# The CanCon AV Index Resource Pages

The CanCon AV Index is a collection of over 33,000 YouTube videos from 500+ cultural organizations receiving government funding and operating across the Indigenous territories we now call Canada. This collection of pages includes our critical insight, pragmatic knowledge and community reflections on the project.

Using a collection of open data tools and available plugins for Chrome and Wordpress, we hacked together a resource for cultural professionals, researchers and students. The CAVI fences off sections of YouTube and presents it to you without their visual clutter and algorithmic interference.

If you landed here and haven’t interacted with the CanCon AV Index, search something here below:

<http://artengine.ca/cancon/>

The search above is the user-friendly interface to this assembled collection of data, which includes video links, titles, descriptions, organizational channels and, most interestingly, automated transcripts.

The CanCon AV Index also exists as a single CSV file which we are happy to share with anyone interested in studying or building on this collection of data.

*The term* [*CanCon (Canadian Content)*](https://en.wikipedia.org/wiki/Canadian_content) *is a reference to Canadian cultural policy developed in the 20th century context of broadcast television and radio. We nod to that history with the knowledge that we will need policy and infrastructure of a completely different kind to make our way through the 21st century.*

## YOUTUBE IS A SUPERPOWER

We didn’t need to make this prototype to learn of YouTube’s powerful position in the world. We knew this but we needed to engage the video infrastructure of the web to better understand its nature and think about what we can do now and what we could do next.

Keeping in mind that YouTube (or Facebook or TikTok) is a superpower, reminds us of the scale of the platform and that if we act only as individuals (or small individual organizations) we, very likely, have very little agency. We have no say over the interface, over the algorithmic selection process, over content moderation… over any aspect of the infrastructure really.

However, like any superpower, we cannot just wish it away. We must strategize. We must find ways to do things together. Aggregation is one way to do this, and while we believe we made something interesting and useful that works under the shadow of the superpower, we also feel, more so than ever, that we must build out new infrastructure for culture for the 21st century.

[Read more of our thoughts](#_pl1a76dju7v4) about how working with the big social media platforms is like life in a casino, and dig deeper into new ways of thinking about cultural infrastructure.

## HACK THE PAST, MAKE THE FUTURE

Arts organizations are often at their best when they are hacking institutions. As small organizations trying to have an impact in a world of giants (of tech, of industry, of governments) we must try to find innovative ways to realize our ideas. How do we take things off the shelf and get them to work for artists and the cultural community? How do we find opportunities in the afterthoughts of giants?

The CAVI is, in many ways, a deceptively simple project. We took the open data available from government funded cultural bodies and we pointed it at YouTube. We took a list of some 500 arts organizations and turned it into a CSV file with some 33,000 entries and then we found a way for others to see and interact with that data.

Each phase of developing the Index seems simple and clear, of course, as you may know, simple is not always easy…

[In this section](#_9rd8mrpuoci1), we want to share technical and critical aspects of both how and why we have built what we built in the hopes that others can build upon what we have done.

*For a perspective from the midway point of the project, go* [*here*](https://artengine.ca/hyperlib_proto/) *for a presentation and some insight. Note: the working title at that time was the HyperMedia Library*

## CONVERSATIONS WITH OUR COMMUNITY

At Artengine, we love to talk as much as we love to make. Ideally, we can do both simultaneously. In this project, the prototype was a thing we could talk about with others, not only about its functionality and use, but also about online content, social media platforms, arts organizations, audience development, privacy and publicity, and how aggregation can work (or not) as a strategy.

We wanted to speak with our peers with a structure that combined elements of user testing, community consultation and open conversation about big ideas. We selected a diverse group of people working in culture and led conversations digging deep into a range of issues and challenges that the Index intersected with.

