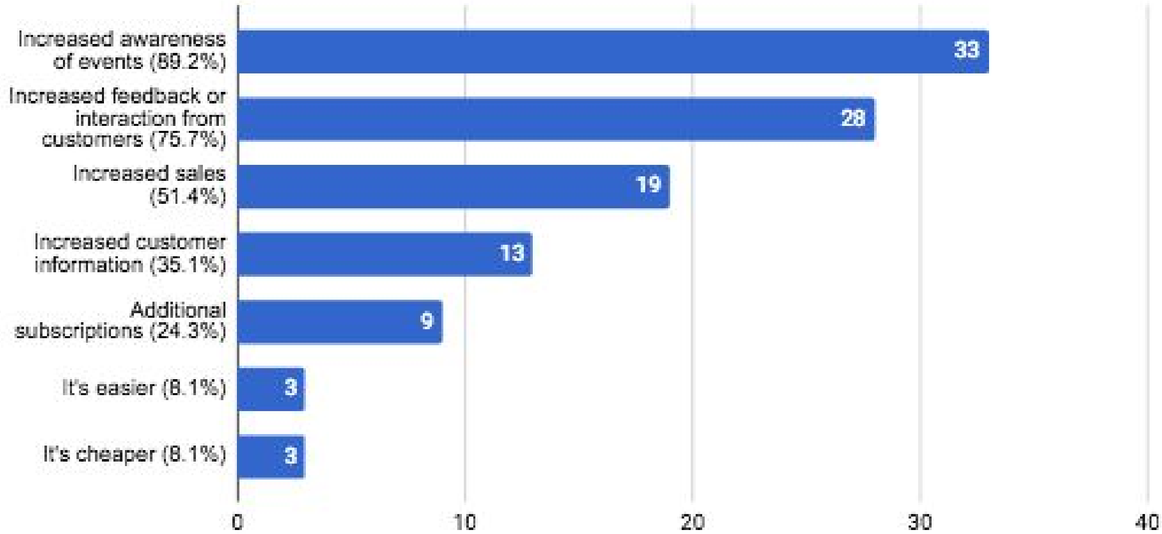
By a margin of approximately 2 to 1, respondents enter their event information directly to online databases.

4. What is the primary device used to input information about your events and products online?



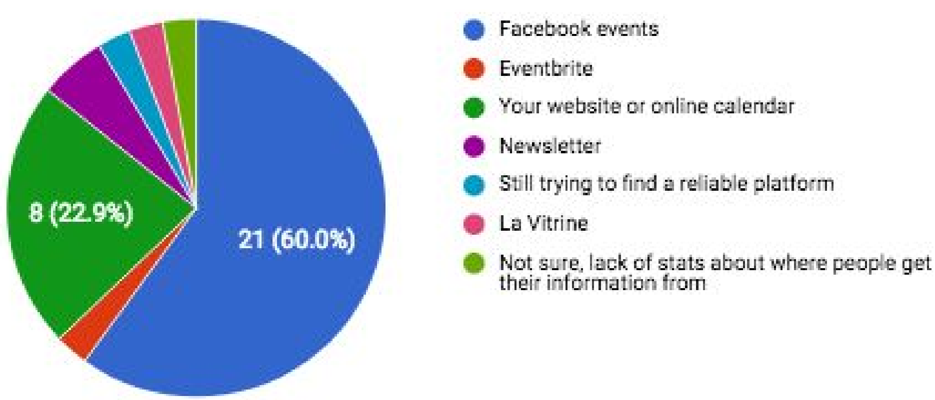
Virtually all respondents enter event information by desktop or by laptop computer.

5. What are the most important advantages of using online systems for your promotions over traditional methods?



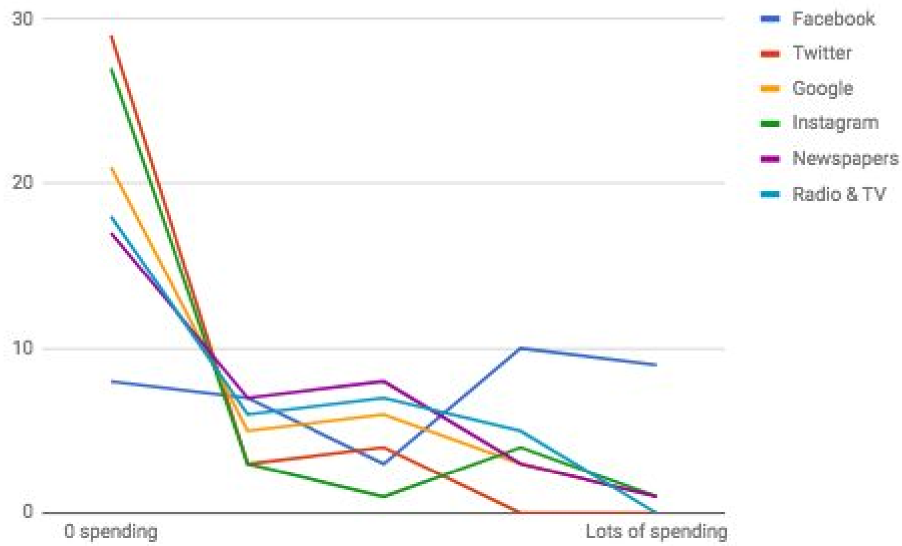
Most respondents agree there are multiple reasons for using online systems including increased sales, increased awareness, increased feedback from customers and increased access to customer information.

6. What is the most effective listings platform that you use?



Facebook is chosen as the most effective listings platform for respondents. The only significant challengers to Facebook are artist and producer websites.

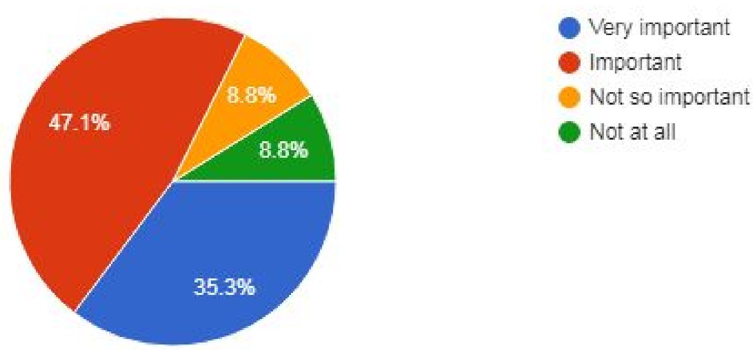
7. To which product(s) do you dedicate the most of your advertising and marketing spending?



Approximately 50% of respondents used most of their advertising and marketing spending on Facebook. Most respondents spent 0$ on Google (54.5%), Twitter (78.8%) and Instagram (72.7). Most respondents spent 0$ on newspapers, radio and television, while only one respondent spent most of their funds on newspapers.

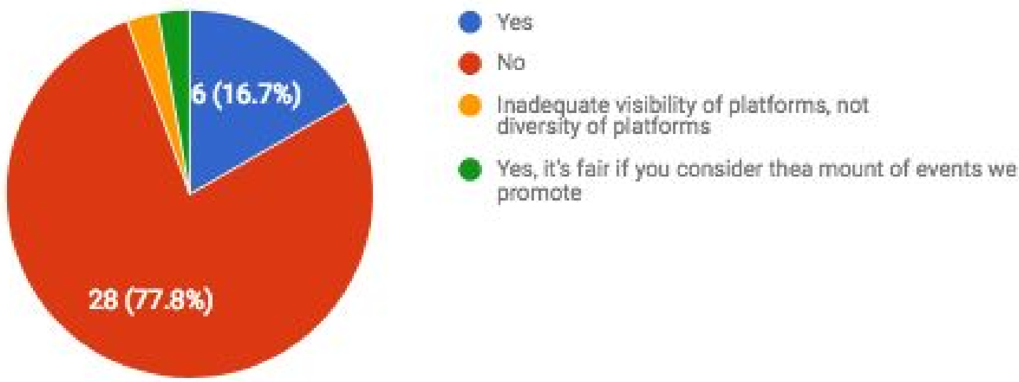
8. How important are social media comments (positive and negative) to you as an artist or promoter/producer?

34 responses

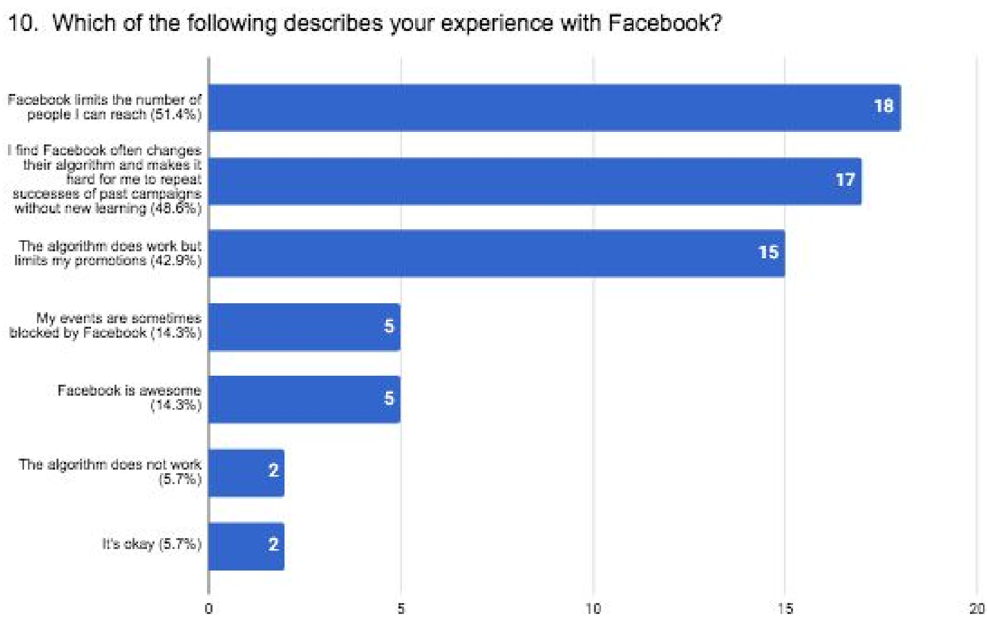


82.4% of respondents said that social media comments were important or very important.

9. Do you feel there is adequate support through local online media to give visibility to the art you produce?

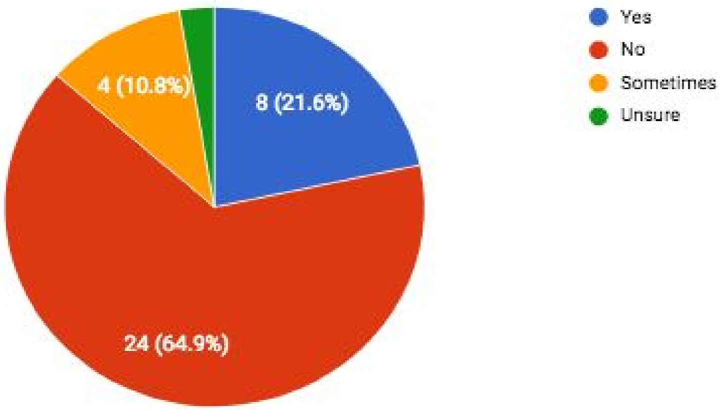


Approximately 75% of respondents felt that there is not adequate support in local online media to give visibility to the art they produce.



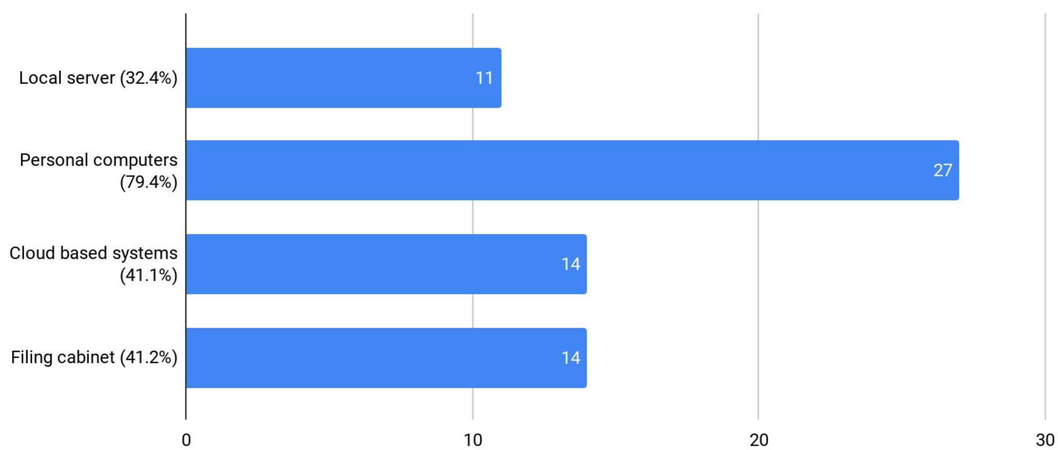
Only 22.8% of respondents selected positive comments about their Facebook experience.

11. Do you feel secure in giving all your data to third-party or outside corporations?



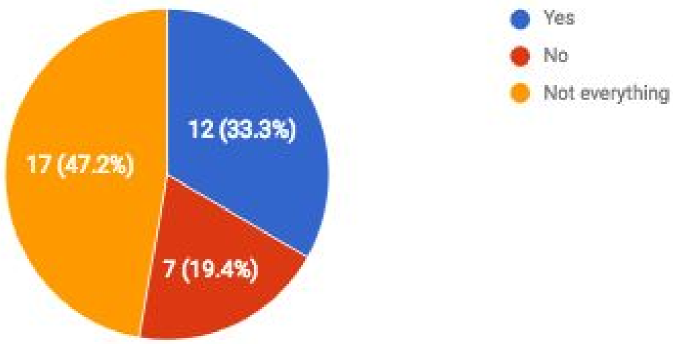
Close to 80% of respondents are either uncomfortable with or skeptical of giving their data to third parties or companies outside of their own.

12. How do you store your information?



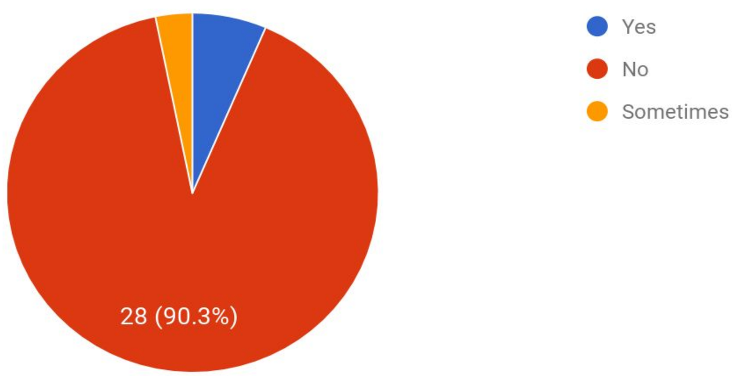
Most event information is currently being stored on a range of local devices. Approximately 40% report that they store information on cloud based systems.

13. Do you have control of all your event and marketing data?



The largest portion of respondents reported that they give a lot of data to Facebook and Google. More than 25% of respondents believe they control all data related to their events.

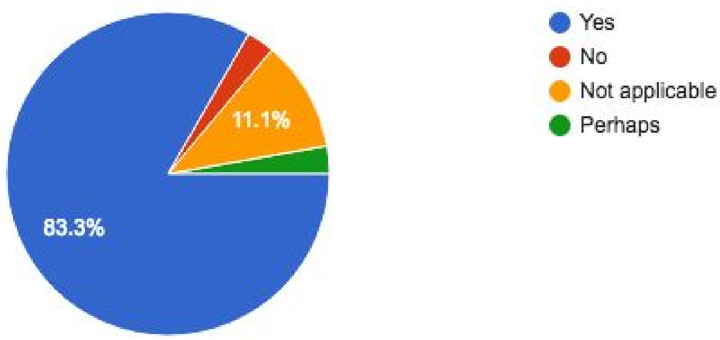
14. a) Do you feel you have the necessary access to marketing information about your customers?



Only 6.1% of respondents felt that they have the necessary access to marketing information about their customers.

14. b) Would you like to have more information about your customers?

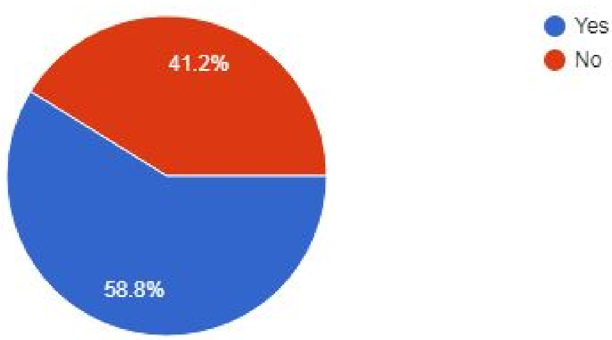
36 responses



Most respondents (more than 80%) would like to have more information about their customers.

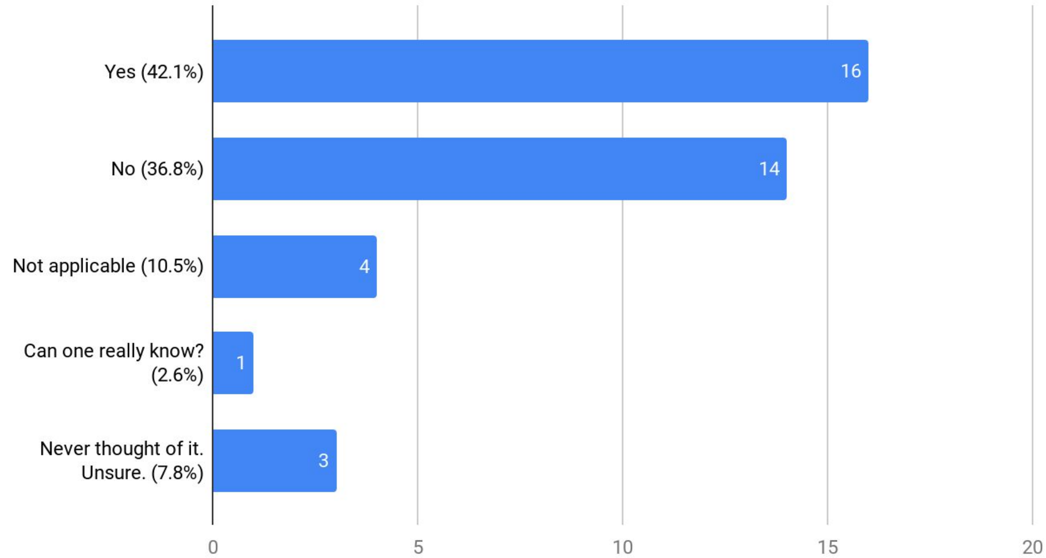
15. Do you rely on customer data that is stored by other systems i.e. Facebook or Ticket network?

34 responses



More than half of respondents rely on customer data that is stored by Facebook.

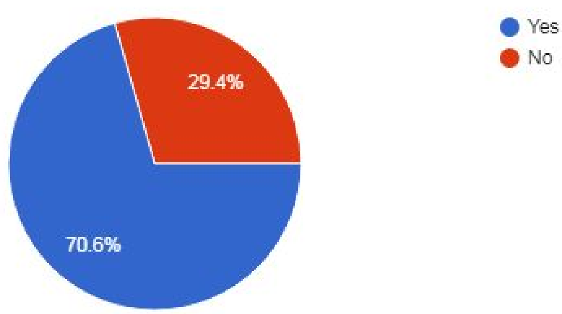
16. Do you feel that all your event information is secure?



This question is generally split between respondents who feel confident and those who feel uncertain about security of their information.

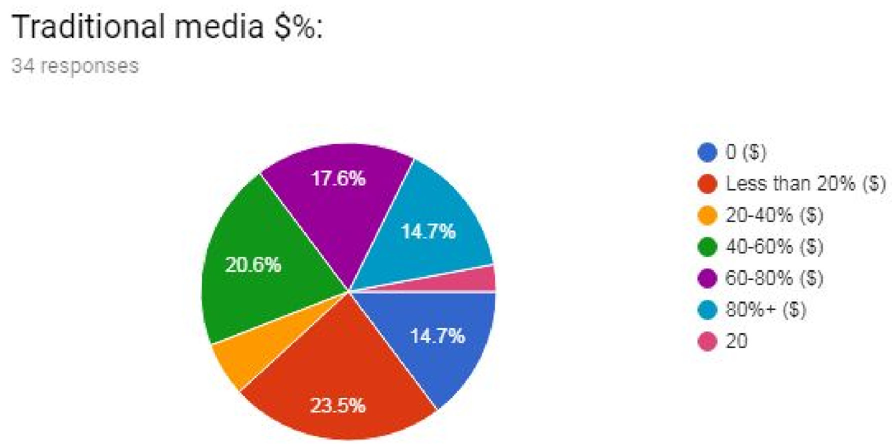
17. In the event of a system failure, functional errors, or lost passwords, do you have a back up system or plan?

