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On Building a New Market for Culture

Virtue and necessity in a screen-based economy

Peter B. Kaufman, Intelligent Television

JISC Content June 2009

JISC, British Library, BBC, National Health Service, Becta, and Museums, Libraries and Archives Council working together to fully realise the potential of e-content for all users. For more information on the Strategic Content Alliance, please visit:

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On Building a New Market for Culture
Virtue and necessity in a screen-based economy

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Strategic Content Alliance

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Executive Summary

In 2008, the Strategic Content Alliance (**www.jisc.ac.uk/contentalliance**) commissioned Intelligent Television (**www.intelligenttelevision.com**) to prepare this report on new business opportunities to support commercial and educational institutions putting their digital content online. In 2008 and 2009, Intelligent Television staff conducted research and a series of interviews with senior executives, faculty, and staff at commercial enterprises and nonprofit organisations – including the Atlantic Magazine Group, the British Library, Cablevision, Columbia University, Condé Nast, Disney, Federated Media, Frankfurt Kurnit Klein & Selz, the Guardian, Ithaka, National Geographic, the New America Foundation, New York University, the Open University, Princeton University, Siegel + Gale, Stanford University, and the University of Kent – with experience in the area and advice to give.

This paper is the result of that process. In it, we propose that institutions responsible for culture and education examine their roles and responsibilities through the prism of three forces now shaping the future of the digital economy. The first is mass digitisation, as a result of which creative processes and intellectual work are going online with a vengeance. The second is the erosion of digital rights protection, as a result of which much of culture, education, and creativity is becoming – even often expected to be – free to end-users. The third is the commercialisation, through brand advertising, of display, search, and communication online, as a result of which consumers online and in the physical world are growing accustomed to seeing adverts on everything from their personal email to their Google searches, their mobile phone games, and their news.

In this environment, cultural and educational institutions – universities, museums, libraries, archives – should explore, perhaps with support from funding agencies, ways of securing advertising and sponsorship revenue from commercial companies interested in reaching people who visit their lectures, exhibits, collections, and other material online. These institutions should consider forming an advertising network to market their materials to corporate advertisers – selected advertisers who are likely to respect the material and the missions of these institutions while sharing with them revenue, equity, and other rewards of business. The point is that cultural and educational institutions have an opportunity now to *engage*, confidently – and on their own terms – with key players in the growing digital economy, and they should take it.

1. Introduction

Today, funding for educational and cultural activities and production of the sort that JISC supports comes from three key sources: 1) the public purse; 2) contributions of charitable organisations; 3) the underwriting and investment of stakeholders from the commercial world, including through public-private partnerships between, for example, Google and universities.[1] As the global economy constricts, the battle for resources grows more serious. Universities, libraries, museums, archives, and public service organisations are being asked to consider new plans for making themselves and their work more sustainable. Among the most workable definitions of sustainability for our purposes is one from the United Nations General Assembly's 1987 Brundtland Commission, which noted that sustainability 'implies meeting the needs of the present without compromising the ability of future generations to meet their own needs' (and that sustainability 'should become a central guiding principle of the United Nations, governments and private institutions, organisations and enterprises').[2]

In 2008, the Strategic Content Alliance accelerated its investigation of best practices in sustainability, a milestone of which was the publication of *Sustainability and Revenue Models for Online Academic Resources: An Ithaka Report*.[3] At JISC review sessions in New York and London, discussions were held to explore new opportunities for learning from business practices in the commercial sector and applying those lessons to culture and education. One of the discussions focused on how to study advertising and sponsorship models from commercial institutions dealing with quality content and applying those models to the cultural and educational assets that noncommercial institutions are mounting and maintaining online. As they publish more of their content on the web, commercial newspapers, magazines, and television distributors that focus on intelligent content have begun to adapt their advertising sales packages to pitch advertisers and sponsors new opportunities to sponsor that content online. How can lessons from these sponsorship packages be applied to the serious media projects that cultural and educational institutions are now producing – in some cases with JISC funding? How can the community investigate how best to create sponsorship offerings that can help sustain its member cultural and educational institutions now putting their remarkable assets online?

The challenge is particularly acute given three trends affecting communication and business generally online. The first is mass digitisation, as a result of which creative processes and intellectual work are going online with a vengeance. Such is the spate of media production that futurologists at Cisco have predicted that by 2010 information on the internet will double every 11 hours; by 2018, every 11 seconds.[4] The second is the erosion of digital rights protection, as a result of which much of culture,

1 See: Peter B. Kaufman, 'Marketing Culture in the Digital Age: A Report on New Business Collaborations between Libraries, Museums, Archives, and Commercial Companies,' a 2005 report for Ithaka, online at: **www.intelligenttelevision.com/research/project/marketing-culture-in-the-digital-age**

2 See the 1987 Report of the World Commission on Environment and Development, online at **www.un.org/documents/ga/res/42/ares42-187.htm**. Jeff Ubois explores this definition in a forthcoming paper on sustainability for the Bassetti Foundation.

3 See: Kevin Guthrie, Rebecca Griffiths, and Nancy Maron, 'Sustainability and Revenue Models for Online Academic Resources: An Ithaka Report' (May 2008), online at **www.ithaka.org/strategic-services /sca_ithaka_sustainability_report-final.pdf**

4 See Joia Shillingford, 'Computers to be 'Aware',' *Financial Times*, September 16, 2008, online at: **www.ft.com/cms/s/0/5807b454-82c7-11dd-a019-000077b07658,dwp_uuid=67511904-5e15-11dd-b354-000077b07658.html**

education, and creativity are becoming – even expected to be – free to end-users.[5] The third is the commercialisation, through brand advertising, of display, search, and communication online, as a result of which consumers online and in the physical world are growing accustomed to seeing adverts on everything from their personal e-mail to their Google searches, their mobile phone games, and their news.