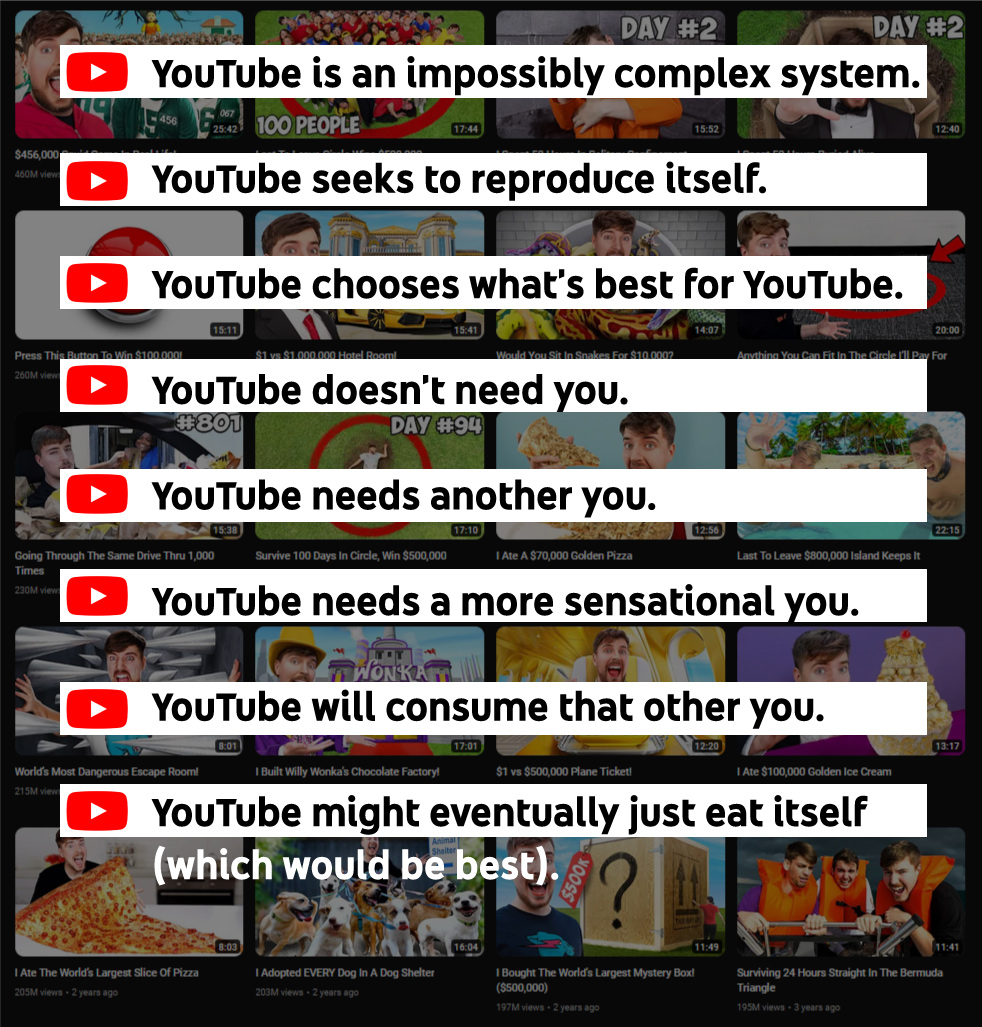
Dig deeper into the structure of our consultation including who was involved, our lines of inquiry and collective insight in this [section](https://docs.google.com/document/u/0/d/1jeQGuftRevYvZ1AliHOApTx6RVmJCu9kzBMGjXdXF64/edit) of the resource page.

*If you are looking for something about the CanCon AV Index that is not here, want to chat more about the project or if you are interested in using the data in some way, reach out to us at* [*cancon@artengine.ca*](mailto:cancon@artengine.ca)

This project has been generously funded by the Canada Council for the Arts, Digital Strategy Fund

# ARTENGINE REFLECTIONS

# Do you play YouTube?



We started this project to connect to our community… to weave together a fabric of ideas made from the kindred producers making interesting videos about art online.

We were also curious as to what art organizations talk about when they talk about art.

We had hoped to create structures for navigating a section of the internet that somehow resisted an algorithmic experience. Our experiments show this might be possible, but the connections and conversations we had while experimenting suggest… no plead… that together we need to build alternatives.

