

Eduardo

KAC 

A proposal from **DTC 478: UX/UI Design** to **Eduardo Kac**

Spring **2019**

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Team Information

Research

Tracy Lyon-Team Lead

Henry Sissac-Lead Researcher

David Harring-Researcher

Ginger Clark-Researcher

Content

Evan Cottle - Team Lead, Videographer

Kai'Lia Sparks - Videographer

Daniel Inouye - Multimedia Designer

Mei-Hsin Wan - Graphic Design & Animation

Richard Boneski - Structural Designer

Design

Anne Murray - Team Lead

Evan Bancroft - Site Imagery Research

Krista Kenney - Typeface Studies

Gary Langan - Cover & Proposal Design

Lucas Pauly - Logo Redesign

Michael Lessing - Color Palette

Web/App

Joshua Yoes - Team Lead

Michael Mason -Web Developer

Jarid Schoenlein -Web Developer

Kyle Johansen -Web Developer

Thomas Bobay -Web Developer

Promotions

Isabella Guetter - Team Lead

Andrew Nevue -Promotions

Diana Kutsenko -Promotions

Lindsey Marander -Promotions

Jenna Seng -Promotions

Project Manager

LaMarr Cuffie

Executive Summary

This proposal is presented by Dr. John Barbers' Spring 2019 DTC 478 Usability & Design class. The purpose of this proposal is to evaluate the website and offer suggestions on how to improve usability. In order to offer suggestions for the redesign of the website, for the world-renowned artist and educator Eduardo Kac, the class was split into five teams. The five teams are research, content, design, web development, and promotions/SEO.

The research team was tasked with examining the websites of other artists on the same level as Kac looked like and how they performed. They did this by evaluating the usability of the other artists' websites and how it could be related to Kac's site.

The content team then took the information about usability from the research team and applied it directly to Eduardo Kac's website and showed how the current content on the site could be structured in order to maximize the usability of the content.

Next, the web development team was able to build on the structure created by the content team and develop an amazing wireframe and prototype. The web development team was able to bring to life the vision of both the content and research teams. They developed a high fidelity prototype that incorporated mobile interfaces as well as desktop devices.

The Design was able to take the high fidelity prototype and give it an incredible facelift. They were then able to create a color palette based on the green of the iconic "gfp" bunny. They also created a potential logo for Kac, which uses the universal font Lato and focuses on simplicity, so as not to distract from the amazing work of Eduardo Kac.

Lastly, the promotions team created a plan to use social media to enhance the promotions of Kac's site. They also made some incredible suggestions about how to improve the SEO (search engine optimization) of the current site.

Overall this project was a pleasure to do. We often listen to lectures about the various ways that usability can affect a website or interface and how we can improve that usability. In school, we do not often get the chance to have a hands-on experience such as this. This was an amazing chance for the entire class to take the theories we are taught in class and put them into practice.

To have the entire class come together with one goal in mind and have us produce a proposal for such an amazing artist was an unforgettable experience. It was a true pleasure to work on a site for an artist of this caliber. I thank the entire class for the time and effort they put into this project. I thank Dr. John Barber for the chance to be the project manager for this proposal. Most of all I would like to thank Eduardo Kac for giving our class this unique opportunity.

Project Manager
LaMarr Cuffie

Research

Team Lead: Tracy Lyon

Team Members: Henry Sissac, David Harring, Ginger Clark

Introduction:

Our team looked at four different artists who we believe are on the same scope and magnitude of Eduardo Kac, and compared the usability and design of each of these artists' website to Kac's current website. We noted several aspects of the different websites that we felt were strong and would improve the usability and design of Kac's website. The artists we looked at were Stelarc, Mark Amerika, Mez Breeze, and Lynn Hershman Leeson. Examples and examination of each artist's current website follow.

Stelarc:

Stelarc has his website dedicated to showcasing his work. He displays a large variety of works, everything from videos and publications, to exhibitions and gallery. The design of the website has little to no flare, this is because it is focused on displaying the art. Each page and category has a similar layout. This is key in having a cohesive design for the web.

Clicking on a link shouldn't surprise the user with a vastly different layout. Another feature that Stelarc showcases on his website is clear and consistent navigation. All pages share the same, or very similar navigation header, this header is shown on the right. The current site for Kac has no navigation once you leave the main page. Within the navigation, there are clear titles for a variety of different works. You do not have to think about what they mean, videos leads to videos and so on. Kac has rather vague titles that may not be clear unless the users are already familiar with Kac's work.

Every Stelarc project has dimensions and specifications. This is important for potential curators that want to exhibit art so they can see if it will fit or how much room they need to plan for. Kac has a number of presentations of varying scale but you won't know if it will fit without proper specifications.

ACTIVITIES
IMAGES
VIDEOS
TEXTS
BIOGRAPHY

stelarc.

Mark Amerika:

It appears that, overall, Mark Amerika has utilized his website to act as a central hub for his fans to use. His artwork, merchandise, and current events are all front and center on the site. If anyone wants to learn about Amerika or his works, this is the best site for that purpose. Because of this fact, the targeted audience would seem to be art enthusiasts and fans of Amerika's works. This is evident in the fact that his site still allows the public to access his old site, a feature specifically made for his older fans who are more familiar with that layout. A good practice of usability considering there are 2 large audiences Amerika is appealing to, new and old fans. By having options that are accessible, a much more efficient and accommodating user experience is developed.

Beyond that, some things of note include how big his name is on every page. We're noticing this with a lot of artists, it's almost a common practice for artists, as they want the user to remember their name and their work more than anything else. And finally, the predominant RSS feed is a smart decision for an artist continuing to be active in their work. I believe these are all features that can be incorporated into Kac's site, as far as essential updates go.

