Education and Marketing

>>> **Removing the learning curve versus experience conflict:** initial barriers - social and psychological - for users when entering interactive digital artworks must be broken down. This could potentially be achieved using observational antechambers, guides, mentors and audience plants, external representations of works or simply talks by artists and producers.

>>> **Integration of education and marketing professionals in the design and development process.** This is a channel for conveying to creative users precisely what they need and unlocking the educational potential of interactive artworks. Dialogue is essential between systems engineers, artists and education and marketing professionals, in order to link up how people and systems can co-evolve.

>>> **Clarification of language issues:** the language surrounding interactive works can be intimating for potential creative users. Even the word 'interactive' can be dangerous if used without restraint; theoretical jargon can be as off-putting as it is impenetrable. A creative user-friendly vocabulary - taking into account the widely differing skill and experience levels of creative users - must be developed.

>>> **Developing the user experience: making creative users of us all:** by promoting the value of public engagement in creative learning and use to the public as a whole; this encourages users to make the stage-by-stage jump from Observers to Performers and Creators. For producers and artists, designing interactive artworks that allow this to happen is a key agenda. Other means of developing the user experience include the ability to create personalised content and research into open learning and free and rule-based play. Only effective promotion can generate a critical mass of creative users, bringing about the evolution of digital artworks and market expansion.

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USER ANALYSIS