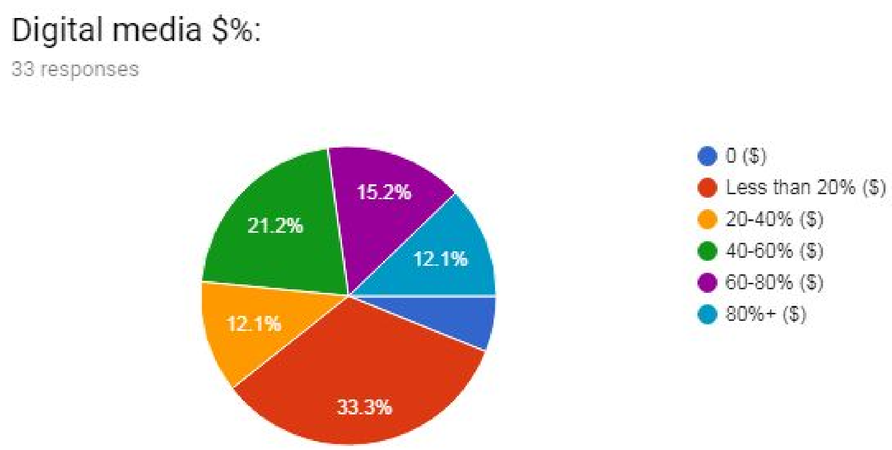
34 responses



Most have a backup plan!

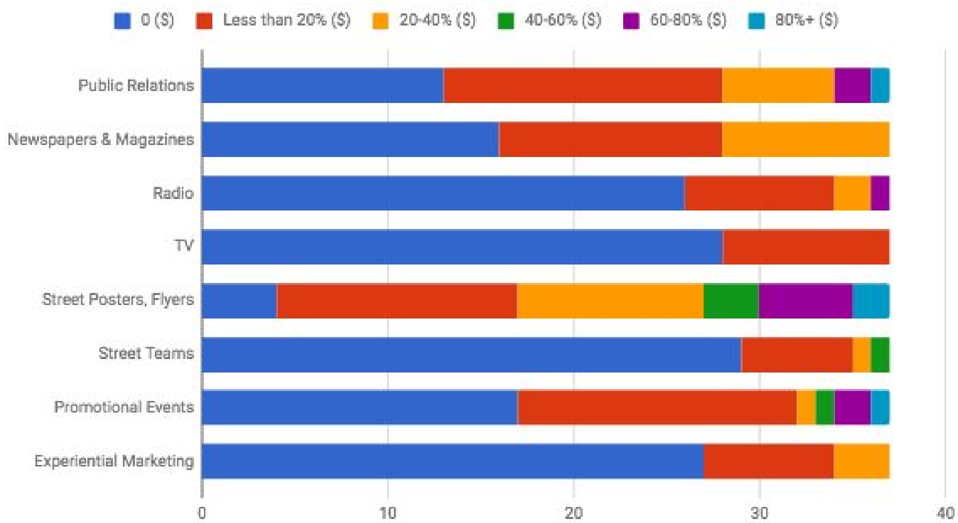
18. a) What percentage of your marketing cash do you spend on traditional vs digital media?





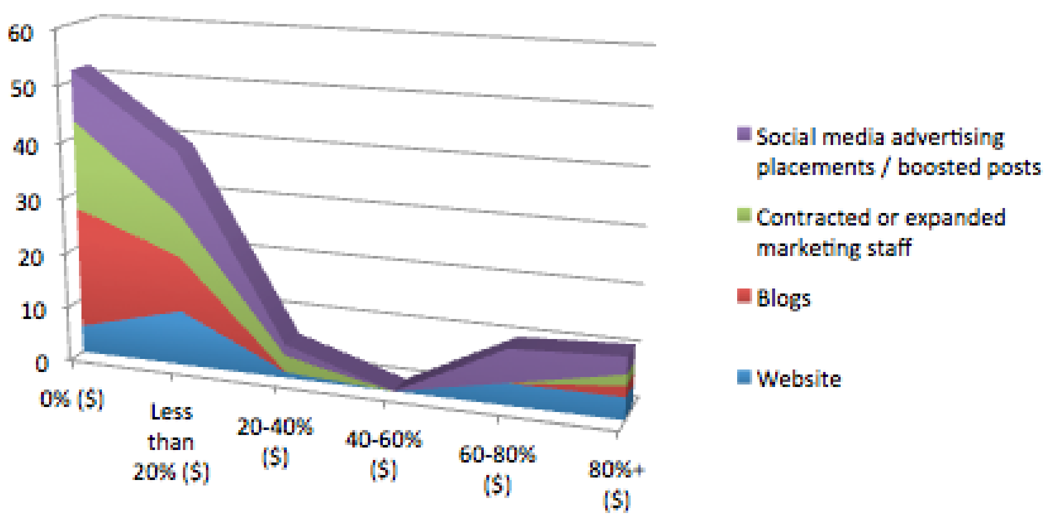
More than 50% of respondents use more than 40% of spending on traditional media. More than 50% use less than 40% on digital spending.

18. b) Please mark what percentage of your marketing budget is spent on the following **traditional media**:



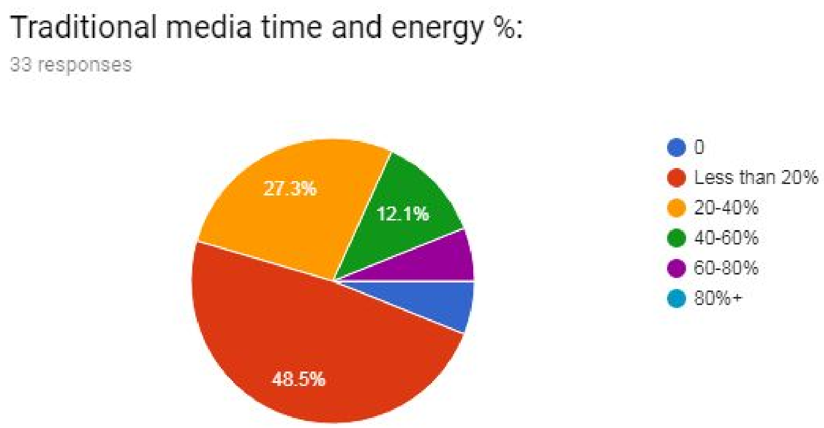
Respondents continue to spend in more focused areas on traditional media. Respondents spent the least on TV advertising, followed by radio where, in most cases, spending is less than 20% of the total spent on traditional media. More than 50% still use some spending on public relations and 50% of respondents spend less that 40% on newspaper and magazines, while more than 75% report they spend on flyers, posters and printed materials.

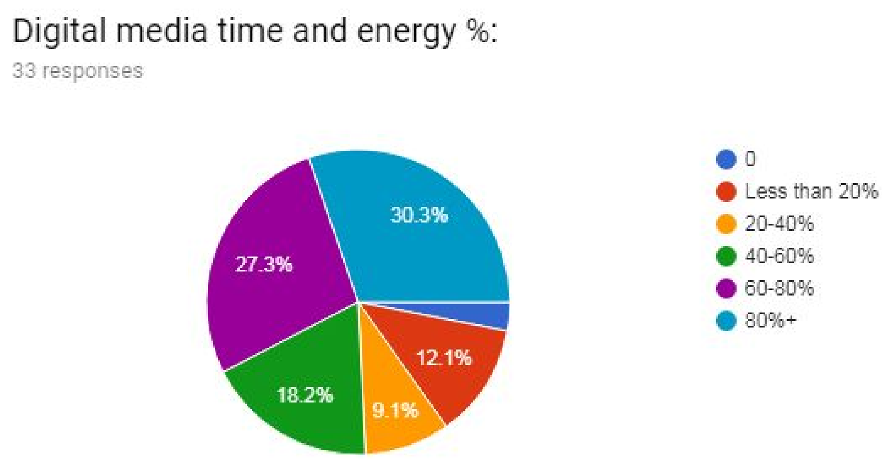
18. c) Please mark what percentage of your marketing budget is spent towards the following digital media:



Websites and social media are the largest areas for spending on digital media. Approximately 84% of respondents spent money on websites and 72% reported spending on social media. Only 42% reported spent at all on blogs most spent less than 20% of digital media spending. More than 50% of respondents reported spending their budget on contracted or expanded staff.

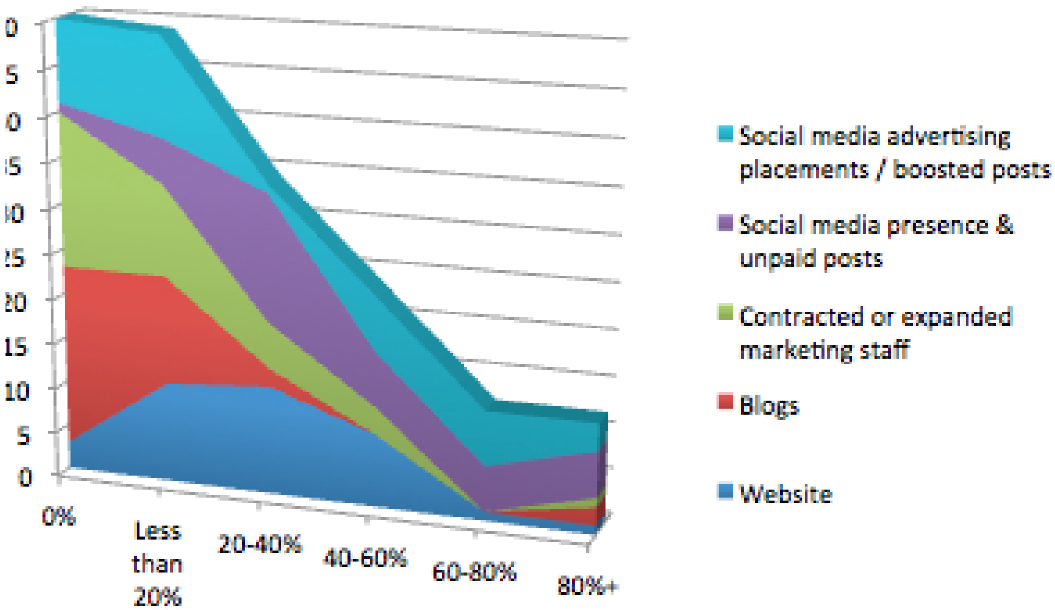
19. a) What percentage of your time and energy do you spend on traditional vs digital media?





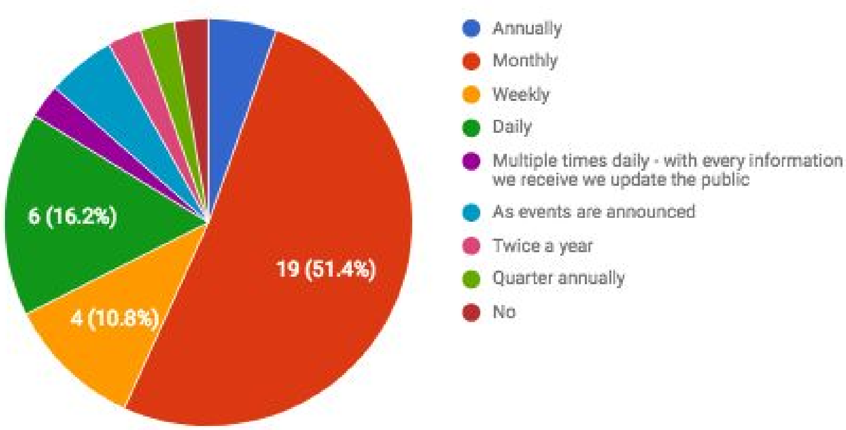
Close to 50% of respondents spent less than 20% of their time and energy on traditional media. More than 25% of respondents reported that they spent between 20-40% of their time and energy on traditional media. In contrast, more than 30% reported that digital media takes over 80% of their time and energy. More than 75% of respondents spent over 40% of their time and energy on digital media.

19. b) Please mark what percentage of time and energy are spent on the following media:

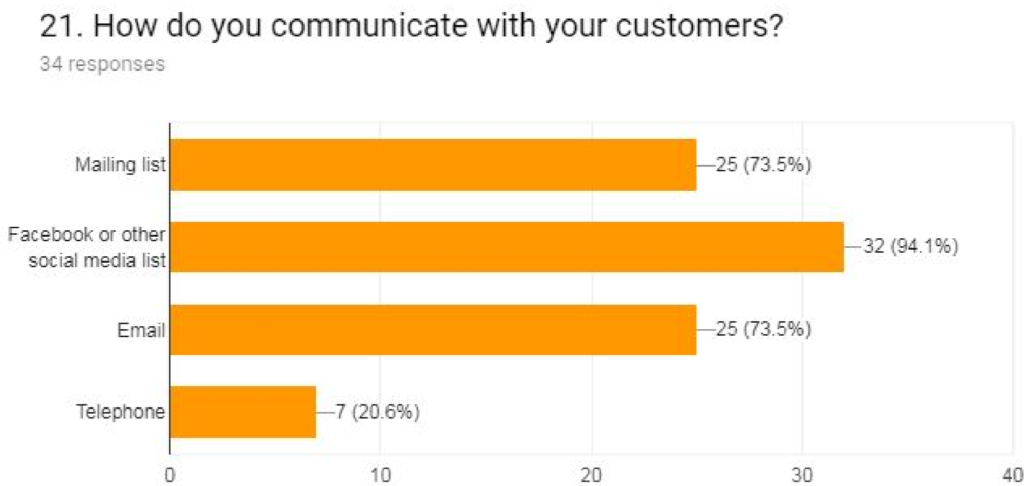


80% of respondents reported using some time and energy on their websites. Blogs accounted for the least percentage of time and energy spent. Most time and energy appears to be used on unpaid posts, social placements and boosted advertising. More than 95% reported using time and energy on unpaid posts. Approximately 50% reported using time and energy for expanded staff.

20. Do you communicate with your networks to inform them of updates on event or product listings?

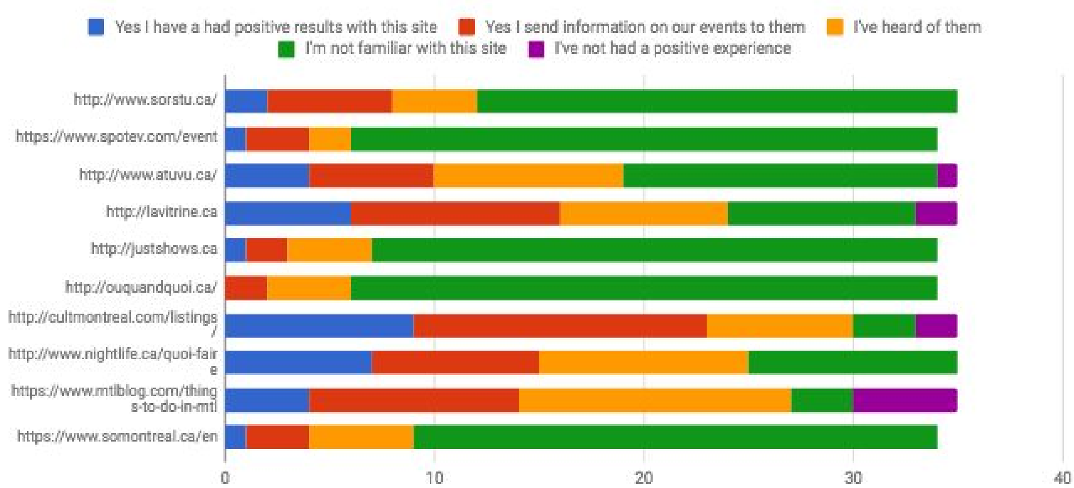


For the most part, respondents communicate with their networks on a monthly basis. When correlated to the size of the organization, we find larger organizations communicate with their networks much more frequently. Given the ELAN artist base and the diversity of disciplines, we project weekly updates to a listings service from artists and daily updates from venues and high-volume show producers.



For most respondents there are multiple means of communication with their audiences including older methods of email and mailing lists, as well as Facebook and other social media.

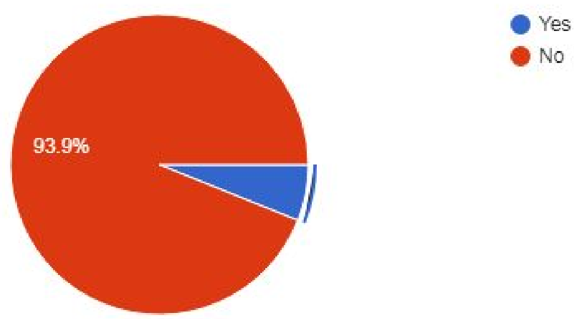
22. In Quebec we have several listing platforms. Have you had a successful or beneficial experience with:



At a glance the most prevalent takeaway from these responses is that English-language artists and producers do not have an in-depth awareness of listings sites that primarily serve francophone audiences, which is the majority audience in Quebec.

23. Could you rely solely on one of the above systems to deliver the visibility you require for you events?

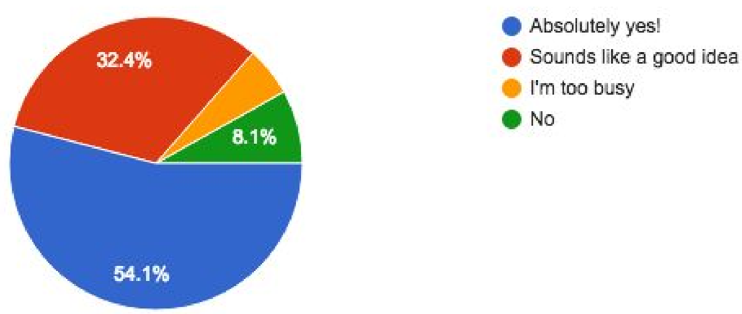
33 responses



Resoundingly, there is no clear-cut leader among the listing platforms investigated that English-language artists and producers can get behind.

24. If you are getting visibility from a listings platform, would you share it on your social media?

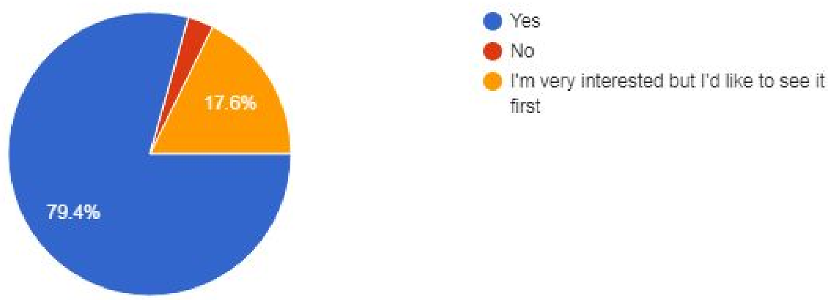
37 responses



More than 85% of respondents agree that they would share information on their social media from a listings platform that publicized their events.

25. Do you believe there is room for a more comprehensive listings platform that would increase visibility for English language productions?

34 responses



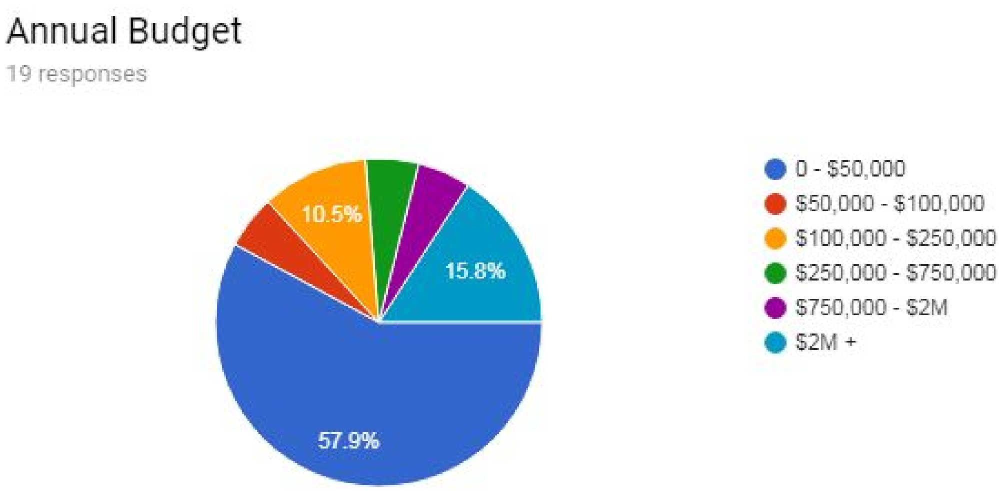
Though some would take a wait-and-see approach, almost 80% clearly believe there is room for a more comprehensive listings platform that would increase visibility for English-language productions.

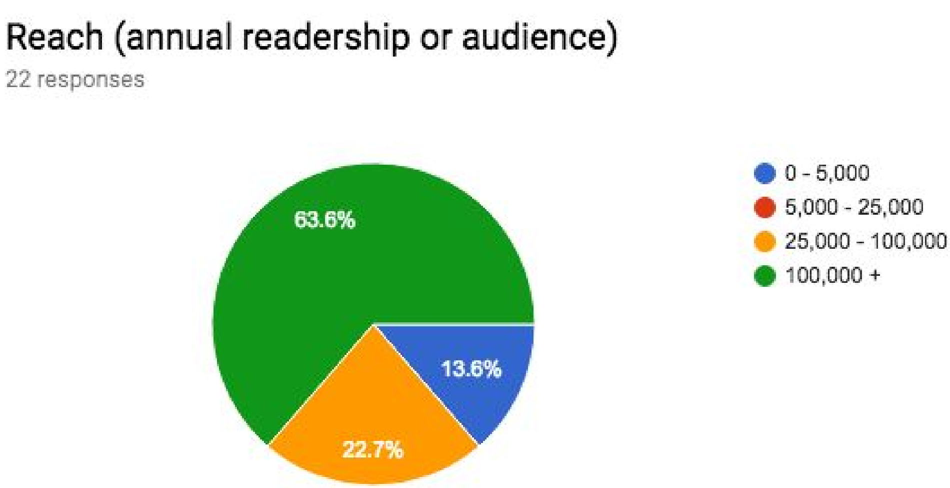
Media, Marketing and Distribution Survey Responses

Survey questions that have had impact on the "Findings" section of this document are listed as MM1, MM2, MM3 etc. in the cross reference below each of the separate findings.