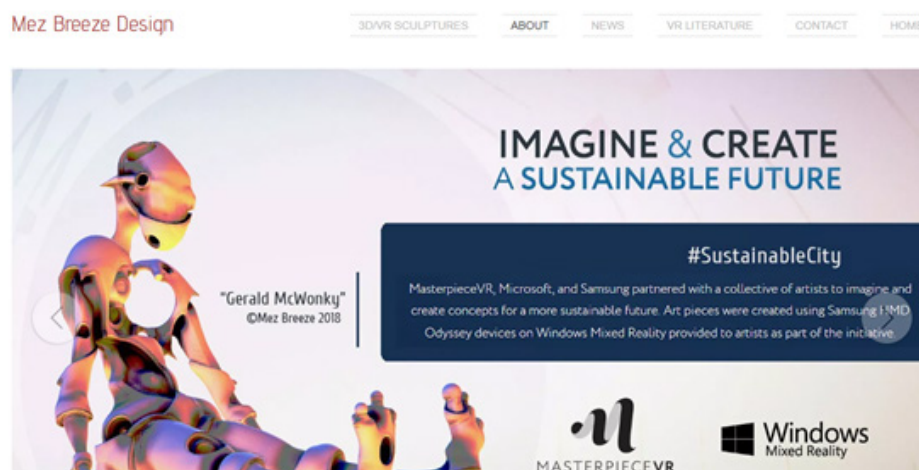


Mez Breeze:

Like Eduardo Kac, Mez Breeze's website seems to function as an archive. Her website, <http://mezbreezedesign.com/>, is designed to showcase her work and herself. It doesn't seem to be oriented towards curators, though it could be because digital works often don't lend themselves well to physical spaces for showcasing.

The home and about pages are the same, which arguably could let people know who she is without hiding herself and letting people know that the first page is the about page, but it can also lead to confusion when people expect the page to lead to something else and appear to users as a mistake in the code.

When looking at her VR work, the drop down menu can be clicked on for a brief overview of her work, and following the individual links in the drop down menu take the user to a longer version of each piece, including how to access her work. This could be implemented into Kac's website by having different sections for each of his types of art (bioart, poetry, etc.) that give an overview of his processes. Then there's separate pages for each artwork that can have collapsible sections or links to other pages that contain all the extra background information and processes he used as to avoid the cluttered and seemingly unorganized displays of his current website.

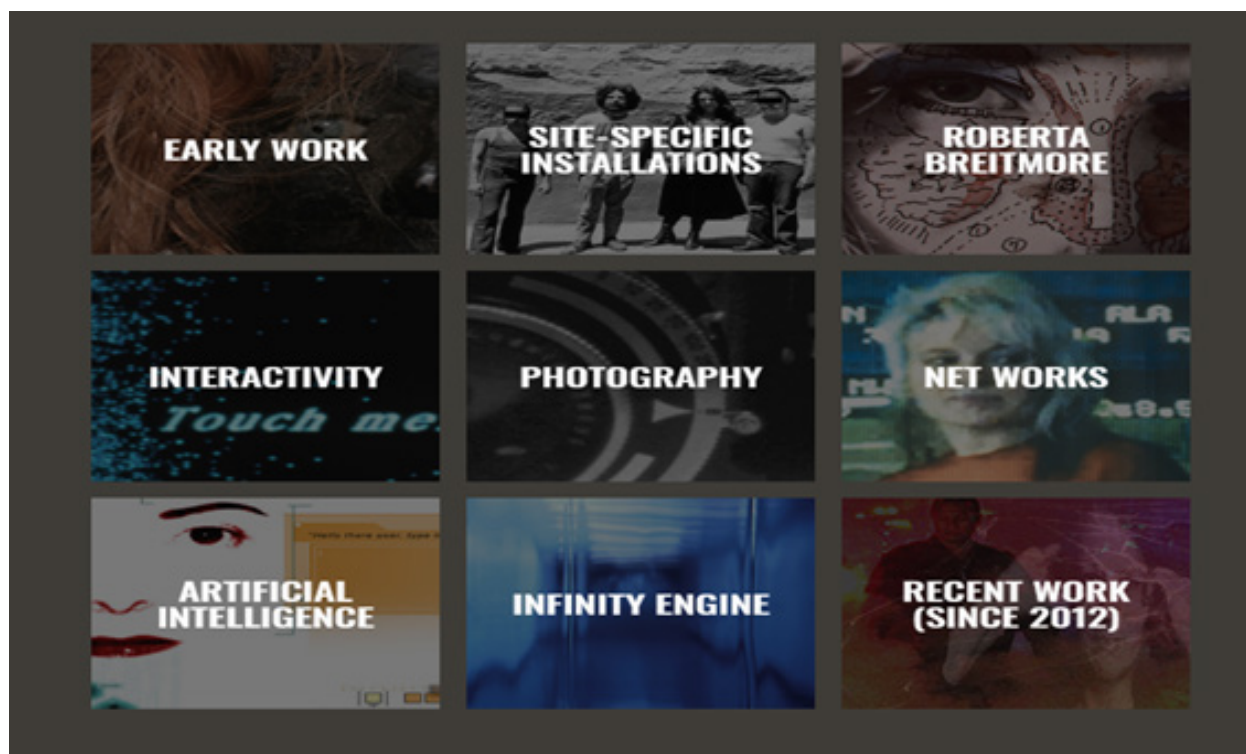


Lynn Hershman Leeson:

Lynn Hershman Leeson is a media artist who is internationally acclaimed for her art and films for the past four decades, according to her website at <https://www.lynnhershman.com/>. Her site is a bit like a resume, with her most significant works highlighted for the user to observe. The site is carefully designed with contrast, alignment, proximity, visual hierarchy, and alignment used to display highlights of her work, with different tabs to click on to learn about different kinds of art, about the artist's biography, and to shop or keep up to date with her latest works. Design features such as these make for a more usable website. According to the website Designation, in the article "UX vs. UI vs Graphic Design: Three Different Kinds of Design: (<https://designation.io/blog/ux-vs-ui-vs-graphic-design-three-different-kinds-of-design>)

there are three kinds of design: Graphic Design, which describes how visually appealing something is, User Interface Design, which specifically refers to how digital media is designed to make it useful, and then there is User Experience design (UX) which is the kind of usability we are looking at, which makes a graphic design that "focuses on the logic and structure of the elements you actually see and interact with." This kind of design means that the website (in this case) is not only visually appealing, but also easy to use to complete the task the user has set for themselves. In the case of Leeson's site, this could be a fan looking for where and when the next showing of her work will be, a researcher looking to show the historical evolution of media art, or a museum curator considering whether to include her work in an upcoming show. Like Eduardo Kac, Leeson's art has covered a broad spectrum of different forms over time, and different styles of her artwork can be viewed on the website. Her website uses a grid layout with the different types of art separated into an easy to follow chart under the tab for Art, pictured here, which clearly shows the concepts of contrasting print, well-aligned boxes and text, and an eye-pleasing color palette.

