

RE-IMAGINING THE ARCHIVE:
THE ROLE OF PROCESS AND DOCUMENTATION
IN CREATIVE WORK /
A CASE STUDY OF MIT ACT'S
FUTURE ARCHIVE PROJECT

Madeleine Clare Elish, Research Assistant

HyperStudio: Lab for Digital Humanities
Massachusetts Institute of Technology
Bldg 16-635
77 Massachusetts Ave.
Cambridge, MA 02139
<http://hyperstudio.mit.edu>

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1. Introduction

The aim of this research paper is to explore what it might mean to create a digital platform that assists and facilitates a creative process. By investigating from a variety of angles a specific case, MIT's Art, Culture and Technology (ACT) Future Archive Project, we hope to illuminate the possibilities of such an endeavor as well as potential sites of friction.

Part of HyperStudio's ongoing research agenda in the field of Digital Humanities is to explore the ways in which digital tools can assist and augment humanistic research and education practices. Although this case study examines a specific instance of artistic practice and education, we view this project and its potential development process as applicable to many fields and projects, especially those in which it is valuable to examine process over end product.

This paper details the findings of research that was conducted during a four-week period in the fall of 2009. The paper begins by relating a brief environmental scan of related institutions and projects, and then proceeds to assess the audience, as well as institutional context of the Future Archive Project. Based on these findings, an overview of practical and strategic challenges is discussed and potential next steps are outlined, including conceptual design recommendations. Finally, insights drawn from this case study are discussed in relation to other potential Digital Humanities projects.

The Importance of Process

The work of a scholar, or in this case, an artist, is a series of connections, accidents and arrivals. Whether the final product is a work of art or scholarship, it is valuable – and sometimes crucial – to examine the work that led up to the final culmination. Seeing this context, the process of work and creation, can be a means to teach, demonstrate and more fully examine creative practices.

This paper is, itself, also an exploration of process: the research process and conceptual planning of a Digital Humanities platform. The research undertaken for this case study was conducted under the auspices of HyperStudio's research agenda. Our hope is that a coherent and focused assessment of the current dimensions and potential of the Future Archive Project will be of benefit to ACT as well as to other similar projects in the stages of early development.

Case Study Background: ACT's Future Archive Project (FAP)

In late spring of 2009 HyperStudio began to collaborate with ACT¹ on the Future Archive Project. HyperStudio, given its expertise and experience with developing media-rich online environments for academic research and education, was to perform initial exploratory research and produce a conceptual framework for developing the project. The results of this research are detailed in this paper.

The Future Archive Project aims to support, preserve and contextualize the production of time-based artworks. This will be achieved by bringing the dimension of documentation to the forefront of archival creation. As opposed to placing value on only final exhibitions of artworks or their physical object-hood, this project emphasizes the crucial role of artistic process, as exhibited through documentation and collection of process-related materials². This is valuable for scholars and curators of contemporary art, as well as students and the artists themselves.

Thus, understanding the project in a broad sense we are able to understand three different categories of goals for this project. The first set of goals is pedagogical. This project aims to emphasize and facilitate the process of documentation within contemporary art practice. Students of art will gain the necessary skills of documentation through actively documenting their own work. They will also be able to learn from existing examples and methods manifested in other artists' documentation. Moreover, as a by-product, students will gain a range of digital media literacies.

Another set of goals for the project relates to communication. The project needs to raise the visibility of the ACT program and its artists within MIT and contemporary art and technology communities. In addition, this project aims to emerge as a leader in best practices for archival work and metadata with regards to non-traditional and time-based art forms.

The final set of goals relate to this project as a tool for scholarship. The project seeks to enable scholars to research the current work and methodologies occurring within ACT. Also, it is hoped that curators will be able to view work and research exhibitions. This project aims to provide the content and context necessary for scholars and curators to carry out in-depth research about ACT artists and their work.

2. Environmental Scan of Related Archives and Projects

The Center for Advanced Visual Studies (now ACT), founded in 1967 at MIT, was one of the first centers in the world to foster art, science, and technology explorations through new media and new arts practices. In the intervening decades, a number of important centers, related in mission, have developed, including Electronic Arts Intermix (EAI) (<http://www.eai.org>) founded

¹ ACT came into existence in the fall of 2009 by merging two previously independent though related departments at MIT: the Center for Advanced Visual Studies (CAVS) and the Visual Arts Program (VAP). For the sake of clarity, the new name, ACT will be used to refer to all instances of the program(s) unless otherwise necessary.

² Throughout this paper, reference will be made to "process-related" materials and documentation. For those unfamiliar with these kinds of documents in an art context, such material might consist of preliminary drawings, budget details, meeting notes, research notes, photographs, models, program code, etc.