Collective and collaborative projects like VUCAVU (a streaming platform for Canadian arts distributors) and Cube Commons (a new collective owned and operated arts education platform) are essential to the long term health and well being of the Canadian Cultural Sector. We will not topple the monocultural infrastructure of algorithmic video consumption, but we risk ecosystem collapse if there is no diversity. Not only diversity of content, but of platform management and information structure and recommendation systems– diversity in the deep dark soil from which things grow.

## Here is the summary of what we have learned in all its complexity and contradiction:

**YouTube (and TikTok and Reels and and and) are gambling games that pay out.**

If you optimize to be machine readable and play the algorithm you and your organization may share in some of the winnings, but the house always wins in the end.

**However, some of us must play.**

Some of us must try to beat the house because we do not want these platforms to be absent of our perspectives and ideas.

Culture of today is made there as much as anywhere.

**But we must also build alternatives to these casinos of culture.**

And not just hope for a new casino with a new type of gambling but a collection of alternatives that show there are other ways to play, other ways to create, distribute and enjoy culture.

**And most importantly we must do this together.**

## A new guarded optimism

There is much to be said about the optimism of the early, more open, internet. It feels like we are in a striking moment, coming into a post-COVID world, fatigued by what network existence has become, we can be tempted by nostalgia for a pre-social media time.

However, as we look to the past we must be careful not to gaze with rose colored glasses. It is perhaps our optimism about digital life that enabled these new technological (and thus political) superpowers to become what they are.

There are, of course, many shifting elements to this post-COVID digital world. The rise of the Fediverse is putting new terms into the public imagination. If you can see through the smoke and mirrors of crypto culture one can see very exciting conversations about interoperability and governance and democracy happening in the blockchain space.

There are many important projects and thinkers working through new ideas of network life and the collective dimension to it. They are identifying the state of things, but also proposing alternatives.

Attempting to capture this current moment of digital mass culture and the metrics at its very core, art writer Ben Davis teases out the idea of ‘Quantitative Aesthetics’ here at [artnet news](https://news.artnet.com/opinion/quantitative-aesthetics-2276351).

For a startling dive into the possible future in which the complexity of the technology leads us into a a more opaque and uncertain existence, check out James Bridle's 2017 work [*New Dark Age: Technology and the End of the Future.*](http://jamesbridle.com/books/new-dark-age)

For a combination of hard reality and pragmatic optimism, see the incredible wok of [Cory Doctorow](https://pluralistic.net/) (and his collaborators), particularly his recent non-fiction projects [*Chokepoint Capitalism*: How Big Tech and Big Content Captured Creative Labor and How We Will Win Them Back (with Rebecca Giblin)](https://craphound.com/category/chokepoint/) which looks at the dire situation of monopolies (particularly in culture) and puts forward strategies for change, as well as [*The Internet Con: How to Seize the Means of Computation*](https://craphound.com/news/2023/08/01/the-internet-con-how-to-seize-the-means-of-computation-audiobook-outtake/).

A few years ago HOLO magazine relaunched themselves with a combined dedication to web and physical publishing. [HOLO.MG](https://www.holo.mg/) has a curated stream of art, design, tech and politics drawn from across the world as well as in-depth dossiers it develops in partnership with cutting edge cultural organizations including MUTEK, the Beall Center for Art and Technology and iMAL.

Attempting to unpack and interpret the media and cultural ecology of the 21st century, once aggregator and now hybrid, Patreon supported, podcast/discord community hybrid, [New Models](https://newmodels.io/), and their founders [**Caroline Busta**](https://carolinebusta.github.io/), [**Lil Internet**](https://twitter.com/LILINTERNET)**,** & [**Daniel Keller**](https://twitter.com/DnlKlr), is an incredible source of inspiration and conversation.

In 2022, Yancy Strickler (founder of Kickstarter) launched a new approach to cultural creation and distribution called [Metalabel](https://www.metalabel.com/). Read about the ideas (purpose, principle, releases, information architecture, scene and funding) behind Metalabel [here](https://ystrickler.com/2022/02/18/introducing-metalabel/).