Lynn Hershman Leeson cont.



Content

Team Lead: Evan Cottle

Team Members: Kai'Lia Sparks, Daniel Inouye, Mei-Hsin Wan,
Richard Boneski

Introduction:

The Content team is responsible for taking all of the elements that make up good design and implement them into a hierarchical template for how to display all of the content on Eduardo Kac's site.

The Content team has focused on these major aspects of design:

Findability - The ability to scan a website, find what you are looking for quickly, and then be able to "muddle" through the rest.

Hierarchy - The order of elements of a web page determines what gets viewed first. It is important that titles and subtitles are larger and easier to see to increase findability of the correct information.

Mobile Friendly Design - In 2018, 58% of people in the US accessed the web from a smartphone. The larger amount of people using smartphones has caused website design to be the "ground zero" for web design. This is due to the smaller screen and less screen real estate.

Proposed Templates for Hierarchical Redesign:

RETRATO SUPOSTO - ROSTO ROTO

Events taking place on a live broadcast, creating images of private fax from public television.

telecommunications event between Rio de Janeiro and São Paulo uniting fax and live TV, 1988. Connecting the public medium of television with the private medium of the fax this work created a system of feedback based on the continuous exchange and transformation of images. Ramiro was in São Paulo in the studios of TV Cultura and was connected to Kacby means of a fax in his studio in Rio de Janeiro. The basis of this link was a real time operation utilizing the fax as a dialogic medium in the context of a television broadcast, a unidirectional system of mass communication. The goal was not to create pictures remotely but to explore the interactive, improvisational quality of both personal and public telecommunications media simultaneously, integrating the apparently



Similar Works



Three City Link



Converstation



Impromptu

Reversed Mirror, 1997

A 7-minute, single-channel digital videopoem (edition of 5).

This work takes language into a domain of trance where the subtle dissolution and reconfiguration of verbal particles is charged with a feeling that is at once calm and tense.



Similar Works



Perhaps



Letter



Secret

RETRATO SUPOSTO - ROSTO ROTO



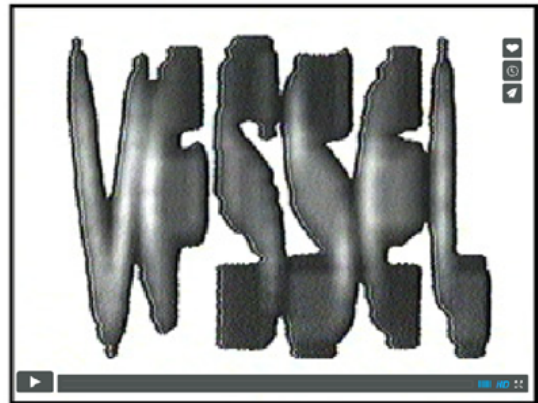
Events taking place on a live broadcast, creating images of private fax from public television.

Telecommunications event between Rio de Janeiro and São Paulo uniting fax and live TV, 1988. Connecting the public medium of television with the private medium of the fax this work created a system of feedback based on the continuous exchange and transformation of images. Ramiro was in São Paulo in the studios of TV Cultura and was connected to Kacby means of a fax in his studio in Rio de Janeiro. The basis of this link was a real time operation utilizing the fax as a dialogic medium in the context of a television broadcast, a unidirectional system of mass communication. The goal was not to create pictures remotely but to explore the interactive, improvisational quality of both personal and public telecommunications media simultaneously, integrating the apparently antagonist media into a single process.

The images below were extracted from the live broadcast realized in 1988.

This work brings the participants together to foster an

Reversed Mirror, 1997



A 7-minute, single-channel digital videopoem (edition of 5).

A 7-minute, single-channel digital videopoem (edition of 5). This work takes language into a domain of trance where the subtle dissolution and reconfiguration of verbal particles is charged with a feeling that is at once calm and tense.

Similar Works



Perhaps

1998/1999

This is the first poem written specifically for Internet 2. The poem is a world with 24 avatars, each a

Broken Links and Images

Representation and Contact

- "Return to Kac Web" [Link Broken](#)

Bio Art

- GFP Bunny- link redirects to incorrect page, real page redirected through #gfpbunnyanchor
- No broken images
- Genesis- redirects to short summary rather than full page

Telepresence and Interactive Works

- Uirapuru- broken link and image
- The Telepresence Garment- [404 Error](#)
- Essay Concerning Human Understanding- [404 Error](#)
- RC Robot- broken image on page
- Link at top separated, "Bio Art:" (breaks off between here) "Transgenic works and other living pieces" but still redirects to same page.

Telecommunications Art

- The links are all clickable, but every project he has it just text on the page. He has the data and little details on the side.

THE ORNITORRINCO PROJECT

- has broken images which are in the 1989 section.

INTERFACES

- also has broken images for whole page.

ELASTICFAX 2

- has broken a image and video.

Media Poetry and Language Art

- For all links on this page, the only way to go back is to click “Back to Kac web” not back to previous page.
- “Listen to Eduardo Kac discussing” Link is **ERR_CONNECTION_TIMED_OUT**.