1971 in the U.S., Ars Electronica (<http://www.aec.at>) founded 1979 in Austria, ZKM (<http://on1.zkm.de/zkm/e/>), founded 1980 in Germany, Rhizome (<http://www.rhizome.org/>) founded 1996 in the U.S., as well as the Daniel Langois Foundation for Art, Science and Technology (<http://www.fondation-langlois.org/>) founded 1997 in Canada. Each of these centers has or is currently building databases of their archival collections. These databases rely on standard metadata models and focus on the objects or events produced, and do not include access to process-related materials or documentation.

The online archive of Franklin Furnace (<http://www.franklinfurnace.org/>) founded 1976 in New York, is currently under development and offers an inspirational model for displaying archival material that includes process- and administrative-related materials as well as user-generated content. Like ACT's archive, the materials at stake in the Franklin Furnace project extend beyond traditional artifacts. The opportunity and challenge is to present a range of material related to an event, performance or work, in order to adequately contextualize the project. There is no overlap of artists within the Franklin Furnace and ACT archives, and as such, these projects may be seen as complimentary rather than in competition.

Additionally, other online projects provide models for thinking through how to capture and display process-oriented archival material. For instance, The “What’s Welsh for Performance?” (<http://www.performances-wales.org>) database collects performance specific materials and has a complex but information-rich interface that allows the user to explore an expansive range of metadata in a relatively intuitive manner. Also, the Glocal (global + local) Project (<http://www.glocal.ca>) is a large, collaborative and multifaceted digital art project in which artists along with users can read information about the project and share work, resources and certain tool sets. Of most relevance to the Future Archive Project is Glocal's ability to integrate an archival database within a larger web project. This database, mostly housed on the image-sharing site, Flickr (<http://www.flickr.com/groups/glocal/>), becomes a central space of sharing and collaboratively creating work and exhibitions. Moreover, Glocal effectively allows user generated content to enter the archive in the form of tools, galleries and blog entries. Though quite different in its mission, Glocal offers a productive model to collaboratively create and exhibit an archive and provide resources for artistic process.

Perhaps most relevant, Project Arnolfini (<http://project.arnolfini.org.uk/>) in collaboration with A Database (<http://www.adatabase.org/>), is an online experimental production and management system that acts as a bridging organization system within the curatorial program of Arnolfini, an arts exhibition space in Bristol, UK. The site effectively acts as a public interface for works in progress. There are three sections: The “Dump” page is where users post files and where all digital media is collected but remains unorganized. This page looks like – and essentially is – a file directory. The “Resources” section offers a range of tools, including information visualization and drawing tools that pull from materials in the “Dump” and organize them in a more or less systematic manner. The “Projects” section displays current projects in their final form through a user-friendly and searchable interface similar to a standard archive or gallery of projects. Project Arnolfini offers a potential model for how one might exhibit works in progress to internal artists as well as the general public.

Also of note, a recently funded NEH project at the University of Nebraska, Lincoln, “The Crowded Page” (<http://www.neh.gov/ODH/Default.aspx?tabid=111&id=79>), intends to develop data-mining and visualization tools to detail and map relationships in communities of writers and artists within specific geographic and temporal locations. The tools developed for this site

might supplement the Future Archive Platform, providing a provocative means to display connections between artists within the archive, and the ways in which social relationships influence process. However, as of the writing of this paper, the project was not yet online.

This brief scan of related projects demonstrates that the Future Archive Project shares a set of material and concerns with current projects, such as archiving time-based and non-traditional art, creating a community within an archive, organizing and exhibiting user-generated content, and exploring new ways to communicate the context around artist process. Nonetheless, making available to the public the materials and documents of artistic process is unprecedented in similar archives, and no project currently exists that fulfills all the precise archival and research goals of the Future Archive Project. It is clear that this project is unique and potentially groundbreaking in its focus on and dissemination of process-related materials and documentation.

3. Evaluation of Future Archive Audience

In order to illuminate the specific context, issues and perspectives at stake in the Future Archive Project, HyperStudio conducted over twenty formal and dozens of informal interviews with professors, artists, students and staff at ACT over a period of four weeks during the fall of 2009.

Institutional Context

The institutional context within which the Future Archive Project is being developed is especially important given the current state of ACT, which is best characterized as a moment of flux and transition. ACT came into existence in the fall of 2009 by merging two previously connected but independent departments. The merger has required a great deal of administrative energy, as well as necessary departmental changes. This has resulted in excitement as well as a bit uncertainty and chaos. Although many people within ACT find this environment anxiety producing and expressed uncertainty about their future at ACT (see below), it is also important to note that a great deal of energy and excitement exists around the potential opportunities for change and improvement. Moreover, with support and provisional commitments from the Libraries of MIT and others within the MIT administration, there exists a sense of forward momentum. Such institutional support and broader community momentum is critical for the successful development of such a project.