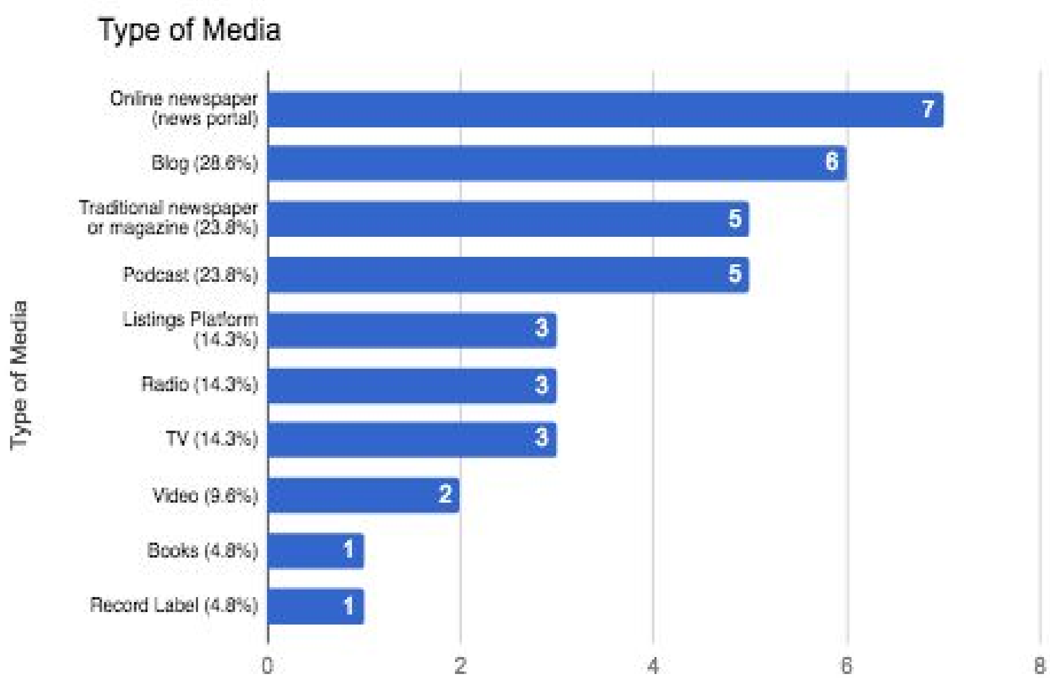
Who are the respondents?

Respondents to this survey were drawn from arts- and culture-focused media who are active in marketing, publicizing and distributing information about events. This group includes journalists, publicists, bloggers, listings platform systems, radio and television journalists, as well as producers and other marketing professionals in the Quebec region. The media outlets represented by the respondents range from small blogs to large newspapers and diversified telecommunications networks to government-financed information services. Consistent with ELAN's membership, more than 55% percent of annual budgets represented were below $50,000.





The language of respondents was primarily English, however, more than 50% also listed themselves as francophone.



Types of media included blogs, traditional newspapers, listings platforms, radio, television, museums, online portals, tourism listings and other specialized media.

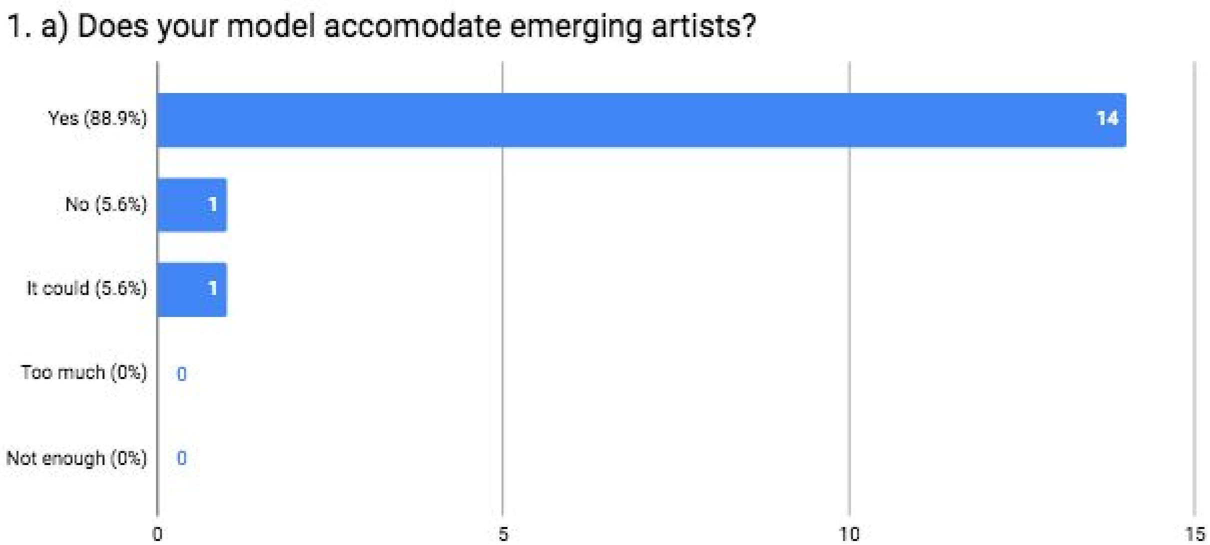
Respondents represent most of the active English-language media in Quebec, including:

Bad Feeling Magazine
CBC Montreal
CHOM 97.7
CJAD
CKUT-FM
CTV-Bell Media
Cult MTL
Culture Cible
evenko
Global Television
Freelance journalists
Musée d'art contemporain à Montréal
Montreal Rampage
Montreal Theatre Hub
mPaevum Multimedia
Freelance publicists

SpotEv - The Creative Horde
The Montreal Gazette
The Suburban
Tourisme Montréal

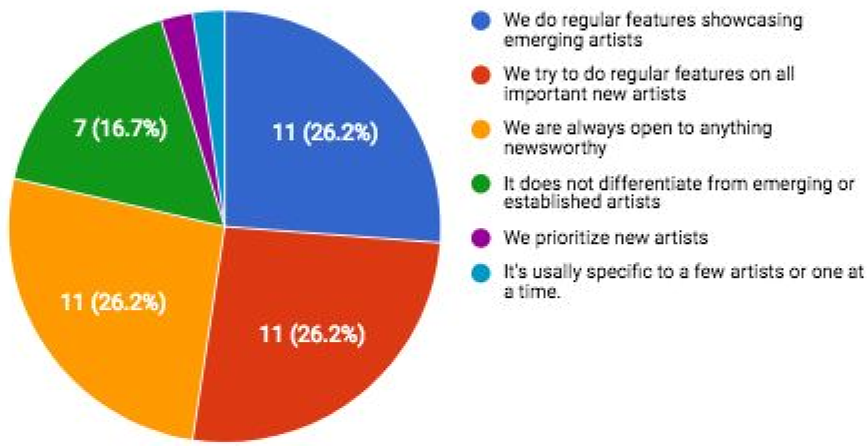
Survey Questions

Survey questions that have had impact on the "Findings" section of this document are listed as MM1, MM2, MM3, etc. in the cross reference below each of the separate findings.



Most respondents were concerned with emerging artists.

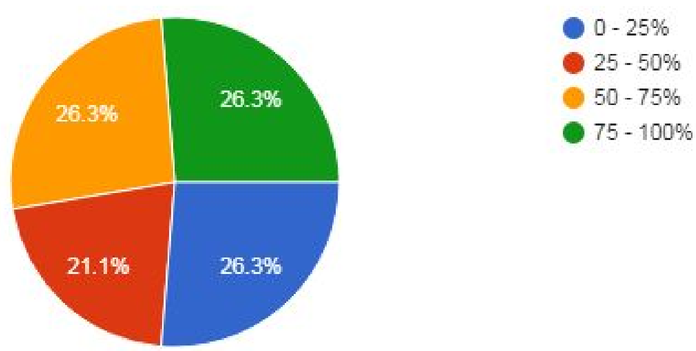
1. b) How does your model accommodate (or not accommodate) emerging artists?



Approximately 50% of respondents regularly do features and make efforts to give visibility to emerging artists.

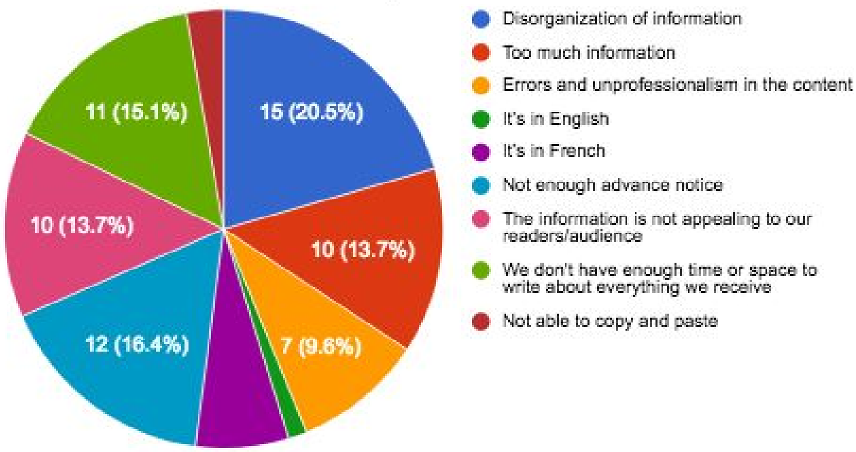
2. What percentage of content that gets visibility from your media outlet is generated by local artists or producers?

19 responses



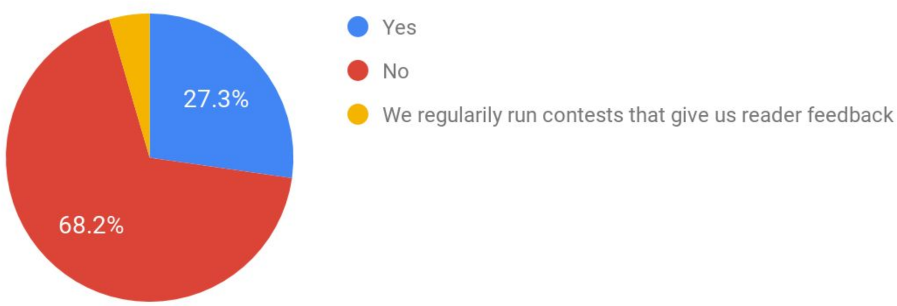
More than 50% of English-language media respondents get more than half of their content from local producers and artists.

3. What are the greatest problems facing local producers when they communicate listings information to you?

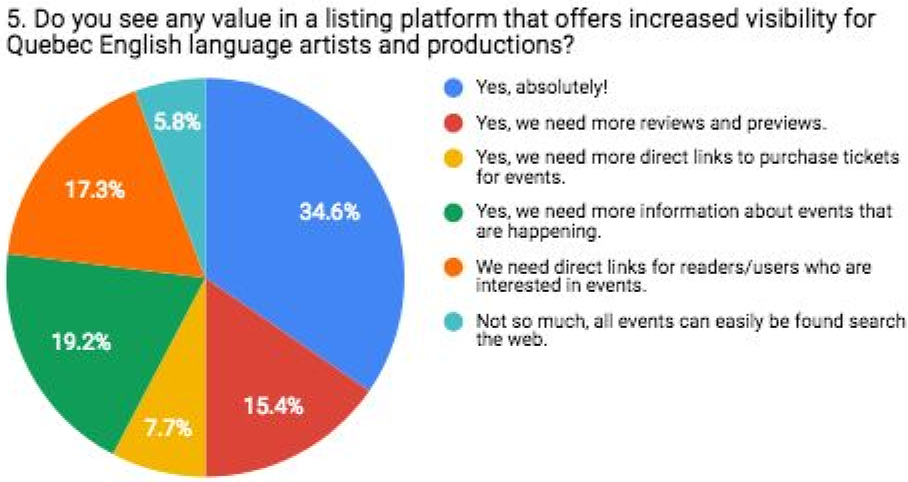


Problems facing producers and artists in submitting content are multiple, and though they are often presented with basic guidelines from media, their content still often needs to be corrected.

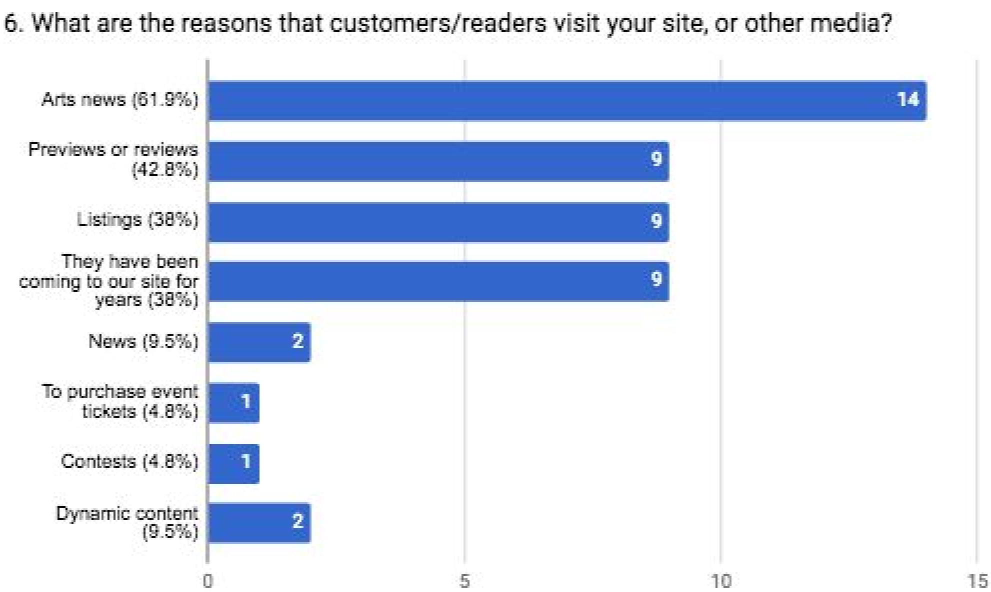
4. a) Have you done any surveys or studies with your audience or arts content suppliers?



Very little has been done by media and marketing respondents in the way of market surveys or studies to assess the marketplace.

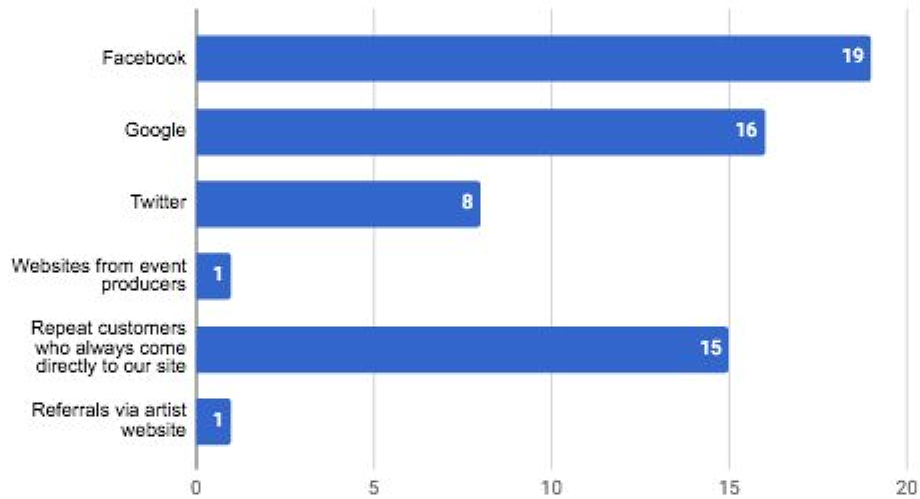


More than 90% of respondents see value in a listing platform that offers increased visibility for Quebec English-language artists. Approximately 10% think that all the information is already available online.



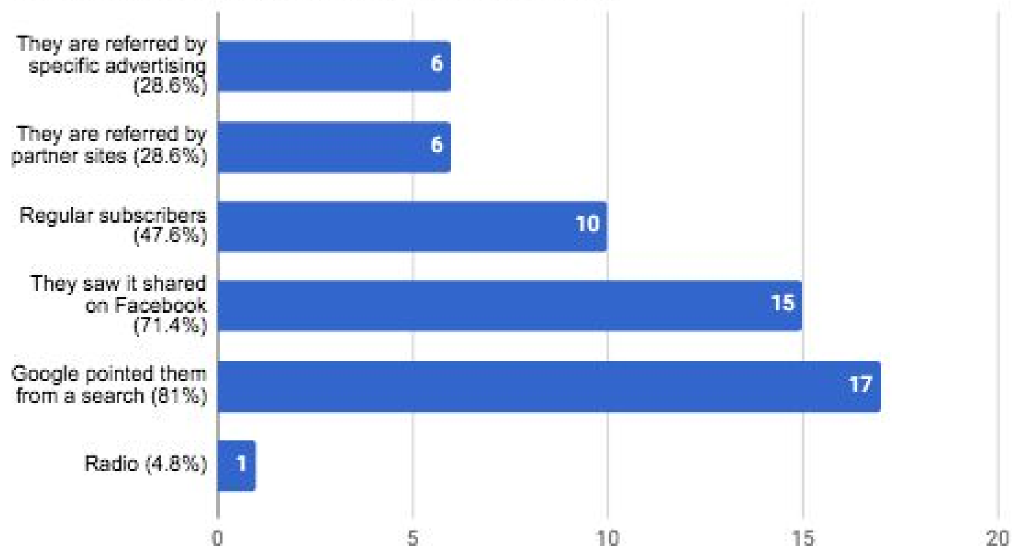
Predominantly, respondents think that customers come to their sites to get arts news.

7. How are people most often referred to your site?



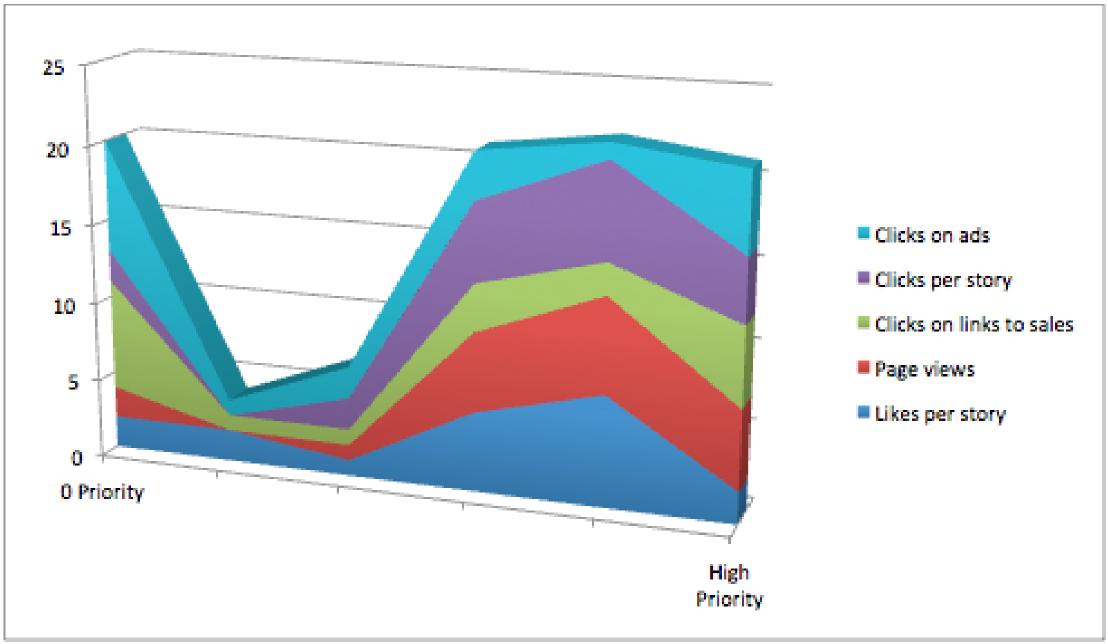
Leading referrals to sites come from Facebook and Google.

8. Why are most people visiting your site or blog?



When asked why people are coming to the respondents' sites the most common answer is that they were referred by Google or they saw a post shared on Facebook. The other leading reason was that, because they were regular customers, they were referred by partner sites or by advertising.

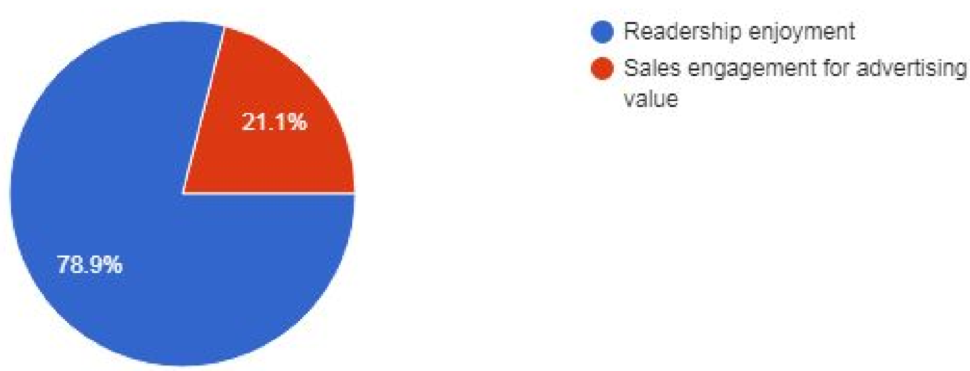
9. From a business perspective, what is your priority when you engage with your audience?