Early Works

- “Back to Kac web” link returns to home page
- **All works missing alternative text (might be an SEO problem)**
- **Performance**
- “Back to Kac web” **Broken Link**

Mixed Media and Visual Poetry

ELECTROSTATIC MONOPRINTS

- “Back to Kac web” link returns to home page

TYPEWRITINGS

- “Back to Kac web” broken

ESCRACHO

- “Back to Kac web” link returns to home page

PUBLIC WORKS

- Stenciled graffiti, 1983, Rio de Janeiro **Broken Image**
- Freehand graffiti, 1983, Rio de Janeiro **Broken Image**
- Three-dimensional graffiti, 1983, Rio de Janeiro **Broken Image**
- Three-dimensional graffiti, 1983, Rio de Janeiro **Broken Image**
- Detail of installation with electronic sign board and two video monitors, 1984, Centro Cultural Candido Mendes, Rio de Janeiro **Broken Image**

- Visual poem/Public installation project, 1982 (in Portuguese)

[Broken Image](#)

- Back to Kac web" link returns to home page

VISUAL POETRY AND LANGUAGE ART

- Book sculptures, 1983 [Broken Image](#)
- Detail of installation with electronic signboard and two videomonitors, 1984, Centro Cultural Candido Mendes, Rio de Janeiro [Broken Image](#)
- Visual poem, 1982 (in Portuguese) [Broken Image](#)
- Visual poem, 1982 [Broken Image](#)
- Typewriter drawing/Visual poem, 1982 [Broken Image](#)
- Visual poem/Public installation project, 1982 (in Portuguese)
[Broken Image](#)
- Visual poem, 1982 (in Portuguese) [Broken Image](#)
- Visual poem, 1982 (in Portuguese) [Broken Image](#)
- Visual poem, 1982 (in Portuguese) [Broken Image](#)
- "Back to Kac web" [Broken Link](#)

Texts

Articles and Essays by Eduardo Kac [Broken Image](#)

- Photonic Webs in Time: The Art of Holography [Broken Link](#)
- Aspects of the Aesthetics of Telecommunications [Broken Link](#)
- Recent Experiments in Holopoetry and Computer Holopoetry
[5 Broken Images](#)
- Holopoetry, Hypertext, Hyperpoetry [Broken Link](#)
- Telepresence Art [Broken Link](#)
- Beyond the Spatial Paradigm: Time and Cinematic Form in Holographic Art
[Broken Link](#)
- Interactive Art on the Internet [Broken Link](#)
- L'Art de la Téléprésence sur l'Internet [Different Language](#)
- Live from Mars [Broken Link](#)

Kac's Editorial Projects [Broken Image](#)

- Editorial Projects
- Table of contents [Broken Link](#)
- Webliography [Broken Link](#)

Articles and Essays About Eduardo Kac's Work

Design

Team Lead: Anne Murray

Team Members: Evan Bancroft, Krista Kenney, Gary Langan,
Lucas Pauly, Michael Lessing

Introduction:

The design team decided to use Lato as the main font for the project and website. The Lato font has a simple and readable appearance that allows any user to scan the KAC website without issues. The color palette is based on Eduardo Kac's most well known work, his genetically engineered fluorescent green bunny Alba. We used the image of Alba from the current website to source the colors of the palette which feature shades of greens, black, and white.

For the proposed redesign of Kac's logo we wanted to keep the simplicity of the current design while bringing it in line with the other design aspects of the project. The logo incorporates the Lato font presenting a refreshed version of the current design while maintaining its minimal aesthetic. By doing this, it doesn't detract from the content displayed within the website and allows the site to remain focused on displaying the works.

Font Family Sample

After considering several sans serif fonts like Helvetica and Arial it was determined that using a platform agnostic font would be best for the project. We chose Lato as the font for this project as it is available on all platforms as it can be downloaded from Google Fonts with little impact to the usability of the site.

LATO

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

The quick brown fox jumps over the lazy dog

Heading 1

Heading 2

Heading 3

Font Family Sample cont.

Below is an example of how a heading and body copy may be displayed using the Lato font family. The font provides clean figures that allow for easy comprehension of the given text for readers.

BODY TEXT

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue dui te feugait nulla facilisi.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

Logo Redesign

These are our proposed redesigns for Kac's Logo. Using Lato Regular allows for clearly defined letterforms at various sizes. The cover logo design combines Lato Regular and Thin with a depiction of a rabbit jumping out from the letter C in Kac's name.

Kac Website Lato Logo



Kac Website Lato Logo (Inverse)

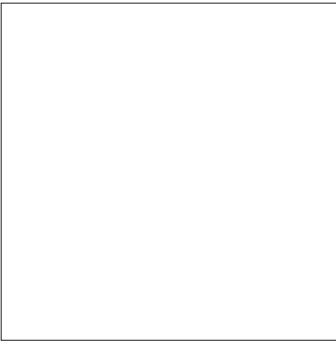


Kac Proposition Cover Logo



Color Palette

The chosen color palette is sourced from Eduardo Kac’s GFP Bunny work, in which a rabbit was genetically engineered to express a protein that would cause it to glow under ultraviolet light. Being one of Kac’s most iconic works we felt that the colors chosen would best represent both him as an artist and his works for future audiences.



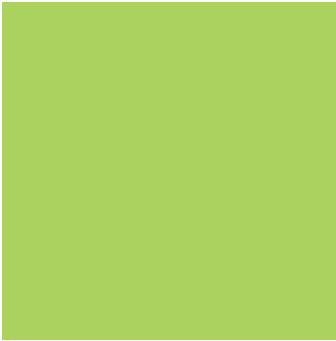
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 RGB 255 255 255
 HSV 00 100
 CMYK 0000



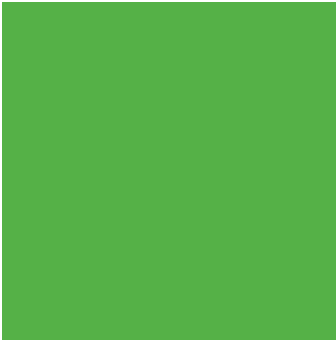
HEX #cce2a6
 RGB 204 226 166
 HSV 82 27 89
 CMYK 100 27 11