In 2008, the Strategic Content Alliance (**www.jisc.ac.uk/contentalliance**) commissioned Intelligent Television (**www.intelligenttelevision.com**) to prepare this report on new business opportunities to support commercial and educational institutions putting their digital content online in this market environment. In 2008 and 2009, Intelligent Television staff conducted a series of interviews with senior executives, faculty, and staff at commercial enterprises and nonprofit organisations – including the Atlantic Magazine Group, the British Library, Cablevision, Columbia University, Condé Nast, Disney, Federated Media, Frankfurt Kurnit Klein & Selz, the Guardian, Ithaka, National Geographic, the New America Foundation, New York University, Open University, Princeton University, Siegel + Gale, Stanford University, and the University of Kent – with experience in the area and advice to give. A full list of interviewees from the commercial and nonprofit sectors is attached as Appendix I.

5 The contents of every music CD that gets released is on a peer-to-peer site within eight minutes of that release in a store or online; and every feature film goes online within weeks if not days of its premiere on a screen. 'If peer production continues to evolve at the current rate,' one Dutch analyst writes, 'it will be impossible to uphold regulation-based exclusive access to content according to copyright by the year 2010.' See: **www.tribler.org/trac/wiki/PiratesSamaritans**. See also: **http://waxy.org/2009/01/pirating_the_2009_oscars/**. Industry analysts believe as many as 90% of the internet users in China (the world's largest national population of internet users) download unlicensed music online every *day*. See: Loretta Chao, 'Google Starts Free Music-Search Service in China,' *Wall Street Journal*, August 6, 2008, online at: **http://online.wsj.com/article/SB121796068065814023.html?mod=googlenews_wsj** and Aaron Back and Loretta Chao, 'Google Begins China Music Service,' *Wall Street Journal*, March 31, 2009, online at: **http://online.wsj.com/article/SB123841495337969485.html?mod=googlenews_wsj**

2. The market for quality content online

The size of the advertising market for screen-based content generally is significant – calculated to be in the billions and trillions. In the United States, for example, internet users in 2008 experienced an estimated 4.5 trillion display advertisements. According to the Interactive Advertising Bureau (**www.iab.net**), companies spent an estimated $23 billion on online advertising. U.S. advertisers are likely to spend $65 billion more on television adverts in 2009. One advertising agency – Publicis – alone buys $16 billion of advertising for its commercial clients each year. The online market only continues to grow. As ad spending on traditional media dropped by $6.7 billion between 2006 and 2008, ad spending on the Internet rose by $6.8 billion during the same period. According to one estimate, by 2012 21% of all advertising spending worldwide will be spent online.[6]

The top destinations where advertising is bought online include search engines, television and online media companies, newspaper websites, blogs, and shopping and pornography sites, among others.

The top 100 sites by traffic as rated by Alexa rankings can be seen here:

- **www.alexa.com/site/ds/top_sites**

The popularity of the sites of commercial companies that we examined, whose content is of intellectual value, and whose executives we interviewed ranks high. For example:

The Guardian – Rated # 300

- **www.alexa.com/data/details/main/guardian.co.uk**
- **www.alexa.com/data/ds/linksin/guardian.co.uk?q=link:guardian.co.uk**

National Geographic – Rated # 1,064

- **www.alexa.com/data/details/main/nationalgeographic.com**
- **www.alexa.com/data/ds/linksin/nationalgeographic.com?q=link:nationalgeographic.com**

Wired – Rated # 1,589

- **www.alexa.com/data/details/main/wired.com**
- **www.alexa.com/data/ds/linksin/wired.com?q=link:wired.com**

The Atlantic – Rated # 8,487

- **www.alexa.com/data/details/main/theatlantic.com**
- **www.alexa.com/data/ds/linksin/theatlantic.com?q=link:theatlantic.com**

6 See: Randall Stross, 'Why Television Still Shines in a World of Screens, *New York Times*, February 8, 2009; Interactive Advertising Bureau statistics online at: **www.iab.net/about_the_iab/recent_press_releases/press_release_archive/press_release/pr-033009**; Suzanne Vranica, 'Media Firms Team Up to Test Online-Video Ad Formats,' *Wall Street Journal*, January 22, 2009; and Alex Moskalyuk, 'In 2012, 21 Percent of Global Ad Spending Will Happen Online,' ZDNet, February 26, 2008, online at **http://blogs.zdnet.com/ITFacts/?p=14012&tag=rbxccnbzd1**; Martin Peers, 'Not Enough Slices in Web Ad-Dollar Pie,' *Wall Street Journal*, May 18, 2009. While television and internet numbers rise, social networks are also increasing in value to advertisers. Global advertising spending on social networks is expected to reach $2.3 billion in 2009. As a result, Facebook was valued at $15 billion when Microsoft invested in it in 2007. See Emily Steel, 'Social Networks,' *Wall Street Journal*, March 17, 2009; and Brad Stone, 'Is Facebook Growing Up Too Fast?' *New York Times*, March 29, 2009.

The New Yorker – Rated #12,459

- **www.alexa.com/data/details/main/newyorker.com**
- **www.alexa.com/data/ds/linksin/newyorker.com?q=link:newyorker.com**

The world of culture and education has equally valuable online real estate:

YouTube.com/EDU – Rated # 3

- **www.alexa.com/data/details/main/youtube.com**
- **www.alexa.com/data/ds/linksin/youtube.com?q=link:youtube.com**

Library of Congress – Rated # 2,854

- **www.alexa.com/data/details/main/loc.gov**
- **www.alexa.com/data/ds/linksin/loc.gov?q=link:loc.gov**

Oxford University – Rated # 5,214

- **www.alexa.com/data/details/main/ox.ac.uk**
- **www.alexa.com/data/ds/linksin/ox.ac.uk?q=link:ox.ac.uk**

Smithsonian Institution – Rated # 6,581

- **www.alexa.com/data/details/main/si.edu**

British Library – Rated # 20,504

- **www.alexa.com/data/details/traffic_details/bl.uk**
- **www.alexa.com/data/ds/linksin/bl.uk?q=link:bl.uk**

Tate Gallery – Rated # 27,800

- **www.alexa.com/siteinfo/tate.org.uk**
- **www.alexa.com/site/linksin/tate.org.uk**

Alexa measurements for each institution would suggest that the playing field is somewhat level as regards user demand for content that can be described as educational or cultural in nature.[7] This is particularly evident when looking at statistics and user demand around sites that aggregate cultural and educational content – commercial (iTunesU), independent (Open Culture, at **www.openculture.com**), or governmental (Europeana, at **www.europeana.eu/portal/**) – the last one on this list having crashed at its launch in November 2008 when it received 10 million hits per hour.[8]