In general, clicks per story, likes per story, and page views were the most desired outcomes by respondents. Clicks to sales links were highly valuable to approximately 25% of respondents, and clicks on ads were also highly valuable to 25% of respondents.

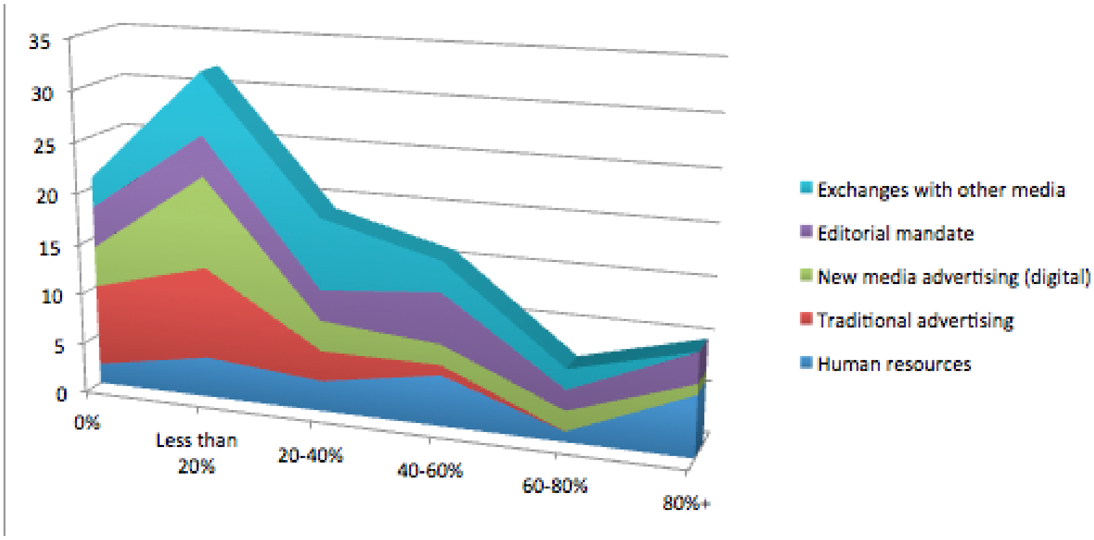
10. In general, what is the greater priority while you engage with your audience?

19 responses



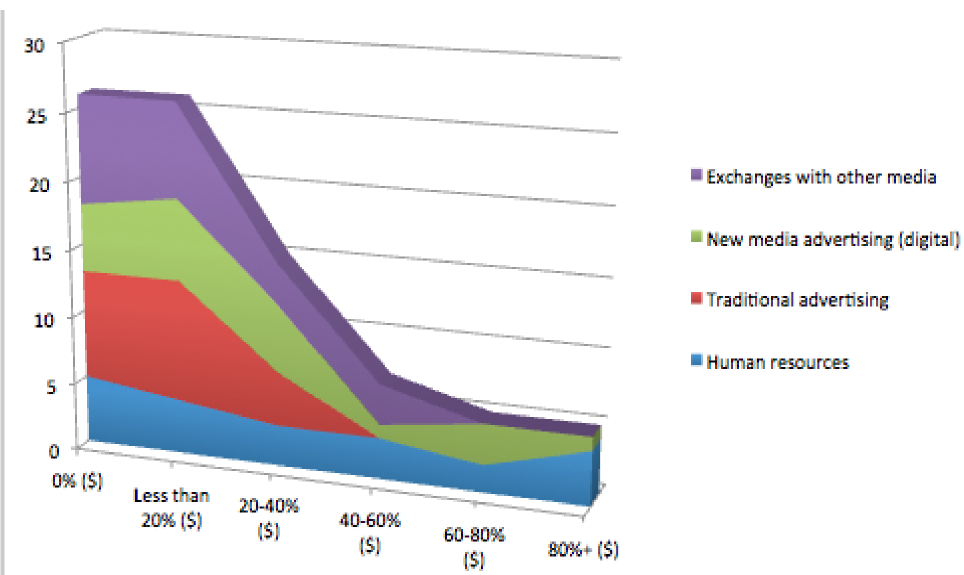
Readership enjoyment is a greater priority for most of the respondents surveyed.

11. a) How do you apply resources (time and energy) to achieve your target audience/readership?

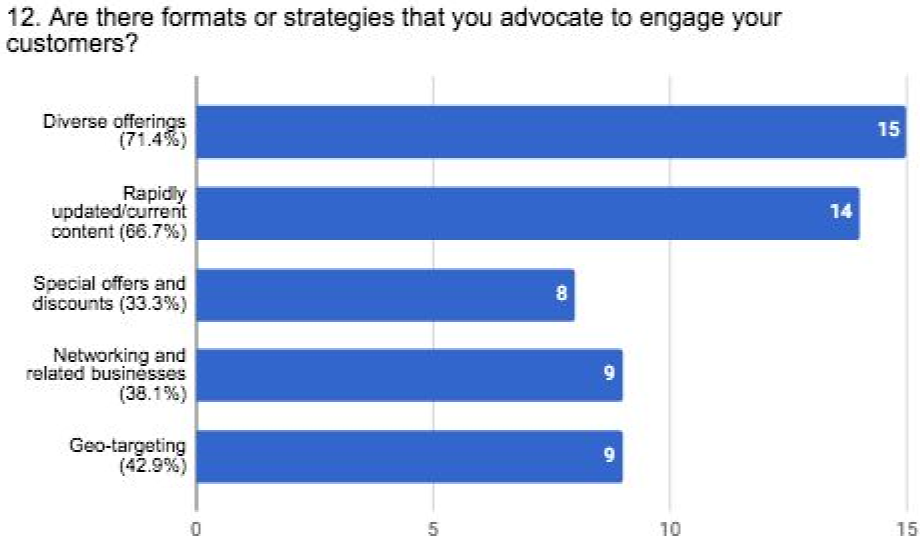


Respondents invested most time and energy into human resources, while sizable efforts were put toward editorial mandate exchanges with other media.

11. b) How do you apply money to achieve your target audience/readership?

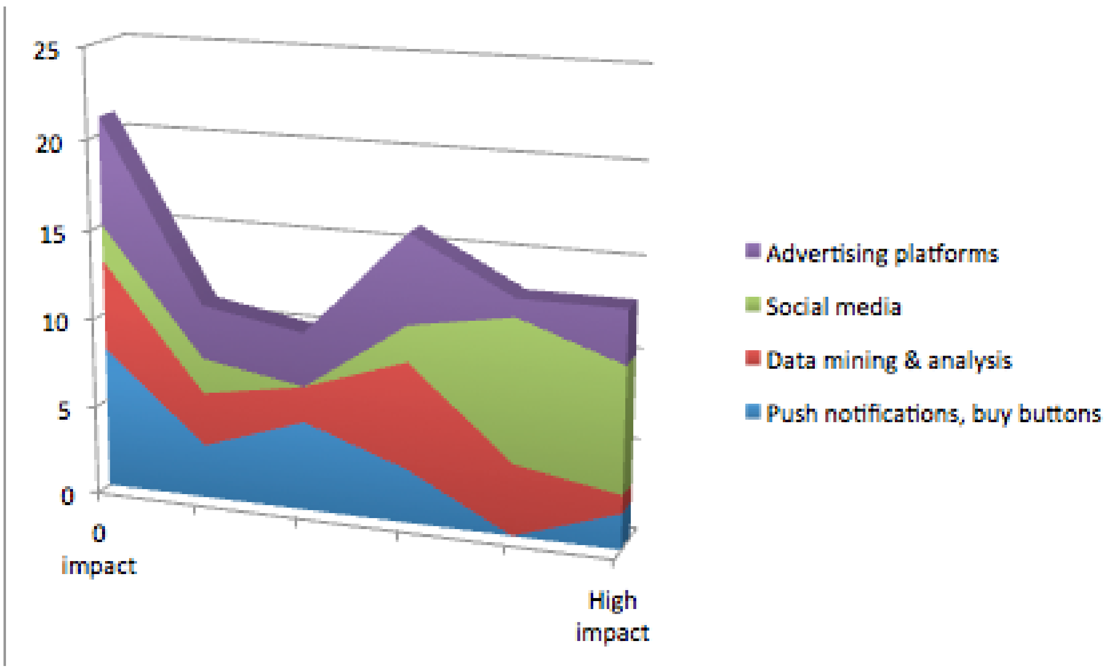


Respondents spent most money on human resources, followed by new media advertising, and exchanges with other media.



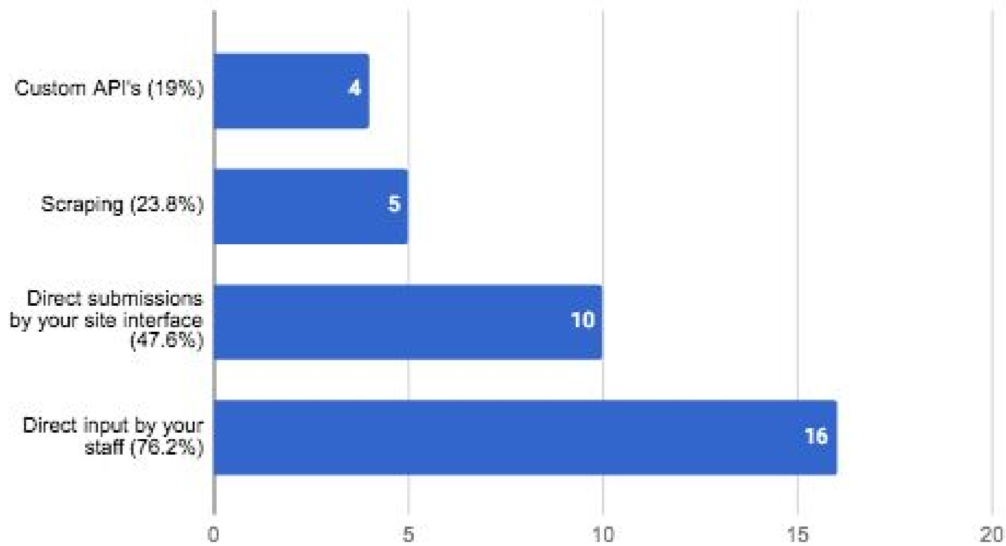
Respondents advocate multiple strategies available to gain better engagement with customers.

13. What new technologies are changing the way you currently do business?



Respondents state that social media is the number-one technology that is changing the way the media is doing business. Data mining and analysis has become the second most important technology to have an impact on media and marketing.

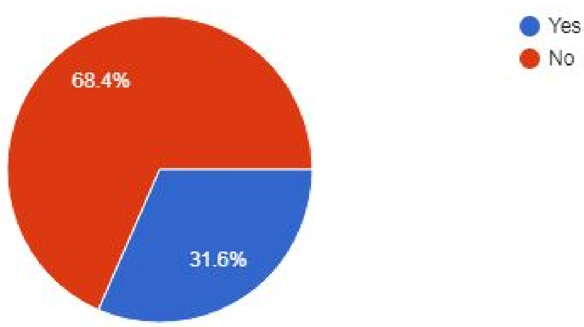
14. How are you collecting information on events from producers and artists?



Direct input of information remains the primary way respondents update information to their websites and media outlets. New technologies, such as scraping and API's, are beginning to be used.

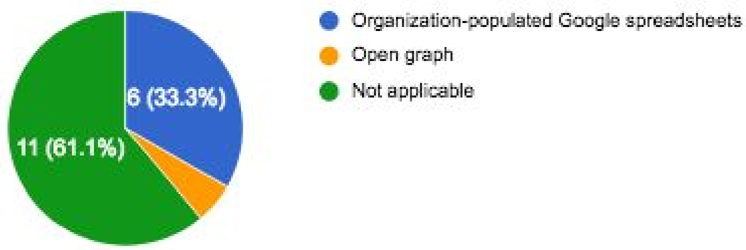
15. Do you use a specific technology to structure data from event producers?

19 responses

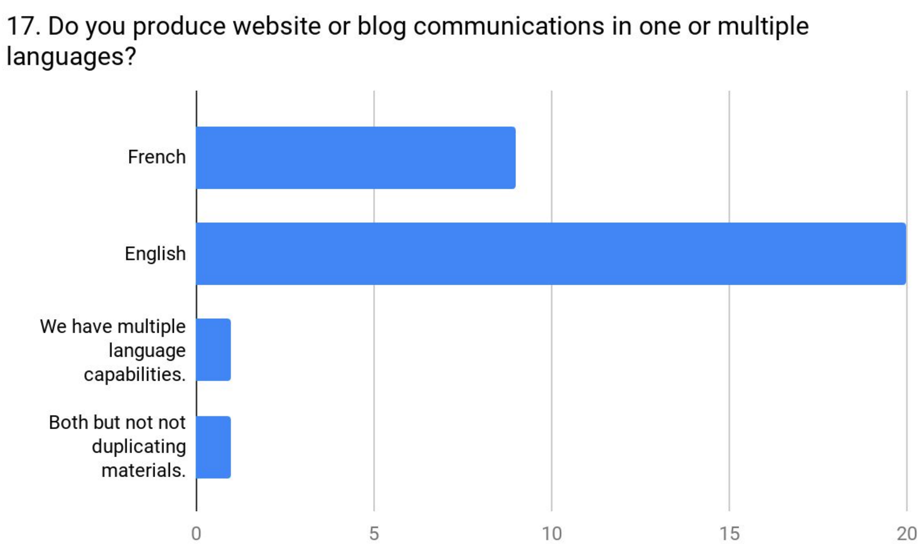


Most media and marketing respondents are not using technologies used to structure data.

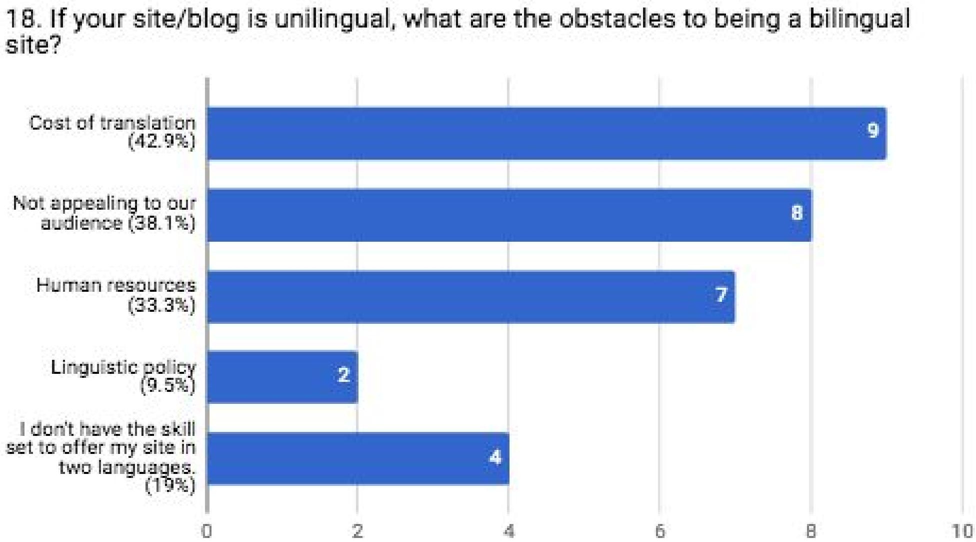
16. What technology do you use to structure event data?



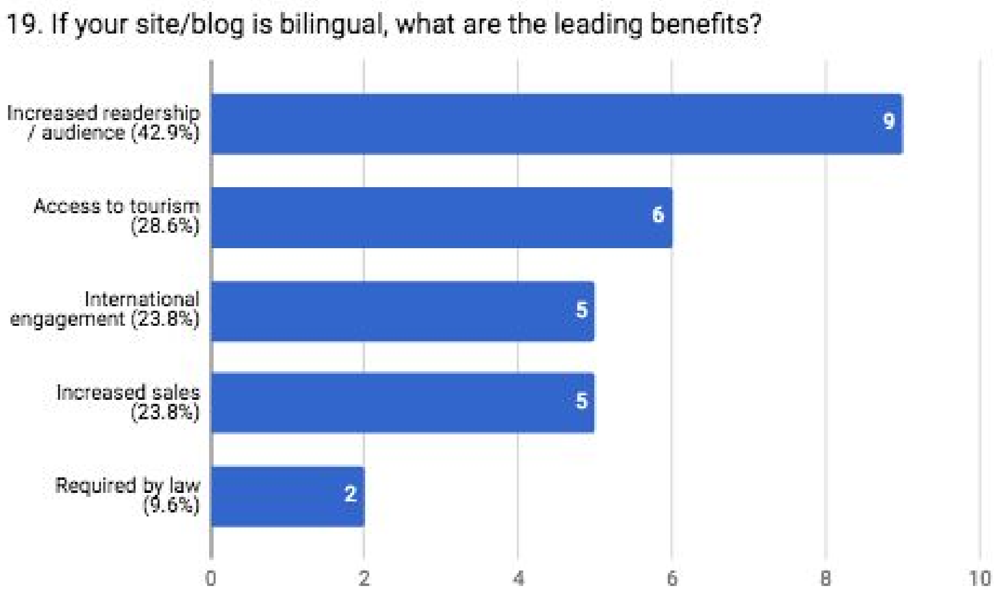
Question 16 further indicates that respondents are generally unaware of data structuring technologies.



Approximately 50% of respondents produce their websites or blogs in both official languages.

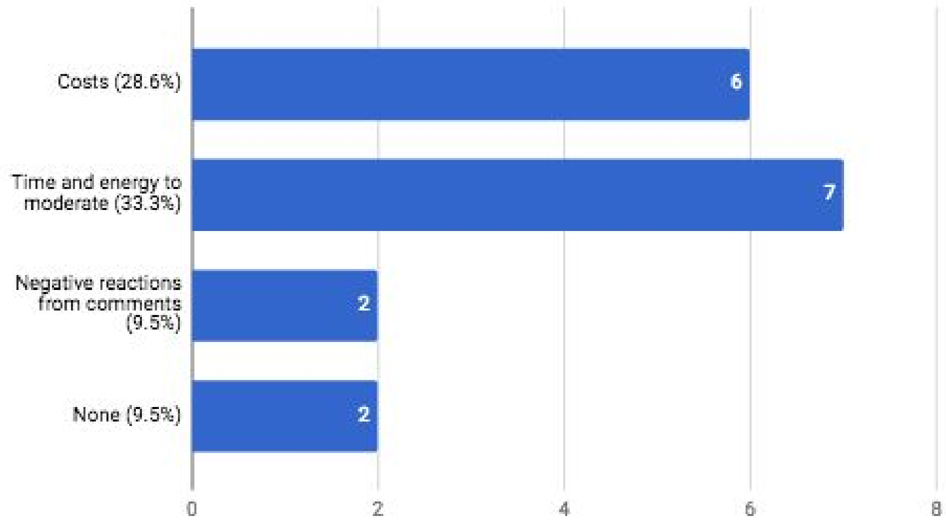


Most respondents cite the cost of translation or other resource costs as the biggest obstacle to becoming a bilingual site.



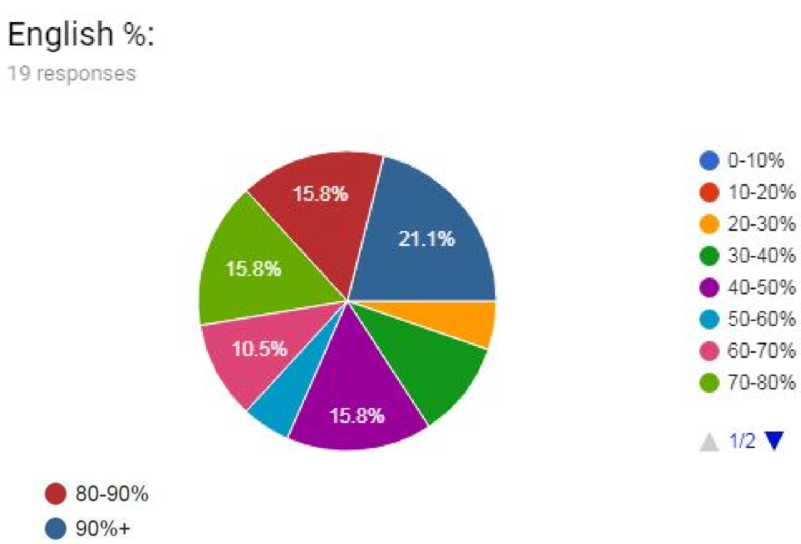
Respondents site multiple reasons for being a bilingual site in Quebec, including increased readership/audience, increased sales, international engagement and access to tourism. It should be noted that approximately 50% of respondents produce unilingual media.

20. If your site/blog is bilingual, what are the drawbacks?



Respondents confirm that the challenges to bilingual publications are related to resources.

