



Handout, Researcher Assembly, June 12/13, 2010 in Leiden

The Artistic Research Catalogue (ARC) is a project funded by RAAK International/SIA, which will develop a novel and more suitable format for the documentation, dissemination and publication of artistic research. See **1. Artistic Research** for a description of the purpose of the ARC project.

ARC Researchers are invited to submit research projects, which will be analyzed and later uploaded to a software prototype to be developed as part of the project. The software development will be gradually evaluated and improved during the project.

ARC combines a specialized media archive software (DILPS\*) with a controllable presentation capability; both aspects need to be developed, although key concepts are partially implemented. See **2. Key Concepts** for a more detailed explication.

ARC progresses in two stages:

Stage 1 consists of two parallel strands of development. (1a) ARC researchers develop, analyze and transform their research material into a format that can later be transferred into the ARC software. (1b) The ARC software is being developed. **Your material will have to be ready by 01/12/2010** so that Stage 1 can be concluded on 01/02/2011.

Stage 2 will see the ARC software tested and further developed through the uploading of ARC research projects. Stage 2 will be concluded with the ARC project on 29/02/2012.

See: Artistic Research Catalogue (ARC) Draft Submission Guidelines here: <http://my.huddle.net/huddleworkspace/whiteboard.aspx?workspaceid=4327234&whiteboardid=9131502> for more information.

Section **3. ARC Project Exposition** describes the work to be carried out by ARC researchers for stage 1.

---

\* DILPS = Digital Library Processing System (see: [https://cgi.server.uni-frankfurt.de/fb09/kunstgesch/dilps\\_wiki/index.php/Hauptseite](https://cgi.server.uni-frankfurt.de/fb09/kunstgesch/dilps_wiki/index.php/Hauptseite)) DILPS has been developed by Jurgen Enge and his team; it forms the library component of ARC.

# 1. Artistic Research

Artistic research has a double definition, which normally leads to two different types of output for two different contexts.

As far as the artistic element is concerned, artistic research takes place in exhibitions, concert halls or theatres. The question why a particular presentation should be counted as research is very difficult to address in this context where other works that do not claim to be research might equally qualify.

On the scholarly side, a textual publication is required that makes it difficult to represent at least some of the essential artistic elements of the work. Here, one of the key questions that is asked tries to work out what the particular importance of 'practice' has been and if a text could not also have been arrived at through traditional modes of research.

Material is often prepared for the one or the other mode of presentation, which structurally excludes the respective other part of the research.

With ARC we want to speculate about a third option – the integration of all material into a new type of 'text'. The leading question is: *In an ideal world, how would you want to bring all of your research together into an audio-visual-textual argument?*

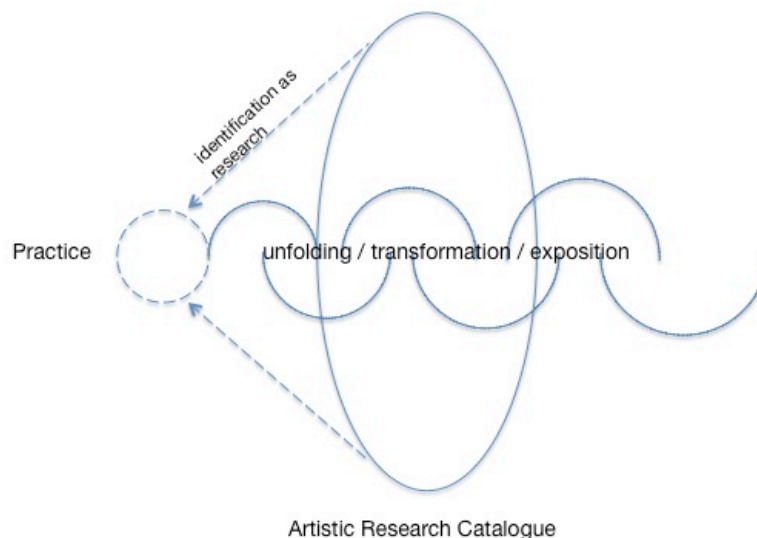
A few constraints apply, most importantly the fact that whatever is entered into the ARC will not be the work itself but some form of 'documentation'. Documentation is usually understood as a secondary, passive process through which (some of) the original quality of the work is lost.

Instead of merely documenting your work in ARC, we ask you to think of artistic transformations that are made specifically for the ARC and that can bring your research to life.