While full details remain closed, The Guardian, The Atlantic, The New Yorker, and the commercial sides of National Geographic, TED and other quality content sites bring in millions of dollars each year in advertising and sponsorship revenue, selling their advertising inventory to corporate media buyers for a certain cost per thousand of impressions (abbreviated in the industry as CPM's). Advertisers and current campaigns targeted at intelligent readers and users include the following firms, brands, and slogans – a remarkable collection, when taken in the round, alongside companies (book publishers, for example) traditionally known for trying to advertise to the well educated:

- Acura – 'Advance' (Atlantic)
- Autodesk – 'Realize your Great Ideas' (TED)
- Bose – 'Better Sound through Research' (Atlantic)
- Cargill – 'Collaborate > Create > Succeed' (Atlantic)

7 A full comparative analysis of commercial and noncommercial sites of quality content would involve computational statistics such as those that publisher Michael Jensen has recommended. See: Michael Jensen, 'The New Metrics of Scholarly Authority,' *Chronicle of Higher Education*, June 15, 2007, online at: **http://chronicle.com/free/v53/i41/41b00601.htm**

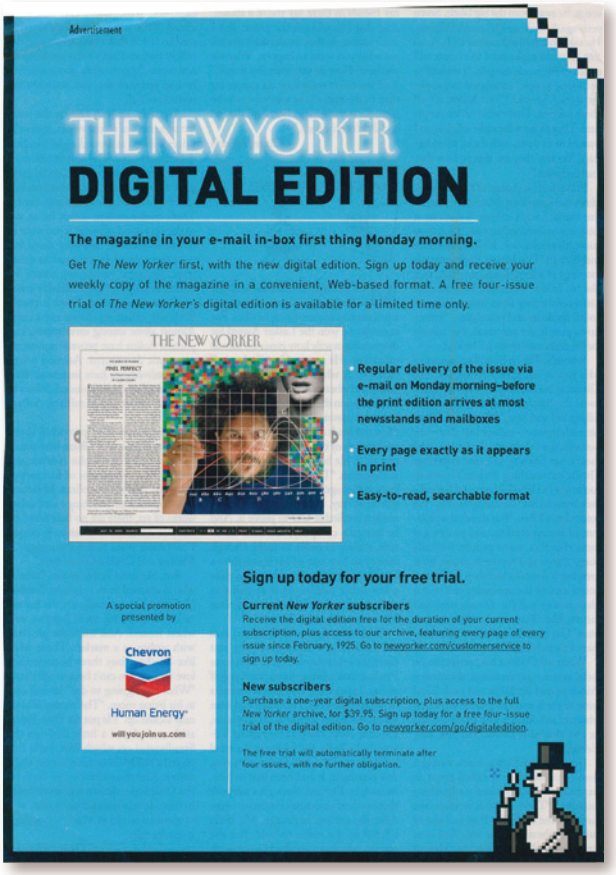
8 See 'Popularity Shuts Down Europeana,' *American Libraries*, January/February 2009.

- Chevron – 'Human Energy' (The New Yorker)
- Citi – 'Save Smarter' (The New York Times)
- Epson – 'Exceed Your Vision' (Wired)
- ESET – 'Smart Security' (Wired)
- General Electric – 'Imagination at Work' (Wired)
- Honda – 'The Power of Dreams' (Sundance)
- IBM – 'Think IBM' (Wired)
- Intel – 'Intelligence' (National Geographic, Atlantic)
- Philips – 'Sense and Simplicity' (Wired)
- Sprint – 'Smartphones' (Atlantic)
- Siemens – 'Answers for Industry' (Atlantic)
- Southern Company – 'Powered by Common Sense' (Atlantic)
- Thomson Reuters – 'Intelligent Information/Knowledge to Act' (Atlantis)
- Toyota – 'Moving Forward' (Atlantic)
- Vanguard – 'Simple Truth' (Atlantic)
- Vestas – 'Think Again' (Atlantic, PBS)

The players in this emerging market are significant. TED (**www.ted.com**), for example, which uses as its own tag line 'Ideas Worth Spreading,' counts among its advertisers Akamai, BMW, General Electric, Nokia, and Rolex – all of whom compete to reach TED's educated and influential audience.

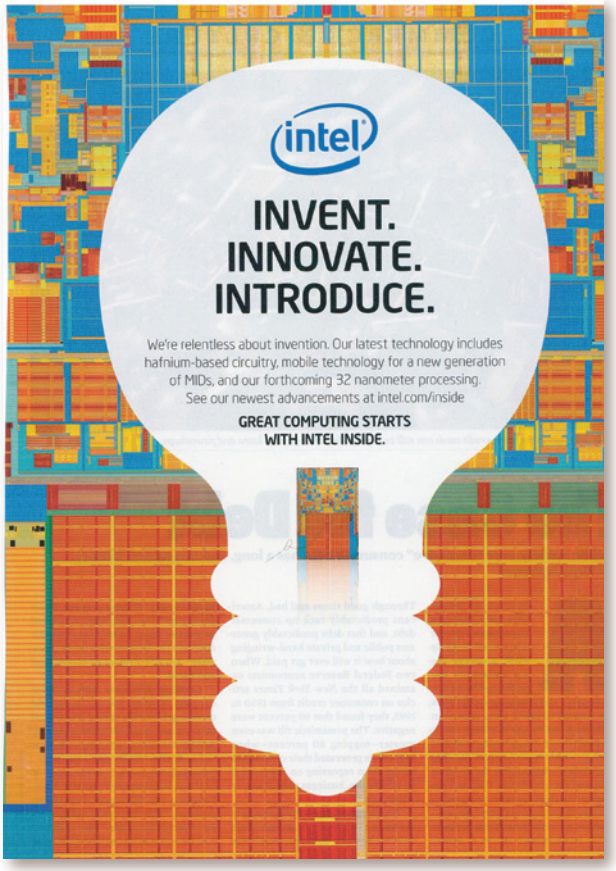
Examples of such campaigns include:

Chevron

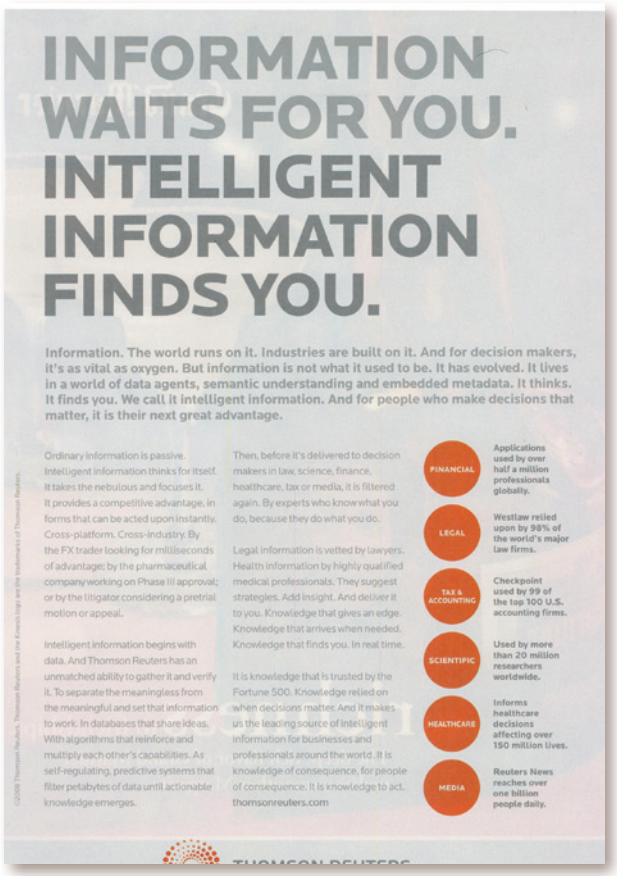


IBM

Intel



Thomson Reuters



3. Opportunities and hazards

Representatives from commercial companies whom we interviewed told us that they believe there are significant opportunities for well trafficked noncommercial institutions to pursue in this area: as a Guardian advertising director told us, 'We've been monetizing against fairly intelligent content for years!' Several interviewees offered their hand as potential advisors and partners should this conversation move forward. All helped us to explore potential pitfalls for this type of work.

Finding 1

The first finding we made is that commercial enterprises – like noncommercial institutions – are concerned with advertising encroaching upon their editorial independence and take great pains to guard against such encroachment. One advertising director told us that there are contracts explicit and implicit with his readers and viewers built upon trust, and that the company he works for is vigilant about editorial integrity. 'We've been allowing partners [advertisers] to associate themselves with our brand for two decades,' he said; 'but there are places where we let them in and places where we don't.' Policies are in place that prohibit advertising from appearing on the homepage of his newspaper's website in the UK, for example, and in certain areas of the publication to insure that the integrity of that brand is never compromised – and this from a company that is founded upon advertiser support as a business model for its sustenance!

Finding 2

The second finding is from the cultural and educational institutions themselves – few if any collect user demographics in a form as substantial as the commercial organisations whose representatives we interviewed. Cultural and educational institutions collect traffic information – the British Library's director of web services told us that the library website has '9.72 million unique visitors' and '69.8 million page hits' per annum – but traffic data itself is insufficient. Who are these visitors? One interview we conducted with a university monitoring unit tasked with tracking usage of JISC-supported resources had little if any idea of who these users are – expressing frustration at being unable to collect data 'first-hand.' At Ithaka, JSTOR conducts user surveys approximately once every three years, collecting more advanced data including such specifics as academic discipline; academic title; teacher/researcher; age; gender – but fuller profiles of the user base are still some way off in the future.[9] Of course, the longstanding policies of cultural and educational institutions have never called for marketing information to be culled; and in their formative 20th-century years (that is, before the web), capturing such marketing information would have required procedures that might have brought to mind the image of Madison Avenue-type marketing focus groups, observation tanks, two-way mirrors, and social scientists in white laboratory coats.

9 See, for example, **www.icpsr.umich.edu/cocoon/ICPSR/STUDY/22700.xml** and **www.ithaka.org/strategic-services/discipline-studies** However, JISC's leadership work with audience research through the Strategic Content Alliance is bringing that future closer. See, for example: **http://sca.jiscinvolve.org/category/audience/**

Today, however, the opportunities for cultural and educational institutions to know the user are essentially democratised. Available tools such as Google analytics and Alexa, and social networking such as Facebook and MySpace facilitate, render portraits of web users, members, friends, and fans easy to visualise. One interviewee told us that his Twitter group provides him with more detailed information about his web audience than he could have ever imagined receiving.

Finding 3

The third finding comes from commercial sources, and involves making the right match between the editorial content and the advertisers who are being offered inventory to buy. As one digital production manager put it, his publication selects its advertisers based on their fit; otherwise his publication would 'look like Ladies Home Journal' (a publication where editorial text and photos are often smothered by advertising). The intelligence and education of his readership (more below) is his marketing advantage. 'We sell our audience [to Mercedes, for example] as influential, affluent, and well-educated,' he said. There is a ying-yang effect to ensure that the right kind of advertising keeps the right kind of reader, and vice versa.

Finding 4

Fourth: the brand is key. As one longstanding advisor to online startups told us, the brand is a leading asset of many of the noncommercial institutions that JISC supports. As noncommercial institutions start to experiment with product offerings that might appeal to advertisers, and then with creating entirely new products that advertisers might support, their advertising directors told us that they are reminded to stay 'on brand' or 'within the brand' and to develop proposals that are 'within the wheelhouse' of the institution's original mission. To date, of course, part of the brand of culture and education has involved staying outside or even above commercial markets. But engaging with the web has become very much a part of the missions and even the brands of 21st-century education, as 'open educational resources' and 'open courseware' projects from MIT to JISC itself now demonstrate.[10]

Finding 5

The fifth finding centres upon the particulars of the advertising sales process. As one commercial interviewee put it, media companies such as Viacom, the Guardian, and Condé Nast are 'hard-wired' to work with marketing companies. But the publishers within these enterprises who are the most 'truly gifted' work closely with marketers to fashion 'a living ecosystem' of mutual support. The most fertile crescent of that ecosystem is the place where the marketer sees that he has some role, together with the publication, site, channel, or network, in the creation of new value – but that is also where things can 'get tricky.'