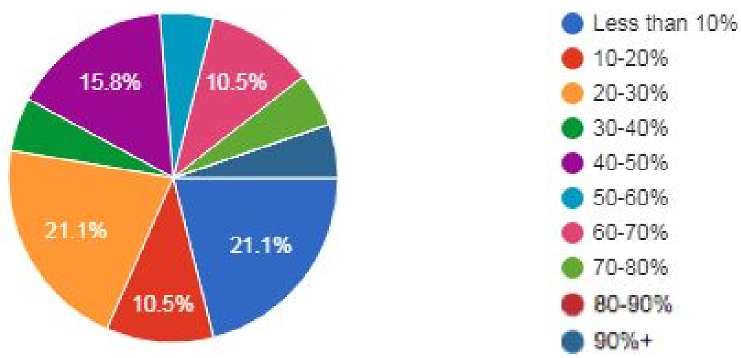
21. To your knowledge, what is the breakdown of your site viewers by language?



Most respondents' audiences are English-speaking.

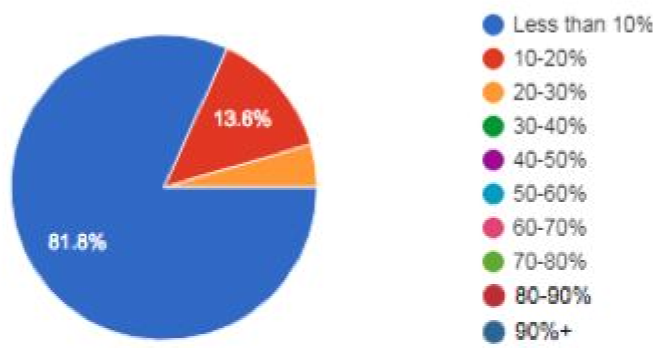
French %:

19 responses



Most respondents (more than 50%) calibrated their French-language audience at less than 25%.

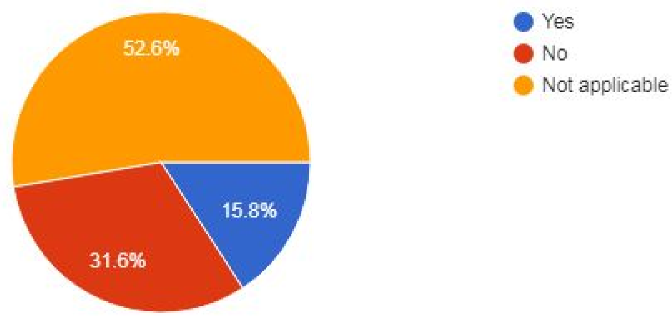
22 responses



Respondents believe that other languages account for less than 10% of their total audience.

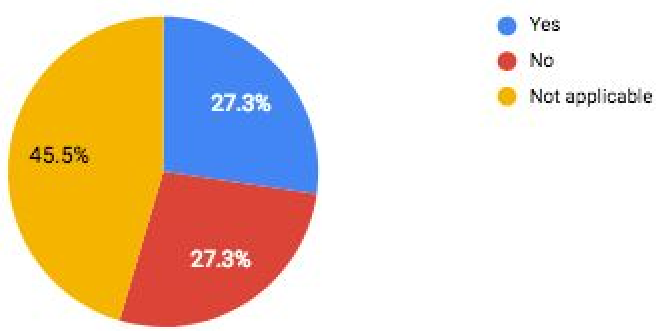
22. Do you use multichannel marketing?

19 responses



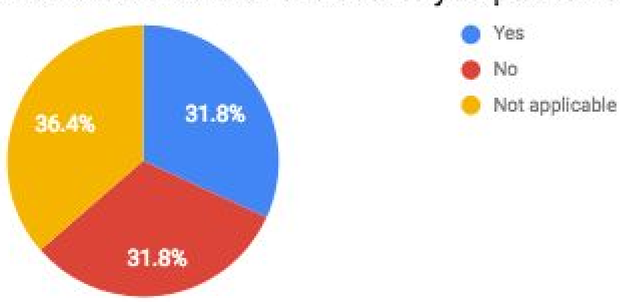
Multichannel marketing is not generally used among respondents.

23. Are travel sites aware of your events or products?

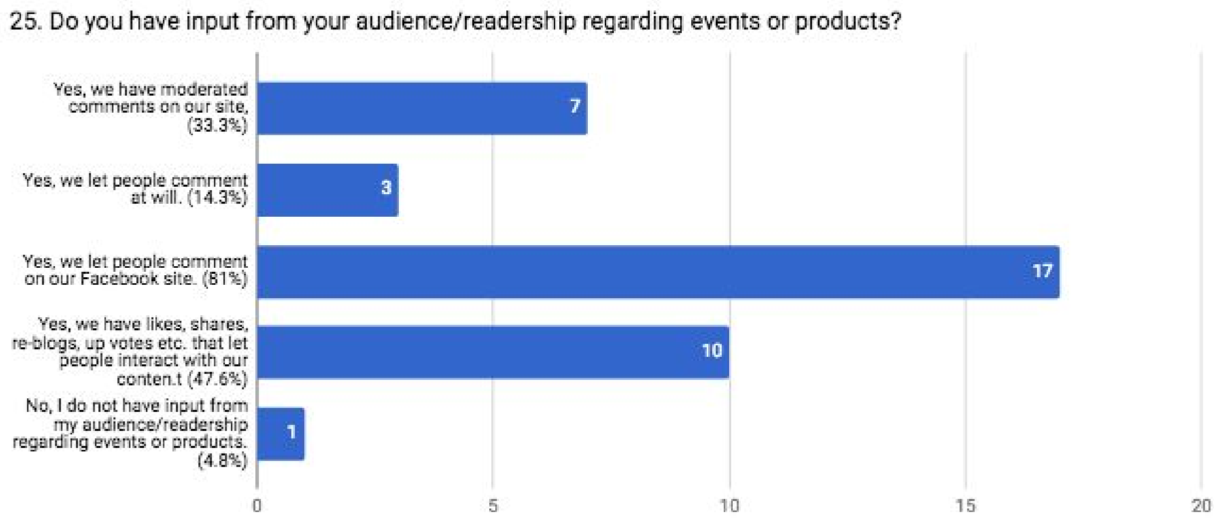


Only a third of respondents believe that the events they publish are viewable by travel sites.

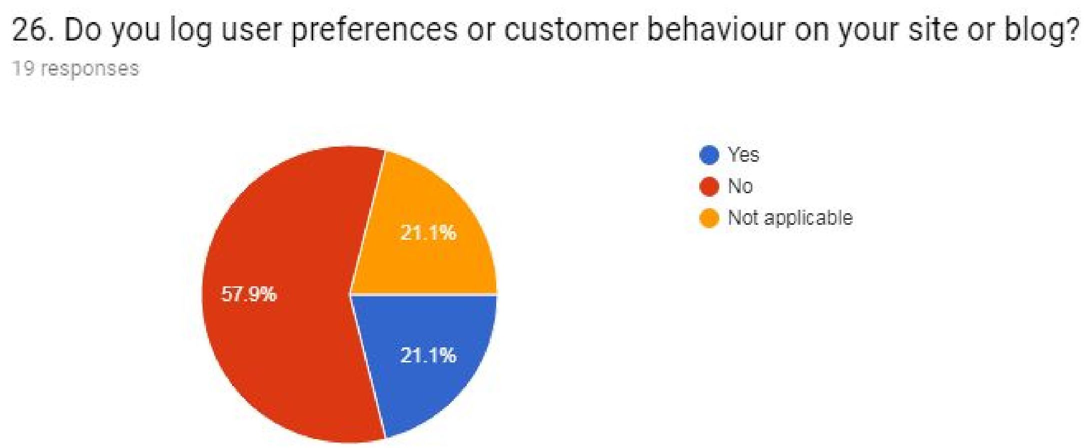
24. Are hotels aware of the events you publish and advertise?



Questions 23 and 24 tell us that approximately a third of respondents believe their information is available to tourism sites.



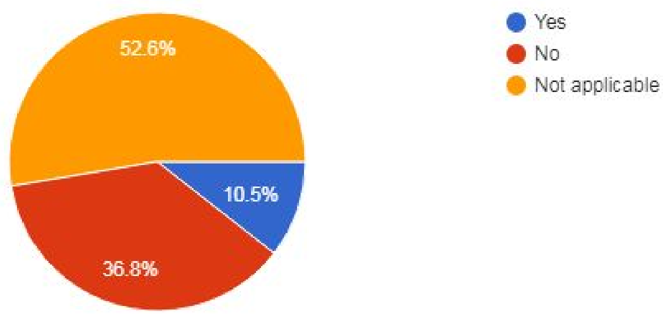
Most respondents' sites allow for some form of audience input.



Logging user preferences and customer behaviour is done by only slightly more than 20% of respondents.

27. Do you serve your customers according to their logged preferences?

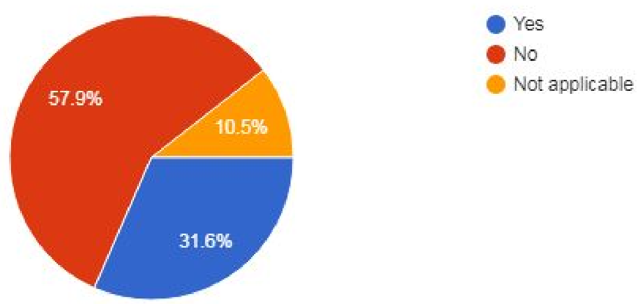
19 responses



Half of the respondents who log preferences serve customers according to those preferences.

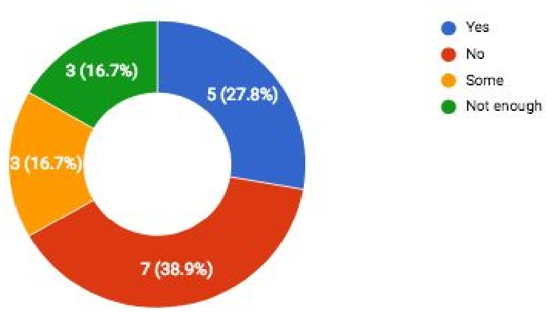
28. Do you use a marketing company or online services to target a wider audience/readership ?

19 responses



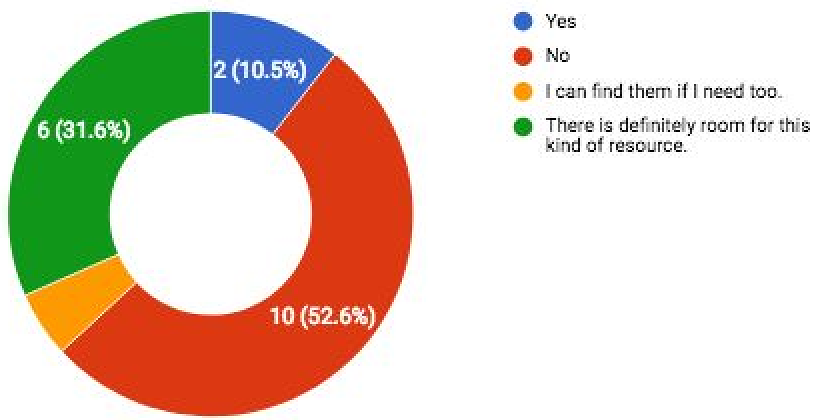
Most respondents do not strategically reach outside their own company, with regard to their blogs or websites.

29. Do you feel that English-language artists in Quebec have dedicated and accessible media outlets to give their arts productions good visibility?



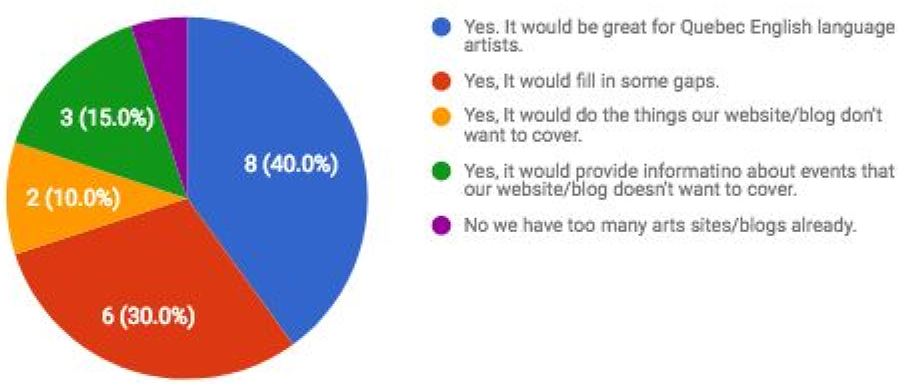
Most respondents believe there is not enough dedicated media or they are skeptical about the potential offerings that exist.

30. Do you feel that your site or blog is aware of all English-language arts events happening in Quebec?



Most respondents believe that their sites are not aware of all events that are happening in the English language.

31. Do you feel that a multidisciplinary listings service for English-language productions would help your site or blog to become more aware of all arts events happening in Quebec?



Most (more than 75%) feel that a multidisciplinary listings service for English-language productions would be of help to their offerings.

elan
english language
arts network

Focus Groups

Focus Group 1 – Feb 22 – Notman House
Present: Ezra Soiferman, Richard Burnett, Andrea Stanford, Gabe Sigler, Marianne Ackerman, Holly Friesen, Andrew McClelland, Dom Castelli, Simon Abdou-Fadel, Luca Palladino
Facilitator: Dan Webster,
Assistant: Rio Victoria
ELAN: Guy Rodgers
Minutes attached (PDF5) – mp3 available

Focus Group 2 – Feb 26 – Notman House
Present: Erin Lindsay, Laura Marais, Mark Louch, Louise Burns, Johanna Nutter, Louis Rastelli, Émilie Gagné, Lisa Sproull
Facilitator: Dan Webster,
Assistant: Rio Victoria
ELAN: Guy Rodgers
Minutes attached (PDF6) – mp3 available

elan english language arts network

Market Research and Technology Interviews
Iterative review with selected participants

Technical Specialists
Jean Robert Bisaillon – Meta D
Robert Brockie – Technology Developer – TIXZA
Michael Cianci – Outbox
Yannick Cimon Mattar – Lepointdevente
Gregory Saumier Finch and Tammy Lee – Culture Creates
Julien Belisle and Julien Dube Cousineau – Formerly of MuCity
Vini Malavola – CTO – SpotEv

Over the course of this research, ongoing conversations were conducted with systems providers and technical specialists. The first round of conversations informed the research process and the survey questions. The second round of conversation was more specific and was more focused on the features of a listings system. Findings arising from discussion about the feature set and critical path forward toward a state-of-the-art listings platform are found in the Findings section.

Preliminary technical conversations were based on a list of questions. The list was shortened depending on each conversation, as not all questions were relevant to each participant.

Technology Provider and Technologist Questions

1. How would you best describe your system?
    a. An event listing service
    b. An event and ticketing system
    c. An information portal
    d. Multi-disciplinary arts or entertainment website
    e. Venue marketing system
    f. Technologist

2. How many monthly users view your system?
    a. 1-5,000
    b. 5,000 to 50,000
    c. More than 50,000

4. List the main development goals of your platform for each of the next two years.
    a. Attract users
    b. Increase engagement
    c. Sales conversion

6. Do you feel that the systems you manage adequately accommodate independent arts productions? Please explain.

7. What is the best feature of your system for independent artists?
    a. Visibility

b. Sales
c. Other

8. Is there a particular area in which content producers or media outlets have difficulty with your system?

9. Does the media regularly include links to events on your site or in your system?

10. How is the marketplace for online events changing and what do you think will not exist three years from now? List what is becoming irrelevant.

a. News portals
b. Unstructured data
c. Personalized homepages
d. The decline of native apps (vs. progressive web apps)

12. What technologies do you think will have the most impact on your business in the next three years?

a. Structured data
b. Voice recognition
c. Cryptocurrencies
d. Data-controlled CMM

14. How is voice recognition impacting the way your system operates?

a. Yes, it has precipitated the structuring of our data
b. Yes, I love using it to find things.
c. Yes I use it in the car.

15. To what degree do you use structured data in your system?

a. OG (Open Graph—Facebook, Twitter)
b. We use one schema (Google, Bing, Yahoo).
c. We structure information everywhere.

16. Do you use blockchain or distributed ledger technologies in your system?

a. Yes.
b. No.
c. We are thinking about it.
d. Yes, we are in the process of integrating advanced distributed ledger systems.

17. What major security issues do you think are the most concerning for the future of content producers?

a. Plagiarism
b. Theft of technology
c. Identity theft
d. Fraud, i.e., credit card fraud
e. Kids using their parent credit cards

18. Do you see net neutrality as a threat to how arts producers and content developers will operate in the next three years?
    a. Yes
    b. Unravelling the legal issues
    c. No

19. Does your system use a preference centre to store user preferences?
    a. Yes.
    b. No.
    c. No, but we store information about related events.
    d. No, but we allow search by specific parameters.

20. Do you serve customers based on their preference settings?
    a. Yes, completely.
    b. To some degree.
    c. No.
    d. No, but we store information about related events.
    e. No, but we allow search by specific parameters.

21. Does your customer data stay in your customer management system or do you rely on marketing data with customer information systems, i.e., Facebook or TicketNetwork?
    a. We store on other systems that we license, i.e., credit cards.
    b. PCI compliance, etc.
    c. Other

23. Does your system allow for search of related products? For example, if you sell concert tickets, does your system connect to music streaming platforms?
    a. No.
    b. Yes, we link to artist merchandise and artist sites.
    c. Yes, we link to travel sites (hotel, rental car).

24. Do you use analytics or algorithms to re-target users for further engagement?
    a. Yes, I use Facebook.
    b. No.
    c. I use______.
    d. Yes, I use Facebook, and we retarget users who have responded but didn't purchase.

25. Is your system available as an app? If so, is it synchronous with your website?
    a. No, we don't have an app.
    b. Yes, we are an app.
    c. Yes, we are progressive web app.

26. Does your system offer advertising opportunities for event producers?
    a. No.

b. Yes.
c. We could do it, but we don't.

27. If you had to develop a listings platform for arts producers, how would you envision a development team and development process?
    a. Hire a product director
    b. Front-end customer-facing UX and UI design
    c. If you can afford it, use a full stack developer to monitor between the front end and back end
    d. Back-end and database developer
    e. Rigorous testing process – AB, UI and UX
    f. Extensive Marketing plan

28. How long to build the system that would achieve that could be ready for testing?
    a. 3 months
    b. 6 months
    c. 9 months
    d. 12 months
    e. Never

29. What do you see as major barriers to wide acceptance for a new model?
    a. Competition to from international companies
    b. Willingness to share dates by content producers
    c. The cost of acquiring users
    d. Buy-in from large content suppliers

30. Does your system allow for search of related products? For example, if you sell concert tickets does your system connect to music streaming platforms?
    a. Yes
    b. No
    c. We do this

31. Does your customer data stay in your customer management system or do you rely on marketing data with customer information systems, i.e., Facebook or TicketNetwork?
    a. It stays in our system.
    b. We rely on Facebook.
    c. We use a proprietary system which we do not own.

Media Marketing Specialists
Steve Faguy – Media Landscape specialist
Mitch Joel – President of Mirum. Marketer, speaker, author, media hacker.
Leisa Lee – Public relations and marketing specialist
Barbara Ford – Public relations specialist

Conversations were conducted with media specialists who work with media outlets, artists and producers. These specialists also have important overarching awareness of media issues and have extensive experience with the Quebec media landscape, in particular the English-language arts scene.

Conversations were conducted in most cases after the surveys were completed (excepting Mitch Joel and Barbara Ford, who made contributions both before and after the surveys were taken). A set of questions was used as a guide to the conversations.

The discussions relevant to the survey findings were included with the survey discussions. Findings arising from discussions about the feature set and critical path forward toward a state-of-the-art listings platform are found in the Findings section.

Media Specialist Questions:

1. Do you think English-language arts productions get enough visibility from local media?
2. Is the problem that artists and producers do not know how to exploit media?
3. What feedback can you give on any studies you are aware of?
4. Is there a value offered by a listings service platform that is complementary to existing media?
5. What do you think is not being covered by media?
    a. Arts news
    b. Previews or reviews
    c. Listings
    d. Other
6. Do you think *The Montreal Mirror* could have survived if it had radically changed its design to address the digital shift?
7. Are there formats that you would advocate that are not on the market?
8. What new technologies do you see changing the way media communicates with audiences?
9. In our research we find that anglophone producers are generally unaware of francophone listings platforms. Discuss.
10. Do you think there is an opportunity that a new listings platform could gain traction through new technologies of:
    a. Voice recognition
    b. Progressive app technologies
    c. Automated notifications
    d. Preference centres
    e. Findability of events
11. What about the arts and culture content creators in the realm of arts and culture owning metadata? Do you have an opinion on this?

Discussions

Discussion regarding questions in the Media Survey correlated to artist and producer concerns and expert opinions. The discussions are listed as D1 through D36. Discussions that informed the Findings section are noted at the bottom of each paragraph.

D1. Info on respondents:
Survey respondents and the ELAN constituency represent diverse types of media. Most respondents state that they work within an annual media budget of less than $50,000, though most believe their reach is above 100,000 people. All online listings platforms and blogs have stated that their annual budgets are less than $50,000. A high percentage of artists and producers call themselves "established", though they do not have advertising budgets. Online and traditional media models accommodate emerging artists through a range of factors. They report that they do not select artists based on their budgets or the size of their audience. The general tone of respondents from the media was open and uncensored. Results indicate that half of content reporting is generated locally. Roughly a quarter of respondents said local content was less than 25%. This demonstrates an openness and willingness to cover the local arts. However, when artists and producers were polled in the related survey, it became clear that they felt there was not adequate support to give them increased visibility in the media. It is evident that there is a gap between the media's view and artist and producer views on this subject, as per question 9 in the Artist and Producer Survey.