[**VUCAVU**](https://vucavu.com/en/home) is a streaming platform bringing art works from Canadian distributors to the broad public, to presenters and programmers and to educational institutions. Seeking to adapt the 20th century distribution models for film and video art to the 21st century, VUCAVU has developed a multifaceted platform that centers artists and their work.

[**Cube Commons**](https://www-dev.cubecommons.ca/about) is a new platform developed to house video, audio and digital publications about art. It combines a web 2.0 usability with a new approach to the shared vision and governance of the platform. Artengine has been grateful to collaborate with the team and Cube Commons and work in partnership to develop complementary projects helping Canadian arts organizations.

[221A](https://221a.ca), based in Vancouver, is a leader in cultural research, particularly in their efforts to blaze a trail through to the opportunities provided by blockchain technology. Check out their 5 year project [Blockchains and Cultural Padlocks](https://221a.ca/sector/blockchains/) for insight and ressources.

# HOW TO

# HACK THE PAST, MAKE THE FUTURE

## Hindsight Makes Our Project Look Simple

We are providing this technical insight into the project in the hopes that it can help other organizations build something of their own or take our initial work even further. To get more information on what is here, please get in touch with us!

The CAVI was built through the following stages:

1. Developing the data set of Canadian Arts organizations to source video from;
2. Determining the system of scraping the data from those sources;
3. Cleaning and preparing the data to be shared;
4. Building an interface for users to search and engage with the data we assembled.

These stages are simple to describe in hindsight, however our process was fairly exploratory. As described elsewhere in these resource pages, we built this prototype as much to fulfill a specific function as to use making as a way to understand the audio-video infrastructure of our time. We approached this with a DIY/hacker spirit, working to pull things apart and put them back together again in new, sometimes unexpected ways.

## Who is included?

The most obvious place to build our dataset from was through open data from funders. We focused on the Canada Council for the Arts, and informally cross referenced it with other provincial funders.

The Canada Council offers a wealth of open data ([check here](https://canadacouncil.ca/research/data-tables)), however much of it does not include websites or social media channels. We began using Airtable to filter the data, add new information and explore the content.

***Key Finding: If public funders released Open Documents that included all available websites and social media channels it would enable smaller arts organizations to do more with the information, faster. (It took us several days to manually find and add this information to the available open data).***

We compared content from Facebook, TikTok, Instagram, Vimeo and YouTube. While the content landscape is always shifting, our informal observations led us to conclude that YouTube represented the central publication platform for most of the organizations we looked at. The CAVI is far from comprehensive, but in our initial explorations it was clear (and somewhat of a surprise to us) that YouTube was a very dominant force in the online infrastructure for this material.

Artengine is happy to share the list of 516 arts organizations with their corresponding websites and YouTube channels which we built the scraper from. Please get in touch at [cancon@artengine.ca](mailto:cancon@artengine.ca)

The open data from public funders was both an opportunity and limitation in this project. Artengine is very aware that this is only one version of Canadian arts content online. It is only a partial picture, and one that intersects, for better or worse, with a large state organization and its national and institutional mandate. The institutional approach to building the list gave us the opportunity to build a large list for our prototype with a clear limitation to the data in mind. We did not get involved in editorial or curatorial decisions, but used the funding structure (including all core funders and many projects in various Fields of Practice - a key funding term in the Canada Council data tables).

## Scrape! Clean! Scrape! Clean!

With the list of YouTube channels, we began building a larger set of data.

The scraping tool was built using a Google Chrome plugin called WebScraper. It is free, but it also has a paid tier for scheduling scraping as well as allowing for hosting of the data on their cloud server. We used their free plugin to scrape our data from YouTube.

YouTube’s web pages are, in large part, standardized, which means that the tool can be used to go through all the videos in the YouTube channel and then go into each video and extract the same information from the various pages. More specifically, our scraper extracts title of the video, date, length of the video, cover image url, links to the videos, channel links, website links, youtube’s automated transcript (in the default language), and the video description which can be compiled and exported into a csv or xml file.

