A visual arts perspective on open access institutional repositories

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23rd CHArt conference, Digital archive fever
8-9 November 2007, Birkbeck, London
What is a visual arts perspective?

- Institutional Repository
- Visual arts research
  - practice-based
- Representation
  - context matters
- Research environment
  - publication
  - validation
  - citation
  - peer review
  - academic and open
- Digital object formats
  - variable
  - technically complex
  - expressions, manifestations, items
- Metadata & milieu
  - Dublin Core
  - Standards & methods
- Repository environment
  - sampling
  - countering ephemerality
  - heterotopia
Context

• Context matters
• Academia and the ‘art world’
  – Gallery model
  – Archive model
• Validation
  – Publication
  – Peer review
    • Literature
    • Gallery talks
    • Teaching
    • Blogs, technorati.com etc.
  – Citation
Arranging collections
Artist as author and subject
Representation

• Online CV
  – Showcase for institution
  – Individuals
    • Browse by person
    • On the fly bibliography
      (‘include’ in php)

• Representation
  – subjectivity
  – research
  – Practice/documentation

Engaged Magazine, issue 4 (Pop and found art). Tin with contents, 1997
Visual arts research outputs

- Visual or digital products
- Exhibition or event
- Performance
- Presentation
- Web publication
- Published text
- Research database
- Software
- Composition
- Artefact
- Practice-based theses
- Other: projects... I ran an artspace, etc.
Exhibition documentation

An exhibition installation:
A Visual Work:
Citation, or mimesis?

Performance event:


“A melodramatic and film nourish performance. A woman on film and a woman emerging from film interact. The voices speak of discomfort, suicide and madness. They seem to be trying to menace the live female – as if she were not disordered enough already. As she struggles to keep hold of herself, of her voice, of her composure, she is always taken over by a voice that constantly undermines her.” Anita Ponton.

http://eprints.goldsmiths.ac.uk/145/
Visual and digital formats

- Images
- Slideshows
  - Powerpoint
  - Flash
- Video formats
  - Quicktime
- Websites
  - capture
  - redirect
- PDF
  - v. 7,8
  - PDF/A

Swarm techtiles [digital image]
from Sound you can touch project.
Josi Anaya. Relato II: the Wandering Tehuanita [digital video, still]

Wearing a celebration dress that is out of place, walking in circles in the winter snow of a foreign land. Relato II is about the experience of migration through an inner struggle and determination to fit in with the outside. This work is part of Museo del Imaginario /imaginary museum, a major art project by Yosi Anaya. (Artist's statement).
Heterotopia?

- Academic and open source
- Digital and material
- ‘Other’ spaces
- Metadata and milieu
- Copyright and creative commons
- ‘Appropriate’ copies
- Ephemeral and archival
I used to run an artspace
Web space
Virtual space

A cross platform CD ROM featuring work from 11 digital artists.

ENGAGED resisted the temptation to create an over-stimulating 'all song, all dance' edition and instead created an atmosphere in which poetry, video, music and animation can co-exist. The interface is that of a 3-D public lavatory and each cubicle contains a different piece of work. (Rachel Steward, editor)
Databases and resources
Metadata (and milieu)

- Dublin Core
- Metadata standards
  - Museum collections
    - MDA Spectrum
  - Bibliographic description
    - ARLIS UK & ARLIS NA
    - MARC and AACR:RDA
    - Exhibition documentation and film/video
  - Archives
  - Image archives
    - VRA Cataloguing Cultural Objects (CCO)
Creative commons and copyright

• Existing copyrights apply
• ‘Creative Commons’ principles
• Art images
  • 3rd party copyright
• Appropriation
• Sampling
Ephemerality and preservation

• Documentation
  – Translation
  – Preservation

• Digital curation

• ‘Appropriate’ versions

• Scope to develop

• Ongoing projects
  – SHERPA-DP2
  – Versions2

“Perpetually engaged in countering ephemerality”

Clive Phillpott
Formatting visual objects: examples, Goldsmiths 2007

Constance Howard Resource and Research Centre for Textiles Materials database (see http://vads.ahds.ac.uk)

• Still images
  – Captured and stored as uncompressed TIFF files. Web versions optimised for web at 10% compression in the following sizes:
  – Thumbnail 90x59 pixels, 72ppi, 18k 3.18 x 2.08 cm
  – Small 400 x 266 pixels, 43.59 k 41.11 x 9.38 cm
  – Larger 600 x 399 pixels, 70.89 k 21 x 14 cm

Goldsmiths Art Department Digital Archive (see http://www.goldsmiths.ac.uk/visual-arts/research/)

• Still images.
  – Captured and stored as uncompressed TIFF files. Web version JPG optimised at 80% compression 500 points wide or tall.

• Video
  – Captured and stored as full screen uncompressed 720 x 576 DVPAL video, web version QuickTime .mov files compressed using the H.264 codec, 3/4 size, audio tracks stereo ACC codec.
  – Re video: may adopt the Flash player in future as it is more universal than QuickTime however captured material will still be full screen best quality.

• Audio
  – Captured and stored as 32 bit stereo uncompressed, web version either converted to audio .mov files or mpg variable compression depending on duration.
EPrints

- Open source software for running open repositories
- **Developed at:** [School of Electronics and Computer Science](http://www.goldsmiths.ac.uk/), University of Southampton
- **Powered by:** MySQL, Apache Webserver, Perl, mod_perl, XML, DOM, ParaCite, GNU EPrints.
- **Supports:** Open Archives Initiative Protocol for Metadata Harvesting, VLit Transclusions, Valid XHTML, Valid CSS.
- **Digital object formats:** html, Word .doc, PostScript, PDF, Powerpoint, ASCII, Video: mpeg/Quicktime, Image: gif/jpg/png/tiff/bmp, Other.
- Creates thumbnails
- Viewers not included