In this question, the media is asked, why do attempts to achieve visibility fail? There are a range of reasons, including lack of clarity in the information provided, timing, not enough space and poor formatting of content. Andrea Stanford of the CBC, also mentioned in the focus groups that requests received often lack context, as when content is submitted it should be identified as relevant to other news items. This range of reasons for not accessing media would indicate that some artists and producers could benefit from professional workshops or information sessions on how to successfully approach today's media.

D2
Most media have not done any formal surveys of their constituency. This is a very popular activity undertaken by many modern businesses. As survey technology is inexpensive and readily available, it remains to be seen why media outlets do not engage more in this type of feedback. The general consensus from the focus group discussions was twofold. First, customers find surveys annoying and publications do not want to annoy customers. Second, media outlets at the local level said that they do not have the time or resources. Gabe Sigler of *Bad Feeling Magazine,* an online publication, remarked that "we regularly do contesting and we know that people like free tickets, which gives us some feedback". It is important that efforts are made to promote further study of customers, as most artists and producers believe social media comments to be important to them. With content suppliers looking for feedback, publications should take this seriously as well.

D3
Question 5 asks: "Do you see a value in a listings platform that offers increased visibility for Quebec's English-language artists and productions?" The general consensus may be summed

up by the fact that over 89% of respondents answered "Yes, absolutely" to the question. A large majority of the media polled said that there would be value to a listings platform that offered increased visibility, for various reasons. In addition, all media experts thought a state-of-the-art platform would be important in promoting English-language arts. Public relations specialist Leisa Lee offered the insight that the English-language arts are not getting enough media coverage, due to the shrinking space in newspapers and the time it takes to update the many small online publications. As Lee remarked, "You actually get media apologizing to you: 'I'm sorry we don't have anything being covered this week.'" Colin Hendry, who has been trying to solve the problem with the listings platform SpotEv, comments: "There is no one place where all the listings are currently provided." Media specialist Steve Faguy comments: "The big problem is that there is not just one place to go, a central repository would be more effective."

D4

Questions 6, 7 and 8 were related to how and why people were visiting local media sites. To summarize, the public is visiting websites and blogs to get arts news, listings, reviews and previews, and because they are regular readers. Most go to the sites after seeing a post on Facebook or after searching Google. The big insight made throughout the course of this discussion was that, for the most part, patrons are local and are engaging with our local media via international media companies, such as Facebook and Google. The domination of international media companies will be discussed later in the study.

D5

Question 9a and 9b were about the media, specifically, how they want to engage with their customers and what metrics or information they would like to glean from their customers' online activity. While clicks per story, page views and likes per story are the most valuable metrics for local media, most asserted that their major incentive was to provide their readership with enjoyable content, more so than to glean advertising value from metrics created through customers' online activity. This is consistent with findings gained through the question about annual budgets, as fewer people prioritize making money in the arts over the mandate to inform the public about arts events. First and foremost, they feel they have to deliver the news and then they try to make revenue as a by-product. Among the smaller media companies there is a clear intention to be primarily responsible for the distribution of content, with the lesser goal of converting this content to sales.

D6

Question 11a pertains to time and energy spent towards achieving a readership and audience. Respondents see human resources as the most important area in which to invest their time and energy. They also put more of their budget toward the areas of editorial mandates and media exchanges. This points to the fact that media outlets are working toward getting results without spending money. As for small companies, most of which are working within minimal budgets, the findings are consistent with several questions in the survey that point to limited budgets and prudent expenditure.

D7

Question 11b asked how respondents spent money on achieving readership. A striking response emerged that, in multiple areas, many of them spent nothing. Again, this appears to be due to most sites working on shoestring budgets. Human resources is the largest spending category, followed by new media advertising and then partner promotions. As Colin Hendry of SpotEv commented, “We are at present time very cautious with our budgets and try to generate organic reach.” This was somewhat echoed by Lisa Sproull of *Cult Montreal* in one of the focus groups: “We didn’t spend money on ads; we have this year started occasionally to promote Facebook posts; but we never did before.”

D8
In Question 12, respondents advocated several strategies to support engagement with audiences. Their digital approaches included diverse menu offerings, rapidly updated content and geolocating, as well as the more traditional methods of discounts and networking with related businesses. The responses are part of the larger general question posed to media in the digital age about how best to grow audiences. Sharing the lessons learned throughout the community is essential to improving artist and producer connections with audiences via media engagement. In the two focus groups, a positive dialogue was apparent between members of artist and producer communities as well as marketing and media professionals. These conferences between different stakeholders are valuable to the development of winning platforms in the future.

D9
According to Question 13, the clear predominant issue is social media. There is limited awareness of data mining, analysis and deeper issues related to data (the use of artificial intelligence or AI, for example). Lisa Sproull of *Cult Montreal* comments: “At the moment we do not use push notifications nor advertise outside of our own social media presence. We do keep an eye on our analytics and try our best to optimize our content for searchability, but we don't have a dedicated person doing this and only this.” The question was also discussed in focus groups. Again, we see that local providers are working with limited resources and are taking on the problems in front of them, even though they do not have to the resources to delve into some of burgeoning solutions that are expected to make communication with audiences easier for them in the future.

D10
Question 14 asked the media how they went about finding listings and what technologies were used. There were discussions in the focus groups about the painstaking, time consuming, cut-and-paste practices, as engaged in by outlets like *Cult Montreal* and CKUT to provide listings. A small number of respondents used API and scraping in order to aggregate listings, though most still use the almost archaic method of entering information directly—work completed by a staff member. The results again point to a gap between respondents’ methods and methods that would produce listings online internationally.

D11
The first survey question regarding “structured data” technology was given in order to gage awareness of the importance of semantic web technology. Rapidly evolving structured data technology is essential to voice recognition searches and to relaying information to future AI applications so that they can sort data and make recommendations to consumers. “50% of all searches will be voice searches by 2020,” according to American media measurement and

analytics company Comscore. Findability on the web is essential, according to Montreal-based Culture Creates, who intends to make a business out of structuring data for the performing arts world. Culture Creates is already working with a number of Canadian companies to assist them with findability. The problem for most respondents who are responsible for communications and visibility, is that they are not familiar with the structured data concept. According to Expozine producer and Archive Montreal manager Louis Rastelli, “Structured data takes expertise to know; I am hoping this project can result in guidance for this; not everyone has the time to update all sites in this way.” The concept needs to be explained and understood for local artists to get on board and achieve visibility in the age of Alexa, Ok Google and Apple Home.

Such is the goal of Culture Creates, as explained in the following quote from their website:

> Imagine a unified, informative way for the nation’s art and culture to present itself on the Internet. Imagine enterprise platforms like Expedia, AirBnB, Culture Trip, Ticketmaster, Amazon, Facebook and Google being able to include cultural events within their offers in every city across Canada. Imagine arts organizations being able to offer local cultural events on future enterprise platforms throughout the country reaching millions of Canadians.

D12
The second question regarding structured data in the survey pertained to technology used to organize data, including Open Graph (used by Facebook and Twitter) and Schema (used by Google, Oracle and Microsoft). Again, very few respondents were aware of the semantic web technologies that have been rapidly reorganizing the web over the last few years. Awareness of the technologies used to make events available by simply asking Google or Siri are still just barely being discovered by arts community. The fact that the semantic web is rapidly developing and being supported by algorithms, machine learning, data mining, AI and voice recognition means that if the arts are not understandable to these new technologies then the arts will eventually become invisible. It will take focused initiatives, like the work being undertaken by Culture Creates, to make the arts and culture sector ready for what is already a growing technology for arts discovery.

The following statement, taken from a report by the Digital Innovation Council for the Performing Arts, entitled “DIGITIZING THE PERFORMING ARTS” (a commission by CAPACOA, the Canadian Arts Presenting Organization), illuminates the situation: “A key question for performing arts presenters in this digital age is: ‘How do we leverage digital technologies to create more value-added connections with audiences (beyond digital marketing) before the performance, after the performance and in between performances?’”

D13
Culture Creates efforts are in line with the recommendations made by the CAPACOA commissioned study, as listed in the Next Steps section of the study: “Develop and implement a comprehensive data strategy for the generation, circulation, and connection of data and metadata across all steps of the performing arts creation chain.”

D14
The *big data* questions are simply too difficult to understand by most people working in the arts and by most media. Jean Robert Bisaillon is a metadata specialist who has worked in the arts for copyright and licensing organizations including SOCAN. His expertise is valuable to helping transfer the message to artists. He gives an example of how open databases can benefit artists: "Open databases can supply authoritative information about content, chain of rights and value. It offers time gain and avoids misleading information to be circulated when describing cultural offers to concert goers, directing payments. One of the best examples I like to use is the disambiguation features offered by the ISNI-SEARCH linked open database, making the difference between Nick Cave the singer and Nick Cave the visual artist and connecting the singer to the MusicBrainz linked open database featuring a list of all of his creative assets."

http://isni.org/isni/0000000418325831
http://isni.org/isni/0000000083954977
https://musicbrainz.org/artist/4aae17a7-9f0c-487b-b60e-f8eafb410b1d

D15
The tools available offer future potential for artists and organizations, should the sector choose to embrace them. On the subject of how information should flow so artists can maximize value, Bisaillon replies: "As far as metadata is concerned I always say that digitized content severed from its descriptive information is now useless, bares no value. The binary data means nothing if it is not connected to human- and machine-readable information. It is the same when considering usage and attendance data: what's the use of developing cultural habits if you can't establish a content-based relationship link with the event's fan. This has more chance of being respectful of decent commercial practices than if you blindly target any audience in some unmodulated fashion".

D16
We asked several targeted questions about the language of publications and the benefits and shortcomings of versioning information in more than one language. The general results point to a willingness among media to reach as many as possible by communication in more than one language. Obstacles that remain to publishing bilingually, such as the cost of translation, human resources and skills sets, are limiting. However, numerous benefits are stated in question 19, regarding the reasons why websites choose to publish bilingually. Increased readership, increased sales, international engagement and access to tourism were all endorsed as leading benefits. In focus group A, it was mentioned that lowering barriers for Quebec companies to achieve more bilingual publication would be of great benefit, though many initiatives are inconsistent and come and go with different governments. It was also stated that, obviously where possible, arts producers want to create in two languages, in order to reach the most people possible within the public of Montreal, but the underlying problem is resources and not the will to communicate. What became apparent from the survey (question 21) is that most respondents feel they are communicating to a public that is more than 70% English-speaking. Therefore, it can be said that growth and initiative are required to increase awareness of English-language arts within much of the province.

D17
Question 22 refers to multichannel marketing, which is an idea that has met with great success in many areas of retail sales.

Examples:
The Shopify e-commerce brand and sales platform asks the question: “Are you selling everywhere customers buy?” Shopify promotes sales of products through social media and other retail or online outlets. Multichannel sales are a major initiative with their pitch to ecommerce clients. Source: Shopify

Ryanair is an airline that has 130 million customers annually. In 2017 they project to earn 27% of revenue from non-flight revenues. From their website they sell everything from hotels to rental cars to theatre tickets. This upselling, cross-selling or multichannel selling is very common among large websites. Websites have the eyeballs that a small product supplier (i.e., theatre tickets) may not have. But the multiplicity of sales channels is proving to be valuable for London’s West End Theatre productions, for example.

Quebec arts sellers are not far from establishing sales through multichannel approaches. For example, attraction packages are currently available through online travel site Tripadvisor. Packages can also be purchased through La Vitrine’s listings platform. Respondent awareness to multichannel marketing differs depending on the size of the organization.

Internationally, Amazon (online retail), Alibaba (Chinese e-commerce) and Sky UK (a telecommunications and broadcasting company) have had success selling concert tickets. Though the programs have been a success in Europe, Amazon backed away from a plan to sell event tickets in North America, citing that they were not able to make a deal with major market player Ticketmaster.

D18
Opportunities in this area are expected to develop as inventories can be connected and packaged electronically. With Montreal and Quebec City being major tourist centres, both producers and media should undertake research into the initiatives that would help exploit the synergies that could direct additional revenues to the arts. Currently, as per survey questions 23 and 24, only one third of respondents believe that tourist sites and hotels are aware of their cultural productions. This tells us that there is much room for improvement in exploiting the opportunities potentially offered through tourism channels.

D19
Survey questions 25-27 are about user preferences. The preference centre is a set of additional data fields in a user profile that describe or define a set of tastes or behaviours of the user. Most advanced social media and web applications use preference centres to improve the experience of users. With the goal of trying to be everything to each individual taste, preference settings help users to avoid the clutter and to be served according to their special interests. The best examples of preference centres have all been created with user friendliness in mind, are minimally invasive, and never make clients feel like too much personal information has been asked.

D20
Survey results tell us that slightly more than 20% of respondents logged user preferences or customer behaviours, and about half of those responded to the customer based on their preferences. Thus, only 10% of respondents are acting according to user preferences. Across the online world, most web apps and high-volume websites consider a high-functioning preference centre to be the key to the customer service experience. None of the local listings platforms employ an advanced preference centre. Larger promoters such as evenko and CBC manage to implement and serve customers based on preferences, though groups like Montreal Theatre blog, *Cult Montreal* or Montreal Rampage are not able to manage this, simply for reasons of complexity. We see that the big budget producers and media can afford to be in the game, while the grassroots, bootstrapped media and smaller production firms are left out, due to lack of resources.

D21
Question 28 is an additional question about using marketing resources outside of the respondents' organizations, in order to target a wider audience. The question was also discussed in focus groups and commented on by publicists. The survey shows that that 35% of respondents hire outside firms. Discussion around this question also pointed to the fact that external publicity or marketing was simply not an option, due to budget constraints of small media. So big companies can afford to employ certain strategies and small companies cannot. As PR Specialist Leisa Lee states, "They really don't have the budget to hire even a full-time person, let alone outside marketing help."

D22
Question 29 asks about the state of visibility for English-language arts, and whether there is enough visibility. The majority of respondents don't not believe there is enough media visibility for English-language arts, although they do recognize the efforts being made by *Cult Montreal*, Montreal Theatre Hub, *The Montreal Gazette* and the CBC. The comments sparked by this question showed that there is skepticism about how much can be achieved. Leisa Lee made the point that CTV is the largest measurable audience we can reach through mass media. "But," she states, "if Christine Long, the arts reporter, goes on vacation that week, there is simply no coverage." Media specialist Steve Faguy adds "There is always room for more. What we have now, compared to 20 years ago, we have lost a lot." Barbara Ford adds, "There is a value in listings as a bare minimum."

D23
The responses to question 30 show that there is not a full picture available of all art happenings in Quebec. Roughly 75% of respondents thought that either their own website was not aware of all events, or that there is a need for a type of service that would have all listings.

D24
Question 31 asked the media, marketing persons and bloggers the question: "Do you feel that a multidisciplinary listings service for English-language productions would help your site or blog be aware of all arts events happening in Quebec?" One hundred percent of respondents chose positive comments in support of a multidisciplinary listings service. Montreal-based digital

marketing expert Mitch Joel says, "The problem still exists, the technologies are here to solve the problem, and if we do it well it could work in other places, as no one has done a great job of this yet".

D25

Questions 1 and 2 identify the destinations where artists list their shows online. The majority of artists and producers use their own website and Facebook, as well as other social media. The process is often done twice or multiple times, as most artists don't have distribution systems that update various media. Approximately 70% of artists and producers also use online newsletter services, such as Mailchimp, to deliver announcements or news. Mailchimp preloads website information to save time when building a newsletter. This time-saving is valuable to artists and producers alike. Mailchimp and similar services are also convenient ways to inform a range of traditional and digital media when artists and producers make updates.

Question 3 asks if respondents loaded information directly into an online database, to which most respondents answered yes. The result indicates that many feel comfortable with and reliant on outside systems to host their information. According to the focus groups, and more than 25% of respondents, some producers and artists believe that a local copy of event and product information, or a server copy, is always a better way to go. There is no evidence, at least from the survey results to question 4, that artists and producers are doing all their work from their phones. According to the survey, laptops and desktop computers are used by virtually all respondents.

Reasons for migrating to digital systems are widely known. Question 5 lists the various reasons to gauge respondents' awareness of digital systems benefits. Artists and producers have become keenly aware that online presence is essential to reaching their audiences. They also highly value the feedback they receive from customers, as shown by the results of survey question 8.

D26

Question 9 asks artists if they felt there was adequate support in online media. This question relates to a question asked in the Media Survey regarding inclusion of local and emerging artist content (question 2). Country music artist Li'l Andy commented at one of the focus groups: "Between artists and media it can be difficult, there is tension; artists expect media to monitor, provide the why, see from both sides...artists feel the media has a job to do. Media feels like they need to be provided with more information. It's a good thing in Montreal that we talk to each other." Andy comments on the relationship between artists and media in Montreal and the intimate relationship of the community. The media and artists all know each other and often communicate without the professional filters of management or agents between them. This is very telling of the community that is being researched and the grassroots relationships that make up the dynamics between the creators and the local media. That being said, the result of question 9 shows that approximately 75% of respondents feel that there is not adequate support in local online media to give visibility to the art they produce. We can assume, because of these positive working relationships, that there is room, through more dialogue, for artists and the media to collaborate, foster and optimize visibility in the media.

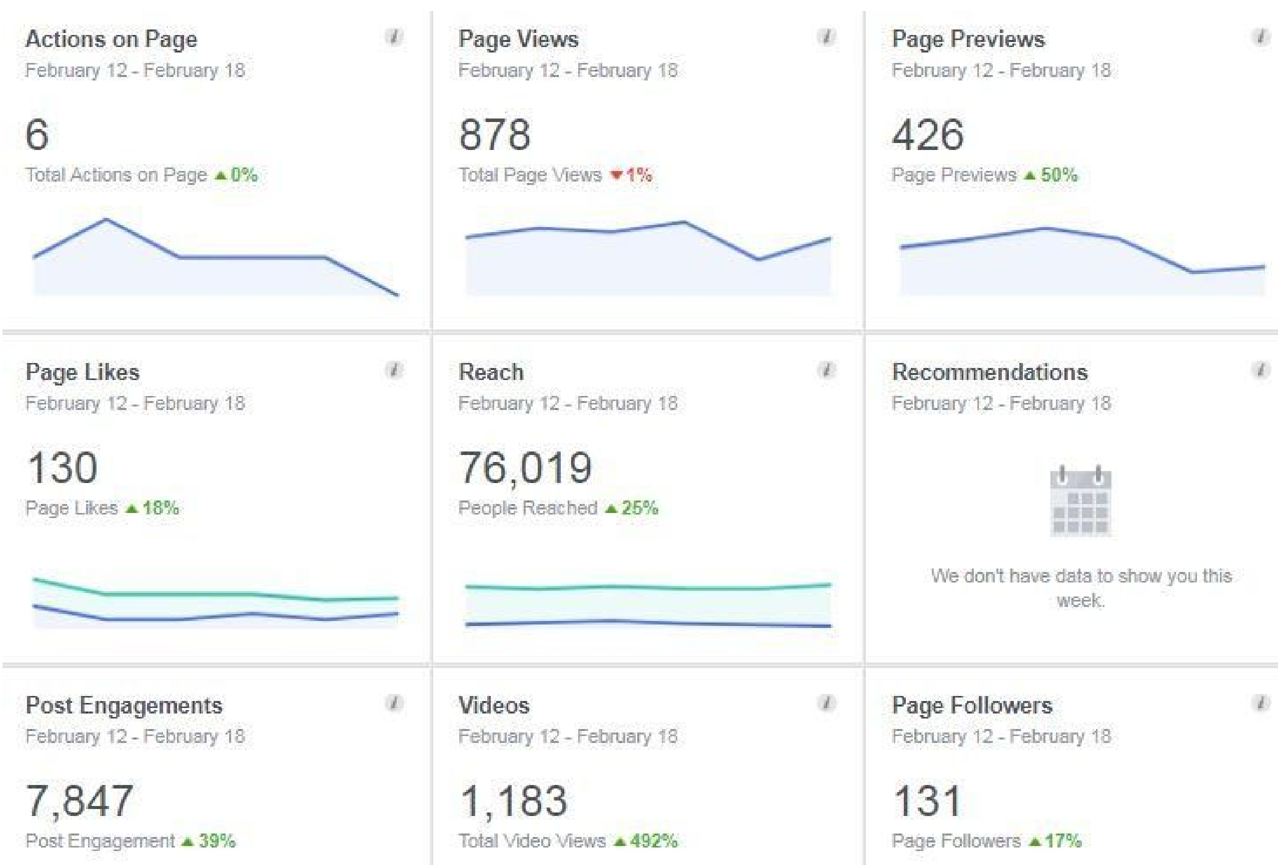
D27

Discussion 27 is about respondent use of Facebook. According to question 6, the most effective online listings platform used by artists and producers is Facebook. Approximately 20% of respondents see their own website as the best option in this category. These results show that artists and producers are very dependent on international players.

Furthermore, on the subject of international service providers, approximately 50% of respondents used most of their advertising and marketing spending on Facebook. 50% spent zero dollars on Google; 79% spent zero dollars on Twitter; and 73% spent zero dollars on Instagram. Facebook is the market leader by a long shot.