Finding 6

The sixth finding relates to methods of raising corporate support. In the United States the Public Broadcasting Service established a PBS Sponsorship Group tasked with raising corporate support for public broadcasting programming (two case studies are attached as Appendix II). These initiatives met with significant challenges – including the centripetal forces of a decentralised system battling against a centralised sponsorship sales unit – but the most significant involved the personnel at the selling end. Public broadcasting producers have long maintained that connections with advertisers need to be direct – handled by producers with a passion for the their programs and subject matter and not

10 See, for example, MIT Open CourseWare, online at: **http://ocw.mit.edu/OcwWeb/web/home/home/index.htm** (note the corporate sponsor); JISC's initiatives, at: **http://elearning.jiscinvolve.org/2009/02/17/open-educational-resources-whats-going-on/** ; and the Open CourseWare Consortium's work at **http://conferences.ocwconsortium.org/index.php/ocwcglobal/monterrey2009**

by salaried network executives who may be disconnected from that passion. The lessons for cultural and educational institutions are clear – involve curators, professors, librarians and others who know material in institutional contacts with corporate sponsors.

Finding 7

Seventh and relatedly, a number of interviewees, in thinking about a new type of 'ecosystem' for nonprofits, indicated that parent institutions as a whole will need to commit to a new advertising campaign – even if they are experimental ones. When people at the institution think a new initiative belongs only to the marketing department and not to the institution as a whole, the initiative is unlikely to succeed.

4. Recommendations

Our interviewees from commercial enterprises agreed that the types of institutions involved in JISC-supported programs and receiving support from agencies like JISC – innovative institutions in the arts and culture, for example – will not have trouble 'getting meetings' with corporate advertisers directly or with their advertising buyers. In order for experiments in this field to meet with success, however, there needs to be some dedicated planning to develop the equivalent of advertising media sales kits for the online real estate that each of these institutions (or several together) represent. At the Guardian, for example, there is an entire group of people called the 'Commercial Development Team,' which is 'responsible for discovering, evaluating, and incubating new, innovative, and sustainable revenue streams.' A number of interviewees from commercial enterprises expressed an interest in helping cultural and educational institutions think through these issues.

1. The formation of a public-private sponsorship task force or working group to regularly discuss these issues could be of great benefit to the community. Given that the Guardian publishes special issues for the education community (see: **www.adinfo-guardian.co.uk/guardian-professional/gp-educguardian.shtml**), it might have commercial incentives as well to provide thought-leadership support. Commercial institutions and their marketing vendors would likely have an interest in joining a public-private working group as well. They would likely find new partnership and business opportunities in such a forum. Noncommercial institutions might find revenue, distribution, and marketing opportunities and a collection of savvy, market-oriented advisors.

2. In order for cultural and educational institutions to be able to experiment in these areas, they could well gain a better grasp of the demographics of their audience in ways that Web 2.0 technologies can help them to do. Today, cultural and educational institutions have begun to engage in new ways with their audiences and marketplaces – sometimes in experiments that are more far-reaching than those of many in the commercial sector. The Library of Congress has put some of its image content out to the web in a partnership with Yahoo-owned photo-sharing site Flickr:

   www.flickr.com/photos/library_of_congress

   and the Smithsonian Institution has opened its doors in late 2008 to exploring a host of new relationships with Web 2.0 partners:

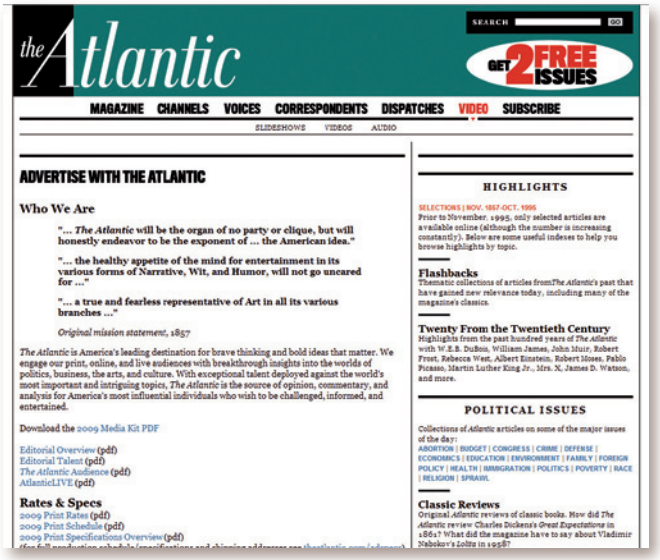
   www.smithsonian20.si.edu

   The data – and search enhancements – that these initiatives will return to their institutions will be significant. For example, in its first hour after launch, the Library of Congress reported 1.1 million views on its Flickr account – and soon afterwards passed the 10 million mark.[11]

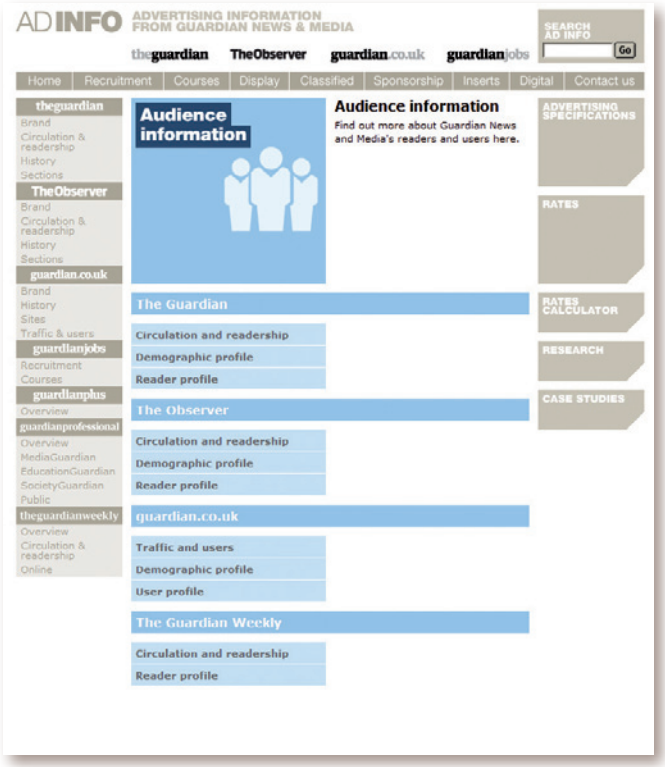
3. For the traffic and data to matter more to advertisers, institutions will need to assemble some of the following information about their viewers and users, much as the media kits for major thinking-people's publications do today:

11 See Michelle Springer et al., 'For the Common Good: The Library of Congress Flickr Project,' October 30, 2008, online at: **www.loc.gov/rr/print/flickr_report_final.pdf**

The Atlantic



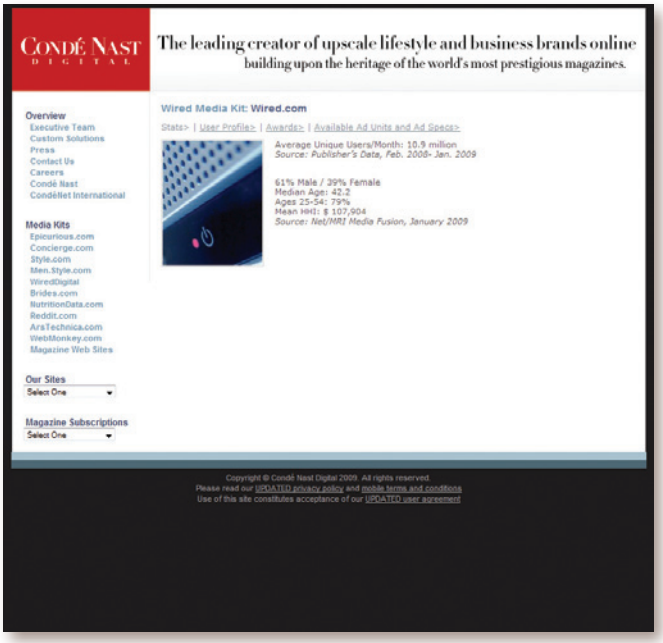
The Guardian



AD INFO
ADVERTISING INFORMATION FROM GUARDIAN NEWS & MEDIA
SEARCH AD INFO
Go
theguardian
TheObserver
guardian.co.uk
guardianplus
Home
Recruitment
Courses
Display
Classified
Sponsorship
Inserts
Digital
Contact us
Guardian Plus
Guardian Plus is an award-winning creative and strategic resource that works in partnership with you and your brands to help you fully harness the power of the Guardian News and Media portfolio to achieve success.
Our focus is on ideas and ensuring that you can get the very best out of our products, our services and above all our audience. Through the provision of tailored marketing solutions, that can utilise any combination of GNM properties, departments and resources, our experienced and expert multi-discipline team will help you meet your communications challenges and deliver against your campaign objectives. Guardian Plus has a strong reputation in the market for producing innovative advertising solutions which complement our newspaper and web offerings and deliver results.
The team's task can be summarised as Creating Insight, Opportunities, Content, Reach and Value.
ADVERTISING SPECIFICATIONS
RATES
RATES CALCULATOR
RESEARCH
CASE STUDIES
Insight
Key to delivering strategic and tactical communications solutions is generating knowledge and understanding of brands and audiences – whether they be our own or those of our clients. Insight therefore, is always our first point of call so as to ensure that we know who to engage with and how to engage with them.
No one knows our audience better than we do and we know what makes our readers respond best to your message, but we also have access to a wealth of information and resources that enable us to generate insight into markets and audiences. Guardian

AD INFO
ADVERTISING INFORMATION FROM GUARDIAN NEWS & MEDIA
SEARCH AD INFO
Go
theguardian
TheObserver
guardian.co.uk
guardianplus
Home
Recruitment
Courses
Display
Classified
Sponsorship
Inserts
Digital
Contact us
Digital Menu
Latest news
Site traffic stats
Site profiles
User profiles
Behavioural targeting
Daypart targeting
Desktop alert
Email
Microsites
Online sponsorship
Mobile
Pixmore
Podcasts
Surround sessions
Guardian Green Ad Network
Rates
Rates calculator
Video
Quick Contacts
DIGITAL SALES
020 3353 3915
Digital advertising
Digital advertising and platforms on guardian.co.uk
As the UK's leading newspaper website, guardian.co.uk is constantly seeking new and improved ways to deliver content to our audience and provide innovative advertising solutions for our clients.
guardian.co.uk traffic
guardian.co.uk user profiles
guardian.co.uk sites
CASE STUDIES
RESEARCH
Digital solutions
We offer a broad range of advertising solutions to maximise the impact and effectiveness of your campaigns. Follow the link for further information on:
• behavioural targeting
• surround sessions
• online sponsorship
• microsites
• podcasts/audio
• video
• time of day targeting and much much more
Digital solutions
More information
Digital platforms
In addition to advertising on the Guardian website, other digital platforms include:
• podcasts
• PDA, smartphone and mobile
• video
• email
• desktop alerts
• RSS feeds
One of the key factors in our success has been our determination to always be at the forefront of digital advertising developments,
Digital platforms
More information