***NOTE: We made a deliberate decision not to scrape the number of views for videos. We did not want to use this metric to shape and inform our use of the data.***

An example of a ‘sitemap’ (the term used by Webscraper) can be found here in a text file. The example file has a set of YouTube channels loaded into it from one of our scrapes. You can edit the file to include whatever channels you like or do this from within the Webscraper tool.

To use the sitemap:

1. Download the webscraper plugin link here (<https://webscraper.io/>).
2. Using Google Chrome, open up developer tools, then click on the webscraper tab.
3. Next, click create new sitemap>import sitemap.
4. In the empty section called sitemap JSON, copy and paste the sitemap above.
5. Name the sitemap and change the link of organizational channels if you wish.

In total, we extracted more than 33,000 videos on Youtube from over 500 arts organizations across Canada. We are happy to share the CSV file with all data compiled and cleaned for use.

Please get in touch with us at [cancon@artengine.ca](mailto:cancon@artengine.ca) .

Vast amounts of data like this are difficult to manage. For instance, transcript texts often are incredibly long and they cannot be properly stored and viewed in a single cell within a spreadsheet softwares like Excel or LibreOffice. Even though we collected a lot of data, we had difficulty handling it for clean up and preparation with the available software.

We decided to use Airtable again in this second stage as it met most of our needs and was very user friendly. We needed one of the highest paid tiers to accommodate the volume of data we output, but it made most of the clean up very easy. The data needed to be cleaned up because the extraction process is not an exact science. YouTube’s web page layout has text and links that appear redundant in the scraped compiled file. We used Airtable as a way to clean up the data through their search and replace extensions. We tried our best to make the data as presentable as we could, but there were limitations. One limitation that was particularly challenging was the long text field, which has a 100,000 character limit, meaning many of the longest automated transcripts could not be accommodated in Airtable. In the end, we used another system on our website to get those longer transcripts into the CAVI.

## For The User: Search and Discover

The last stage of prototyping was preparing a front-facing search function to access and play with the data scraped from YouTube. We decided that the best way to display and access the data would be to build a search engine on the Artengine’s Wordpress website.

To build the Index interface into our website we used the following plugin tools:

Advanced Custom Fields

Custom Post Type

WP All Import

Elementor Pro

Relevansi

**Custom Post Type and Advanced Custom Fields**

These two plug-ins provide the specific database categories for the CAVI. Custom Post Type allows us to create a specific Post type that the Advanced Custom Fields are linked to. We mimicked the structure of the scraped data enabling us to import and create new instances of the 33,000+ items in our own WordPress site database.

Post and Pages are two key aspects to WordPress structure and a Custom Post type is essentially a key in the database driving the Wordpress site. It allows us to use the data in that Post type in a number of different ways across the site. [Here is more info on Posts and Pages](https://learn.wordpress.org/tutorial/posts-vs-pages-whats-the-difference/) from Wordpress.

**WP All Import**

This plugin allows us to import and export the large CSV file created from the data scraping. We used a paid tier which allowed us to map the CSV file onto the custom post type we created using Advanced Custom Fields.

We built, deleted and rebuilt this part of the project a number of times in the process of testing and modifying our data. The plugin was flexible enough to add and update to the data we had already imported. However, after working with Airtable for the clean-up we deleted the database we had been working with on our site and rebuilt it with this plugin.

WP All Import also provided the solution to the character limitations from Airtable. Once we had imported all the data that Airtable was able to handle, we then used our original scraping files to add any items with very long transcripts into our site. With this combination of plug-ins our site provided the most complete version of the scraping data.

**Elementor Pro and Relevansi**

We used Elementor Pro as a powerful WYSIWG web editor. This allowed us to create custom web templates that could be applied across the 33,000+ entries in the CAVI Post type. It also allowed us to create custom individual pages (such as the Search Landing page or this page) but also could include pages that draw in and represent elements of the Custom Posts (ie the Search Results page).

For the Search functionality we used the Relevanssi plug-in. It has proved to be robust and thorough, building an index of the specific fields we indicated within the CAVI data. The fields indexed are Title, Organization, Description and Transcript. The plugin gives you some ability to use “” to get results for specific searches. It also has a fairly good synonym index and includes basic misspellings to increase accuracy.