Primary Users

In order to develop a robust and compelling site, the array of user perspectives, motivations and goals must be examined. Use cases for each category of user were generated and are listed in Appendix 1. Primary users, generally given the same priority at this stage of development, were identified as the following:

- Archivists and librarians
- ACT Professors
- Scholars
- Curators
- ACT Fellows

ACT Students

Archivists and Librarians

With respect to the perspective of archivists and librarians, I relied on only one interview with two people, each of whom held a senior position in the MIT Libraries and Archives. However, viewed as stakeholders more than users of the project, their individual opinions are highly relevant for this research. Their attitude toward the project was overwhelmingly positive. Still, they held unique concerns about cataloging, metadata, and other archival best practices that relate more to the historic ACT archive³ and so will not be covered in-depth here. The most salient point, with regards to metadata schemas, was that while their development was critical, it was not a huge obstacle; in the words of Ann Whiteside, Head of Rotch Library of Architecture and Planning at MIT as well as the Project Director of SAHARA (<http://www.sah.org/index.php?src=gendocs&ref=HOME&category=Sahara%20HOME>) an innovative digital image archive,

I think there are enough schema out there, it's just a question of how we translate the fields. But we're using the same conceptual framework. In a collection like this, we're bound to find unusual things, and we'll just extend as necessary.

During the interview it also became clear that the Libraries are interested in playing a large role in this project and managing the backend of any archival database, something the Libraries are uniquely positioned to do given their experience and institutional directive to preserve physical and digital artifacts over long periods of time.

Immediately relevant to the Future Archive Project was the idea of collaboration between artists and archivists. The idea of a "resident archivist" had been discussed since the project's conception, and the interviewees seemed excited about this prospect. In the words of Whiteside,

It would be great to have an archivist working alongside an artist. So it's an archiving as well as educational process, a collaboration between artist and archivist. ... And yes, - that's a big question - 'Appraisal.' Who will decide what to keep in? How we come to that decision is a process in itself. That's why you need to have both [artist and archivist] involved - and hope for the best!

Later, referring to the difficulty of collecting archival materials from individuals, she said,

If people get engaged, they don't mind going through it. Success would be if people *want* to archive their material! That's also why this should be a collaborative process; self-archiving is difficult. It's more fun to be engaged with a community.

³ In conjunction with the Future Archive Project, ACT is currently undertaking a preservation and digitization project of its historic archival material (1967-1984.) The Future Archive Project only centers on recent and current work at ACT.

The MIT Libraries and Institute Archives will clearly be important collaborators for the Future Archive Project. Given the expressed interest in working with artists and their materials, as well as specialized knowledge of and infrastructure for best practices of digital archiving, the involvement of this constituency appears crucial the project's success.

ACT Professors

The professors primarily expressed interest in the project as a tool for teaching in the classroom. Generally, they were excited by the idea that this project could be a way to trace connections between practices, ideas and individuals across time and bodies of work. One could follow webs of influences as well as follow the "trail of where an object ends up," from studio to gallery to museum to park. As one professor pointed out, the project will enable one to see "where the artist started."

Moreover, professors were interested in this project's dual articulation as both embodying and demonstrating the relevance of documentation. The project could be a way to instill the value of documentation within young artists and to teach new skills. One professor pointed out that being required to document their work in graduate school was the best skill they ever learned. Documentation is now a crucial part of their process. Yet this same person explained,

But, also, sometimes, I don't want to tell about something, so I just let it go. It's part of the creative process, to re-construct a narrative over what you did. And there are many different lenses you could use to view that path. You can't just spill it all out.

Professors were generally enthusiastic about engaging their students in the conceptual idea of archives and history making. What counts as documentation? How does one create and influence the history and story of one's work?

Yet professors also expressed ambivalence about the project. As one professor pointed out,

When is a work finished? When is it interesting? Also, I don't know if anyone would want to see the undergraduates' work ... I mean, maybe the graduate students. I don't know, it sounds really huge and open. When do we reach information overload? I don't know.

Another professor also suggested that even the idea of documentation exists on a slippery slope in the context of art production,

In scientific research, or even the work done at the [MIT] Medialab, it is understood that documentation involves a certain amount of 'noise.' Not everything that is demoed will lead to anything; documentation is understood as only that. In the context of art spaces, there is no noise. Whatever is presented is valued as such, is taken seriously; there is a different value structure at play.