Wired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Stats> | User Profile> | Awards> | Available Ad Units and Ad Specs>
Average Unique Users/Month: 10.9 million
Source: Publisher's Data, Feb. 2008- Jan. 2009
61% Male / 39% Female
Median Age: 42.2
Ages 25-54: 79%
Mean HHI: $ 107,904
Source: Net/MRI Media Fusion, January 2009
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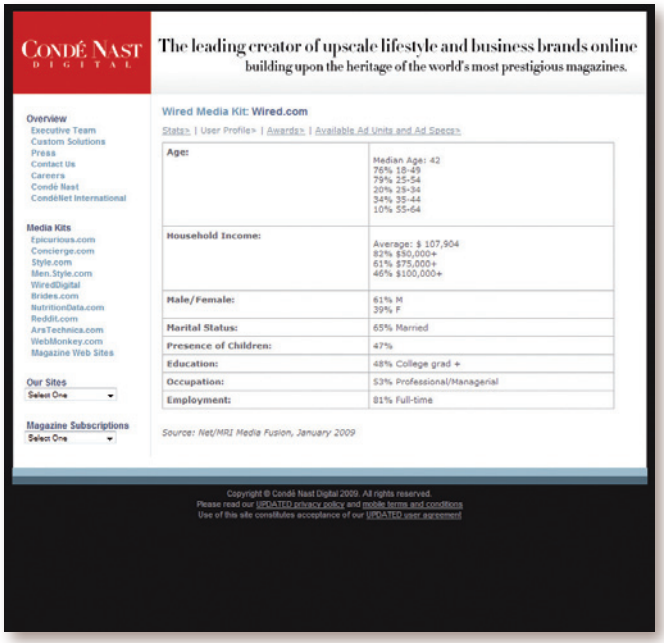
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Stats> | User Profile> | Awards> | Available Ad Units and Ad Specs>
Age: Median Age: 42; 76% 18-49; 79% 25-54; 20% 25-34; 34% 35-44; 10% 55-64
Household Income: Average: $ 107,904; 82% $50,000+; 61% $75,000+; 46% $100,000+
Male/Female: 61% M; 39% F
Marital Status: 65% Married
Presence of Children: 47%
Education: 48% College grad +
Occupation: 53% Professional/Managerial
Employment: 81% Full-time
Source: Net/MRI Media Fusion, January 2009
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- Age
- Gender
- Education
- Children
- Occupation
- Household income

A lack of knowledge about their own markets is not, it should be said, a hallmark of noncommercial institutions alone. The book publishing industry for years never knew, or even (for the most part) cared to know, the true demographics of its book-buyers in ways that newspaper and magazine publishers and television networks collected that information. Nor is the knowledge divide about markets purely one where advertising-supported enterprises sit on one side and other kinds of institutions sit on the other – witness the systematic collection of filmgoer demographics by film studios, where advertising provides minimal revenue. Rather, the absence of knowledge results from old habits and the longstanding lack of a need to know. As communication shifts to an online environment, the need to know will only get stronger.[12] And it is likely that the online environments created and published by leading noncommercial institutions may become more useful to their users if and when the producers know who these users are. That is, cultural and educational institutions stand to improve their online media by becoming more familiar with their audiences – even if they do not sell advertising as a result.

4. The task ahead may involve institutions asking their audiences if they would accept advertising. Cultural and educational institutions should bear in mind that, as one television/new media advertising director told us, commercial enterprises 'do that all the time' – deploying a mix of focus groups, polls, internet polls, and phone studies to explore customer preferences. The intelligence of their audiences, according to our interviewees, is always a marketing advantage for these enterprises, who hire research corporations such as Comscore, Forrester, Nielsen, and Quadcast to measure educational levels and comprehension also all the time.

12 All media is shifting this way. Films will meet advertising in a big way, for example, as Sony and YouTube discuss releasing full-length films together. See Greg Sandoval, 'YouTube, Sony Pictures in Talks over Feature Films,' CNET, April 6, 2009, online at: **http://news.cnet.com/8301-1023_3-10212585-93.html**

5. Conclusions

This report suggests that cultural and educational institutions should engage their audiences and with them the major players that are active in determining the future of the internet. JISC's published work on new business models, the Library of Congress's report on Flickr, and the Smithsonian's conference on Web 2.0 technologies all signal a desire to explore and experiment with modern online initiatives. New opportunities may soon emerge for doing more, such as working more systematically with Wikipedia.[13]

At the same time, the public demand for quality content from educational and cultural institutions is high – even as it gets partially satisfied by content that these institutions post on iTunes U, YouTube.com/edu, Flickr Commons, and elsewhere. A number of JISC-supported organisations are experimenting with such distribution and marketing engagements, as is JISC itself. Satisfying this demand brings what the Library of Congress Flickr report calls 'extra weight' to the online presences of these institutions, which in turn makes their sites more popular, which in turn stimulates more demand for their assets – a virtuous circle.

In an online environment where Oxford University ranks higher in popularity than the advertising-supported Atlantic Magazine and the Library of Congress ranks close to advertising-supported Wired Magazine, cultural and educational institutions have the opportunity to explore in concrete terms securing support from corporations who are stakeholders in the great online conversation between intelligent people, and yet may be benign influences on that conversation even as they attempt to promote their brands within it. Revenue generation through advertising sales may be a way to make up for downturns in public and charitable program support.

For key institutions to be able to make headway in such an endeavour, they will need to assemble marketing material and specifically media kits that carry informative and attractive data about their audiences without compromising anything of their own integrity or commitment to privacy. Audience data of interest to advertising buyers includes information on user age; gender; education; occupation; and household income, for example.

Cultural and educational institutions also will be well served to consider establishing an advertising agency or advertising network. Such advertising networks – also called 'audience networks' – group together related or like-minded 'ad properties' and institutions and serve as vehicles through which advertising inventory across all of their media can be sold together to commercial media buyers. Such advertising networks already represent pieces of the field – selling advertising inventory collectively for associated college newspapers, for example, and college alumni magazines. Imagine an audience network like that grouped in Viacom's CBS Audience Network:

13 See, for example, Peter B. Kaufman, 'On the Utility and Uses of Video in Higher Education,' online at: **www.intelligenttelevision.com/thinkpieces/article/on-the-utility-and-uses-of-video-in-higher-education**

but representing instead the entertainment content at many of the great cultural and educational institutions and collections supported by JISC. There may also be – thinking outside the box – an opportunity to create a new type of advertising agency for leading nonprofits. Whatever happens, actions taken on the part of cultural and educational institutions need to be proactive rather than, as in the Google Book Search example, reactive.[14] They need to be affirmative, rather than negative, and their work and search for funding needs to be marked by an open-mindedness that hard times require.