**Conclusion**

Completeness and usability were not central to our process, rather we focused on prototyping and hacking as drivers of the design. We think of hacking as inspired from the DIY and maker movement, as a mode intervention that breaks, appropriates existing infrastructures and tools with the ethos of openness, sharing, and decentralization as a way to reflect, challenge and reimagine new ways of being in the world. It was important to this project that open-source and easily accessible tools were used, documented, and shared. That is why, although we had the option to hire a developer and build all the components by scratch, it was more valuable in our approach that tools and knowledge were accessible to those of us with some technical expertise and be able to share it with those who may not have an IT background. By hacking the tool ourselves, we reclaimed a sense of agency over the digital, understanding what limits could be pushed with our own limited set of technical skills.

[https://artengine.ca/cancon](https://artengine.ca/?s=artengine)

# CONVERSATIONS WITH OUR COMMUNITY

## Background

Artengine began work on the CanCon AV Index (CAVI) in 2020. It’s co-directors, Ryan Stec and Remco Volmer, secured funds from the Canada Council for the Arts, Digital Strategy Fund, to research and produce a digital prototype that would aggregate artist talks, discussion panels, and other forms of educational videos (also referred to as Canadian video-based art resources) produced by art organizations. Artengine wanted to explore a way to pull these dispersed pieces together, allowing them to be found and potentially become a resource for cultural workers. To what end this aggregation would benefit the cultural sector was not known.

Artengine’s has a long history with artistic research and community-based practices at the intersection of art and technology. We play an important role as future-thinking entity within the arts in Canada. The CAVI is focused on the space publicly funded art organizations occupy within the ever-growing technology landscape. Increasingly dominated by a few key providers of digital video infrastructure it is a volatile landscape defined by obtuse algorithms and extractive data brokerage. Instead of going with the flow, projects like this one encourage the arts sector to critically reflect on the present and the future they are looking for.

The CAVI began during the pandemic along with an explosion of video-based art resources being posted online. In the absence of being together in everyday life, arts organizations posted a flurry of recorded talks, studio visits, workshops, exhibition walks throughs and other experiments in video content. Pulling this content from major video streaming platforms, Artengine created an embedded search on their website that accessed a flatform file (.csv) from scraped data. The process for doing this is open and detailed “how to” information can be found<link>. However, making the technology work in a new way for our community was just part of the work that Artengine wanted to complete, we also wanted to talk about it with them. Below is an outline of our engagement with a range of peers to discuss the Index’s use, value, viability and technical, social and ethical context.

## Participants

The community consultations were a series of three-online discussions that took place in June of 2023. Sixteen participants, artists and arts professionals were invited with backgrounds in art administration, digital arts, digital archiving, music, curation, community programming and digital products. Most have unique and diverse experiences. Ryan Stec, Remco Volmer (Artengine) and Julie Gendron (independent moderator) were also present.

We’d like to thank the following people for joining us and sharing their thoughts and expertise.

Carly Busta, New Models (Berlin)

Madeline Bogoch, Video Pool Media Arts (Winnipeg)

Tao Fei, 221A (Vancouver)

Kwende Kefentse, CKCU-FM (Ottawa)

Sarah Eve Tousignant, MUTEK (Montreal)

Chukwudubem Ukaigwe, Collective Patterns (Winnipeg)

Greg J. Smith, HOLO (Toronto/Hamilton)

Scott Miller Berry, Rendezvous with Madness (Toronto)

Stephanie Nadeau, Consultant (Montreal)

Allison Yearwood, PlugIn ICA (Winnipeg)

Anna Bulbrook, Metalabel (Los Angeles)

Belinda Kwan, Interaccess (Toronto)

Leslie Supnet, Winnipeg Film Group (Winnipeg)

Zainab Muse, Creatorland (Ottawa)

Cade, New Design Congress (Berlin)

Jennifer Smith, National Indigenous Media Arts Coalition (Winnipeg)

Ashlee Conery, Cube Commons (Vancouver)

It is important to note that Artengine wanted to research the technology and did not consult the art organizations whose resources were made available through the aggregator. The point was not to encourage organizations to post more content because the aggregator was created. It was intentional to develop the Index without making any assumptions about its future use and instead leave opinion open to the aforementioned community consultation. In the event that more development was done on the Index, more stakeholders would be consulted.