An in-depth discussion about Facebook took place in both focus groups. The discussion made clear the benefits of social media marketing, as well as illuminating its limitations and the fact that other strategies could help to engage and retain an audience through individual website engagement and information gleaned through sales platforms.

Artists and producers and the media find Facebook essential to communications with their audience, but there are a long list of issues. The results of question 10 show more frustrations than satisfaction with Facebook.



The above image shows the sort of statistical information provided by Facebook to its advertisers. It contains very little user information and offers abstract statistics of behaviour. All of this information is packaged to convince event producers to buy advertising that will reach the multiple millions of Facebook users who may be interested in events. Artists and producer do not have a lot options. Facebook offers solutions so that event producers know how to quantify sales conversions by adding a pixel to their sales pages, but this is not understood by many Facebook-using event producers.

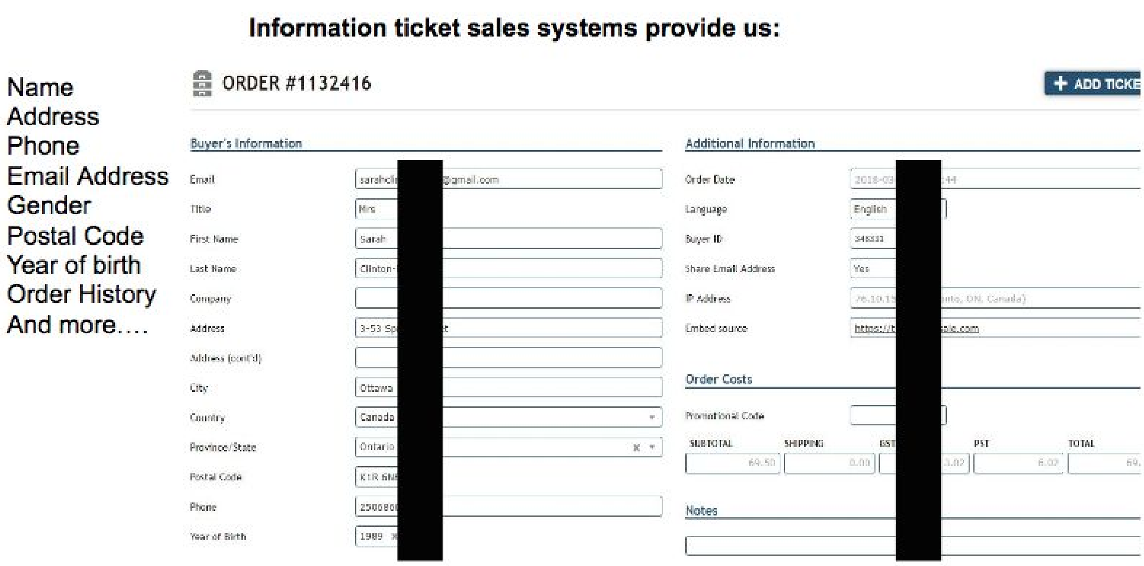
D28
From the Facebook developer website:

> *Facebook pixel is a small piece of JavaScript code that you copy and paste into key pages along your conversion funnel. Install this code and verify it works.*
> *You must have access to your web page's source code and be familiar with making changes to this source code. If not, send these instructions to your webmaster.*

This sounds easy enough, but it’s not done by most artists and producers until they get their webmasters to do it for them. For ticketing platforms this information is well understood.

According to Yannick Cimon Matter, of Lepointdevente, “Ticketing platforms offer event producers a comprehensive set of information. This information should be utilized by event producers, as this marketing intelligence can be used to reach new audiences.”

D29
Question 14a relates to the discussion about Facebook, and about having all necessary information on customers. The discussion flows from social media through to sales systems.



Gaining audience reach through social media is very effective. Increasing engagement through ticketing or sales platforms can be very effective. However, not all arts events on social media are programmed through ticket sales, but rather through other systems designed for artist products. Free events, free calendars or free brochures can be set up through sales platforms, which are better mechanisms for customer-based tracking. The systems are often available to the artist or producer at no cost, other than sales commissions.

The information and insights about ticketing systems are provided by informal discussion with technology providers, listed as participants in this research.

D30
Questions 11-17 relate to the discussion of metadata. These provided an opportunity for ELAN to discuss the questions surrounding artist- and producer-generated data and to get feedback on these issues through the survey and focus groups. Results from question 11 show that respondents are not comfortable with (or are at least skeptical of) leaving their data with a third party. Question 12 shows the expertise and nuanced understanding of our respondents: “It’s clear we are not in Silicon Valley,” says Yannick Cimon-Mattar of Lepointdevente.com. “Indie venues and promoters want to keep it simple.” Question 13 shows that there is concern about marketing, and again underlines the concerns of dependence on Facebook. Further, in question 14, only a small group of respondents feel that they have all the marketing data they need. For question 15, 59% of respondents replied that they rely on data that is stored by other systems, i.e., Facebook or their ticketing network. Looking at the questions more closely, there is a big difference between storing information with a service with whom you have a contractual agreement. Generally, artists, promoters or venues will have a contractual agreement with a sales system, which can include what data is shared to the event producers. Other than the terms of service fine print displayed when signing up for Facebook, there is no agreement with this social media platform about shared data. Everything one inputs or uploads to Facebook becomes the property of Facebook. But the outlook for artists and producers is positive, considering that many institutions are promoting research into the development of open data stores.

D31
Questions 18 and 19 provoked discussion on spending and the time and energy costs of digital and traditional media. Artists and producers continue to spend on both traditional and digital marketing. While digital spending is much more focused, with a larger portion going directly to Facebook, traditional campaigns can be more important in various instances. For example, most music producers, including evenko and record labels, responded that they spend much greater amounts on digital media, while in general, theatres (Geordie Productions, Centaur Theatre and Imago) responded that traditional media continued to be a significant expense. The Montreal Fringe Festival reported roughly a 50/50 split, though this is perhaps due to their proportionally younger audience. Visual artists responded in various ways, depending on who was asked. There is a wide variety in types of spending, which greatly depends on each of the individual productions.

With an eye on the budget, respondents spent in on traditional media in focused ways. TV spending is the medium least often used, followed by radio, where most spending is less than

20% of traditional media spending. More than 50% of respondents still use some of their spending on public relations, and 50% of respondents spend less than 40% of their traditional media budget on newspaper and magazines. A method that continues to be valuable to 75% of artists and producers is the use of flyers, posters and other printed materials.

Digital spending was mostly used on websites and social media. Again, the amounts vary dramatically between individual companies and sectors. Approximately 84% of respondents spent some of their budget on websites and 72% reported spending on social media. Only 42% reported any spending on blogs, and most spent less than 20% of their digital budgets on blogs. More than 50% of respondents stated some spending occurred on contracted or expanded staff.

Time and energy spending on traditional media was reported as much less than cash spending in the same areas. More than 30% of respondents stated that digital media takes over 80% of their time and energy, and more than 75% of respondents said they spent 40-100% of their time and energy on digital marketing. The most time and energy was spent on unpaid posts on social media, which is an attempt to use the free medium of social media to promote activities. The second most reported expenditure of time and energy was on individual websites. Approximately 50% of respondents reported spending time on expanded staff. In both focus group discussions and interviews with media specialists, it was mentioned that a great amount of energy goes into the service of many traditional and digital media outlets. Publicist Leisa Lee commented that, “Once upon a time we just sent a press release to all media. Not anymore, some sites have forms, or you send a private email to get attention—it’s time consuming”. PR consultant Barbara Ford said, “One system, that would push to all media, that would be wonderful, save us all a lot of time!”.

Previous discussion occurring as part of the ELAN Digital Shift Project recommended that a one-stop submission form be created to allow artists to submit to multiple listings services all at once. This solution is still needed by English-language producers.

D32
Questions 20 and 21 ask about the frequency with which artists and producers communicate with their networks and how they go about this. Communication with networks depends on several factors, such as the artistic discipline of the production being promoted, and the volume of productions. Theatre and visual arts tend to update with each new production or show run, while dance may be more seasonal and festivals may event be more annual. Music, depending on the size of the company, can be a daily process on social media. The dynamic of this situation would suggest that a system to communicate listings would have to be updated daily in order to accommodate all types of artists and producers. The nature of artist and producer communications requires that multiple options be kept open for communication with patrons and customers. Some patrons or customers still prefer to receive updates by email, some by post, some by text.

D33
Question 22 offers a list of functions of online media and listings platforms that give visibility to Quebec-based artists. Listed entities vary from online magazines to large event listings portals,

to summary listings services with mapped locations of events. The survey results point to the fact that most respondents are not aware of most online sites. For example, as an independent small business, Sorstu is the most active listings site in the province, though it is virtually unknown by English-language artists and producers. Having spent millions of dollars of public money, and maintaining a large staff (34 listed on LinkedIn), it is not well known to English-language artists and producers, though it does communicate with English-speaking patrons. There is a greater awareness of *Cult Montreal*, who is operating and continuing in the spirit of the now defunct *Montreal Mirror*. This publication is generally even known to smaller operations, even those with as little as two full-time employees. In discussions with focus groups, limitations of local models are well known, and the complexity for artists and producer to deliver updates to all of the available disparate media is time consuming

D34
More options were mentioned within the focus group, that were not in the survey, but none of them were suitable. According to Gabe Sigler of *Bad Feeling Magazine*, there are several interesting but limited sites, like montrealrampage.com and bucketlistmusicreviews.com. Freelance journalist Richard Burnett commented of Montreal tourism blog, mtl.org, that "they have 12 staff writing[...]they cover all editorial stuff, lots of restaurants, lots of locals will go there, not just tourists." According to Marianne Ackerman, who ran the interesting and well-read arts blog Rover Arts, mentioned Visit MTL, a start-up for the tourist market; she said that she has spent lots of time of taking writers to them and redirecting people. According to Ackerman, "there is no point in sending large sums of money into art when delivering business and reaching the public is not there. It's not right to plant seeds and watering until things are ready."

D35
Question 23 in the survey asks if respondents could rely on one platform to deliver the visibility they required, to which 94% answered no. There is not a lot of dissatisfaction with existing models and the reasons can be discerned from various responses. Lisa Sproull explained her case for *Cult Montreal* in the focus group: "We would like to be 'one ring', but we're unable to get there. We want to work together with a team to achieve this for the community; we wouldn't want to take the resources away from anyone. We wanted a big, independent thing that wasn't dependent; we wanted it to be ad-free. It is Important to not take away the 'exists for' support of the arts community; if we can all work together that is great."

D36
Questions 24 and 25 provided further affirmation from the artist and producer community that there is great potential for a listings platform. In Question 24, 87% said they share mentions of their events on their own social media. In question 25, all respondents, except for one, affirmed that they believe there is room for a more comprehensive listings platform.

Digital Solutions Findings

Experts contributing to *Findings*

Conversations specific to the development of a feature set for a state-of-the-art listings platform took into account survey results and expert opinions.

Key reflections from the technical and media specialist discussions included the participants listed below (identified as EP1 through EP11).

E1

Michael Cianci represents OutboxTM, who sells millions of tickets around the world and is focused on serving event producers with a white label solution. The group is open to selling through multiple channels and focuses on providing quality interactions to increase event sales for its thousands of venue, producer and artist clients. They offer seamless connections for artists producers to engage with their public, and a full suite of customer engagement technologies to assist with marketing and sales. They are a premium service and offer the ability to successfully manage productions, from small theatres to major festivals to arena-level events. They are actively implementing new technologies of advanced preference centres and structured data and agile in dealing with changes in the marketplace, seeing most of their innovations as being driven by customer demand.

Key Quotes:
Multichannel marketing:
“Kids don’t care where they buy tickets; if the link works, they click.”
Security:
“Secure data is number one in our business.”
Revenue generation:
“The big companies will not share, APIs to their systems are not accepted.”

E2

Yannick Cimon-Mattar, from Lepointdevente.com
Lepointdevente.com is a burgeoning Quebec-based ticketing platform who sells over 2 million tickets annually. They are innovative in developing push systems for media, and in offering white label ticketing to small venues in the region. They offer advanced statistics and analysis opportunities at the most affordable prices on the market.

E3

TIXZA is marketing platform in development, with an integrated ticketing system. TIXZA is developing is user base and has a steady stream of content flowing through its partner promoter Greenland Productions.

Robert Brockie, technology developer for Greenland and Tixza, has 14 years of experience as a web developer and been involved at all stages of the software development cycle, from conciliation to research and specification to production deployment. He is currently expanding the input data sets for TIXZA to include multidisciplinary events and digital delivery feeds via ZeroUI.

E4
MuCity started as a music and entertainment listings app that was described as “a scraping AI technology” and that was up and running in 2015 in Montreal, Quebec City, Ottawa, Toronto and Vancouver. It worked under the premise that “all events want to be promoted.” Key technology developed included an agnostic “mash-up” music player, AI scripts that followed user behaviour and APIs to major ticketing platforms. Along the way, before their demise in 2016, they learned important lessons:

1. They built an app before they had a sizable user base.
2. The (music) industry was very open to anything that would give them more promotion.
3. Without a sizable user base, no ticket sales systems were willing to offer them any lucrative deals to help promote events.
4. They finally achieved a sizeable user base after creating a tactical matching algorithm that fed music listings to large websites. But by then, financing had run dry.
5. Getting the MuCity tactical matching algorithm on the large-volume websites was achieved simply by offering music content to those sites for free. Most media will accept free content and will make small concessions (allowing MuCity tracking) to gain the content.
6. Advertising or ticket revenues were not achievable without a strong user base. Were they to do it again, they would have released the tactical matching algorithm script to build an audience first, then built the app once the following was there, then gone after advertising and ticketing deals.

On building relationships with the industry, Julien Belisle notes: “We worked under the mantra that ‘all events want to be promoted.’”

E5
Jean Robert Bisaillon is a tireless advocate of artists’ rights in both traditional and digital realms. His work with META D has informed the Quebec government study ÉTAT DES LIEUX SUR LES MÉTADONNÉES RELATIVES AUX CONTENUS CULTURELS, or, “The state of Metadata related to Cultural Content”

E6
Vini Malavolta, of SpotEv
“We want to utilize technology to simplify people’s life in finding their desired cultural events when and where they wanted. We came to realize, not only one city should benefit of this, especially when travelling. SpotEv is bringing cultural event search to another level in order to cut through this fragmented business by making events localization easy and simple and be a one stop shopping spot experience giving users access to a wide range of cultural events, when and in cities they want. SpotEv are working to suggest events to users based on their preferences and behaviors.”

E7
Mitch Joel is a digital media specialist, best selling author and columnist for the Harvard Business Review and The Huffington Post. He also maintains a well-read blog and has podcast.

Six pixels of separation offers marketing and media hacking insights for the always-connected world.

E8
Tammy Lee and Gregory Saumier-Finch are co-founders of Culture Creates, which makes live events findable for voice-powered searches and AI-powered virtual assistants like Siri, Alexa and Google Assistant. They have begun to structure information for Canadian Stage, NAC, and have support from organizations across Canada.

E9
Steve Faguy is a media specialist. He is an editor at *The Montreal Gazette* and also writes for CBC, and Cartt.ca. He likes to write about the broadcasting and media industry. His blog, blog.fagstein.com, is a source for insights into Montreal media, the broadcast industry, and the media at large.

E10
Leisa Lee's company, The Leisa Lee Group, specializes in PR/Promotions/Marketing and events and brings a background of over 20 years of experience and a passion for the entertainment industry to every one of its projects. Before Leisa started up her own PR firm, she held positions as Director of Marketing for the Just for Laughs Festival and Director of Marketing for the House of Blues.

On the topic of reaching many media outlets, she comments, "Its a full-time job, the outlets have subdivided into so many blogs—fashion, food, you have to find all these media points."

E11
Barbara Ford is an arts publicist and copywriter. She specializes in working with Quebec's English-language theatre and has been the public relations representative of choice for the Centaur Theatre, Repercussion Theatre, and Hudson Village Theatre, as well as for artists of multiple disciplines. Her representation of the arts community has given her profound expertise and insight into the daily struggles of English-language artists and producers and regional media.

FINDINGS – Feature Set

Preference Centre

A key finding gained from this research is that very few arts or media organizations are putting the available technologies of user preference options to work for them to engage audiences. Every successful online retail or arts service sees the preference centre as an important building block to engage customers. The main reason for the limited use of preference centres was simply a lack of resources. A successful listings platform will need to insure it can operate at a level where it can offer this state-of-the art-service.

Using a preference centre to strategically engage clients is essential to growing the user base and keeping the user happy. At the beginning of a user's registration process, signing up should be simple and should be straightforward about the use of information provided, as there is a lot of concern about data transparency. Customer consent is paramount and nothing about the communication should be pushy or creepy. The user should be in charge as a relationship is built, incentivizing the user to give more information, because it will result in their being better served by the listings platform. Users need to be in control of how often they are contacted and by what channel (i.e., email, text, etc.). There should be opportunities throughout the process to "opt out" and control levels of engagement. A preference centre is integral to a state-of-the-art listings platform, because, given the diversity of events presented; segmentation of the audience is necessary. Documentary film buffs or contemporary dance patrons, for example, will want to see documentary film events or contemporary dance performances as soon as they have selected their preferences. When the platform delivers on these preferences, trust is built with the user.

Cross Reference notes : D5,19,20,27,28,29,30, .Q-AP 8,10,14,14b,15, Q-MM 7,25,26,27.E 1,2,3,4,6.

Diverse Menu

The English-language arts community of Quebec is made up of a passionate, dynamic, entrepreneurial group of *do it yourself-ers*. They represent theatre, music, film, dance, festivals, literature and other disciplines, and are sometimes working within multiple disciplines. It is necessary to include and represent this entire range of artists and the diverse audience that supports them. If the entire audience of this diverse group of producers can be brought together in one customer list, it will be a great start to a user base.

Cross Reference notes: D1, 3, 8, 32,33,34.Q-AP 20, 25, Q-MM 1b),2,12,E 7,9,10,11.

Visibility

The goal of the research is to find solutions that present options for visibility for English-language artists. As reported throughout the discussion with technology providers, there exists a range of possibilities that are not being optimized by many systems operating in the Quebec region. Visibility options listed below are by no means in order of priority and can be subject to user preference.

Cross Reference notes: D 2,13,35. Q-AP 9, Q-MM 2,3,4,6,7,8,9 E 1 through 11.

Visibility by Push to Digital, Social and Traditional Media

In discussions with artist producers and media, it was found that a significant amount of time was spent delivering the necessary information about events and productions to the plethora of media outlets that currently offer visibility. A system that could transmit information directly to all

media as a feed could result in a standardized method of delivery for artists and producers. Inputting information in this way could prevent redundancy and save time and energy, which while also offering the media a one stop shop for listings. Such a system would be a major innovation for the Quebec arts community. The creation of this input system would subsequently lead to an open database of arts and culture events that could operate under the ownership of a body controlled by the artists themselves.
Cross Reference notes: D10,11,13,14,25,27,31,35,36. Q-AP 1,3,9,19. Q-MM 13,14. E 2,3,4,7,9,10,11.

Visibility by Listings

Listing all events presented throughout multiple disciplines provides an egalitarian opportunity for all artists and produces to achieve visibility. The organization of information is essential to events being findable across the many different terms that potential audience members search to find the arts that interest them. The listings must be presented according to preference of the audience, because, with such a great number of different disciplines, the sheer volume of content would be overwhelming, resulting in events being difficult to find.
Cross Reference notes: D 3,18,22,23,24,33,34,35,36.Q-AP 9,22,23,24,25. Q-MM 30,31. E 7,9,10,11.

Visibility by Feature News Item

This is a common model historically used by newspapers, magazines and television that has transferred well to digital mediums. The feature article, the feature interview, the preview—these are all used by digital blogs and online outlets in order for certain news items to stay in picture. Visibility offered by this mode also offers serendipitous discovery of the arts. Many small media outlets in Quebec do a great job with features and editorial content. The problem is the frequency of articles published and the diversity of audiences that are being served. Any new listings platform has the option of finding ways to share editorial content produced by existing online media and blogs if proper permissions are negotiated. The other possibility is to create content based on featured content uploaded by artists or producers through the listings platform, which would then present as a headline story or video content. Examples of this are already seen in the process that Facebook or Lepointdevente.com or La Vitrine.com use to create an event, where basic fields are populated and different types of media are presented, such as video or photo, along with text descriptions. This content can be moderated and scheduled by the listings platform at the platform’s discretion. Visibility offered by this mode similarly offers serendipitous discovery of the arts.
Cross Reference notes: D8,22,26,35.Q-AP 9,18b,19a,25. Q-MM 5,6, 8. E 7,9,10,11.

Visibility by Advertising

Where budgets allow, additional visibility gained by advertising will supplement sales and awareness of events. Dynamic advertising packages can be created to suit many different budgets and to segment content to various audiences.
Cross Reference notes: D17,18,.Q-AP 9. Q-MM 22,23,24,28. E 2,3,4.