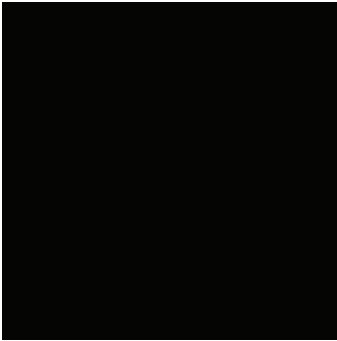
HEX #b2d486
 RGB 178 212 134
 HSV 86 37 83
 CMYK 16 0 37 17



HEX #acd25d
 RGB 172 210 93
 HSV 79 56 82
 CMYK 18 0 56 18



HEX #58b02e
 RGB 88 176 46
 HSV 101 74 69
 CMYK 50 0 74 31



HEX #000000
 RGB 00 00 00
 HSV 100 00 00
 CMYK 60 40 40 100

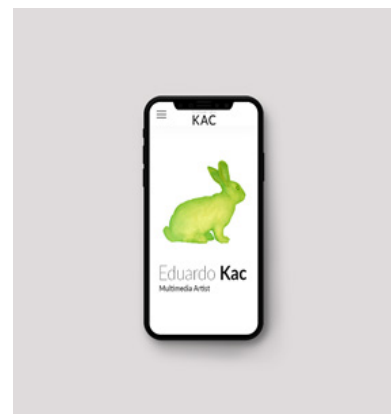
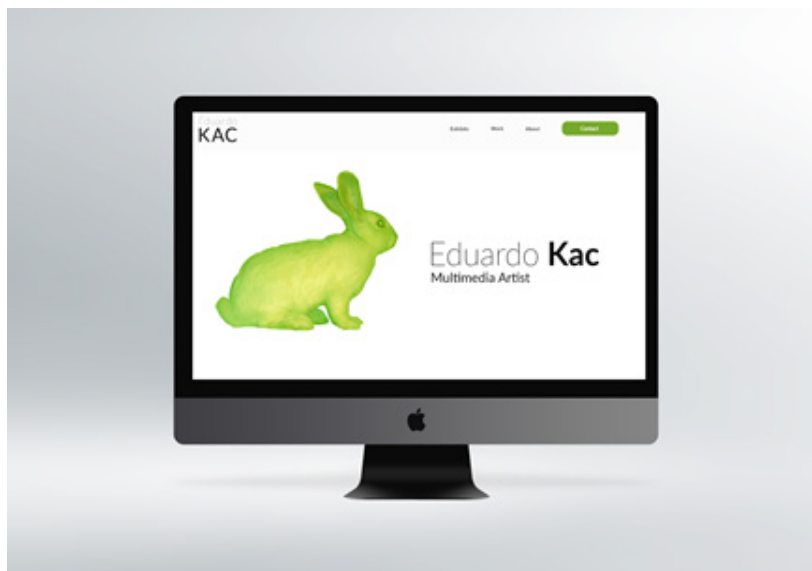
Web/App Development

Team Lead: Joshua Yoes

Team Members: Michael Mason, Jarid Schoenlein, Kyle Johansen,
Thomas Bobay

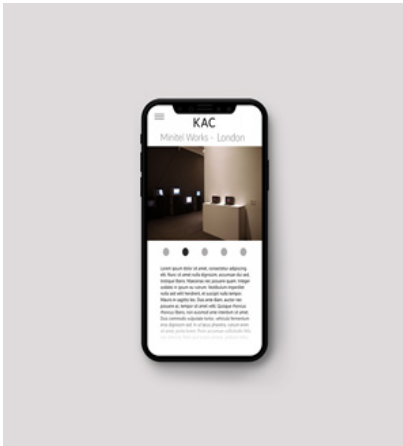
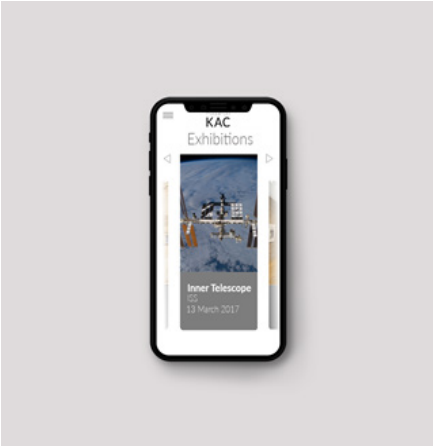
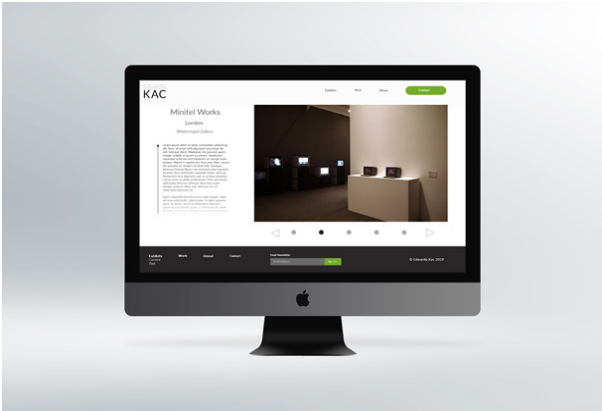
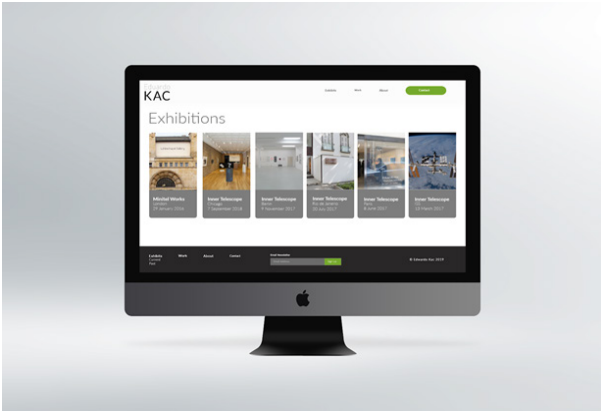
Home Page - Prototype:

Regarding the design decisions made for the home/landing page of Eduardo Kac's website, we thought as a collective group to make the page as minimal as possible while maintaining all of the necessary navigational elements required to take the user throughout the site as easily as possible. While considering the fact that Kac's primary audience are individuals who are already familiar with him and his work, there doesn't need to be an abundance of information on the home page. We've decided that his name, and an image of one of his more prominent works, "GDP Bunny" would give the page an appealing minimalist aesthetic in addition to the navigation links in the page's header.