In sum, while professors were enthusiastic about utilizing the project as a teaching tool, some also expressed opinions that engaged the potential contradictions and frictions that might

arise. What is clear is that documentation plays a crucial role in contemporary art practice, but that the nature of the documentation for this project needs to be clarified.

Scholars and Curators

Researchers, including scholars and curators, had a slightly different perspective that focused on accessing the archive as well as its constitution. From a research perspective, everyone agreed that the online access provided by this archive would be amazing, and “worth its weight in gold,” in the words of one interviewee. Everyone voiced the opinion that this project was long overdue and that it was, in fact, crucial to MIT “as well as crucial for everyone else in the world,” as one art historian said enthusiastically. Another researcher was interested in the potential of this project to engage issues beyond the specific local archive, saying, “I’m intrigued by the premise, using [ACT’s] core strengths and history to do something larger, think in a broader way about time-based work.” Yet, other researchers were ambivalent about the idea. In the words of one historian,

Then again for the future archive [as opposed to the historic ACT archive], I’m not as clear on that; I’m concerned about information overload. Is this too much? Are there enough readers out there?

Still, generally those I interviewed were enthusiastic. One researcher said the project would be a success if it was easy to use and enabled serious research without needing to go to the physical site, something he appreciates in other online archives. On a more practical level, researchers also expressed how important ease of use was in thinking about the project development. The project needs to be intuitive, user-friendly, and extensively searchable.

The researchers were, as a group, also quite concerned with how the archive would be constructed and constituted. They were concerned about artists’ privacy and their right not to be required to include work. One researcher said, “I feel it’s really important that the artists have a choice; it needs to be voluntary and open, not mandatory.”

Also, researchers were concerned with the integrity of the archive. In the words of another researcher,

The project, because it is an archive --and I’m speaking as a scholar-- needs to be not yet interpretative. Of course, all archives are living. And, all archives are dead, frozen in time. But, it needs to be as putatively objective as possible.

Although archives are intellectually understood as always already constructed, always already containing an implicit narrative due to the decision to include or exclude certain artifacts, this does not mean that the goal of objectivity should be entirely discarded. This distinction points to an essential difference documentation and archiving. *Documentation*, and what gets included or excluded, can and should be completely subjective. But *archiving*, with the trained eye of the archivist, needs to be one remove from such explicit subjectivity.

The researchers, who admittedly had worked with the ACT archive in the past, also expressed a deep respect for the uniqueness of the archive and hoped that this uniqueness would be maintained. In the words of one researcher, “I’m excited about the project. But I hope that the specificity of the archive won’t be lost.” Another person said, “I always see CAVS as like this

bubble floating in the background. It needs to be brought in, but not broken.” Another interviewee said explicitly that the project would be a failure, “if the archive was conceptually dispersed, its whole integrity not kept.” In the translation from physical archive to digital archive, researchers wanted to be sure nothing was lost.

ACT Fellows and ACT Students

The current ACT fellows and graduate students overwhelmingly expressed an attitude toward the project colored with anxiety around the future of ACT and how their work and lives would be affected. Interviewees from both groups expressed a resistance to *having* to document their work. In particular, there was a general uncertainty as to what constitutes documentation and what kinds of work they would be expected to submit. In addition, they were concerned about the conditions of their privacy as individual artists and how exactly their work related to the institution of MIT.

Of great importance and relevance for the project was a general ambivalence about immediately introducing work into an archive. As one artist pointed out, referring to the Future Archive Project, “I would not call it an ‘archive.’ It’s documentation. It’s a process of editing the present.” Another interviewee said, “Not everything that gets produced should be put in public.” Another artist mused, “Well, I’m still not really clear on what it [the project] wants. What do you archive? Is it possible to keep track of everything?” The idea of having to submit all work into an “Archive” produced tension and made the process seem rigid and static. In contrast, the process of documentation that might only be for internal purposes was met with less resistance.

Unique to ACT fellows was a feeling of uncertainty about their place in the future of ACT. They had difficulty separating a conceptual idea of the project from their immediate and unstable circumstances in ACT.

In the students’ case, they were uniquely concerned with workload. Because they felt already overworked and under-supported, they initially resisted the idea of the project because it might lead to more work. When I met with the students, as a group, they kept coming back to the same concern, “We need to know what the objective is from this project!” In a sense, it was the very openness of the project that led them to initially shutdown thinking about the idea. However, the students were generally excited about intellectually engaging the idea of an archive and the process of building history. As long as the work of submitting documentation was a part of class and scheduled as such, they began to warm up to the idea. Still, they adamantly did not want their work “homogenized.” They were eager to be sure that the project would be able to reflect everyone’s individuality and unique process.