## Questions for Inquiry

The initial and perhaps main question at the beginning of the project was how can we create an aggregation of video content produced about Canadian artists and collectives that will benefit the arts sector. Is there a way to collectively build audiences? As time went on and Artengine progressed with the prototype, as well as undertook other projects of interest, they questioned their ability to maintain an aggregator. Debating whether Artengine wanted to make it a part of what they do regularly or if it should become a separate entity. In this latter case, the question was then: who could take it on?

Below are the key questions that emerged from our internal discussions. They guided our discussions with the invited guests:

1. How is the aggregator of interest to you specifically? Or the work you are doing? OR the organization you work for?
2. Is this strategy of aggregation useful for building an audience or community?
3. Is there a different way of interfacing with the data? A search field is one way, but is there a different way of discovering things within it? Or is there another way to visualize or represent the data?
4. How could this go in the wrong direction? How could this approach to extraction cause harm?
5. In the longer term, who (or what org) do you think could take this over and continue development?
6. How do you think the project could be better? Not necessarily in terms of functionality but also a direction, sense, style or purpose.

The answers and topics of conversation are correlated below within specific themes.

## What The Consultation Was and Wasn’t

There are many ways that consultation for a new digital product can be approached. Some are more quantitative than others. Artengine was not interested in doing usability testing of the interface. They also did not want to approach it in a formal focus group setting.

Primarily, they wanted to meet with peers across the country as well as some outside of Canada to have deeper conversations about questions that came up for them while the CanCon AV Index was being developed. They used the sessions to do community outreach and to ask who could shepherd the project if Artengine wants to pass it on.

## Feedback and Discussion

Based on the questions for inquiry, while also taking into account the peers selected for the consultation, four main themes stood out while consolidating the feedback and discussion notes.

Essentially, it was confirmed that the Index would be a very useful tool to get programming and curatorial work done. It would fast-track research to reveal Canadian art content and break through the corporate algorithm inherent to big streaming platforms. Although, it was agreed that there should be interface and structural improvements made to add value to how it searches and displays the data. Apart from this, there was mixed debate about its social impacts, how it may cause harm and the safeguards needed to protect artists.

Lastly, it is necessary to look at the combined feedback to understand that developing the CanCon AV Index, as a fully workable and successful tool, would require dedicated staff, operational processes and substantial funding. In order to do this, Artengine would have to significantly change its mandate to proceed with the development of this tool.

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### **Work Impact**

The points below are comments made by the participants on how the Index improves the work of researchers and curators. There is no particular order. Some are summaries of multiple comments. No one's identity is directly associated with any point.

* It creates fences, districts, and specialized datasets making it easier to find relational information (within a fenced-in set of data)
* Provides a chance to research YouTube without its algorithm directing you
* There were multiple enthusiastic comments about how helpful the searches are for programming and artwork/artist research.
* Access to this set of data is invaluable and enriching to post-secondary education.
* Gives the possibility to find more specific information and connections within the specific Canadian art context whereas searching on YouTube would lead the user toward less specific or valuable suggestions.
* The aggregator helps create connections and aids in learning about what other colleagues are doing.
* There were questions about how some content is long and boring and might do the opposite and not attract people to the content.
* Further development would require further investigation into the intended audience. At the moment, it seems to be a peer-to-peer art research tool.
* Could use the platform to activate people to do their research about Indigenous arts before taking energy from Indigenous individuals and organizations.
* It could be used to build more programming based on what has already been done instead of creating more content.
* Aggregation allows us to see what work is being done more or less. To find out where energy is being put.
* It allows researchers to look deeper into what is already happening.

### **Interface and Design**

The points below are some of the comments and suggestions that are directly related to how the search and the displayed results could work better.