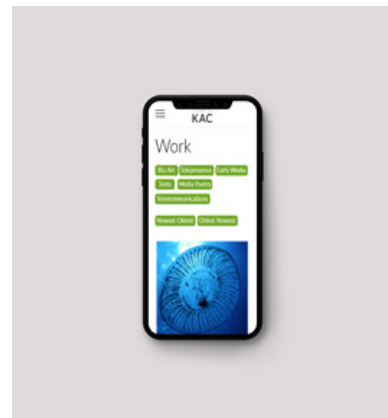
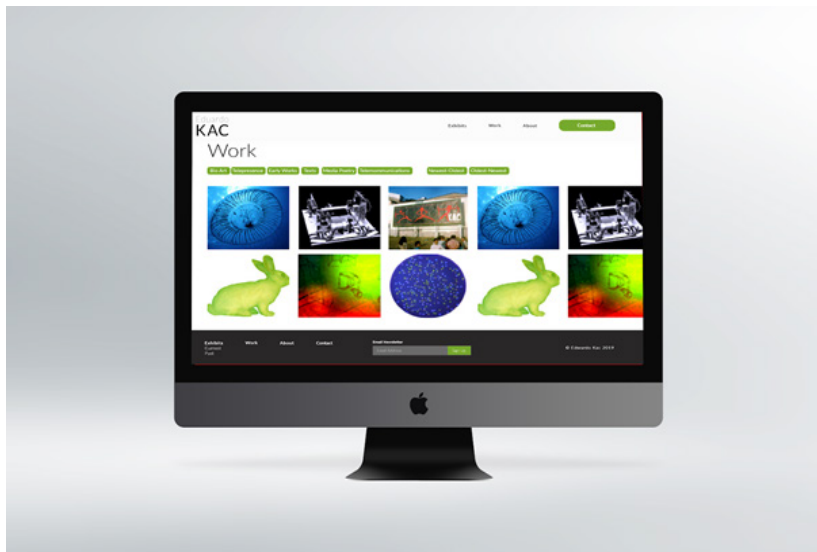
Exhibition Page - Prototype:

Having an intuitive difference and familiarity between a site's desktop and mobile versions requires a balance of making sure that very little about the page element placements will surprise the user when switching between the two. Clear areas achieve this with visual ease. The main shows page sports a banner-like display for the events, which uses the idea of repetition for the mobile version which allows swiping for event selection. The shows page itself features minimal design to better keep a sense of page familiarity between the desktop and mobile version, while also maintaining an aesthetic difference.



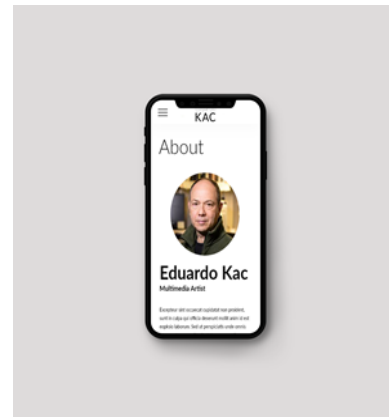
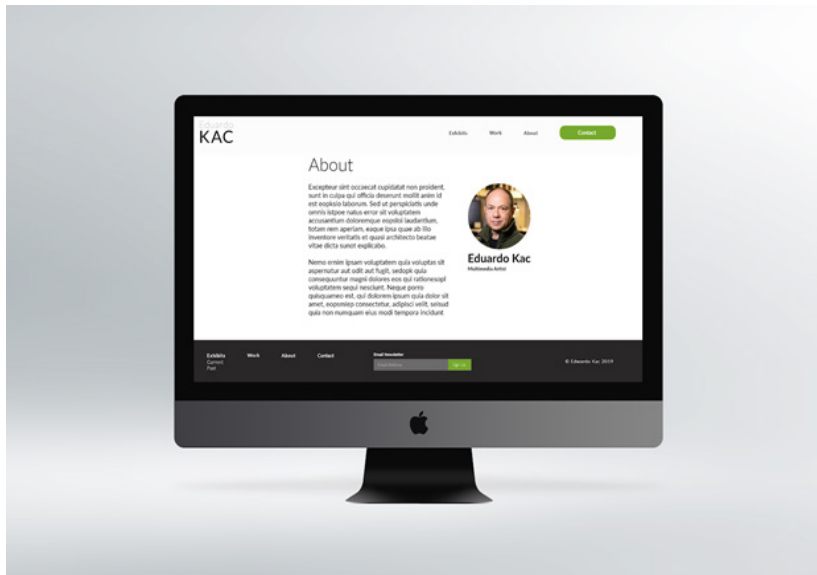
Work Page - Prototype:

We felt the best way to organize Kac's body of work would be to use visual elements. One way we could do this would be creating one page of his website that would be a wall of images of each of his past works. On the desktop version of his site there would be hover over text that would give the title of the piece and a short description of the work. There would be some navigation on this page that would allow for sorting. The mobile version of his works page would function similarly, but it is simplified down to one image stacked on top of the next that would scroll down. This design for mobile allows for larger images rather than cramming many images onto one screen that would become too small for easy readability.