The following alternative notions may apply:

- **Exposure:** In the ARC, research aspects of works of art can be foreground or exposed, shifting an emphasis or highlighting particular aspects.
- **Staging:** In the ARC, artistic work is staged as research; staging implies that the form of the work is transformed into a 'stage form' that performs its research contribution.
- **Performance:** Like 'staging', 'performance' indicates the utilization of a different register.
- **Translation:** An artwork is translated into the language of a research catalogue; form and elements of the work might shift, whilst meaning is conveyed.

- **Reflection:** What is invested in the work is reflected upon through additional ideas and concepts potentially 'dormant' in the work that increase the relevance and/or understanding of the work.
- **Unfolding:** A research aspect is unfolded as the work is entered into the research catalogue.
- **Curating:** Content is arranged in such as a way as to open up meaning.
- **Etc.**



*fig. 1: exposing research*

For this reason, in ARC we do speak of 'research expositions' rather than 'research documentations'.

'Practice' can only be re-constructed from the expositions, but it will normally not feature 'directly' in the ARC.

For example:

Toni has built a mechanized stage set as part of her research project. The stage has been used in a larger production. For ARC she shows clips of the production and details of the moving parts. She uses a voice-over to explain how elements work. She also uploads sketches and drafts to illustrate the development process and diagrams that relate the stage set to concepts she's found in Deleuze. These are also explained in longer texts that run down the page next to the visual material.

Mark has recorded a research presentation, which is in effect a performance. During the performance he reads a number of texts both his own and by

other artists and theorists. He drags various object onto the stage, which he explains. This single video is his only file on ARC.

Emma is a music researcher and plays the flute. She has built up an extensive archive of recording. For each recording she has systematically shifted key parameters such as speed of play etc. She arranges the clips in two different sections on ARC. The first is arranged according to a conceptual map she has created, while the second is created according to the experience of a listener. Both maps are not identical and in a textual section she explains why this is.

This is just a made up list of possibilities – for the ARC we believe that every project will develop its own modes of presentation and we will do what we can to develop the tools that are required to give you as many options as possible.

One of the most important aspects of ARC is to actually learn what options might be required by artistic researchers. *What kind of tools would you ideally have to expose your research in the best way possible?*

In order to build the ARC, we have decided to put a few concepts in place through which we hope to be able to organize all the material. The following section will introduce some of these in a more technical language.

## 2. ARC structural Concepts

### Person (DILPS: Item)

A **person** is natural or legal.

A person can be (co-)author of an ➔ **exposition**, it can also be creator of a ➔ **work** or copyright holder of a ➔ **document**.

Persons in their respective functions have to be identified at various points throughout ARC.

Metadata includes: Genre (natural person, institution, company...); Name; First Name; Life data; Description; Resource: photo; Source; Rights

### Work (DILPS: Item)

A **work** is an artistic product, which is conceptual in nature in so far as it references an aesthetic idea.

The definition of what does and what does not belong to a work is very important. For example, if a painting is a work, a sketch made in preparation to the painting might conceptually be part of the work, but it might also be seen as a work in its own right depending on how different the aesthetic idea is.

Works have a title, author(s), year, and material descriptors. A work can be referenced through an abstract (text) and through a 'main resource' (multimedia file, ➔ **resource**).

A work may be assigned a ➔ **tool** template; the ➔ **tool** template indicates how the work should be displayed in an ➔ **exposition** by default.

The work consists of ➔ **documents** that make what the work is tangible.

Metadata includes: Genre: installation, photography, painting, video, audio,...; Title; Subtitle; Description; Dating; Person: Artist; Resource: Image, audio, video, text,...; Source

## Document (DILPS: Item)

A **document** is the basic conceptual unit within which a ➔ **work** can be represented.

➔ **Works** can be represented using multiple documents; the more documents, the more diverse pieces of information are given for the understanding of the ➔ **work**.

While ➔ **works** are conceptually differentiated, documents are much more technically determined; they are a set of data files that belong together.

A document can consist normally of one ➔ **resource** (file), but it can also contain a number of ➔ **resources**, for example, when information that belongs together has to be stored in 2 or more files. (Some 3D visualizations use a number of images (resources) to reconstruct a 3D view.)

Documents have a name, author (copyright holder) and technical descriptors (such as application required to load the document). A document can be referenced through an abstract (text) and through a 'main resource' (multimedia file, ➔ **resource**).

Within the ARC frontend, a document may be assigned a ➔ **tool** template; the ➔ **tool** template indicates how the document should by default be displayed in an ➔ **exposition**.

Metadata includes: Genre: Photography, text, letter, article, ...; Title; Subtitle; Abstract; Dating; Person: Author; Resource: Image, audio, video, text,...; Source; Rights

## Resource (DILPS: Resource)

A **resource** is a single computer data file.

Resources supported in the ARC are: png, jpg, h.264, pdf etc.