4. Practical and Strategic Challenges

Synthesizing the perspectives of the users and involved communities, a few things become clear. First, there exist conflicting values and expectations from different users. Going forward, it will be important to attempt to address these concerns, although solving every conflict will not be possible. Still, this project is necessarily based in a community of different individuals, and it will be important to establish the project as interested in involving and engaging a number of constituencies.

By combining the different perspectives, we also witness important themes to consider during future development. Providing access to the materials of artistic process and production is an exciting and innovative way to communicate contemporary art practice, and this emphasis on documentation of process, not just end product, is of interest to artists, scholars and professors. Consequently, the project must not only display but also engage the idea of process; that is, the project should reflect the complex and iterative dimensions of artistic process, and ideally offer a method of storing and presenting subjective process. Yet, to a certain extent, the interpretative element of documentation should be distinct from the objective-as-possible process of archiving.

It is clear from our research that documenting and archiving work are separate processes and ought to be treated as such. Also, clear guidelines and protocols need to be established with regards to what gets documented and ultimately archived. The expectations of those who will submit work need to be made clear. In addition, even while a systemization of process will emerge, this needs to not feel like an impersonal system.

The most crucial strategic consideration involves user buy-in. The interviews reveal that in a sense user buy-in may be difficult unless submission is required. Nonetheless, this research reveals where the sites of friction emerge, thereby presenting paths to alleviate resistance. It is beneficial to confront these issues, and develop the project such that users may clearly see how they will benefit.

For instance, it might benefit the project to position digital tools as organizing and facilitating artistic process, rather than “capturing” work for a public archive. The platform must position itself as a helpful tool. The Future Archive Project must discover and take advantage of the unique needs of artists. Primarily, research reveals that artists would benefit from having a way to better organize their work, as well as exhibit it. This need to organize may be one instance where the Future Archive Project can meet the exigent needs of artists, while also addressing more long-term needs of exhibition and pedagogy.

More concretely, the project must maintain goals of openness and “spreadability.” The project must on the front-end adhere to the best practices of accessibility and user-experience design, while on the backend adhere and perhaps contribute to the standards and best practices for metadata schemas of contemporary art.

Design Recommendations

Drawing from these conclusions, HyperStudio developed a series of conceptual drawings to clarify the project and potential workflow. Diagram 1 visualizes one potential project workflow. The stars on the left represent users, who submit their work within a walled garden, which might be open to the class in which the students are registered, or the community of ACT. In all cases, this walled garden houses *documentation* of the artists practice in an individual, subjective and open manner (diagram 2). The tall box to the right of the walled garden represents a moment of transition. Perhaps working with the “resident archivist,” the material submitted as documentation in the walled garden is evaluated and selected for public communication. This material then funnels into the traditional archive, which also might include the historic CAVS archive. Simultaneously, this material also funnels into a unique platform displaying the subjective, interpretative path of the artist and her process (Diagram 2). The form of this display has yet to be determined (see below); however, the unique presentation would

address and reflect the more conceptual ideas of the project as well as the unique subjective position of artistic process. Thus, the public archive is constituted of an as-objective-as-possible traditional archive, where a researcher may search for material using standard metadata, in addition to a non-traditional (subjective and individual) archive of artistic process, where materials, which might also exist within the traditional archive, are displayed through the personal lens of the artist. The materials in each subsection would overlap, but the research experience would offer different insights.

In addition, the public archive would have available a selection of research collection tools, which might mirror how the artists collect, store and organize their material. These research tools (which might include saving search paths, folders of collected documents or annotation tools) would allow the researcher to document her individual research process as well.