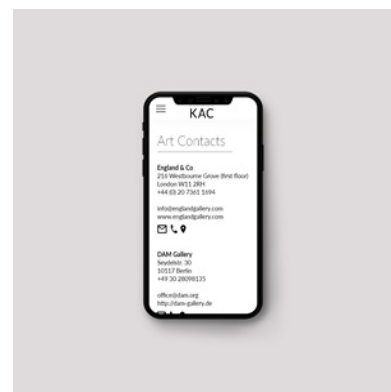
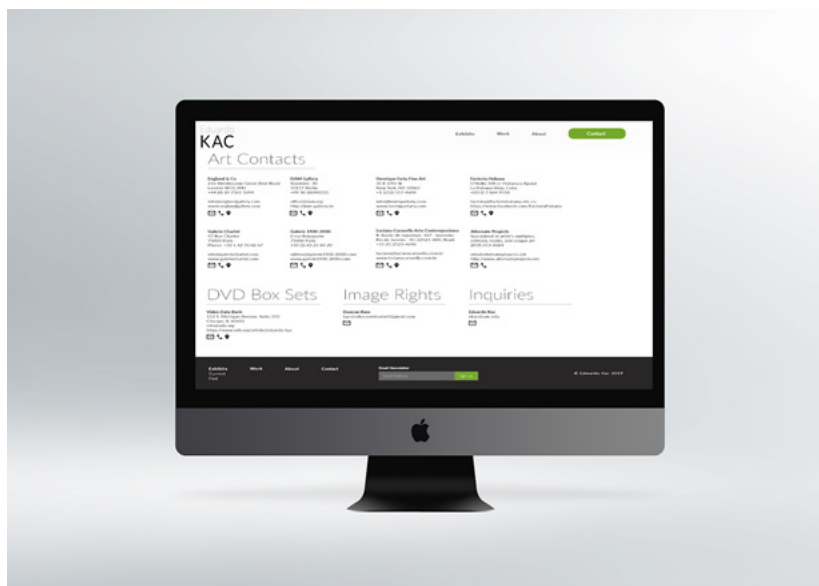
About Page - Prototype:

The “About” page is a great place to tell the story about Kac and his work. Providing context and meaning for the works, as well as insights into the world of the artist. It can also provide stories, shared experiences, or histories, that speak of the creative styles or processes. Clients are more likely to connect with personalized insights and text from the author or creator and share them. The “about” page is an opportunity to express values of the artist and the works. This also is a functional component of the page itself as the developers can build in SEO techniques for searching.



Contact Page - Prototype:

Ordinarily contact pages refer to contacting the site owner or organization. However, Kac included several different contacts: specifically the various organizations that house his exhibitions. His original site actually serves this purpose quite well. It is very text dense and there isn't really a great way to consolidate this information visually. Instead, I decided to use typography to assist the reader to skim for what they are looking for. Steve Krug, author of *Don't Make Me Think*, stated that the first fact of life is that we don't read pages, we skim them. The important sections are the largest, which indicates to the reader that there are different sections. Next, the name of the organization or name of the contact are bolded since they are what the user is likely to be skimming for. After the user skims them, then they can look below the heading to see the contact information they need. Finally, each contact has an icon. This icon will be clickable to email, call, or find the location of the contact. This is especially helpful on mobile where manipulating text is difficult. I decided to preserve the grid layout for desktop because it makes it easier to snap the grid down to a single column for the mobile view.



Promotions

Team Lead: Isabella Guetter

Team Members: Andrew Nevue, Diana Kutsenko, Jen Seng,
Elle Marander

The promotions team is responsible for the Search Engine Optimization (SEO) of the website for the Brazilian artist Eduardo Kac. The team is responsible for creating a blueprint of ideas to improve the website findability and drive traffic to Eduardo Kac and his website.

Search Engine Optimization and usability support each other. The importance of SEO is to make a website easier to find for the users. Usability is there to take over once users find the site, providing users with a helpful experience. Both pieces must be well done to equally support one another. When done correctly, users will be able to complete their goals with ease.

SEO Plan

Proposed Changes to the SEO of Eduardo Kac's Current Website:

- Keywords
- Metadata
- Social Media
- Mobile-Friendly Website
- Image Compression
- Text Formatting/Heading
- Multimedia
- Loading Speed
- Contact Information

Keywords for Website

There are terms and phrases within a website's content that help users search for a site through search engines, and those terms are known as 'keywords'. Keywords in a site are a key factor of improving your sites ranking in the search results. It's important for a site to "speak the same language as the people who might search for it". Keywords can be placed throughout the site whether it's just in normal text or alt tags in the code. These words or phrases are sprinkled throughout the site.

When a user searches certain words or phrases, the search engine will scan for those words within web pages. If a site has the words the user searched for, it's more likely that the site will be brought up. The selection of keywords provided below will improve the search engine optimization of the website for Eduardo Kac. By creating a diverse number of words to be placed throughout the site, there is a better chance that a user looking for Kac or artwork like Kac would be likely to search for.

For example, in the alternate tag of an image on the website, giving a description of the image that includes words like "bio art" or "Eduardo Kac living art". If a user searched for "bio art", "Eduardo Kac", or "living art", this image and the webpage would be found by the search engine.

Keywords cont.

Keyword List

(Generated from <https://www.wordstream.com/seo-keyword>)

Top Searches

- Bio Art
- GFP Bunny
- Alba-rabbit

Art Subsets

- Abstract Art
- Modern Contemporary Art
- Bio Art
- Telepresence Art
- Media & Aroma Poetry
- Space Poetry
- Genetic Art
- Transgenic Art
- Fluorescent Art

Name/Brand

- Eduardo Kac Exhibits
- Eduardo Kac
- Typos
 - Eduardo Cats
- Eduardo Cat
- Eduardo Kac Bio

Works

- Inner Telescope
- Natural History of the Enigma
 - Hybrid Flower Art
 - Edunia
 - Plantimal
 - Genetically Engineered Flower
 - Petunia
 - Petunia Hybrid
 - Human DNA Flower
- GFP Bunny/GFP Rabbit
 - Glowing Rabbit
 - Glowing Bunny
 - Glow in the dark Rabbit
 - Glow in the dark Bunny
 - Bioluminescent Rabbit
 - Bioluminescent Bunny
- Alba

Website Coding Improvements

Search Engine Optimization (SEO) is best utilized through widgets and the code of the website. Existing tags in the code can be spruced up with relative information to Eduardo Kac. Web crawlers read through the code when determining the page ranking in the site to see how relative the code is to the user's query. The Kac website code would benefit from additional SEO tools, while also further developing the current code. Following are several imperative SEO strategies to implement.