Metadata includes: Type: video, audio, image, text,...; Technical Metadata (automatically generated)

## Exposition (DILPS: Item)

An **exposition** is the spatial arrangement of multi-media contents for the purpose of putting forward an artistic research argument.

Content is provided by ➔ **tools**, which are rectangular and not overlapping. The size and position of the ➔ **tools** on the exposition is an important part of the argument.

Expositions can use ➔ **works** or ➔ **documents** by authors other than the authors of the exposition within which this reference is made. In this case, permissions have to be obtained so that the works/documents are free to use within ARC.

➔ **Documents** cannot only belong to ➔ **works**, but also to an exposition. For example, if an exposition wants to discuss the relationship between two ➔ **works**, this relationship itself is not part of either ➔ **work**. Such ➔ **documents** that belong to expositions may be textual, they can also be multi-media.

Expositions have a title, author(s), and year. An exposition can be referenced through an abstract (text) and through a 'main resource' (multimedia file, ➔ **resource**).

Metadata includes: Genre (research exposition) [static]; Title; Subtitle; Abstract; Person: Researcher; Dating; Resource: Exposition content; Source; Rights

## Tool (ARC Frontend)

Tools are rectangular elements positioned on an ➔ **exposition** in order to display ➔ **documents** or ➔ **works**.

Depending on which tool template is being selected and how it is configured, content is displayed differently. For example, an image can be displayed with or without title, metadata or further description.

The size and the position of a tool can be chosen when it is positioned on an ➔ **exposition**.

The same content (e.g. an audio player to play a particular piece of music) can be displayed differently in different expositions depending on the tool template and how this is configured.

Starting from a limited number of tool templates, ARC will develop additional tool templates for specific purposes. This will need to be addressed in the course of the project.

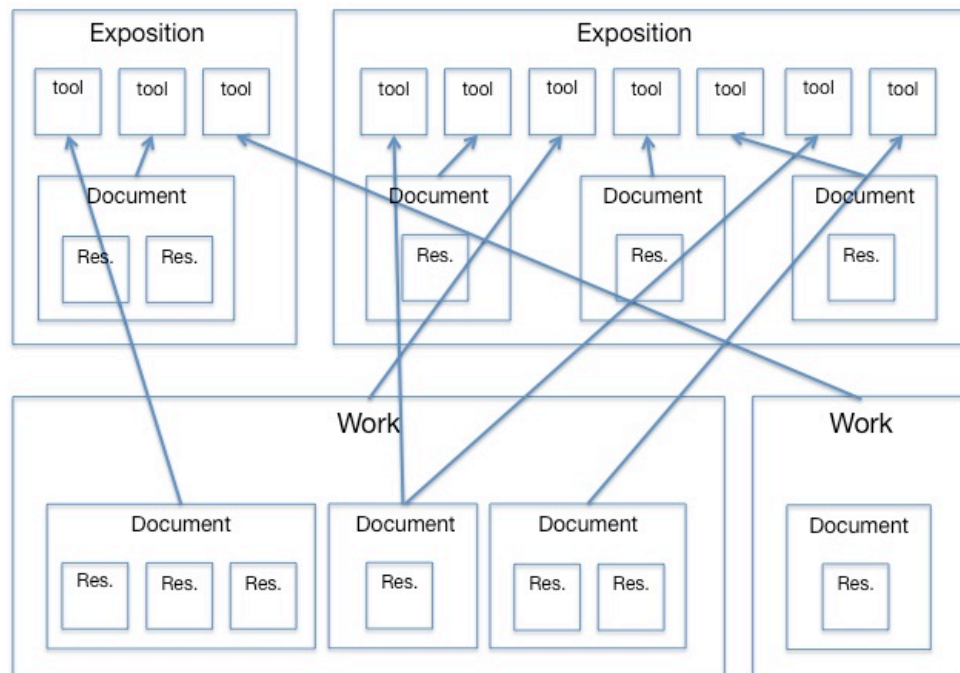


fig. 2: Object relationships in ARC

**Exposition:** 'making a case'; an artistic research article  
**Weave:** arrangement of content on a page  
**Aspect:** moveable window onto the weave  
**Tool:** rectangular block of content on the weave  
**Toolbox:** pre-configured tool templates; drag & drop onto the weave  
**Works:** unique concepts, objects or ideas  
**Files:** multi-media files; relationships expressed by semantic tags (optional)