Diagram 1

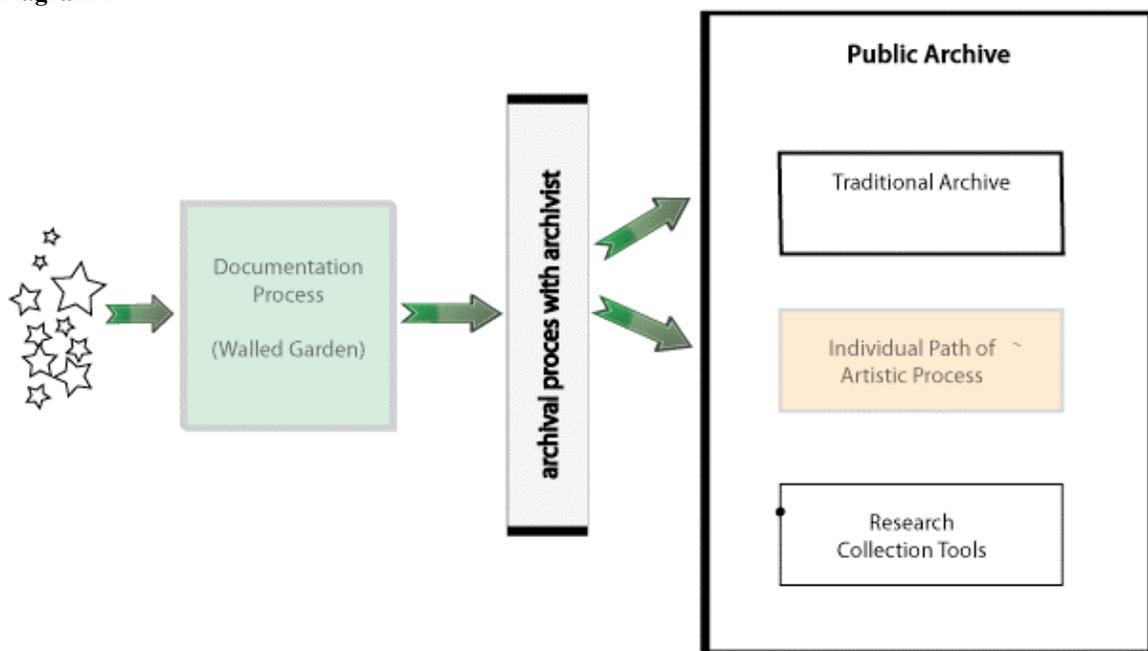
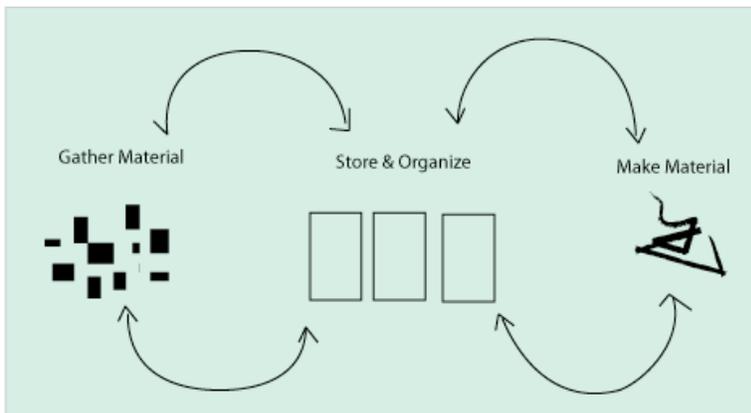


Diagram 2:

Documentation Process in Walled Garden



Display Subjective Process in Public Archive

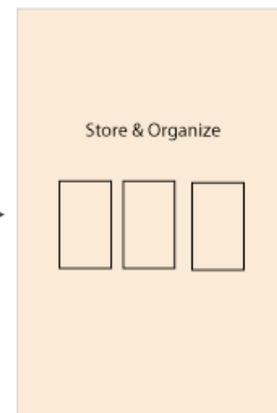
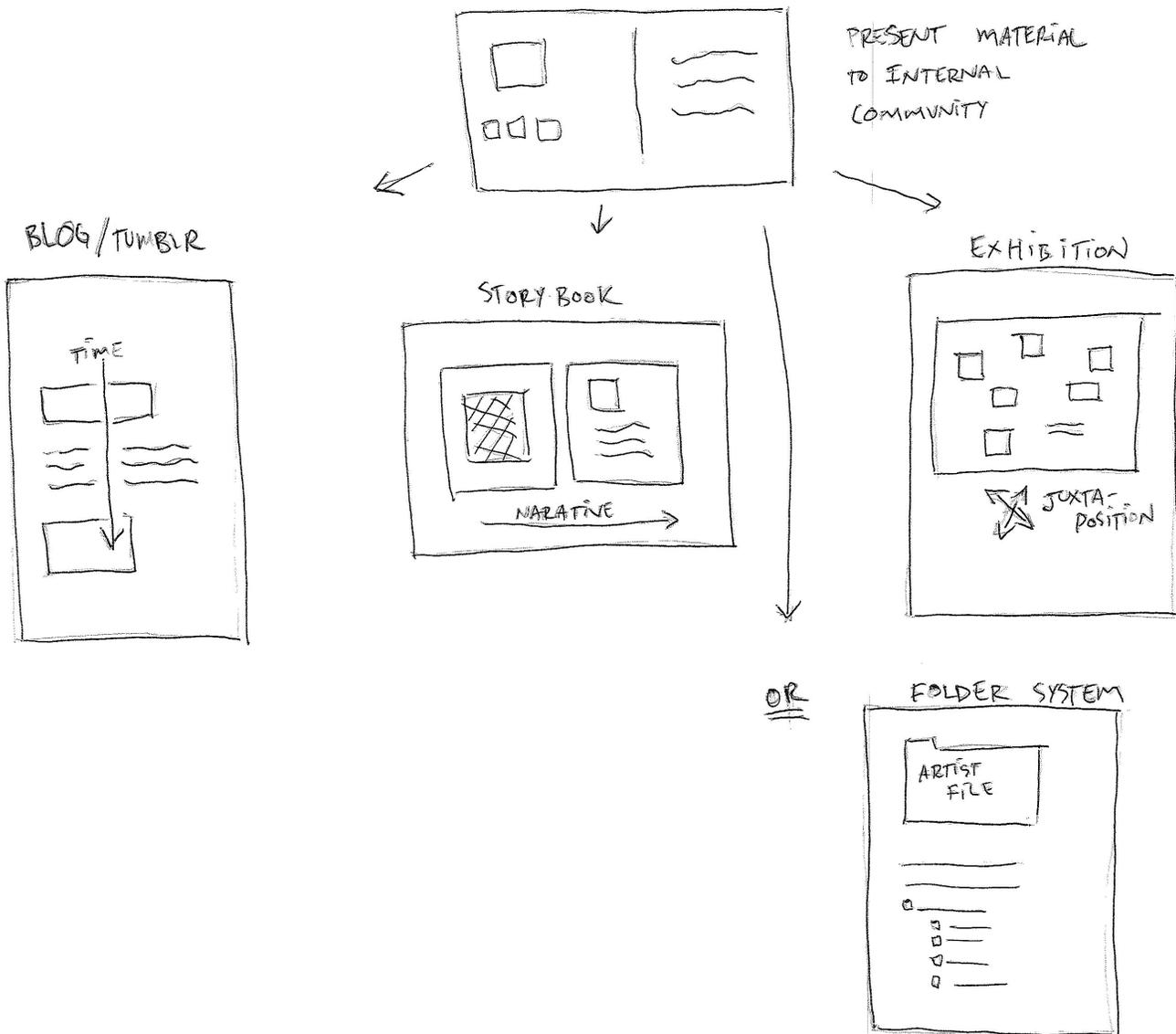


Diagram 3, hand drawn to indicate its tentative and exploratory status, presents possibilities for presentation within the walled garden as well as the subjective display of artistic process within the public archive. This presentation may take the linear form of a blog, with the variable of time primarily organizing the documentation. Or, the documentation may be organized in a manner decided by the artist, akin to a storybook, where an underlying narrative propels the order of material. Additionally, the presentation may take an even less structured form, perhaps like an online exhibition, where work are displayed all at once, but juxtaposed according to the artist's intention. Alternatively, such explicit modes of presentation might potentially be too cumbersome or undesired, and the presentation of documentation might consist merely of an organized list, like a file directory on a computer and similar to Project Arnolfini's "Dump" site, described above in the Environmental Scan.

Diagram 3



5. Moving Forward

Next Steps for FAP

Given the findings of this research HyperStudio would recommend a number of potential next steps. Primarily, a project leader or leaders should be identified to capture and further momentum while also maintaining an open dialogue with the project participants. In this way, future participants may feel like they are involved in the final product, not merely subject to its rules and implementation. On a more concrete level, existing copyright issues need to be outlined and resolved in order to facilitate the inclusion of works in the archive as soon as the platform is built. In addition to legal issues, guidelines for what will constitute the commitment of involved artists should be generated, so that those fellows who will begin their work at ACT in the coming year understand the nature of their commitment. Having these guidelines pre-established for new members of ACT will, in a sense, obviate some of the concerns expressed by current fellows and students.

Perhaps most importantly, HyperStudio recommends implementing a pilot study based on an out-of-the-box software, such as Wordpress (<http://wordpress.com>) or Tumblr (<http://tumblr.com>). This pilot study will allow ACT to more fully engage with the issues that will arise during actual development. In particular, attention should be paid to how submitting work to the archive can be integrated into existing programs and class structures. In addition, working definitions of documentation (and what it consists of) must be generated, and sites of friction related to user buy-in should be continually evaluated. Guided by the findings of this case study, and focused by working through challenges in an actual project, ACT can begin to formulate an effective framework for large-scale development.

