Artistic research data

How to quote and describe material

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What do I want to achieve?

Cite time-based media
Cite any kind of media file in my research

Challenge

Avoid multiple versions with dubious references

To point to any part of a media file and cite and fragment of it

Proposed result

Knowledge development

Bring the artistic output closer to the study of it

Challenge

Documentation
Documentation is not (necessarily) the result but merely the documentation. *How* the documentation is made matters

Citations

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- It is a well established system for sharing
- To cite and being cited is part of the academic career building
- More importantly, it partakes in the building of structures of interconnected knowledge

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Research

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- Science delimits the world (seed of light, gravity, big bang) to allow the phenomena to be measured
- Art creates sensations, it expands, and exists in real time

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Artistic research

Artistic research in music raises the general questions:

- Once you are able to create music by playing or composing, what kind of knowledge do you possess beyond—or as a result of—the techniques you have learned?
- How is thinking organized through musical practice?
- Can this type of thinking be applied in other contexts, and if so, what does that mean?

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More specifically:

- What methods do we need to provide answers to these questions?
- What is the material we work with in these investigations?
- If we hold on to D&G we can ask: Can we slow the artistic practice down in order to study it?

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Documenting artistic research

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- In text, describing what happened
- Recording the output as video or audio
- Annotating the recording (greater resolution)
- A combination of all methods

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Meta data

- Adds information about the data
- Can contextualize the data
- Set it in a situation that makes it meaningful

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Connections

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- the person collecting the data,
- the time and place it was collected,
- how the data is encoded,
- and what it can possibly say about either of those things

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Data is not information

Walter Benjamin

And the man who merely makes an inventory of his findings, while failing to establish the exact location of where in today's ground the ancient treasures have been stored up, cheats himself of his richest prize.

The archive

Objects can be stored and accumulated ad infinitum without really generating new knowledge.

Question?

What kind of knowledge is required, about research, research data, or artistic practice in order to make the judgement that a particular sketch or output is a valuable piece of research data for this project?

In essence a methodological question

Temporality

- What was before?
- What comes after?
- What is the whole?
- Who registers?

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Conclusion

The value of the archive

Both the archivist and the context of the thing archived influence the value of an artistic research data archive as a repository of knowledge.

Commercial forces push for simplification

- Predominant focus on the collection of objects at the expense of context and meta-data
- Propagates the false image of listening to music as an activity that only involves the ears
- Market-value rather than artistic value
- Is music is self-sufficient, a form of communication beyond language?
- The floating boundary between commercial distribution and artistic data needs to be considered

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Editing

Accurate description

- it is not easy to deduce to what extent a recording is an accurate description of what was played in the moment–even more so if it is a version that has been edited and, from a certain point of view, improved
- a continuum between the two categories of what we might call the raw documentation and the edited recording

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Detailed description

- an edited recording that also includes a detailed documentation of how the editing was done along with *all* of the recordings can reveal details about the performance as well as the recording that was not there before
- this requires that the archive is constructed to allow for this

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The structure of the archive

Derrida: ***Archive Fever***

[. . .] the technical structure of the archiving archive also determines the structure of the archivable content even in its very coming into existence and in its relationship to the future. The archivization produces as much as it records the event.

Impression

- the archive as a psychoanalytical framework that rests on the notion of the impression, inscription and recording of the unconscious
- the archive, in an act of repression, may also restructure that which it archives
- the archive participates in the restructuring of the ontology of the work it documents and nurtures new works rather than reproducing old ones

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Conclusion

It is a mistake to view the archive as a neutral repository for research data.

Successful archiving

requires acknowledging that the archive actively shapes its content, necessitating the inclusion of comprehensive information in the archived material.

Citing an archived artistic output

- Adding a DOI to the documentation gives a sustainable link to the archived recording - largely format agnostic
- This does not allow for easy access to particular segments of the output
- The recording can be 2 hours long, but the only thing in it I am interested in may be two minutes in the middle of it