Agnostic Sales Platform

The opportunity for online sales offers the best option to generate revenue from a listings platform. The platform will be able to connect event or product information to the sales site. Currently, operation models in Quebec do not offer this solution unless they are ticket sales platforms. The producer or artist has the flexibility to direct users to the sale destination of their

choice. But, if the listings platform came with a built-in ticketing option, this would likely be the choice of many emerging producers. Established producers tend to be locked in to long-term deals with ticket sales platforms, but this can change if more efficient options are presented. At best, commissions can be earned from sales and at worst, referrals can earn revenues back for the listings platform. However, this aspect of the revenue model is predicated on achieving a large user base, which will enable positive negotiations with those who control ticket inventories. Mounting artist and producer dissatisfaction in the marketplace is due to secondary ticketing platforms reselling inventories of in-demand event tickets. This presents an opportunity for a system that is aligned directly with artists.
Cross Reference notes: D11,12. Q-MM 5,6,12,13. E 1, 2,3,4.

Feature Functions Benefits Outcomes – TABLE
Cross Reference notes: E 1,2,3,4,6,7

FEATURE	FUNCTION	OUTCOME	BENEFIT
PREFERENCE CENTRE	Favourite Disciplines ● dance ● theatre ● music Artists or events ● genres News Festivals -Choose as your home screen -Search log and analysis tools -Geolocation	Ability for the user to customize their own version of the interface that presents what they describe as personal interests. If a user does not express interest in music events, for example, they are not shown music events. The user experience can be versioned to show only a narrow selection of content (i.e., literary events in the West Island of Montreal).	High volumes of user data can be called upon for analysis by producers/artists. Special interests and user trends can be seen. Enhanced user experience. The platform can serve diverse interests. The platform would be a clearly displayed picture of user activity.
MULTIDISCIPLINARY MENU (Before preference centre programming is completed)	Menu Headers for Disciplines Calendar listings for major interest areas ● Arts ● Theatre ● Dance ● Music ● Festivals ● Literary ● Attractions & Events ENHANCED SEARCH (Microphone)	Will be a dynamic solution that becomes the go-to for all news organizations and the general public, when they are looking to find what's going on in the arts in Quebec.	Will provide visibility for the diverse array of artistic interests and offerings emerging from Quebec's English-language artists.

BLOG & NEWS (VISIBILITY 1)	Feature News window ● Daily updated new event (feature story) ● New announcements ● Top new announcements ● Advertised news story	This will give visibility options and will be dynamic, according to the user preferences.	Platform will become a go-to for arts news. Platform look will be continually refreshed with each new event or story added.
SOCIAL MEDIA INTEGRATION (VISIBILITY 2)	Direct feed to media outlets ● Enter platform or blog or outlet name ● Facebook ● Twitter ● SpotEV ● Culture Cible ● Tourism Montreal	Increased visibility through social media audiences Increased sales conversion to larger audiences Increased engagement with audience	For Producers and Artists -Larger audiences for events -Larger subscription bases -Increased market research and analytics For the system –Outreach to bolster REAN (REACH, ENGAGE, ACTIVATE, NURTURE) and grow user base
ADVERTISING CAPABILITY (VISIBILITY 3)	Rate card of ad formats ● Banners ● Native ads ● Push notifications ● Target marketing parameters ● Cross Sell to tourism websites	Revenue generation for the platform Increase interaction and data generated from users New streams of revenue to larger pool of customers	Increased visibility should result in more profitability for events, producers , artists and the platform in general.
AGNOSTIC TICKET & PRODUCT PLATFORMS **(SALES)**	Links to sales platforms for tickets and products ● Eventbrite ● Ticketmaster ● Indie Websites ● Etsy ● API's to glean referral fees	The platform will be able to connect producer/artist information to the sales site of the producer's choice (i.e., direct link to theatre website, indie website, major ticket outlet or special discount site link.) Secondary ticketing revenues for platform	The producer or artist will have flexibility to direct user to the end sale destination of their choice.

Listing platform comparison – TABLE

Cross Reference notes: D3,4,5,7-36, E 1, 2,3,4,6,7

Listings Platform System Comparison

SYSTEM	USER- Ease of use	Active Users	Producer -Ease of update	Number of producers	Statistical Analysis Options	Scalability	DB Design	Replicability	Marketplace location
Montreal Shows	One Way	20,000	Simplistic	open	no	likely	Unknown	Easy	Montreal, Toronto, Vancouver
SpotEv	Not Industry informed	3000	Its a process	Unlimited	Not Clear	Not Clear	Not Clear	Doable	focus in Montreal, Scraped listing from international map
Montreal Rampage	One Way	5000	Via Webmaster	Singular	no	no	Simplistic	Not desirable	Montreal
Cult Montreal	One Way	100,000	Via Webmaster	Singular	Via Webmaster	no	Simplistic	Not desirable	Montreal
La Vitrine	Industry informed	1,000,000	Via Webmaster	Singular	Yes, highly developed	Yes	Informed	Not desirable	Montreal
TIXZA/Greenland	Industry informed	100,000	Set for multiple producer update	2	Yes- In development	Yes	Informed	Doable	Montreal and Quebec
Point de vente	Industry informed	2,000,000	White label for multiple producer updates	240	Yes, highly developed	Yes	Informed	beyond scope	Quebec with some international offices
YEG live	One Way	300,000	Via Webmaster	1	Not Clear	Not Clear	Not Clear	Doable	Edmonton
Exclaim	One Way	1,000,000	Via Webmaster	1	No	Not Clear	Not Clear	Not desirable	Canada wide
TIME Out	One Way	50,000	Via Webmaster	1	For sure	for sure	for sure	Too Much	NYC - USA- UK
Outbox	Industry informed	over 10,000,000	White Label Set for multiple producer update	1000's	Yes, highly developed	Yes	Informed	beyond scope	Quebec with major international offices
Eventbrite	Industry informed	over 10,000,000	Set for multiple producer update	10,000's	Yes, highly developed	Yes	Informed	beyond scope	USA with international offices
No Longer Active									
Made Au Quebec	One Way	2,000	Via Webmaster	1	Limited	no	Simplistic	Easy	Quebec Wide
MuCity	Industry informed	100,000	Set for multiple producer update	1	Yes- In development	Yes	Informed	Complex	Montreal, Toronto, Vancouver, Quebec, Ottawa
Rover Arts	One Way	2,000	Via Webmaster	1	no	no	Not Clear	Not desirable	Montreal
SonarCity	One Way	100	Via Webmaster	1	no	no	Not Clear	Not desirable	Montreal

Descriptive Information	Basic	Limited	Advanced
Preference Center	Sort by, plus menu	genres, dates, geolocation	settings, served by user preferences
Social media integeration	FB , Twitter	Fb Twitter , Instagram, likes	Fb Twitter , Instagram, ++ likes, comments, sharing, upvotes, filters

Feature set comparison – TABLE

Cross Reference notes:. E 1, 2,3,4,6,7

Feature Set								
Feature-Editorial-Visibility	Website - app or progressive website	Visibility Listings	Preference center	Advertising	Multi-diciplinary	Social Media Integration	Push to Traditional media	notes
No	Website	Yes	No	Yes	Yes	Limited	no	Mostly text listing for simplicity sake. Super light, quick download
Yes	Website	Yes	limited	Yes	Yes	Limited	no	* the only local blog geolocating
Yes	Website	Yes	Basic	Yes	Yes	Limited	no	Very bare bone blog/listings run by one person
Yes	Website	Yes	Basic	Yes	Yes	Limited	no	Small organization supported by ad sales
Yes	Website	Yes	limited	Yes	Yes	Limited	no	App doesnt work, Franohone quebec focus
No	Website	Yes	limited	No	No	Limited	Yes	Ticket and visibility platform
No	Progressive web app	Yes	limited	Yes	No	Limited	Yes	Ticket and visibility platform
Yes	Website	Yes	basic	Yes	Yes	limited	no	Integrated with ticket sales, Not a strong mobile
Yes	Website	Yes	basic	Yes	Somewhat	Yes	no	Musi focus
Yes	Progressive web app	Yes	Basic	Yes	Yes	Yes	no	
no	Progressive web app	Yes	Advanced	no	Yes	Yes	no	Expensive to use in terms of cost per/ticket
Yes	Progressive web app	Yes	Advanced	Yes	Yes	Yes	Yes	Not suitable to promoters
Editorial-Visibility	Website - app or progressive website	Visibility Listings	Preference center	Advertising	Multi-diciplinary	Social Media Integration	Push to Traditional media	
Yes	Website	Yes	Basic	No	Yes	Basic	no	on haitus since 2017
Yes	Progressive web app	Yes	Yes	Yes	no	Advanced	no	closed 2017
Yes	Website	Yes	Basic	not developed	Yes	Limited	no	closed 2015
Yes	Website	Yes	planned not executed	no	no	Basic	no	closed due to lack of funding

Basic	Limited	Advanced
Sort by, plus menu	genres, dates, geolocation	settings, served by user preferences
FB , Twitter	Fb Twitter , Instagram, likes	Fb Twitter , Instagram, ++ likes, comments, sharing, upvotes, filters

FINDINGS – Development Process

System providers and technical experts' consensus on the development process

Throughout discussions, a rudimentary development plan for a progressive web app emerged:

- Hire a product developer executive to build a team.
- Engage a full stack developer who would oversea development between front and back end.
- Engage a front-end, customer-facing UX & UI designer.
- Engage a back-end and database developer.
- As wireframes are developed, employ rigorous testing process – AB, UI, UX, testing.
- Engage graphic and content editor to complete alpha prototype.
- Marketing plan could run in parallel to build user base
- Test alpha version.
- Launch beta.
- Certain aspects could be ready for testing within 90 days, including pre-alpha version of database, pre-alpha user sign-up for contesting, and digital delivery feed from database.
- Duration of development would be 8 to 12 months from beginning date of financing.

Cross Reference notes: E, 2,3,4,,6.

FINDINGS – Sociocultural

Bilingual service

Versioning information in more than one language appears to be essential to success, based on discussion with artists, producers, media and experts, and numerous benefits are stated in the survey. The general results point to the willingness of all surveyed to reach as many users as possible in the bilingual marketplace. Cost of translation, human resources and skill sets remain obstacles, but given the resources available, it is important that any new service who wants to achieve mass audience participation must address the linguistic reality of the Quebec marketplace. With a bilingual system, growth and initiative can achieve better visibility for English-language arts across the province.

Cross Reference notes: D16,33. Q-MM 18,19,20,21. E 7,9, 10,11,

Scarce resources to achieve the tasks required to reach audiences

Respondents see human resources as the most import area in which to put time and energy. They also spend their time and energy in areas of editorial mandate and in making media exchanges. This points to the fact that media outlets are working toward getting results without spending money. As we are commenting on small companies, most of which are working within minimal budgets, the findings are consistent with several questions in the survey that point to limited budgets and prudent expenditure. Human resources is the largest spending category by small media and much of the work that is done by those who are willing to work for free or as interns.

Cross Reference notes: D 1,2,6,7. Q-MM 4,11a,11b,0,21. E 10,11,

Additional study

Most media have not done any formal surveys of their audiences. This is a very popular activity undertaken by many modern businesses. Survey technology is inexpensive and available. It is unclear why media outlets do not do this more.

Cross Reference notes: D 2. Q-MM 4, E 3,10,11

References and Research Links

AI
https://www.wired.com/story/inside-amazon-alexa-prize/
https://www.asme.org/engineering-topics/articles/manufacturing-design/talk-artificial-intelligence-voice-recognition

Biometrics and Identity Authentication
https://www.technologyreview.com/s/608879/facial-recognition-is-only-the-beginning-heres-what-to-expect-next-in-biometrics-on-your/
https://newsroom.mastercard.com/eu/press-releases/biometric-identification-must-be-made-available-for-all-mastercard-users-by-april-2019/
https://www.theguardian.com/technology/2014/sep/17/10-things-to-know-about-biometrics
https://www.wired.com/2016/03/biometrics-coming-along-serious-security-concerns/
http://www.businessinsider.com/citi-app-users-get-more-biometric-authentication-options-2016-12

Blockchain
http://music-unchained.com/blockchain-music-articles/
http://eventpresser.com/blockchain-technology-event-management-ticketing/
https://www.trade.gov/topmarkets/pdf/Media_and_Entertainment_Top_Markets_Report.pdf--
https://whitepaper.kickcity.io/en.pdf
https://www2.deloitte.com/insights/us/en/focus/tech-trends/2017/blockchain-trust-economy.html
https://www.reuters.com/article/us-un-refugees-blockchain/u-n-glimpses-into-blockchain-future-with-eye-scan-payments-for-refugees-idUSKBN19C0BB
https://steemit.com/eos/@cryptofreedom/will-eos-finally-enable-the-music-industry-to-benefit-from-blockchain-technology-the-practical-use-cases-of-blockchain

Cross-Selling – Multi-platform
http://www.completemusicupdate.com/article/ryanair-to-sell-gig-tickets/

Cryptocurrency
https://www.ted.com/talks/neha_narula_the_future_of_money

Discovery, Serendipity and Scrobbling
https://www.lifewire.com/how-is-last-fm-scrobbling-used-for-music-2438585
https://www.theguardian.com/technology/2014/mar/19/music-discovery-spotify-apps-facebook
http://theweek.com/articles/544447/6-smart-tools-that-help-discover-new-music
https://hackernoon.com/blockchain-can-democratize-the-entertainment-industry-1dadabd27e83
https://www.businesswire.com/news/home/20161222005198/en/Top-3-Trends-Impacting-Global-Ticket-Market

Listings Platforms in General
http://capacoa.ca/documents/services/digital/Digital_Innovation_Assessment.pdf
canadacouncil.ca/-/media/Files/CCA/.../The-Arts-in-a-Digital-World-Final-Report.pdf
https://www.theguardian.com/music/2018/mar/28/facebook-experimental-alternative-music-marketing-algorithm?CMP=Share_iOSApp_Other
http://www.pewInternet.org/files/old-media/Files/Reports/2013/PIP_ArtsandTechnology_PDF.pdf
https://www.nesta.org.uk/sites/default/files/digital_culture_2017.pdf
http://www.hillstrategies.com/content/2015-arts-industry-digital-marketing-benchmark-study

Metadata

http://www.stat.gouv.qc.ca/statistiques/culture/etat-lieux-metadonnees.pdf
https://www.rideau-inc.qc.ca/documents/Doc_Culture-Montreal_Adapter-notre-ecosysteme-culturel._._._.pdf
http://www.hypebot.com/hypebot/2017/12/best-social-media-image-size-chart-2018.html
https://www.fastcompany.com/40440488/stubhub-chatbots-ai-concert-sports-tickets
https://www.emarketer.com/Article/Demystifying-Role-of-Artificial-Intelligence-Marketing-Advertising/1013864
http://www.techradar.com/news/how-ai-is-changing-how-we-travel
https://www.branded3.com/blog/google-voice-search-stats-growth-trends/

Net Neutrality

https://www.artspace.com/magazine/interviews_features/art-politics/what-could-the-net-neutrality-repeal-mean-for-the-art-world-55162
http://www.cbc.ca/news/technology/us-canada-net-neutrality-party-politics-fcc-crtc-fight-1.4447558

Preference Centre

https://www.braze.com/blog/preference-center-user-experience/
http://www.showmeleads.com/blog/3-benefits-of-email-preference-center-will-make-you-want-to-start-now.html
http://www.targetmarketingmag.com/promo/21-Preference-Center-Tips-White-Paper-Silverpop.pdf
https://www.braze.com/blog/be-the-trusted-advisor-personalizing-customer-outreach-the-right-way/

Preparing Your Information

https://www.amazon.com/Illustrators-Guide-Law-Business-Practice/dp/0955807603

Quantum Computing

https://futurism.com/when-will-quantum-computers-be-consumer-products/

Ticketing Resellers

http://www.bbc.co.uk/newsbeat/article/41795292/public-feel-secondary-ticket-sites-are-ripping-off-fans-survey-suggests
http://www.abc.net.au/triplej/programs/hack/a-ticket-scalper-explains-the-rip-off/8344484

Voice Recognition

https://www.asme.org/engineering-topics/articles/manufacturing-design/talk-artificial-intelligence-voice-recognition
https://www.slideshare.net/Uniphore/the-use-of-artificial-intelligence-and-machine-learning-in-speech-recognition
https://www.phase2technology.com/blog/alexa-siri-and-friends-voice-ui-and-machine-learning-landscape
https://cdn.ihs.com/www/pdf/Top-8-in-2018-Whitepaper.pdf?utm_source=google&utm_medium=ppc&utm_campaign=pc10272-1&gasc_id=821492537&gasc_label=x_S4CLypl3sQufbbhwM
https://www.forbes.com/sites/forbes-finds/2018/02/09/apple-homepod-vs-amazon-echo-vs-google-home-which-smart-speaker-is-right-for-you/#df897b27deca

Zero UI – Peak App

http://whatusersdo.com/blog/20-expert-opinions-ui-trends-2018/
https://www.salmon.com/en/what-we-think/blogs/zero-ui-ecommerce-screen-less-world/

Recommendations

ELAN and its partners should identify funding sources for technology development and business planning to support the creation of a visibility- and audience-building system, which is clearly in demand based on the survey results.

Based on the findings, components of a working solution should include the basic features of the following: increased visibility for a multiplicity of arts productions, visibility options through listings, visibility through editorial content and advertising, opportunities for serendipitous discovery of arts, a preference centre, automated information, servicing of traditional and digital media outlets, and direct links to sales of performances and products.

ELAN should work with technology partners to help ELAN constituency to address technical issues that impede artists' and producers' engagement with cultural consumers through state-of-the-art digital systems, specifically in the areas of structured data, database development, user interface development and digital marketing for audience growth. Several software development engineers were encountered throughout the research process who are available to build a team to complete a prototype development.

ELAN must follow a path based on lessons learned by other organizations who have attempted to create listings platforms to serve the arts sector. Review of additional systems, nationwide, should be undertaken to include efforts by *Now Magazine* (Toronto), *The Georgia Straight* (Vancouver), *Yeg Live* (Edmonton) and other established media properties who have attempted to migrate or have successfully migrated to digital platforms.

ELAN, in view of saving valuable time and energy for arts productions, should foster the standardization of an information set that includes the many disciplines of arts productions, which can be sent to a database repository that is easily accessible by traditional and digital media companies, so that accurate information can be shared to the consumer audience. ELAN has the opportunity to work with a range of high-volume production companies—including event and exhibition producers, literary events, theatre venues, dance companies, etc.—to understand completely their needs and requirements for the distribution of information about their creative productions. ELAN has demonstrated this function to ticketing companies Outbox, Lepointdevente.com and TIXZA, and can concretize work with them in order to develop the feature set used to populate an extensive online database of arts and cultural events

ELAN must work with like-minded organizations toward the establishment of a non-profit body to govern usage of an open artist and production database that is owned by those groups and individuals who have created the data that will fill such a database. Specifically, ELAN must work to organize representatives to establish the preliminary governance of an arts and culture database of nationwide interests. This group, representing ELAN members from various disciplines, including visual arts, theatre, music and festivals, as well as organizations such as CAPACOA, Culture Creates, the Digital Innovation Council For The Performing Arts, and The Arts in a Digital World (Nordicity), among others, have demonstrated interest by working on similar initiatives to form a digital arts database alliance and can be assembled to define the framework of how such a database is administered.

ELAN should be open to working with commercial partners in areas where for-profit companies believe that business for profit can be established and run on cash revenues without government or institutional support. Advertising, marketing, venues, festivals, broadcasters, brands and ticket networks can provide additional reach in order to grow audiences beyond the basic arts constituency. Distribution of the database information through as many channels as possible can lead provision of found revenues for artists and organizations. In other jurisdictions (the UK, for example) distributions partner for the arts include libraries, airlines, hotels and other outlets. These distribution networks can be built to increase audience through state-of-the-art technologies.

ELAN should foster a working group to integrate research efforts in the realm of tourism with French-language arts organizations, including the Quartier des Spectacles and La Vitrine. ELAN must be aware of all efforts in any language and must be included in larger projects that involve provincial and Ville de Montreal planning for the future of the arts and culture sector. ELAN must inform future projects from the knowledge gained through projects that have been proposed by French-language projects in development. It is important for an ELAN representative to work in a more integrated way with government representatives, and to be included in the future planning of government-funded projects, thereby acting on behalf of ELAN’s membership to influence official language policy.

ELAN, along with local media partners, must foster further development and collaborative marketing skills workshops for traditional and digital media, to serve the needs of the English-language arts community. With the ever-changing landscape and mandates of local media, more instructive information sharing is essential, to assist in the development of vibrant and flourishing relationships between artists and the media. Marketing workshops should be formatted to promote learning across the different responsibilities within the arts production food chain. Discussions should include introductions or primers on available technologies, development of guidelines for digital and non-digital media submissions, and sharing of best practices regarding content organization. Participants should gain a holistic view of audience-reaching processes so that all can benefit from a more complete understanding. The workshop can inform the ELAN constituency about how to be more productive in the digital realm and have an effect on the successful visibility of Quebec- and Canadian-made arts productions.

elan english language arts network

Acknowledgements

Thank you! Volunteer contributors, Barbara Ford, Leisa Lee, Steve Faguay, Richard Burnett, Mitch Joel, Jean Robert Bisaillon, Tammy Lee, Gregory Saumier-Finch, Michael Cianci, Johanna Nutter, Yannick Cimon-Mattar, Robert Brockie, Julien Belisle, Julien Dube Cousineau, Colin Hendry, Vini Malavolta,

Appendices

A. *Minutes of focus groups*
B. *Slide show from focus group*
C. *TIXZA 3.0 business case*