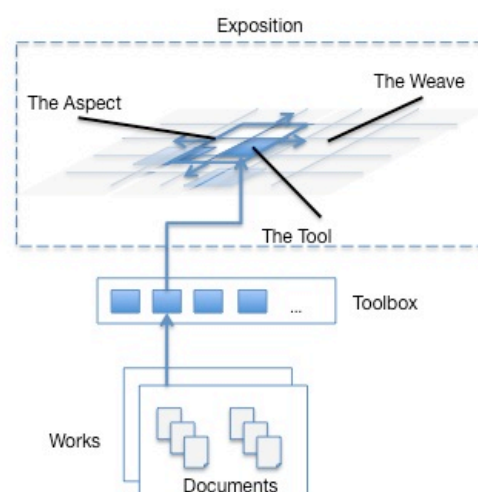
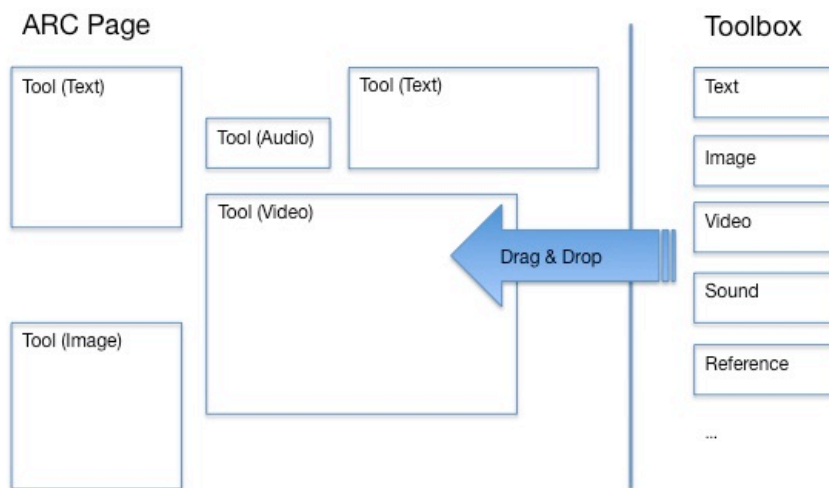


fig. 3: Exposition: tool, weave and aspect





*fig. 4: Dragging and dropping tools onto the weave*

### **3. ARC Project Exposition**

This section will describe the key tasks for the coming months. More information will be given during this time – this is a work in progress. In particular, we will provide templates that can help you to structure your material.

Material will have to be uploaded at various points of the process to the Huddle workspace.

You can change everything in the process!

#### **A. Identification of an Exposition**

This is your ARC article. It needs to have at least:

- a title
- one or more authors
- an abstract

#### **B. Identification of Works**

If you arrange all your material in front of you (in your imagination perhaps), what belongs together and forms a work? How wide or narrow you define this is totally up to you – each individual document can be a work, or you can look at a series of works as 'the' work. A work needs to have:

- a title
- one or more makers
- an abstract
- a main resource (an image, sound file etc that can represent the work)

#### **C. Identification of Documents**

Each work can be exposed by one or more documents. You may want to create documents specifically for ARC, for example, take photographs of your work or write descriptions – whatever you need to make the work tangible. Documents have:

- a name
- a maker/copyright holder
- an abstract
- a main resource (an image, sound file etc that can represent the work)
- on or more resources that belong to them (data files)

## **D. Identification of Tools**

Now think about how you would actually like to present your work and/or documents. Would you just like to display them? Should they be played? Do you need some form of navigation?

This information is very important to us. Ideally, please describe what you would like the tool to do potentially with help of sketches or by pointing us to places where such tools already exist.

Note: Initially, ARC can realize only some of the tools that may be required. The development process will continue, however, so eventually we hope to cover most requirements.

## **E. Making the Weave**

This is the final step – imagine you have all your works and documents in front of you displayed by tools that you have designed, how would you arrange them?

What we require here is a sketch or a collage that makes clear what you want where. This can be done in a simple word document, however, you can also use other design tools as long as the output is in a standard file format (doc, jpg, pdf etc) You can also do it by 'hand' on a sheet of paper, which you photograph or scan.

This is stage 1 of the ARC development process – as your work progresses we will learn from it and continue to develop a software prototype that should be ready for use around 01/02/2011 when stage 2 will be entered and you will be able to create your ARC exposition yourselves, uploading you material and making the weave.

### **Key Dates:**

**01/12/2010 Have your material organized (A-E above) and information uploaded to huddle for analysis and discussion**

**01/02/2011 Finish discussion and analysis of the material & start uploading to ARC prototype**

Please use the Huddle workspace for discussions, questions or comments <http://my.huddle.net/huddleworkspace/default.aspx?workspaceid=4327234>  
You can 'notify' everybody of your posting and they can reply.

Michael Schwab, Henk Borgdorff  
June 10, 2010