Citing an archived artistic output

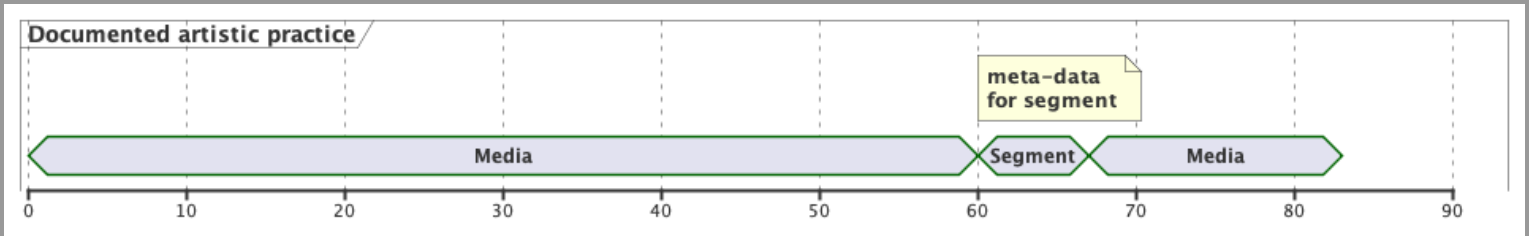
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Citing an archived artistic output

- Each segment could have its own meta-data assigned to it



Necessary conditions

- Uses open formats
- Uses a means of annotating media that is agnostic to formats
- Makes playing back media simple (web)
- Preserves the documentation as a whole

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Using DOI to identify data

- Look up a file stored online:
  `https://doi.org/10.5281/zenodo.23835328`
- Works with several versions of the data
- The storage may end up cluttered with a number of different pieces of the same documentation

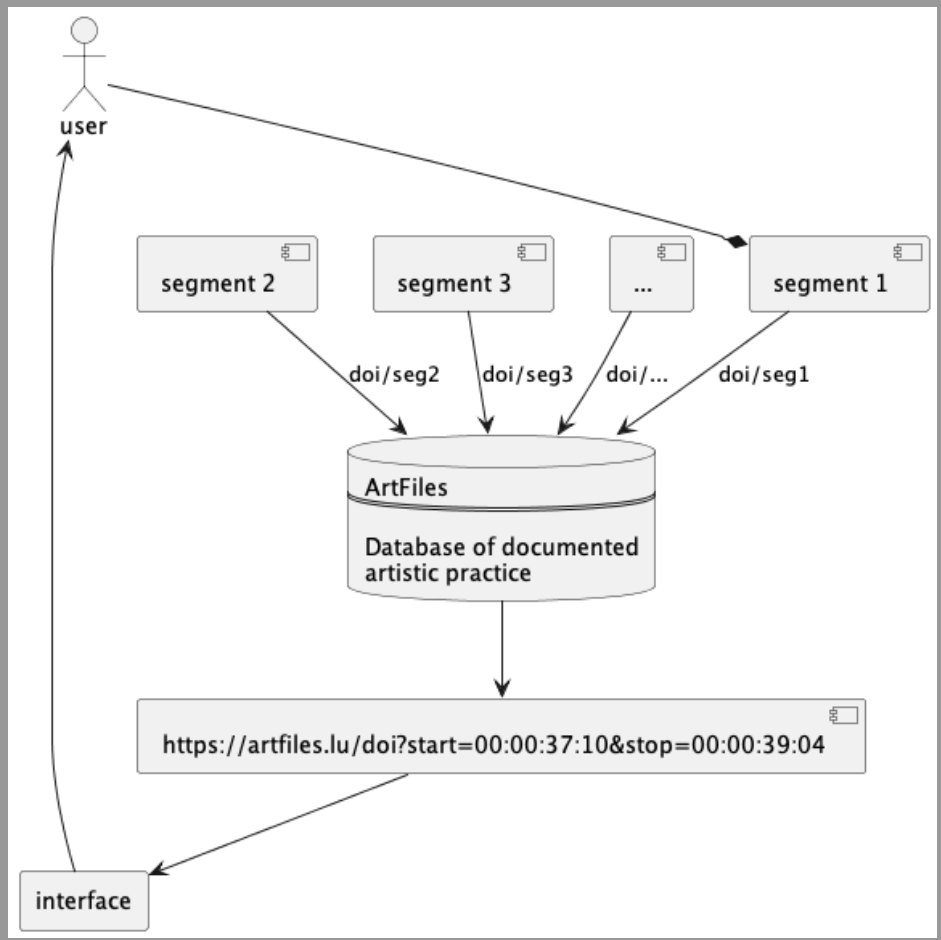
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An example of a piece of research data


user
segment 2
segment 3
...
segment 1
doi/seg2
doi/seg3
doi/...
doi/seg1
ArtFiles
Database of documented artistic practice
https://artfiles.lu/doi?start=00:00:37:10&stop=00:00:39:04
interface

In practice

- Each mediafile can have many pointers to segments
- Segments can be defined by a user
- Segments are defined without changing the source (`https://artfiles.lu/doi?segment=beginning` and `https://artfiles.lu/doi?start=00:00:37:10&stop=00:00:39:04` may point to the same file)
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References

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