14 See: See Peter B. Kaufman and Jeff Ubois, 'Good Terms: Improving Commercial-Noncommercial Partnerships for Mass Digitization,' *D-Lib Magazine* 13, No. 11/12 (November/December 2007), online at: **www.dlib.org/dlib/november07/kaufman/11kaufman.html**

Appendix 1

Interviewees

Adrian Arthur, Head of Web Services, British Library

John Battelle, Founder and President, Federated Media

Ben Bradley, Manager, Digital Production, The Atlantic

Peter Cohl, Worldwide Director of Education, Siegel + Gale

Dan Colman, Director and Associate Dean of Continuing Studies, Stanford University

Victoria Cook, Partner, Frankfurt Kurnit Klein & Selz

Ian Cooper, Manager, JISC Monitoring Unit, University of Kent

David Fisher, Head, Guardian Plus, Guardian Media Group

John M. Frankfurt, Producer, Digital Media, Cablevision

Philip Gourevitch, Editor, Paris Review and staff writer, The New Yorker

Jim Hoos, Vice President, Ad Sales, Digital Media, National Geographic

Stan Katz, Director, Center for Arts and Cultural Policy Studies, Princeton University

Kevin Kelly, Senior Maverick and Founding Editor, Wired Magazine

Alex Kroll, Senior Copywriter, Siegel + Gale

Andrew Law, Open University

Frank Moretti, Director, Center New Media Teaching & Learning, Columbia University

Troy K. Schneider, Director of Media and Communications, New America Foundation

Roger Schonfeld, Director of Research, Ithaka

Barak Zimmerman, Web Consultant, Disney/ABC Family

Appendix 2

PBS Sponsorship Group – case studies

Liberty Mutual www.sgptv.org/sponsors/browse

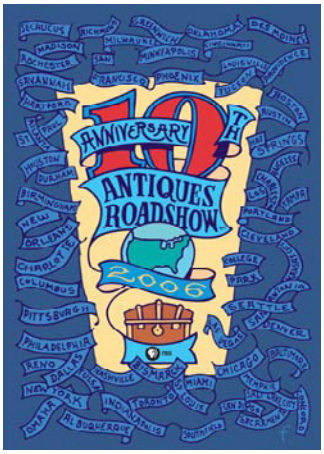
SG|PTV Sponsorship Group for Public Television CASE STUDY

Liberty Mutual

Liberty Mutual and *Antiques Roadshow*:

A Multi-Faceted Partnership to Generate Awareness and Qualified Leads

In 2004, a priceless partnership was born when Liberty Mutual signed on as national corporate sponsor of PBS's most popular primetime series, *Antiques Roadshow*. In addition to receiving valuable on-air exposure through its on-air spots, Liberty Mutual maximized the value of its sponsorship through a myriad of off-air promotional events and opportunities that increased its visibility and generated thousands of qualified leads for local Liberty Mutual offices.



Boston-based **Liberty Mutual Group** is a leading global multi-line group of insurance companies whose largest line of business is personal automobile insurance. Liberty Mutual's personal lines operation sells full lines of insurance coverage through its own sales force, two direct call centers, Prudential agents and the Internet. It also offers a wide range of traditional and variable life insurance and annuity products. Liberty Mutual is an industry leader in group-sponsored voluntary auto and homeowners insurance programs, offering these products through payroll deduction and direct billing to employees and members of more than 7,500 companies, credit unions, professional associations, and alumni groups.

1 www.sgptv.org

Volkswagen www.sgptv.org/sponsors/browse

SG|PTV Sponsorship Group for Public Television CASE STUDY

Volkswagen and *The Blues:*

The most successful integrated marketing sponsorship in PBS history

As the fourth leading automobile manufacturer in the world, Volkswagen has a well-earned reputation for reaching its target audience through innovative, memorable marketing campaigns that capture its unique brand essence. So, when the company was preparing to launch several new models in 2003, it began looking for a multi-tiered, fully integrated marketing opportunity that would reinforce this brand essence while reaching millions of potential customers through a highly visible, ongoing campaign. It chose exclusive corporate sponsorship of PBS's *The Blues*.

The resulting partnership would not only be one of the largest corporate sponsorships ever undertaken by Volkswagen, but also the most fully integrated sponsorship in PBS history—delivering more than half a billion impressions and giving the Volkswagen brand unprecedented exposure through on-air spots, live events, advertising and promotion as well as a host of books, CDs, DVDs and more.

"We were looking for a highly integrated marketing opportunity that would provide Volkswagen with maximum long-term exposure and strengthen our brand essence," says Karen Marderosian, Director of Marketing and Advertising. "When we found The Blues, we knew we'd found the right vehicle."

National print advertising

About the author

Peter B. Kaufman is president and executive producer of Intelligent Television in New York. Intelligent Television (**www.intelligenttelevision.com**) produces films, television programs, and video projects in close association with educational and cultural institutions, and its research projects explore how to make educational and cultural material more widely accessible worldwide. Mr. Kaufman serves as an expert advisor on access issues to the Library of Congress's Division of Motion Pictures, Broadcasting and Recorded Sound (**www.loc.gov/avconservation**), co-chairman of the U.K. government's JISC Film and Sound Think Tank (**www.jisc.ac.uk/whatwedo/programmes/filmandsound.aspx**), based in London, and co-chair of the Copyright Interest Group of the Association of Moving Image Archivists. In 2007, he completed a one-year appointment as associate director of the Center for New Media Teaching and Learning at Columbia University (**http://ccnmtl.columbia.edu**), where he studied how to render educational video assets across the country more openly available. Educated at Cornell and Columbia Universities, he is the author of 'Video, Education, and Open Content: Toward a New Research and Action Agenda' (**www.firstmonday.org/issues/issue12_4/kaufman/index.html**); 'Marketing Culture in the Digital Age: A Report on New Business Collaborations between Libraries, Museums, Archives, and Commercial Companies' (**www.intelligenttelevision.com/MarketingCultureinDigitalAge.pdf**); with Jen Mohan, 'The Economics of Independent Film and Video Distribution in the Digital Age' (**www.tribecafilminstitute.org/home/about/26250304.html**); and, with Jeff Ubois, 'Good Terms: Toward Improving the Equity of Commercial-Noncommercial Partnerships in the Digitization of Cultural Heritage Materials' (**www.dlib.org/dlib/november07/kaufman/11kaufman.html**). He is grateful to his colleagues Mary Albon, Jen Mohan, and Jeff Ubois for research and counsel and to Harry Verwayen and Don Waters for their good suggestions.

On Building a New Market for Culture
Virtue and necessity in a screen-based economy

Further information about JISC:
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