* Would like it to open new windows for each search result.
* Crave a way to more easily scan via a timestamp.
* A desire for a tagging system and better cues to discover content.
* Questions about specializing information using cues, aesthetics and specializations.
* Interested in regional (neighbourhood) fencing as opposed to a national context.
* There was a question about whether future searches could be informed by past searches.
* There was a question about whether search terms could be shared and used by future researchers.
* There was a suggestion that this dataset could be given to a data scientist to recombine. “Could it be a master's project?”
* Understanding how the search works could make results more pertinent to the users. Additionally, understanding the dataset formation could benefit users.
* Would like it if there were linked words. Once you search for a term or phrase, can it be connected as a link to other terms or phrases?
* Highlighting terms within the preview text would be useful. Entering the text from the search terms is more efficient for some.
* Clickable time stamps make it easier to navigate and skip through the video playback. It makes it more accessible.
* There was a suggestion that other platforms (For example Instagram) should be added to the aggregation.

There was a request to include prompts to help users research if they don’t know where to start.

* It would be useful to be able to download the transcripts used to build the search.

### 

### **Social Impact**

Below are thoughts shared about the social impacts of the Index. Many are bigger social questions that in some cases were not directly related to the prototype.

* There were questions and comments about the erasure of content through the use of technology. AI is an example. It was not insinuated that the Index was doing this but they wanted to look at it through this lens.
* Participants questioned the exclusion of voices by including only those recorded by art organizations. Although it is important to note that two people agreed that more voices are being extracted than normally would be through this search. Normally, this specific content would be lost on large streaming platforms.
* Another question related to exclusion was, who doesn’t get to be part of these videos? In this instance, only funded organizations are included. What about unfunded organizations?
* One participant mentioned Exstitutional theory and wondered if the Index was a good example of this.
* The aggregator may bring more people to artist talks than they could ever get from the actual event.
* There is a possibility that artists at their artist talks could be quoted out of context. Something spoken about in front of a smaller audience can be understood incorrectly without more information.
* Bringing more audiences to an art organization's videos may create issues around the right to use these videos within an aggregator. Often artist talks don’t include the right to broadcast. There are no contracts signed for its use in this way.
* The chosen dataset is an entity itself full of inclusions and exclusions. “The second you put it together as a cohesive set. It almost tells more of a story than you intended.” Need to approach this proactively.

## Technological Research Impacts

The points below are a few ideas that require more consideration, more research and further thinking.

* Document the process for gathering data. How to build fenced-in networks and create new data sets and create discoverability for specific groups.
* Can there be a simpler way for non-technical people to create their own “districts”
* What could a data scientist do with this data? How many ways could the dataset be approached?
* Does the perception of content ownership change if it is aggregated on a specific website?
* Can it be open-sourced? Would anyone reproduce the CanCon AV Index with a different focus?
* Explore the idea of making the dataset available to multiple organizations rather than having it live in one place only.
* Is this a collective responsibility? Will there be a sense of responsibility if the organizations that are being referenced are aware of the aggregator?
* Are there low-latency and sustainable ways to maintain this project?

## Conclusion / Reflection

Ultimately, the CanCon AV Index prototype was a success. Artengine set out to create an aggregator of Canadian video-based art resources and a handful of cultural workers felt it was a useful tool. Currently, as it is now, the data being accessed is a slice in time. With no new scraping of current data, the CanCon AV Index will transform into an archive ending in the summer of 2023.

The consultation participants produced multiple suggestions of who could take on this project in the future. Examples include the Independent Media Arts Alliance (IMAA), Archive/Counter Archive (A/CA) or e-Artexte but as with many areas of arts administration, good ideas often dissipate with the necessities of daily tasks. Time for ideation and the financial resources required to make differentiating advances in arts administration and programming are scarce.

In the case of the Index, Artengine as an organization can only take it so far in order to continue other programs that they lead. For this reason, they have chosen to publicly share their research and invite other interested organizations or individuals to create new interpretations and directions for the project. In doing so, the intention is to model a form of sharing that may develop sector-wide intelligence while promoting national arts sector growth through sharing and collectiveness.