Developing Process-based Tools in Digital Humanities

Stepping back from the case study of ACT's Future Archive Project, we may begin to draw out salient themes applicable to other Digital Humanities projects. To begin, the research gathered during this case study demonstrates the importance of undertaking a research and conceptual design phase for any project, especially in order to gauge audience and institutional context. This kind of research enables a user-centered perspective toward design and development. Understanding and addressing the needs of users is critical to achieve success for any project of this type.

Perhaps most interestingly, this case study stands as an emblem of a current problem facing many humanists – a problem that can and should be addressed through Digital Humanities projects. The complex necessity to gather, store and organize a range of material confronts many humanists, from artists to designers to historians to economists. A platform, such as that described above for the Future Archive Project, might be expanded or adapted to any project that involves gathering and displaying material. Moreover, the concept of the walled garden allows this kind of project to be readily adapted to a classroom setting. Above all, this case study demonstrates the great potential digital tools offer in facilitating creative and research processes.

Appendix 1: Future Archive Project Use Cases

Users:

- Graduate student artists (GSA)
- Potential GSAs
- ACT Professors
- ACT Fellows (AF)
- Potential ACT Fellows (PF)
- Archivist
- Artists
- Curators
- Scholars

Use Cases:

GSA 1 is required to document the process by which she came to her final project for her studio class. She doesn't want to upload every page in her notebook, but she does have sketches, photographs and text (both things she has written and things she has read) that she wants to add as documentation.

GSA 2 has been keeping a blog of her thoughts and now needs to move some of that text to FAP as well as add images in order to document her latest project.

GSA 3 and 4 are interested in collaboratively curating an online gallery of old ACT projects that they feel connect to their own work. They need to collect and juxtapose images and their own text in order to create a story/exhibition.

Prospective GSA 1 is thinking about coming to ACT. She wants to see the work that people are doing, and how they are connecting and collaborating with other students or people at MIT. She also wants to see what kinds of things they are reading and with which kinds of artists they see themselves working.

Prospective GSA 2 wants to see what classes are like at ACT. She would like to find syllabi and class projects to see what kind of work is being done.

ACT Professor 1 has created a Stellar site for his class in previous years. He would like to transfer those materials to FAP and be able to connect documentation that his students have added to FAP with the course site.

ACT Professor 2 is requiring that her students document their process and work in FAP. She needs to be able to easily see what her students have contributed in order to assess their work.

ACT Fellow 1 is required to document the process of his work over the course of his fellowship at ACT. He has never been required to document and display his work in this way. He is looking for guidelines that explain what he needs to contribute and instructions on using these technologies, because he is a bit technophobic.

ACT Fellow 2 is working on a dance performance for the end of the semester. She needs to easily upload some of her initial thoughts about the performance and different kinds of music

she is thinking about. She wants to add something every week, but needs it to not take a lot of time.

ACT Fellow 3 is a new fellow and has begun to work with a computer scientist at CSAIL and a biochemist. She wants to find out who else within ACT, currently and historically, has worked with computer scientists and biochemists within MIT. She also wants to find a way to exhibit, or at least highlight, these collaborations in the documentation of her work.

Potential ACT Fellow 1 is thinking about applying to be a fellow. He is very interested in the work of Otto Piene and wants to find out who, if anyone, at ACT is engaging the work of older artists from CAVS.

Archivist 1 has been assigned to meet with ACT fellows 4 times a year, to help them think about and move some of their documentation to the archive. She needs to be able to review what the fellow has contributed so far, and then, when personally meeting, have an easy to use form that allows her and the fellow to go through an efficient process of adding content and ascribing metadata.

Artist 1 is not connected to ACT but does similar kind of work in New York. She wants to see and experience the work being produced by ACT Fellow X without every physically seeing it.

Artist 2 is working on a project involving florescent light. He knows an artist at CAVS in the 70s or 80s was exploring similar ideas, but has forgotten their name. He wants to find artists who worked with light at CAVS and see the work they did. He also might want to include some of the photographs of this work in his own project, and therefore needs to know about copyright information.

Curator 1 is working in Berlin but has heard good things about ACT and wants to know more. She is working on a show about performance, and wants to quickly see what artists are producing projects with that theme, and what the projects look like. She then needs to know a way to contact them.

Scholar 1 is researching the history of art and science. She wants to see a timeline of what artists were working in CAVS and when and with whom they were collaborating.

Scholar 2 is working on a presentation for a conference about Nam Jun Paik but can't find any good quality videos online. She comes looking for high-quality videos she can play during the conference.

Scholar 3 is writing a paper about artists working with biologists. She is looking for not only artist projects along this theme, but also any existing bibliographies.

Scholar 4 is researching how collaborating with technologists influences an artist's process. She wants to search for specific artists by the kind of technologies they engage, and then juxtapose images of their work and documentation of their process.