The first recommendation is to make the full URL 'eduardokac.com'. The URL is one of the first pieces targeted by the web crawlers. The current URL, 'Ekac.org', does not provide the information that the web crawlers require.

Adding Eduardo's professional contact information to the top of the site, or on the contact page is another potential strategy. Web crawlers read from the top down, so having his contact information at the top of the site is a potential idea, instead of layered before other's contact information.

Currently, the website utilizes alternate (alt) text for his images. However, the website should adjust them with more applicable keywords. This would change current alt tags like "Eduardo with the Enigma" to "Pictured Here is Eduardo Kac with his Natural History of the Enigma Project". Doing so not only helps incorporate keywords, but also improves the findability for search engines.

Making the website responsive (mobile friendly) is another key strategy for SEO enhancement. Responsive websites have increased traffic and usage because most website visitors use mobile devices to access information. When a webpage is not formatted to fit a mobile device, it can cause frustration from users. If we are able to make a website that can be accessed from any device, it will help make the website easier to find and use.

Social Media for Eduardo Kac

Social media is an important part of the publicity of any person or brand. Social media is commonly used today by nearly everyone. Therefore, it's important to have some sort of presence on one or more social media platforms. Although being active on social media is important for accumulating views, followers, and customers/clients, simply having an account can help make you more relevant in the online world. Social media is another platform to help spread his art and information.

The main focus should be on Instagram. Instagram is the most notable social media source for content like artwork, digital media, and more. Considering the proper use of hashtags and location tagging would be important so Kac's artwork is easy to find in relation to more known accounts. For example, let's say that Kac had a show at the Museum of Pop Culture (MoPop). People may not be familiar with his work personally, but familiar with the museum. Users who follow the museum page could see his work in relation to being tagged. Making sure his account is public instead of private is also crucial. Users don't often like to be "forced to follow" in order to see content. Additionally, Kac will want to promote himself openly so every person can enjoy his art.

It is important for these social media accounts to mostly provide links to Eduardo Kac's main website. Social media is a tool to drive attention. Below are examples and explanations to create social media profiles and posts that can drive attention to Eduardo Kac and his website.

Going from no social media to three different accounts can be rough. The calendar above provides a small schedule of posts. The calendar explains what kinds of posts can be made, when the posts can be made, and to what social media platform. There are three kinds of social media posts that could be made for Eduardo Kac.

Daily Calendar

	Sun	Mon	Tues	Wed	Thurs	Fri	Sat
Twitter		Weekend recap			#Throwback-Thursday post, with link to site	Exhibitions & Event share	
Facebook		Weekend recap					
Instagram		Weekend recap			#Throwback-Thursday post, with link to site	Exhibitions & Event share	

Weekend Recap

A “Weekend Recap” could be a post relating back to an event Kac’s work would have been at throughout a weekend. The post could promote ongoing events, or reference events that could be coming up.

#ThrowbackThursday

A #ThrowbackThursday post is one made referencing previous events or artworks. A Throwback post is done to reflect upon the past, and bring followers back with them. The hashtag is important so followers understand the post is from the past, but it showcases the growth of an artist and how far they have come.

Exhibitions & Event Share

Sharing Event dates and times can help create excitement for an event. Sharing events on a Friday will keep the event in mind for followers to find and enjoy during their weekend.

Social Media Share Feature

Whether or not social media is heavily utilized by any business/person, it is still important for them to involve themselves in those platforms in order to enhance user experience. Most users are likely social media users, therefore, having that presence will make content more accessible. Providing share buttons will allow users viewing content on any platform to navigate to the direct website associated to the content being shared. Also, individuals using social media generally seek a way to follow or view content directly from the source within whatever platform they're already using. Adding share buttons also increases traffic on a site and improves SEO.

Post Tone & Length

As an artist and professional, all of his posts should be consistent with the tone of his website.

Instagram

Because of the image aspect of this platform, the post caption should be kept short or can abandon the caption altogether depending on the type of image posted.

Twitter

Twitter has a maximum character count of 280. Because of this, posts should be kept short. Twitter can be used to share links or retweet other relevant posts.

Facebook

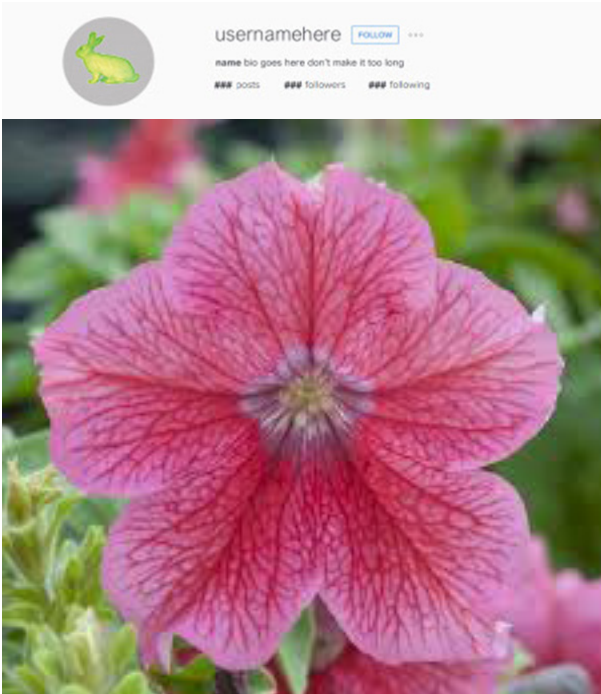
Facebook is useful for posting large amounts of photos, videos, links, events, and other various types of posts. For Kac, Facebook can be used as a message board to keep his followers updated on new things that happen. Posts on Facebook can be longer than on any other platform because longer posts are more common on this site.

Post Examples

Facebook Example:



Instagram Example:



Twitter Example:

