Proceedings from the Launch of e-artexte:

Open Access Digital Repository for Documents in Visual Arts in Canada

ACKNOWLEDGEMENTS

ARTEXTE   Concordia University **Libraries**   Social Sciences and Humanities Research Council of Canada / Conseil de recherches en sciences humaines du Canada — Canadä   Canada Council for the Arts / Conseil des arts du Canada

SYNOPSIS

In keeping with the world's leading research libraries and universities, Artexte has developed e-artexte.ca, an open access digital repository for documents in visual arts. The new service was inaugurated during a discussion panel at Artexte on February 9, 2013. Artexte developed the e-artexte self-archiving repository as a way to address the needs of museums, galleries, artist-run centres and other publishers/authors of critical texts in the visual arts community who are looking for ways to make their publications more widely accessible. On the occasion of this important launch event, Artexte hosted a discussion panel on how open access publishing and self-archiving can improve access to fine arts research in Canada. The discussion panel included presentations by distinguished speakers on the topic of open access and the fine arts. The launch of e-artexte also included a focused workshop that provided an overview of its research capabilities.

PREFACE

Sarah Watson
General and
Artistic Director, Artexte
May 2014

Artexte has made art publications accessible to a national and international public since 1980. It started out as a contemporary art bookstore, and in 1981 became a publisher. As a hub of art publications in Canada, Artexte began to produce its own titles and to build a collection by acquiring publications and other documents related to contemporary art from all of the visual arts publishers in Canada. Artexte is the only independent organization in Canada that continues to do this important work.

Artexte's priorities and activities are constantly renewed in response to the needs of our community. e-artexte—a unique repository for contemporary art writing and the (on-line) catalogue for the Artexte collection—is our latest large-scale project and is responsive to the access needs of our users in the following ways: it offers autonomous research access to the collection for long-distance researchers, and it provides an on-line, open access platform through which our vast publishing networks make their previously printed or digital-born writings accessible and highly searchable.

Like all projects of value to a large and diverse community, e-artexte was made possible through the expertise, generosity, vision, and tenacity of a number of individuals and organisations. Early discussions and development were undertaken by Artexte and Professor James Turner of EBSI, Université de Montréal. In 2009, Artexte's Director at the time,

Sylvie Gilbert, began her work on e-artexte by securing development financing for the project from the Canada Council for the Arts and the Conseil des arts et des lettres du Québec. In partnership with Concordia University and in consultation with their Digital Projects & Systems Librarian, Tomasz Neugebauer, Artexte also benefitted from development funds from SSHRC (Social Sciences and Humanities Research Council). The e-artexte committee led by Gilbert and comprised of Tomasz Neugebauer, Felicity Tayler (Artexte Librarian 2005-2010), Corina MacDonald (Librarian and Developer), John Latour (Artexte Librarian), and EPrints (open access programmers from the University of Southampton) collaborated to create the site and launch it in February 2013. The administration and promotion of e-artexte has been supported by a number of Artexte staff members to date, including: Eric Légendre (Bibliotechnician), Martine Lauzier (Administrative Assistant) Mélanie Pourrat (Administrative Director), Eduardo Ralickas (Associate Curator) and freelancers and partners such as Antonia Hernandez, Anne Bertrand (Director of ARCCC-CCCAA) and the training staff at the RCAAQ (Regroupement des centres d'artistes autogérés du Québec).

Since its launch in 2013, e-artexte has increasingly become the digital home for documents deposited from museums, artist-run centres, university galleries, commercial galleries, research groups, curators, and artists. e-artexte receives approximataly 4,000 researcher visits to the site per month. Artexte's objective is to increase research and deposits on e-artexte and continue to promote the use of open access within national and international arts communities.

This publication brings together writings presented by the e-artexte development team and specialists in the open access field on the occasion of the e-artexte launch on February 9, 2013. Beyond honouring the launch of the project, these writings offer strong arguments for the use of open access for the advancement of arts writing and documentation. Together these articles are a compendium of technical and scholarly information that contextualises the specific time and place during which e-artexte was created.

I would like to thank Gerald Beasley, former University Librarian at Concordia University and current Vice-Provost and Chief Librarian, University of Alberta, for his support of open access initiatives. I would also like to thank graphic designer Tamzyn Berman and François-Akio Côté (Atelier Pastille Rose), Pablo Rodriguez (publication coordinator), and last but not at all in the least, I would like to express my gratitude to all of the authors for their contributions to this publication and for their continued support of e-artexte.

Best wishes for good reading.

INTRODUCING THE AUTHORS

Tomasz Neugebauer
Digital Projects & Systems
Development Librarian,
Concordia University
e-artexte Researcher
in Residence, Artexte

As the e-artexte Researcher in Residence, I have the pleasure of introducing the authors. My research interests with respect to e-artexte are focused on its usability and interoperability as a digital repository, as well as the broader question of the applicability of the open access model of publishing and self-archiving to artists and scholars working in the fine arts.

There have been many conferences on the open access movement as it applies to scientific and technical publishing, but discussions about the applicability of open access to the fine arts and humanities are scarce. On the occasion of the official launch of e-artexte, the authors discuss the opportunities and challenges of applying the open access model to the fine arts and humanities.

Jean-Claude Guédon is an internationally renowned proponent of open access. He is a Professor of Comparative Literature at the Université de Montréal, with a PhD in History of Science from the University of Wisconsin, Madison. He was one of the original signatories of the Budapest Open Access Initiative of 2001, a well-known public statement of principles regarding open access to research literature. Dr. Guédon proposes that the more gradual acceptance of open access in the humanities and the arts is based on the nature of the dominant forms of intellectual exchange within these domains. The way in which books, essays, and art exhibition information are produced, stored, and circulated differs from the scientific journal article.

Darren Wershler is a prolific author on topics related to digital media, copyright, and cultural policy. He is currently an Assistant Professor and Research Chair in Media and Contemporary Literature (Tier 2) at Concordia University. He holds a PhD in English from York University. While he was senior editor at Coach House Press, it became the first Canadian literary press to publish simultaneous full-text editions online and in print. Drawing on his experience in co-editing the forthcoming book, *Dynamic Fair Dealing: Creating Canadian Culture Online* (University of Toronto Press), he discusses how the inevitable ambiguities inherent in the process of fair dealing can be problematic to copyright holders, audiences, and publishers alike.
He explores these challenges and suggests ways of dealing with them.

John Latour speaks from the point of view of an artist and information professional working in the fine arts. He holds a BFA in Studio Art from University of Ottawa and two master's degrees: an MLIS from McGill University and an MA in Art History from Concordia University. In addition to solo exhibitions of Mr. Latour's work held in Ontario and Quebec, he has participated in group exhibits in Canada and abroad. Mr. Latour's presentation explores open access as it relates to artistic production in the book form.

Corina MacDonald, Project Manager for e-artexte, gives the final presentation at the e-artexte launch. She holds an MLIS degree from McGill University and has worked extensively on digital content projects with members of the arts community, including artists, online magazines, galleries, and museums.
Her presentation is a demonstration of e-artexte's functionality and policies.

THE NECESSARY MESS OF FAIR DEALING

Darren Wershler
Associate Professor and
Research Chair in Media and
Contemporary Literature (Tier 2),
Concordia University

Building digital repositories is a complex and time-consuming proposition. This short, informal paper concerns one aspect of that process—the part that happens after all the planning and programming and building and curation, when you try and come to terms with the people who actually made the material in your repository over the inclusion of their materials in the container you've just built.

In a word, I'm talking about "dealing." In the context of Canadian copyright law, the term "fair dealing" has specific meanings to do with what is and is not considered acceptable use of copyrighted cultural works. (In the USA, we'd be discussing "fair use.") Fair dealing is necessarily *messy* in a way that can make it unpalatable to all involved: copyright holders, audiences who want to make use of works in various ways, publishers, and even to cultural institutions and the courts. The problem is that each party in a given transaction thinks their position is logical and self-evident. In reality, this is almost never true, as such issues are always relative. Never underestimate people's weird and irrational investments in the digital versions of their treasured objects.

FEELING AS DEALING

So what's the solution? My argument is that there isn't one... and that that's a good and necessary state. We need to emphasize that like any other kind of dealing, fair dealing can be hard work that begins from two frequently unique and incompatible positions. Attempts to eliminate the ambiguities that make fair dealing messy only exacerbate the problem, creating an even bigger mess for all concerned. There is no one-size-fits-all approach, nor is there a technical fix for it. This is a social problem, and it requires a social solution.

However, there *are* things we can do to ameliorate the situation.

One of the most successful ways to tackle the Gordian knot of fair dealing is through affective labour, which Hardt and Negri define as the labour of "human contact and interaction." The products of affective labour are social networks and forms of community. The problem is that because it deals with emotions and interpersonal relationships, affective labour is so easy to discount as to make it nearly invisible.[1] For those accustomed to thinking in terms of hardware and software, affective labour can be difficult to identify, to explain, and even to perform, without developing the requisite skills.

Nevertheless, learning to use affective labour as part of your repository-building skill set beats the alternatives, which tend towards either excluding the digital object in question, or escalating the situation to the point where lawyers are involved. And once there are lawyers in the picture, your neatly contained moment of dealing becomes... a lot like trying to control giant, incredibly destructive fighting robots with cheap video game controllers from the 1970s: it can only end in misery. Direct appeals to creators and users via personal rather than official channels is a saner and, I argue, more effective approach.

[1] Michael Hardt and Antonio Negri, *Empire* (Cambridge: Harvard University Press, 2000), 292–93.

CONTEXT

My remarks here draw on personal experience over most of the last decade as the co-Principal Investigator of a large CFI-, ORF- and SSHRC-funded research project called Artmob. This project was housed at York University in Toronto, and was conceived and launched by myself and Dr. Rosemary Coombe, the Canada Research Chair in Law, Communication and Culture. Artmob was a multi-sectoral online initiative involving scholars, artists, and arts groups from across the continent. Its purpose was to build large, accessible online archives of publicly licensed Canadian art, and to foreground the policy reform issues that this process raises for Canadian copyright and intellectual property laws.

Over the duration of my involvement (2002–2010), Artmob successfully launched or helped to augment or host several such repositories, including bpNichol.ca (a site about Governor General's Award-winning poet bpNichol), fredwah.ca (about Governor General's Award-winning poet and Canadian Poet Laureate Fred Wah), thescream.ca (the online presence of the Scream literary festival in Toronto), moderndrama.ca (a site about Canadian Carnival traditions), and even Ubuweb.com (the world's largest and oldest repository of the writing, audio and video work of the historical and contemporary avant-garde).

In addition to the archives themselves, Artmob produced a substantial amount of published research, which culminated with the release of *Dynamic Fair Dealing*, a massive critical anthology from the University of Toronto Press in Fall 2013.[2] Moreover, the content management system that we used (a modified version of Drupal) is available for testing as a public beta, and will be available for general use in the near future.

Every step of this project, from start to finish, required affective labour for it to succeed.

[2] Rosemary Coombe, Darren Wershler, Martin Zeilinger, eds., *Dynamic Fair Dealing* (Toronto:University of Toronto Press, 2013).

WHAT IS AFFECTIVE LABOUR?

There are a lot of synonyms for affective labour, and you'll immediately develop a better sense of what it is as I mention a few of them: hand-holding, social-engineering, cat-herding.

Affective labour involves the production and management of peoples' emotions and expectations. It's traditionally been the provenance of women, which is one reason that it's been ignored and undervalued.[3]

Budgets and cost projections never include affective labour, and it is rarely planned for in any meaningful way. It's particularly invisible in tech circles (where engineers and programmers like to pretend for as long as possible that users don't really exist), but it's the duct tape that holds together the entire enterprise of building just about anything. Any project that has a component that faces a public or a community of some sort depends utterly on affective labour for its success. The more complex those publics or communities are, the more affective labour is required.

One reason that affective labour is an important concept when thinking about digital repositories is that their creators never know who's going to be looking at them, or what the reactions of the various audiences will be. Because digital repositories are a relatively new phenomenon, the expectations of both creators and audiences are often unrealistic, and even distorted. If you're one of the people behind a digital repository, you have to manage audience expectations and find ways of dealing with the notoriously fickle and vituperative reactions of people to materials they encounter online. You also have to find a way to publicly acknowledge praise and constructive criticism.

There are no magical technological solutions for affective labour problems. Affective labour is conducted by people, with people, and for people. It can involve social media, but make no mistake: *you* will be doing the work and

[3] Hardt and Negri, *Empire,* 292–93.

you'll frequently be doing it face-to-face. Moreover, you'll almost always be doing it off the clock and at home.

The stories I could tell about Artmob and affective labour are endless, and occasionally pretty entertaining. Given space constraints and professional discretion, though, I'm going to concentrate on outlining some of the difficult bits at the very beginning and the very end of such projects, and on some of the parts in the middle, where our contributors actually managed to weather the difficult parts of affective labour with a great degree of aplomb.

DEALING WITH *IT* SUPPORT

Dealing is part of every human transaction where there's some sort of power imbalance, which is to say, all of them. But in the context of assembling a digital repository, the first time *fair* dealing becomes an issue is often when you start dealing with IT departments... in particular, university IT departments.

The interests of IT departments frequently don't align with those of scholars. IT departments are fundamentally conservative in that they want to keep things working, and accommodating the weird requests of faculty and student researchers almost always involves problems for them. If artists are going to be involved with your project, the potential for massive cultural clashes will always be right around the corner, as artists will always be pushing the boundaries of the possible.

In 1990, I had to spend six months fighting for a UNIX account because no one in York IT could understand why a doctoral student in English literature needed email, FTP, Gopher and Telnet access, never mind support. The situation is obviously different now, but the basic suspicion held by IT people for arts and humanities computing projects remains. Frequently,

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there will be no formal policy to deal with what you want to do, which means that your work often becomes a test case (though you'd be very, very lucky if anyone ever remembered, much less recorded for posterity, results that actually tilted in your favour).

Over the duration of long-term projects housed in universities and similar institutions, the personnel will change, and, barring any formal written policy, you'll have to deal with different responses to the same reoccurring problems. Again, if you want to keep your development projects within the bounds of the university, the only real solution is your willingness to have the same conversations with the new people in the same jobs.

EDITING AND FAIR DEALING

If you're a scholar creating a digital repository as part of your research, fair dealing doesn't stop once you have your repository built and your digital objects in place. Communicating your research results creates further issues and requires different kinds of dealing.

Most sorts of publishing (other than self-publishing) require contracts. The problem is that the internal policies of most presses interested in publishing work about digital repositories lags far behind where it should be. Their contracts were developed for a world of print, and don't take into account many aspects of the contemporary publishing environment. The result is an unfortunate and probably avoidable culture clash between presses and the very people they want to publish. Usually, the difficulties come to a head over contracts.

Interestingly, both copyright minimalists and copyright maximalists often have problems with traditional university press contracts.

Many authors now want the right to place the material that will appear in a book in institutional repositories, professional portals like Adademia.edu, or on personal blogs. Presses almost always want exclusive rights to what they've published, at least in the medium term, but the reality of writing in a networked milieu is that, barring extraordinary measures to keep everything under wraps until after your book appears, at least some of your material will be public before it's "officially" published, whether by accident or by design. The stances of presses in response to such requests are incredibly uneven, and I expect they will remain so for the duration of my academic career. This means that each interaction with a press or publisher will require authors interested in having portions of their work publicly available online to have the same sorts of conversations over and over. Establishing precedents, and being able to convince your editors and publishers that these precedents are not a threat (while not endangering your own publication), takes time and effort. In the end, though, such acts of affective labour are examples of enlightened self-interest, because they also benefit other authors who may approach the press afterward with similar concerns.

Just as presses want to claim rights that public opinion suggests should not be theirs, they are also becoming increasingly leery of the new responsibilities for protecting and supporting their authors in a networked digital milieu. Even authors in favour of strong contractual copyright provisions become upset over things like a press disclaiming responsibility for supporting authors in the event of anything ranging from libel lawsuits to the clearance of images. The upshot for the editor/repository manager is that they'll have to spend a lot of time on phonecalls and emails, not to mention the late-night worrying sessions.

ARTISTS AS AFFECTIVE INNOVATORS

It's not all hard slogging, though. One of the things you discover when you work regularly with artists is that they have the imagination (some might say, the temerity) to try things that simply wouldn't occur to people who always look for fixes on technical or policy levels. I'm going to briefly describe the ways that two artists we worked with on Artmob—Justin Stephenson and Kenneth Goldsmith—used affective labour effectively in aid of their respective online projects. (Both of them have also written about their practice in *Dynamic Fair Dealing*, if you want to pursue the topic further.)

Justin Stephenson

A professional moving-image designer and filmmaker, Justin Stephenson is the Senior Creative Director at Trace Pictures in Toronto. In addition to his professional work, he also does performances involving live music and video composition, and produces programmed interactive animations. For over a decade, Justin has been working on a live action and animated film that draws its visual vocabulary from the poetry and drawings of the late bpNichol.

Dealing with artists' estates is a common problem for creators, and it usually goes poorly. The Joyce estate and Zukofsky estate are examples where the descendants, engaged in various modernist practices of permutation and re-combination, develop a legal stance antithetical to the very work from which they derive a living; relations with anyone seeking to deal fairly with the work of their illustrious ancestors are infamous for going poorly. But in the case of Stephenson's encounter with Nichol's estate, the opposite was true. When he wanted to work with Nichol's material, Stephenson simply asked Ellie Nichol (the poet's widow) nicely. The result was that Stephenson was basically given free run of Nichol's oeuvre. Stephenson was also involved in the design of the bpNichol.ca portal on Artmob, and the cover of *The Alphabet Game*, the selected works of bpNichol that I co-edited with Lori Emerson.[4]

[4] bp Nichol, *The Alphabet Game: A bpNichol Reader* (Toronto: Coach House Books, 2007).

In his essay in *Dynamic Fair Dealing,* Stephenson argues that between the formal securing of licenses and the conscious practice of infringement, there is a "third way"—a way based on respectful deliberations with creators (or their estates) about the intentions, desires, and perspectives of the original author, as well as those of the creator seeking to reuse the material. The term we've developed for this is "direct dealing," but in essence it's the affective labour involved in simply talking to creators (or their families) rather than official intermediaries (agents, lawyers, editors, etc.). Direct dealing is easily facilitated by digital technology, and can be highly effective in enabling consensual, fair access to protected cultural expressions. Unfortunately, Stephenson laments, such negotiations remain largely invisible to the institutions that manage copyright and forge cultural policy for Canadians.

At the opposite end of the spectrum of approaches—yet similar in some curious ways—is Kenneth Goldsmith.

Kenneth Goldsmith: The Robin Hood of the Avant-Garde

Founder of the conceptual writing movement, Kenneth Goldsmith is also an essayist, radio DJ, provocateur, and the proprietor of Ubuweb (ubu.com), the largest repository of historical avant-garde materials on the Internet since the mid-1990s. Ubuweb will be familiar to many people reading this, but for the uninitiated, the salient point is that Ubuweb posts material online without *ever* asking for permission.[5]

Nevertheless, Ubuweb keeps this material available thanks to Goldsmith's strenuous efforts to argue for the fairness of his "dealing" on a case-by-case basis, personally negotiating permissions with all creators and rights-holders who send him cease-and-desist notices. Goldsmith is charismatic enough that he is usually able to convince (often initially enraged) rights-holders that it is in their best interest to leave their materials in the archive, especially when the materials in question are nowhere else available. This is, of course, where the affective labour comes in: on top of the thousands of hours of

[5] From the Ubuweb FAQ: What is your policy concerning posting copyrighted material? If it's out of print, we feel it's fair game. Or if something is in print, yet absurdly priced or insanely hard to procure, we'll take a chance on it. But if it's in print and available to all, we won't touch it. The last thing we'd want to do is to take the meager amount of money out of the pockets of those releasing generally poorly-selling materials of the avant-garde. UbuWeb functions as a distribution center for hard-to-find, out-of-print and obscure materials, transferred digitally to the web. Our scanning, say, an historical concrete poem in no way detracts from the physical value of that object in the real world; in fact, it probably enhances it. Either way, we don't care: Ebay is full of wonderful physical artifacts, most of them worth a lot of money.

Should something return to print, we will remove it from our site immediately. Also, should an artist find their material posted on UbuWeb without permission and wants it removed, please let us know. However, most of the time, we find artists are thrilled to find their work cared for and displayed in a sympathetic context. As always, we welcome more work from existing artists on site.

Let's face it, if we had to get permission from everyone on UbuWeb, there would be no UbuWeb.

ubu.com/resources/faq.html#6

scanning, recording, processing, coding, posting, and editing (all volunteer), Goldsmith has spent an enormous amount of time simply talking to people about the merits of having their work available in its entirety on the Web.

In an essay in *Dynamic Fair Dealing* titled "The Robin Hood of the Avant Garde," Goldsmith argues that "Radical works deserve radical distribution." This is an extreme position; nevertheless, it is one end of the spectrum of practices that constitute dynamic "dealing" with respect to copyright protected objects in digital environments. Not everyone could or should try it, and it would likely not be possible to launch something like Ubuweb in today's legal and policy environment. Part of the reason it survives is that it has been around almost as long as popular access to the Web itself, and many artists, academics, journalists, writers, and musicians have come to rely on it as a crucial resource for their work.

A BRIEF THOUGHT BY WAY OF CONCLUSION

There is *much* more to say on this subject. I've really only had time to point out that affective labour is the fuel that powers the engine of cultural dealing, and that fair dealing, like any other kind of dealing, can be difficult and uncertain. Nevertheless, there's no real alternative. If we abrogate the difficulties involved in this aspect of the construction of digital cultural repositories, there won't be anything to deposit.

ADAPTING OPEN ACCESS TO THE SOCIAL SCIENCES AND THE ARTS[1]

Jean-Claude Guédon
Professor of Comparative
Literature, Université
de Montréal

Thank you to the organizers for inviting me here today.

I find myself in a slightly different context from the one I'm used to, in the sense that normally, I defend the theses of open access in the sphere of the university, of research, particularly in the fields of science, technology, medicine, social sciences, and to some extent the humanities, but rarely going as far as art, and I find the challenge of speaking on the question of art today particularly interesting because, indeed, we are in a slightly different situation.

Let's remember that in the fields of science, medicine, technology, as well as the social sciences and part of the humanities in general, researchers work with the objective of bringing their contributions to a common dwelling. This production of research can evolve one way or another, can recast itself and give brutally different orientations due to a paradigm shift or a change of perspective, but there is still this way of contributing to a common dwelling. When we publish an article, of course we can refute an adversary— or a colleague, a dear colleague!—but at the same time it's a way of saying: we must do this to advance; we must take this direction instead. This immediately suggests the presence, in the domain of the sciences in the general sense of the term—or STM[2] if you prefer acronyms—of what I personally like to call "the philosophy of a great conversation."

[1] This text is an adapted and approved version of a talk given by Jean-Claude Guédon at Artexte on February 9, 2013.

[2] STM is a frequently used acronym to denote the composite "science, technology and medicine."

We advance by debate, by the confrontation of ideas, by the possibility of exposing oneself to refutation, if we follow the epistemological theses of a philosopher like Karl Popper—and personally I largely subscribe to them—and here, we arrive at a notion: that the whole STM will evolve better and faster, in general for the benefit of humanity, if the conversation is facilitated, if we can converse as best as possible and as easily as possible among researchers, among individuals. It's from this viewpoint that, starting in the 1970s, problems in the production model of academic journals began to be revealed. The debate was first launched by librarians, because the cost of periodicals was starting to rise at an incredible speed, making access to scientific information more and more limited due to economic barriers. Further, this way of considering the question of the great conversation was even more jostled by the arrival of the digital.

Having gotten to this point in my presentation, I would like to make a slight digression: in this type of discussion one should distinguish between two levels: that of the transition to digital, and that of the transition to open access. The second is not possible without the first. It's not possible to do open access with print. Why? Because the marginal cost of the printing and distribution of a paper journal, far from being nothing, is actually quite expensive. In the case of digital, it is precisely the opposite situation that prevails. Take for example a local case like Érudit: Érudit is a transition mechanism towards the digital, not a transition mechanism toward open access. In fact, it's even a mechanism that has tried to resist open access (and still does) through a system of mobile barriers. Although it is heavily funded by both provincial and federal governments, Érudit decided to move into the digital while keeping the costs of access to the two or three most recent years of production relatively high. Yet it is precisely the most recent publications that interest researchers anxious to stay current; these are the same recent publications that are most likely to draw attention to francophone research in Québec. Why did we opt for this practice in Québec? We can ask a lot of questions in this regard, but the choices that were made suggest it was better to uphold a payment model for the

dissemination of research in spite of the digital and its possibilities, rather than using the digital to disseminate Québec research (and not just the old part of this research) as widely as possible. Érudit favoured the preservation of a particular vehicle: the "journal," in particular the paper journal, along with its traditional subscription-based financial model. Digitization—a rapid, proven, and cost-effective mode of dissemination—effectively increased the visibility of research and intellectual production in Québec, but it could have done much better had it been accompanied by a policy of open access.

The need to develop a philosophy of open access was revealed quite quickly in the field of the sciences (broadly speaking). This philosophy was effectively launched as a movement—I would say even a political or a quasi-political movement—in February 2002 with the signing of the Budapest manifesto at a conference that I attended.[3] This enabled the launch of certain initiatives which have now taken a very wide scope on a global scale— I'll give a few examples very quickly: there are now, in the world, more than 2,000 institutional repositories in universities or research centres; there are more than 10,000 open access journals listed in the *Directory Of Open Access Journals*[4]; there are centres, thematic or centralized repositories, like HAL in France and arXiv at Cornell, which bring together hundreds of thousands of open access articles. The financial support for open access keeps increasing and is spreading to most of the funding sources for research: granting organizations in several countries have started requiring open access, sometimes immediately, sometimes after a relatively short period following publication. Let's take one of the most striking examples: the National Institutes Of Health in the United States, which manages around 18 billion dollars of research in medicine. The NIH now requires all the articles it funds to be available through open access within less than a year following their publication—and this was the subject of an incredible political battle, during the presidency of George W. Bush, and despite the pressures of big international publishing houses on legislators. The lobbying effort was quite intense. Or think of Wellcome Trust, a private foundation that supports scientific research, and which requires a form of deposit analogous to that of the NIH.

[3] See Budapest Open Access Initiative. The manifesto was renewed in 2012, again in Budapest.

budapestopenaccessinitiative.org

[4] Directory of Open Access Journals.

doaj.org

A large-scale movement is currently underway, and this movement is extending itself geographically, by institution, but also by field of knowledge; and this is the interesting question for us this afternoon. Indeed, this expansion is coming up against problems that are a bit new, because in the field of the humanities, and in the arts, there are dynamics that are different from those seen in the sciences. These dynamics sometimes lead to certain forms of resistance linked to the very culture of these disciplines or these forms of activity. I have already alluded to the fetishism of paper that still prevails in the sciences and humanities. In the case of the humanities, and part of the social sciences as well, the great difficulty is that books remain the dominant currency of exchange. If you want to be promoted in a history, philosophy or even a sociology department, it is in your interest to write a book; otherwise you'll stay stuck at a very low level in your career, or worse, you won't get that renowned permanent position that everyone is looking for. This situation poses a problem: the economy—literally in the economic sense—of the book is managed differently than that of articles in a journal. In the case of a periodical, you submit your article and the journal has it evaluated by a group of peers who work on a volunteer basis; this journal will take possession of the rights and, using these rights, will ensure the distribution of the journal, selling the journal especially to libraries; generally, the author will not be directly remunerated by the journal. This situation is actually very rare. Most of the time, journals go in the opposite direction and charge extra per page—for instance, if there are too many illustrations, but what does "too many" mean?

In the case of the humanities, one needs books, and traditionally, even university presses offer royalties,[5] a monetary compensation, which correspond to the author's efforts.[6] Most of the time, the majority of authors in the human and social sciences, as well as in the arts, will be very happy to publish their book without royalties, because what they are actually looking for is visibility; and also the possibility of being distributed—it's what they can put in the dossier upon which their career depends. But this does not eliminate the fact that 1,000, 2,000, 3,000 dollars will appear just like that,

[5] *Redevances* in French.

[6] In French we often speak of copyright ("*droits d'auteur*") in this context, but the expression is confusing, since it shifts the legal frame from literary ownership to money fees.

creating a barrier to open access. Some authors tell themselves that "maybe my book will be a bestseller after all, it happens once in a million, but you never know." This frame of mind has some links to gamblers at the lottery, but mostly, it's a means for publishers, including university publishers, to resist open access. This has some very curious results sometimes. I'll give you a very precise example in Canada: I was at one point Vice President of the Canadian Federation of the Humanities and Social Sciences, an organization that runs a support program for publishing, which in fact allows university publishers to publish books of very good quality with few financial risks. This program is a few decades old, and now contains a majority of books that are out of print. With very rare exceptions, there is no more money to be made on these books, and at that moment we can ask ourselves if these publishers would agree to make these books accessible through open access: since you haven't lost money on these books, one could argue, since these books are no longer a significant source of revenue, would you agree to make these books open access for research now—at least retrospectively—doing for books in Canada what JSTOR[7] did for journal articles? The response from Canadian publishers in general has been either to say "no" categorically: we can't because we've already made an agreement with an organization, Ebrary for example, which offers us the possibility of earning a few dollars on the book you are talking about, and this in the next few decades... Ok, I'm exaggerating a little with the time, but still that kind of response from the presses is not very convincing. What's more, this kind of response continues to confuse two completely different questions: on one hand, how to use the digital to improve the "great conversation" among researchers? And, on the other hand, how to ensure the survival of organizations that haven't fully adapted to the new conditions for the dissemination of research? Even a local press as well-intentioned as the Presses de l'Université de Montréal was caught in this type of thing. The Director of the Presses de l'Université de Montréal, Antoine Del Busso, was one of the rare figures who helped to push for open access to books financed by the ASPP (Awards to Scholarly Publications Program), but he did this with books from the private press Fides, and not with books from the Presses de l'Université de Montréal, which makes for a quite astounding paradox.

[7] Founded in 1995, JSTOR is a not-for-profit digital library that offers retrospective access to more than 2,000 academic journals for a fee. Initially, JSTOR charged for access to journals that had become public domain under the pretext of having to cover the costs of digitization. More recently JSTOR decided that to keep in the public domain the journals it helped to digitize, and which were already the property of everyone in their printed form.

So the book still represents a problem to open access. For the humanities researcher, producing a book is more important than the few royalties he could get from it. Both maintaining and offering better access to these books is entirely to the benefit of these authors. I'd simply like to remind you of a case recounted by Robert Darnton when he was president of the American Historical Association in the United States, and it is hair-raising in its own way. A young researcher had received a prize for his book—published by an American university press—which led him to sell 270 copies. 270 copies for the entire US market, for a printed book! And Robert Darnton said, essentially: how will we promote our best students if university presses aren't ready to publish such books using a model that is other than that of recovering the cost of publication? How will we do this kind of work, if the goal of university presses in North America—established specifically to help in the dissemination of university research—is abandonded? As soon as the university presses began to evolve towards an increasingly commercial model, the difficulties multiplied among researchers in the humanities and social sciences, and also with the public.[8]

When we come to the arts, I think we have to distinguish two things as clearly as possible: on one hand, there is the aspect of arts research, which, in my opinion, is very easily integrated with the question of the humanities and social sciences in general. These are articles from scholarly journals on the arts, these are books on the arts. These publications actually stem from the social sciences. On the other hand, the question that seems to me a little more complicated, and at the same time more fascinating, concerns the artists themselves and their practice as artists. In this context, open access challenges the relationship of artists to their work and to their public. Here as well, I think we have to separate two aspects of the artist's life: the artist as the creator of a work, and the artist as the owner of a work. The artist as a creator of a work probably, even certainly, wants to stay associated with this work in an extremely precise way. To use myself as an example (even if I'm not an artist, unfortunately): I just signed a license for the distribution of this talk; I asked that the video be placed under the Creative Commons CC-BY license,

[8] In response to this question, Robert Darnton contributed to the electronic publication of high-quality works thanks to the "Gutenberg-e Program." This program aimed to bestow the greatest symbolic capital to works by talented young authors through the endorsetment of a prestigious committee—and this to try to compensate for the fact that an electronic publication was, in the year 2000, still perceived as a handicap.

→

historians.org/about-aha-and-membership/governance/divisions/research/gutenberg-e-program

which means that you can do all you want with this video, you can even have fun making Guédon parodies with this video. You can remix the whole thing as you like. I have nothing more to say about it, but the CC-BY license means that my name must be associated with this video and its derivatives. Too bad for me if you make an excellent parody of my presentation, but in this way, I'm putting the majority of what I produce at the disposal of what I hope is a "greater" conversation (or, at least, a funny one).

There is still the question of the owner of the work, and here I think a brief look back at history is required. A few weeks ago, I went to a wonderful exhibition at the Louvre on Raphael's final years. What's extraordinary about this exhibition on Raphael's last years is that it represents especially the crowning years if his studio. Raphael, in fact, is a kind of art factory! It's not the painter Raphael lost in a little romantic room in nineteenth-century Paris, it's really a studio. He had very skilled artists around him, almost as good as him. All of them considered themselves artists of a more or less high calibre. And what happened when someone commissioned a work from Raphael— we shouldn't forget that Raphael spent a great deal of his time negotiating contracts—the entire studio would get to work: one did the sky, the other the trees, etc. And then came the moment to do the nose, the hand, the mouth, the eyes—and at this point Raphael stepped in. "His master's way" could have basically been the motto of this leading group of artists. This reminds me of what happened to my son: when he was a year old, he had open-heart surgery. They explained to me after the fact that the operation had lasted five hours, that a whole team of surgeons had prepared the most important intervention; but at the exact moment of operating on the heart, then the great surgeon arrived, like Raphael in his workshop, and performed the most essential procedures for half an hour; afterwards, the team came back to finish the operation.

In saying that Raphael worked in much the same manner as my surgeon, we should ask ourselves how this kind of artist was situated in relation to the idea of the artist that developed in the nineteenth century, at the height

of the Romantic period. How can we compare this kind of artist with the painter who, completely scandalized by the art management situation in France in the nineteenth century, goes out and creates a "Salon des refusés"? My answer is that of a historian: a certain Romantic notion of the artist developed in the nineteenth century that is still being nurtured in our own time; it is close to the idea of the author that developed in the same era, and curiously, it is just as close to the idea of the completely autarkic owner of a work. The Romantic author, just like his artist colleague, thinks of himself as being completely independent and free of any influence; he is in the process of inventing the world in a radically new way.

With the question of the digital—which implies the global projection of anything and everything through countless channels—the twenty-first century may be in the process of reconfiguring the notion of the artist and the notion of the author, and maybe even more fundamentally, the notion of the individual too. Since the seventeenth century, we have been operating with an image of the individual that was conceived to extract us from feudalism. The individual owns things, and it's precisely through ownership that individuality is constructed: that is exactly what Locke says. Shifted onto the artist, shifted onto the author, this individualist perspective formed a deep connection between creation and ownership that has deployed itself and diversified right up to the most recent years. Yet we may be entering a period when—similar to science—the author, like the scientist, aspires less towards ownership than towards distinction, all the while adding that famous little stone to the common edifice. If this is the case, then the artist is less in search of possessive individualism than of a differential positioning within a network of creations. This kind of individuality no longer corresponds to this sort of autarkic atom that can live all by itself, forgetting everything else around it. It becomes a third form of individuality, existing simply because it insists on maintaining a significant distinction from its environment. This form of individuality is reminiscent of the famous definition of communication proposed by Gregory Bateson and the School of Palo Alto: communication is a difference that makes a difference. The modern artist that may be emerging

today might well be in search of a difference that makes a difference. But making a difference also means accepting in return the work of a network of individuals who have had a hand in shaping this difference. Isn't the idea of the absolutely sovereign, possessive individual a myth?

What's more, if we look at science in a certain light, hasn't it been, since the seventeenth century, drawing on an artistic practice that has been endowed with a noble pedigree? Isn't this "great conversation" constructed in the manner of an exquisite corpse? I'm sure you know of this way of making paintings, where each person works only on a small surface and refers only to the marks on the edges that touch this surface. Everything in this process is part of a complex set of relations; complex because, again, this process is deployed according to a differential logic, yet it also acts as a complement to—in opposition to or difference from—the immediate milieu. Can we not ask ourselves if this exquisite corpse—which may have secretly influenced the scientific movement since the seventeenth century—is being revived in the twenty-first century, in the artistic environment, where it was born?
The consequence might well be that artists in the twenty-first century will have to distance themselves from the most extreme forms of individualism to privilege the real differences.

I'll finish by noting a symptom which seems to me related to this trend toward a more networked individuality: I see this symptom in the growing role of performance all over the place. Consider the group of Brazilian singers and musicians that created a platform, under the name of technobrega, to increase their reach and visibility.[9] What is technobrega? It is the musicians who decided that they could no longer work with the "big sisters," in other words, the major music labels, like SONY, EMI, etc. Actually, these commercial labels practiced (and continue to practice) a kind of musical Malthusianism by capping Brazilian production at less than a hundred new albums per year. Brazil is overflowing with musical talent, but the plan is to artificially create rarity for economic reasons. Technobrega is a very intelligent response to this situation. The artists' performances are at the centre of what they do, and their records serve as a way of promoting their public appearances.

[9] For a brief introduction to technobrega .

→ xlr8r.com/features/2007/04/somewhere-tecnobrega-brazil

Spectators at a concert are able to purchase a recording of "their" concert. Far from simply buying the recorded version of a musical form, the audience-member is purchasing an instrument whose aim is to revive the memory of a lived experience. This is no longer a generic studio experience, which actually allows art objects to be produced for consumption; they are more like memory triggers that always work differently with each memory catalyzed in the human mind. The resulting rapport with the artist is totally different. The latter becomes a kind of muse for memory, where the intensity of a recollection comes to stand in for the perfect instantiation of a musical style. And this feeling is provoked by a well-captured performance.

If one follows this way of thinking, then performance art might be an indication that some artists are in the process of combining their being and their production into a new kind of unity that depends upon connected human networks. At the same time, this may be a new way of thinking of art where, ultimately, performance would be generative of a difference that makes a difference.

I'll leave you with these questions, if only to better initiate the discussion.

Thank you for listening.

ENTER THE DRAGON: OPEN ACCESS AND ARTISTS' BOOKS

John Latour
Librarian and Information
Specialist, Artexte

INTRODUCTION

In his 2011 article "Every Man His Book? An Introduction to Open Access in the Arts," Patrick Tomlin argues that "the open access movement has been greeted in the arts with what amounts to a deep and protracted silence."[1] According to the author, one reason for this is that open access is most strongly associated with academic journals, whereas art publishing—especially in the discipline of art history—privileges the monographic form.
Tomlin contends that the high costs involved in reproducing artworks, the complexities of obtaining reproduction rights, and the tendency of open access publishers to offset costs by asking authors to pay publication fees give art historians reason to pause. His article addresses art publishing worldwide, and focuses on open access initiatives in the United States and Europe. Even though Tomlin does not refer to arts publishing in Canada, I would suggest that open access has met with a similar climate of cautious reserve here.

Canadian academic publishers of art journals and monographs make an important contribution to the study of contemporary art and art history. It should be noted, however, that Canadian universities are not the only art publishers to produce scholarly, historically significant, or innovative works in this country. Canadian art museums, artist-run centres, art galleries, and

[1] Patrick Tomlin, "Every Man His Book? An Introduction to Open Access in the Arts," *Art Documentation* 30, no. 1 (Spring 2011): 4.

independent publishers (such as small presses and art magazine producers), all contribute to the field of visual arts research. Contemporary artists also have a role to play as independent publishers through their artists' serials and artists' books. It is this last form of publishing that I am interested in addressing here. This presentation explores some of the opportunities and challenges that arise when the model of open access is applied to the artist's book. It raises two distinct but related questions:

1) How can open access be applied to the tradition
   of artists' books?
2) What role can a digital repository such as e-artexte play
   in the documentation and dissemination of information
   regarding artists' books?

To answer the first question, I will offer a general description of open access and highlight some of its advantages. I will also provide a working definition of artists' books and argue that, as a form of arts publishing, they can benefit greatly from open access. To answer the second question, I will draw on my own experience of adding specific artists' books into e-artexte, as part of a recent and ongoing initiative. These books themselves are, or are in the process of becoming, open access.

Over the past year, I had noticed a small number of artists' books in the collection that provided a URL link to the publisher's website where HTML pages could be viewed, or a PDF version or preview could be downloaded free of charge. In these instances, the reader was given few if any indications as to how they might use these files. Could readers print the downloaded digital files, share them with others, reproduce them in a publication or use them in public presentations? This ambiguity around digital file use inspired me to contact the artists to discuss making their books openly accessible through e-artexte. I will refer to my recent experience of working with artists like Baptiste Alchourroun, Daniel Canty, Annie Descôteaux, Cliff Eyland, Michael Maranda, and Douglas Scholes—all of whom turned out to be very "open access friendly."

OPEN ACCESS

Open access itself is based on the premise of free and universal access
to published research. Traditionally, it is linked to academic journals, most
notably pre-published and published articles accessible through the Internet.
Publishers who follow the model of open access allow anyone with an
Internet connection to consult or download the content of their work. This
kind of access is known as "Gratis OA." When publishers grant the right to
share this content, it becomes "Libre OA."

There are numerous benefits to open access, for all stakeholders: the public,
publishers, and authors. The public gains access to a wealth of information
that might otherwise be unavailable due to restrictive user fees. They can
have the right to share this information, which can be quickly and easily
passed along through the Internet. By removing barriers to research access,
authors and publishers can expect more online consultation and citation of
their publications, thus expanding the impact of their work and extending
their readership to a worldwide audience. As mentioned, open access is
largely associated with academic publishing, but I should clarify that it is not
limited to articles, nor is it confined to this community of publishers.
That said, I wonder how well open access applies to an unconventional kind
of publishing, to an art form that is by nature mercurial?

ARTISTS' BOOKS: THE BENEFITS AND CHALLENGES
OF MAKING THEM OPEN ACCESS

Anyone who has researched the subject of artists' books knows there are
many definitions for this form of publishing. Art historians, theorists, curators,
collectors, art librarians, and even the artist's book artists themselves, all offer
a range of definitions. In his 1993 article "Artists' Books in UK & Eire Libraries,"
Simon Ford compiled a list of twenty-five definitions of artists' books published
by various art specialists over a period of twenty years, and I can only imagine

the number of definitions has grown since.[2] Artist and scholar Johanna Drucker concedes "a single definition of the term 'an artist's book' continues to be highly elusive in spite of its general currency and the proliferation of work which goes by this name."[3] Although definitions vary from one specialist to the next, many would agree that an artist's book is artist-initiated, artist-directed, and should exist as a work of art that relates to the idea of the book in some way, shape, or form. I will refer to this description as my "working definition."

Making an artist's book openly accessible means providing a digital version of the publication that the public can consult or download for free. There are several benefits of open access artists' books:

- the publications can be easily introduced to a worldwide audience via the Internet;
- researchers can cite the original books and share digital versions of them;
- open access facilitates the circulation of critical discussion about the books and the artists themselves.

It is important to note that an artist's book is not a journal article that can be easily scanned and made available online; and there are a number of challenges to be considered when making an artist's book openly accessible. There will likely be several physical, aesthetic, and conceptual aspects to an artist's book that do not easily translate into digital form, and I will discuss some of these through examples.

My second presentation question is: *What role can a digital repository such as e-artexte play in the documentation and dissemination of information regarding artists' books?*

As mentioned earlier, I will answer this question by referring to specific artists' books in the Artexte collection and the collaborative process involved in cataloguing them into e-artexte. As an aside, I should mention that artists and other contributors to e-artexte have the option to self-archive their

[2] Simon Ford, "Artists' Books in the UK & Eire Libraries," *Art Libraries Journal* 18, no. 1 (1993): 14-25.

[3] Johanna Drucker, *The Century of Artists' Books* (New York, Granary Books, 1995), 1.

publications in the resource. I would also add that all the artists' books discussed here are on display in our Reading Room, and I invite you to consult them.

The first project I will speak about is *Ad Nauseam, Le festin de la veuve: Huit scènes de table* (2012). Initiated by artist Annie Descôteaux, this work was created in collaboration with Daniel Canty and Baptiste Alchourroun, and was produced in conjunction with the fourth edition of *Orange* in Saint-Hyacinthe (Québec)—a triennial exploring the links between food, culture, and contemporary art. Descôteaux's project exists in three forms: an exhibition of collages, including a series depicting a suite of table settings; an artist's book designed by Canty and Alchourroun (at Descôteaux's request) with an accompanying text in French by Canty; and a website—all of which are entitled *Ad Nauseam*. The artist's book presents eight of Descôteaux's paper collages and two abstract images by Alchourroun, juxtaposed with a play in eight short acts dramatizing a feast marked by gluttony, debauchery, and violence. Descôteaux's colourful collages appear banal at first glance, but closer inspection reveals sexual innuendos, phallic references, and allusions to castration in the arrangements of the fruits, meats, breads, and plants on display. Through image and text, *Ad Nauseam* (the artist's book) simultaneously fixates upon and admonishes the excesses associated with the flesh. A URL in the book itself directs readers to a section of her website dedicated to the online presence of *Ad nauseam*.[4]

Descôteaux, Canty, and Alchourroun agreed to deposit a PDF of their book into e-artexte and to make this digital document openly accessible with a Creative Commons (CC) licence allowing the public to share it. The book's bibliographic record in e-artexte includes a description of the title with references to the names of Descôteaux, Canty, and Alchourron.[5] The e-artexte record provides users with the downloadable PDF, links to the online version of *Ad nauseum* and Daniel Canty's own website, a description of the project within the context of *Orange* 2012, as well as the names of the curators. Subject headings provide extra access to the book, and since

[4] See Descôteaux's online *Ad nauseam*.

anniedescoteaux.com/adnauseam

Annie Descôteaux, Daniel Canty, Baptiste Alchourroun, *Ad nauseam, Le festin de la veuve: huit scènes de table* **(Montréal, Annie Descôteaux, 2012).**

the structure of our bibliographic record is compatible with internet search engines such as Google, researchers do not even have to be in e-artexte to find it. In this way, e-artexte brings a holistic approach to documenting information about *Ad nauseam*, and facilitates the dissemination of this information worldwide.

The second artist's book I would like to discuss is also a collaborative project that exists in more than one format. *The Condition of Things* (2012) interprets work carried out by Montreal-based artist Douglas Scholes during his six-month artist's residency in London in 2012. As part of his ongoing research into the detritus of urban landscapes, Scholes wandered the streets of London identifying sites of uncontrolled waste. Overflowing rubbish bins, litter-strewn back lanes, street corners, and vacant lots—all became source material. The artist chose to either document these urban spaces through photography, or to actively re-organize them as clean sites. Scholes deposited a beeswax amphora of his own making at every site he transformed—as a signifier of change and a marker of his accomplishment.

The artist's book includes a statement by Scholes as well as a link to a dedicated website about the project.[6] The book also includes a literary work in English by Daniel Canty, "Orbital," which touches on the narrator's personal history, references an unnamed Rubbish Picker (whom we presume is Scholes), and draws a comparison between today's culture of waste and the *Monte Testaccio* (The Mountain of Shards): a public site in ancient Rome for the disposal of clay amphora shards. Canty's text is juxtaposed with maps of present-day London, ancient Rome, and a series of twenty-some photographs taken by Scholes during his London wanderings.

The documentation of Scholes's work as an open access artist's book requires special consideration due to its unusual design. Scholes's images are actually tipped into the pages of the book, hinged so the reader can lift each one to reveal the hidden caption beneath. Scholes has also fixed a small, bas-relief representation of an amphora on the inside of the book's back cover.

[5] See the e-artexte record for *Ad nauseam*.

→

e-artexte.ca/23567

[6] See *The Condition of Things* website.

→

tcot.ca

Douglas Scholes, *The Condition of Things* **(London, Space, 2012)**

This miniature sculpture is visible from page thirteen onwards due to a series of small windows cut into the pages of the book. *The Condition of Things* was originally published with a CC licence (CC BY-NC-ND). In order to make the book openly accessible then, it only becomes necessary to supply a downloadable digital version. The artist is currently developing a PDF version of his book that will include images of someone manipulating its pages. Ideally, the PDF will provide researchers with an accurate sense of the book's unique design elements.[7]

Earlier this year, Artexte acquired several artists' books by Toronto-based artist, editor, and publisher Michael Maranda, who intends to make them openly accessible through e-artexte. Maranda founded Parasitic Ventures Press in Montreal in the late 1990s. The press is currently located in Toronto, but has operated in both the United States and The Netherlands, and publishes titles by Maranda as well as other artists.[8]

One of Maranda's own collections is the "*Lost Book*" series, including *The History of Democracy in Switzerland: Edward Gibbon* (2007), *Confucius: Book of Music* (2007), and *T.S. Eliot: Literature and Export Trade* (2007). In these instances, publisher statements refer to long-lost titles by the aforementioned authors as well as others. The series presents the reader with hundreds of pages of text in bound volumes, though the actual text blocks are printed out of focus: illegible texts stand in for the missing literary works. As with many Parasitic Ventures Press publications, the act of reading becomes a key aspect of the works' content. Maranda consciously provides little or no detail about his own role in these titles, so readers are hard-pressed to make a connection between the artist and his artist's books.

The play of literary convention in Maranda's art draws attention to aspects of books that we normally take for granted or view as transparent operations. Johanna Drucker argues that artists' books that challenge these conventions demonstrate a "self-reflexivity to the book structure."[9] She writes: "But when a book calls attention to the conceits and conventions by which it normally

[7] The PDF version of *The Condition of Things* is now available on the e-artexte record for this title.

➡ e-artexte.ca/23709

[8] See the Parasitic Ventures Press website.

➡ parasiticventurespress.com
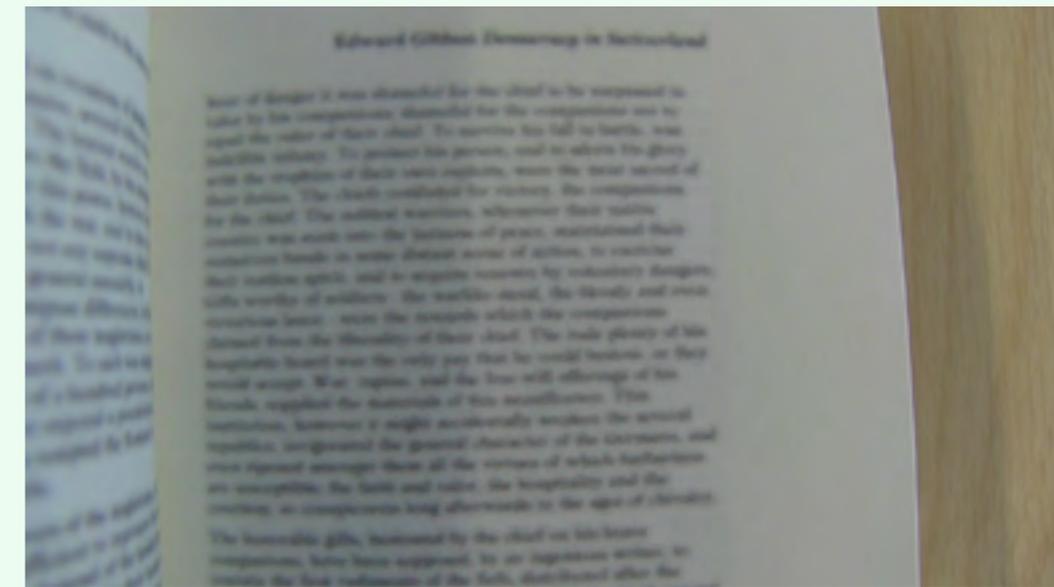
Michael Maranda, *The History of Democracy in Switzerland: Edward Gibbon* (Toronto, Parasitic Ventures Press, 2007)

effaces its identity, then it performs a theoretical operation."[10] Maranda's books are conceptual works that subvert the convention of the text block, as well as his role as artist-creator.

Maranda's artist's books can be downloaded, acquired through print-on-demand, or previewed from the publisher's website. The challenge of cataloguing works such as the "*Lost Book*" series is linked to the disclosure of information. If Maranda wishes to remain anonymous, then how will researchers associate him with his work? How much information should the cataloguer supply to fill in the blanks for the user? Should the self-reflexive nature of this series be revealed in the corresponding e-artexte records? In the end, a balance was struck between the needs of the researcher and respect for the conceptual integrity of the artists' books. Maranda was not credited as the author of his own artists' books in e-artexte unless his name was clearly indicated in the published works. His name does, however, appear in our e-artexte records as a subject. In order to provide some context to the conceptual nature of his work, we quote extensively from the publisher's statements in our records, but make no reference to the illegible texts.[11]

The last person to whom I will refer is Winnipeg-based artist, curator, and writer Cliff Eyland. Eyland works in a range of media including painting, drawing, sculpture, text-based art, and art interventions in public. Eyland was recently invited to be artist-in-residence in the Library of the National Gallery of Canada, where he presented recent work and an unbound artist's book entitled *Cliff Eyland 2012: National Gallery of Canada, Library and Archives / Musée des beaux-arts du Canada, Bibliothèque et archives* (2012). Artexte acquired a copy of this book of twenty-eight oversized, loose sheets of images. The book references a series of smartphone sculptures by the artist, Canadian art publishing, and his project *1000 Hidden File Card Works*. Eyland's book is already openly accessible as a PDF on his website, though there is no indication on the site as to how researchers may use it.[12] By entering the artist's book into e-artexte, we assigned a CC licence to the PDF so that users have permission to share it.[13]

[9] Drucker, *The Century of Artists' Books,* 161.

[10] *Ibid.*

[11] See the e-artexte record for *The History of Democracy in Switzerland: Edward Gibbon.*

→

e-artexte.ca/23696

Cliff Eyland, *Venetian Proposal* (Winnipeg, Cliff Eyland, 2012)

Last year, Eyland produced a born-digital artist's book entitled *Venetian Proposal* (2012). By "born-digital," I refer to works that were originally created as digital documents. *Venetian Proposal* is a text-and-image-based artist's book that also serves as a proposal for a postcard exhibition. As indicated on the artist's website and in our bibliographic record,[14] this project "silently brings attention to the fact that Venetian streets have already been 'tagged' with Cliff Eyland's 'CE' initials."[15] Like Eyland's other artist's book, *Venetian Proposal* is openly accessible and the public is free to share it. As with all the books discussed in this presentation, researchers can easily find it through our bibliographic record in e-artexte, or through search engines such as Google.

CONCLUSION

The model of open access greatly benefits artists' books as a publishing form. Open access introduces artists' books to a worldwide audience and facilitates the circulation of critical discussion about these works—and the artists who make them. Artexte has benefitted from the generosity of those artists who have collaborated to make their books openly accessible through e-artexte and available for consultation onsite. In return, we provide a stable environment to house them, a holistic approach to documenting them, and a system for making them easy to find through the Internet. By doing so, we hope to make them accessible for the researchers of today and tomorrow.

[12] See the artist's website.

→ cliffeyland.com/index.html

[13] See the e-artexte record for *Cliff Eyland 2012*.

→ e-artexte.ca/23661

[14] See the e-artexte record for *Venetian Proposal*.

→ e-artexte.ca/23710

[15] Cliff Eyland. *Cliff Eyland*.

→ cliffeyland.com/index.html

INTRODUCTION TO THE E-ARTEXTE DIGITAL REPOSITORY

Corina MacDonald
e-artexte Project Manager,
Artexte

We've heard a lot today at this conference about open access, its principles, its history, and the different ways that this model can be applied to research and publishing in the field of fine arts. This presentation will continue this discussion with an introduction to the e-artexte repository and its possibilities. I will explain in more detail how publishers, artists, curators, and authors can use e-artexte as a tool for research and self-archiving of their digital documents and share them with the entire world.

e-artexte is a digital repository, which can be defined as "a series of services and tools offered to a community for the management and distribution of digital content created by members of this community."[1]

Digital repositories are often used by universities to provide access to the publications of their students and professors (articles and theses). The universities of Montreal, McGill, UQÀM and Concordia all have digital repositories for this purpose.

e-artexte is unique in its thematic concentration on critical publications on visual art in Quebec and Canada, reflecting Artexte's mandate as a research and documentation centre. e-artexte was designed to address the unique needs of a community of researchers and publishers from both academic and non-academic contexts.

[1] Based on the definition found in Clifford Lynch, Institutional Repositories: *Essential Infrastructure for Scholarship in the Digital Age*, ARC 226 (2003). Accessed November 6, 2012.

arl.org/resources/pubs/br/br226/br226ir.shtml

In this context, e-artexte has two important roles:

- it replaces Artexte's existing bibliographical database and gives access to the online catalogue of Artexte's collection;
- it allows for self-archiving of digital documents and makes them accessible online.

e-artexte was developed with EPrints, one of the many open source software programs for open access digital repositories. A large part of this project was the customization and adaptation of the EPrints software in order to manage the unique metadata describing Artexte's collection.

For those interested in this type of work of converting and migrating metadata, an article was published in the *International Journal on Digital Libraries*[2] by Tomasz Neugebauer, Corina MacDonald, and Felicity Tayler.

[2] Tomasz Neugebauer, Corina MacDonald, and Felicity Tayler, "Artexte Metadata Conversion to EPrints: Adaptation of Digital Repository Software to Visual and Media Arts Documentation," *International Journal on Digital Libraries* 11, no. 4 (2012): 263–277.

E-ARTEXTE—A VISUAL ARTS RESEARCH TOOL

From the perspective of a researcher, the major benefits of e-artexte are improved access to bibliographical records from the Artexte collection and open access to digital documents. Access is improved in part by the new browsing and search interfaces that were not available in the previous Artexte catalogue.

For example, the initial EPrints system was modified to accommodate the resources found at Artexte, so that researchers can now browse and search using relevant fields in visual arts research, such as the following categories:

- Author
- Artist
- Critic / Curator / Historian
- Event
- Art organization
- Item Type / Type of document
- Publisher
- Date of Publication
- Place of Publication

BROWSE BY TYPE OF DOCUMENT

It is possible to browse by type of document. All of the types of documents that currently exist in the Artexte collection can be seen. Browsing can be limited by category and then by year of publication.

BROWSE BY ARTIST

Documents can be browsed by Artist name. For example, if I browse by "Jeff Wall," this means that I will find documents on the subject of Jeff Wall's work.

Figure 1.
**Browsing by type of document**
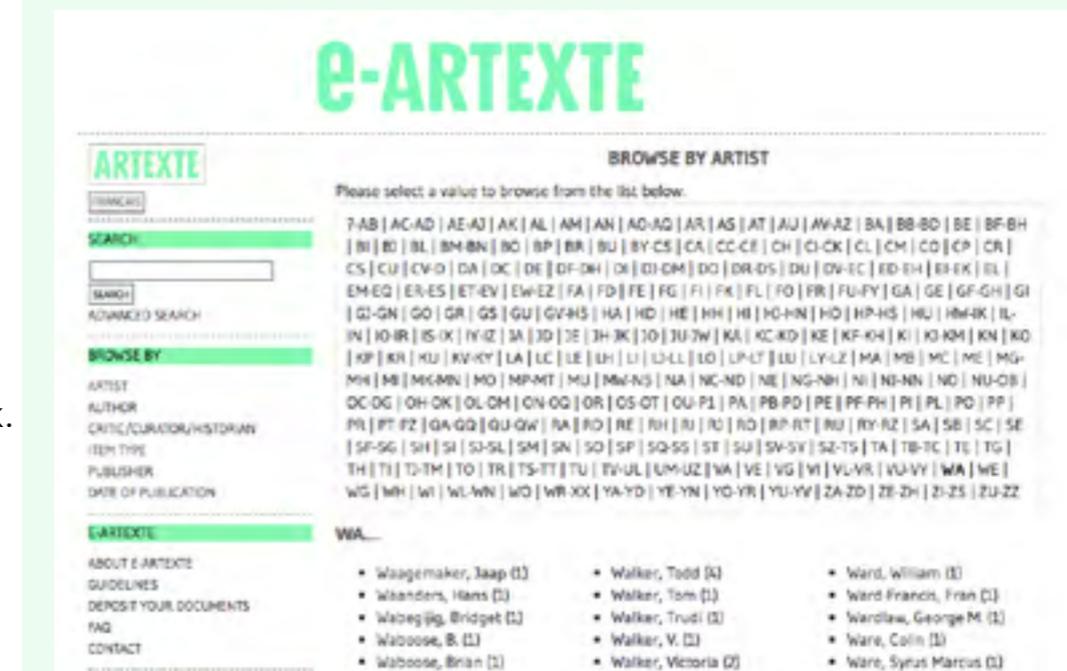
Figure 2.
Browsing by artist

BIBLIOGRAPHIC RECORD

This is the record for the following book, which is in Artexte's collection: Campany, David. *Jeff Wall: Picture for Women.* London England: Afterall, 2011. http://e-artexte.ca/22409.

The dossier indicates the physical location. Each time there is a dossier indicated in the record, it means that there is a print copy of the publication at Artexte. In this case there is no digital document associated with the record.

One thing to note is that each item in e-artexte has a persistent unique identifier, which is part of the URL, so if I want to save or share a link towards a document, it's possible.

We can pursue our browsing from a particular record by clicking on the links to the artist name or the type of document.

In each record, we can include external links to the publishers' websites, or the websites of artists, authors, or other relevant links: for example, a link to a publisher's web page where the document is available for purchase.

Figure 3.
Book record

SEARCH

In addition to the improved functions for browsing the content in Artexte's collection, there are also new search tools.

The simple search box is available on all pages; it's a general search which searches in several fields in the records. So it's a fast method of accessing documents. The simple search is useful, but it is not always precise enough to meet our needs.

There is always a link to access the advanced search, which provides multiple criteria for constructing more precise searches. For each search field, there are help texts. For example, for date fields, there are specific ways to search within periods or even a specific day, and there are examples provided.

In the search or browse results page, there are two functions available which are interesting:

- **RSS:** I can subscribe to an RSS feed for any search I am doing. In this way, I'll receive notifications in my RSS reader software when documents corresponding to my criteria are deposited in e-artexte.
- **Exporting Citations:** I also have the option to export citations, in a variety of formats, for all the documents retrieved. The HTML export format gives me a basic list that I can save or print. There are also export formats that are compatible with reference management software tools such as EndNote.

CREATIVE COMMONS LICENSES

Each digital document in e-artexte has a Creative Commons license associated with it. The link to the web page of the corresponding license is indicated in the record. The license explains how the digital document can be used, and there are links to French translations for each license at the bottom of the page.

The recommended license for e-artexte is the following: Attribution—Non-Commercial—No Derivatives (CC BY-NC-ND). With this license, the work can be shared for non-commercial uses, as long as the work is credited in the way indicated by the author.

AUDIO-VISUAL CONTENT

e-artexte can accomodate several types of audio and visual file formats, such as images or audio or video files. When there are audio-visual files associated with a document, the record's format is a bit different.

This was a brief demonstration of the means by which e-artexte facilitates access to the Artexte collection and to associated digital documents.

E-ARTEXTE—A TOOL FOR VISUAL ARTS PUBLISHERS AND AUTHORS

e-artexte specializes in visual arts publications,[3] from 1965 to today, with a particular emphasis on the art of Québec and Canada. e-artexte privileges critical writings on art (such as contemporary works on art history or theory).

Now I would like to discuss a few of the advantages of the e-artexte platform for publishers and authors in visual arts.

Flexibility

There is flexibility in the way in which you can deposit your publications. There are several file formats that are accepted, including audio-visual files, ePub, Word, and PDF documents. There is also the possibility of depositing a part of a publication or an image-free version of a text if the images cannot be distributed over the Web. There is also the possibility of setting an embargo period, a specific date when the digital document will be available. e-artexte is also an interesting option for making historical or out-of-print documents accessible.

Figure 4.
Record with audio-visual files

[3] Content and scope of e-artexte.

e-artexte.ca/politiques.html#scope

Improved discovery

What's nice about open access is that you don't have to be in the e-artexte website to find publications in the collection. The metadata is disseminated by several search engines. You can use Google or Google Scholar, for example, and you will find publications in e-artexte directly.

Increased readership and access to new audiences

A publisher can reach an international audience thanks to the Internet. In addition, today there is a generation of researchers who do their research almost exclusively online. If they can't find the full text of a publication on the Internet, they'll simply turn towards other openly accessible resources. e-artexte ensures that your documents are available to online audiences.

Contextualization

In e-artexte your documents are contextualized in a specialized thematic repository that includes records for more than 23,000 critical works in the visual arts and which reflects Artexte's 30 years of research and documentation.

Increased access to research

Essentially, anyone with an Internet connection can access the entire content of your publications. And it's easy to cite and share links to the documents.

Open data

Another advantage to contributing your publications to e-artexte is that you participate in the growth of open data. e-artexte metadata can be re-used in all media without preliminary permission for non-commercial use, on the condition that e-artexte is cited as the source or a link to the original record in e-artexte is provided.

Open metadata can be used by other websites or web applications in innovative ways to showcase content and contribute to defining new research methods. For example, an online interactive visualization of the data was developed by our e-artexte Researcher in Residence, Tomasz Neugebauer, to produce a timeline of photography exhibition catalogues in the Artexte collection between 1960 and 2012.

Figure 5.
Timeline Visualization: Photography Exhibition Catalogues in Artexte Collection (1960–). This visualization is available online at the following address:

photographymedia.com/visualizations/artexte/e-artexte-1.html

MEMBERSHIP

Publishers and authors that want to deposit their documents must first become members of e-artexte. There are annual membership fees for institutional publishers, which vary from $50 to $250, depending on the organization's annual budget. Individual authors and artists do not pay a membership fee. Members receive an account to access e-artexte to upload and catalogue their documents. Technical support and training from Artexte are available to help you in this process.

For more information on repository policies, see the guidelines available on the e-artexte website: http://e-artexte.ca/politiques.html.

CONCLUSION

In conclusion, we believe that e-artexte will become an important tool for publishers and authors in the visual arts, and a platform that will showcase the intellectual production and knowledge of the milieu; we look forward to working with you in the future to this end.

THE POTENTIAL OF OPEN ACCESS FOR FINE ARTS DOCUMENTATION WITH E-ARTEXTE

Tomasz Neugebauer
Digital Projects & Systems
Development Librarian,
Concordia University
e-artexte Researcher in
Residence, Artexte

Openness is a matter of degree, rather than a simple binary property. From as early as the seminal Budapest Open Access Initiative of 2002, definitions of re-use rights were part of the open access movement:

> By "open access" to this literature, we mean its free availability on the public internet, permitting any users to read, download, copy, distribute, print, search, or link to the full texts of these articles, crawl them for indexing, pass them as data to software, or use them for any other lawful purpose, without financial, legal, or technical barriers other than those inseparable from gaining access to the internet itself. The only constraint on reproduction and distribution, and the only role for copyright in this domain, should be to give authors control over the integrity of their work and the right to be properly acknowledged and cited.[1]

The ensuing decade has seen researchers voice their support for open access by signing various declarations and by self-archiving work in open access repositories. While significant support for open access has come predominantly from the medical and scientific research communities, museums and the cultural heritage sector have also increased their commitment to the cause. Of particular relevance to the fine arts is the 2008 Resolution on Copyright by the International Association of Research

[1] Budapest Open Access Initiative.

opensocietyfoundations.org/openaccess/read
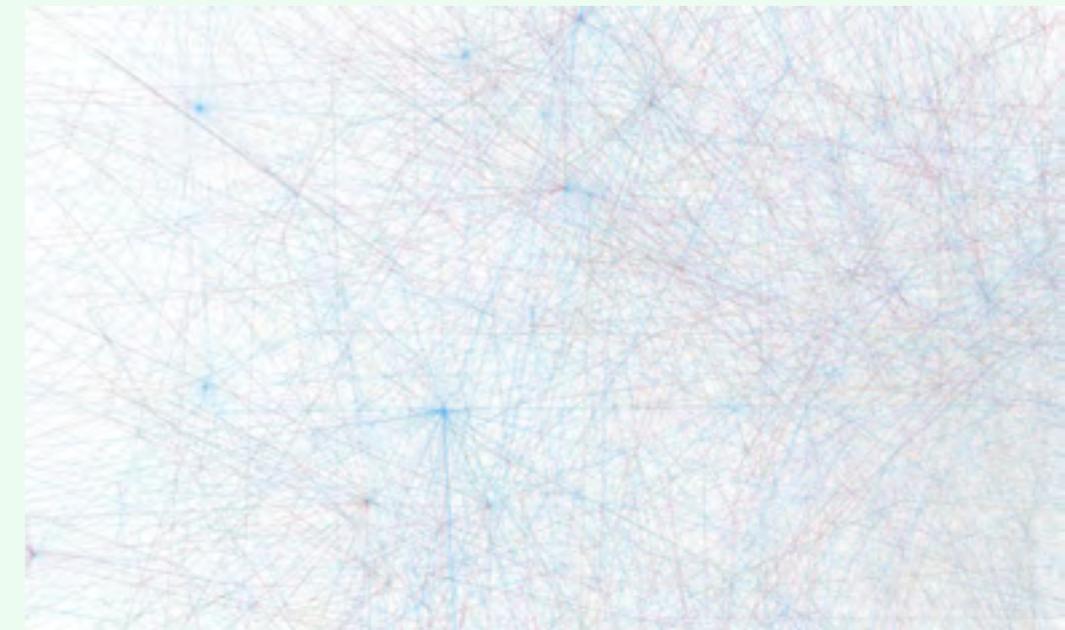
Figure 1.
Network visualization of e-artexte photography-related metadata.
Generated by Tomasz Neugebauer using e-artexte and Cytoscape, March 2013.

Institutes in the History of Art, cautioning that overly restrictive systems can stifle creativity and scholarship: "[N]either copyright nor licensing rules should inhibit the development and diffusion of original scholarly research."[2]

The principal advantage of open access is greater visibility, readership, and impact. This was illustrated with the launch of e-artexte, wherein seekers from around the world could discover material relevant to their research and/or practice. Expressions of interest—either to participate as contributors, or to simply access items in the collection—began arriving as soon as the content's accessibility was increased by indexing on Google.

The design and development of e-artexte was forged from previous research, including the Kultur Project, which made possible the customizing of EPrints (institutional repository software used for self-archiving in scientific disciplines) to meet the needs of fine arts researchers.[3] In addition, analysis confirmed EPrints' capacity to support Artexte's metadata, justifying the use of this open source software to house a comprehensive collection of visual and media arts documentation.[4]

Definitions of open access[5] presuppose a continuum of permissions, the most basic which is the right to access and read individual descriptions of published/exhibited content (i.e. metadata). The next step on that continuum is the right to crawl, index, and variously re-use this content for personal research, followed by equivalent rights in a commercial context. Beyond the metadata, there is a corresponding set of rights and permissions to access and re-use the content itself: the full-text of a publication, the images and/or other media, etc.

Artexte set its sights on improved access for research and study. With the launch of e-artexte, online access to the comprehensive collection of metadata describing its physical holdings was vastly enhanced: the complete Artexte catalogue is now available as e-artexte metadata, accessible for research re-use. To demonstrate the potential benefits of such re-use,

[2] International Association of Research Institutes in the History of Art (2008) RIHA resolution on copyright.

[3] The results of the Kultur Project include the development of UCA Research Online, the research repository for fine arts at University for the Creative Arts.

→ research.ucreative.ac.uk

[4] Tomasz Neugebauer, Corina MacDonald, and Felicity Tayler, "Artexte Metadata Conversion to EPrints: Adaptation of Digital Repository Software to Visual and Media Arts Documentation," *International Journal on Digital Libraries* 11, no. 4 (2012): 263-277.

[5] The most influential definitions of open access are:

– The Budapest Open Access Initiative

→ budapestopenaccessinitiative.org

– The Bethesda Statement on Open Access Publishing

→ legacy.earlham.edu/~peters/fos/bethesda.htm

– The Berlin declaration on Open Access to Scientific Knowledge

→ oa.mpg.de/lang/en-uk/berlin-prozess/berliner-erklarung

e-artexte created a model interface using an open source timeline for browsing the descriptive metadata of photography exhibition catalogues.[6] The browse, display, and search functions of e-artexte facilitate research and discoverability of content. Additionally, e-artexte serves as a platform for the self-archiving of publications in digital format.

The development of e-artexte can be understood in the broader context of the increasing uptake of open data by galleries, libraries, archives, and museums. The European Commission endorsed open data for cultural institutions as an enabler of creativity and innovation. Europeana recently adopted a universal public domain license[7] for descriptive metadata as a condition of participation for its contributing partners. The benefits of open metadata are summarized in the *Europeana Whitepaper No.2: The Problem of the Yellow Milkmaid:*[8]

- increased relevance through implementation in other online environments, including social networks;
- new audiences and increased channels to them;
- data enrichment through linking and aggregating with related sources and collections;
- increased brand value, demonstrated through commitment to digital innovation and research;
- new funding opportunities;
- discoverability;
- desirable economic spill-over effects into the knowledge economy.

The potential benefits of open access as a catalyst for innovation are impressive and inspiring. However, I believe the most effective and convincing argument for open access is that knowledge is a public good,[9] and thus cultural institutions fulfill their mandate only by maximizing public access to it.

[6] Tomasz Neugebauer, "Timeline Visualization: Photography Exhibition Catalogues in Artexte Collection (1960–)," PhotographyMedia.com, 2013. Accessed July 3, 2014.

photographymedia.com/ visualizations/artexte/e-artexte-1.html

[7] The most open Creative Commons license,

wiki.creativecommons.org/CC0

[8] Harry Verwayen, Martijn Arnoldus, and Peter B. Kaufman, "The Problem of the Yellow Milkmaid. A Business Model Perspective on Open Metadata," (Den Haag: Europeana, 2012). Accessed July 3, 2014.

pro.europeana.eu/documents/ 858566/2cbf1f78-e036-4088-af25- 94684ff90dc5

[9] Peter Suber, "Knowledge as a Public Good," SPARC. Accessed July 3, 2014.

arl.org/sparc/publications/ articles/knowledge-public-good.shtml
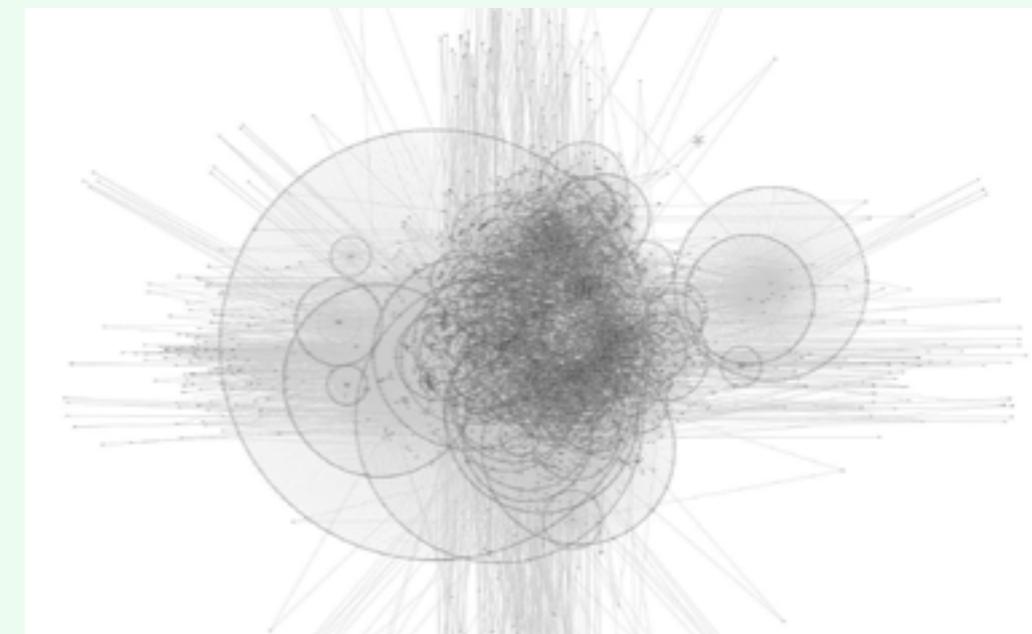
Figure 2.
Organic layout network visualization of e-artexte metadata connected to the keywords "photography" and "photographie." Generated by Tomasz Neugebauer using e-artexte and Cytoscape, April 2013.

Although publishers and authors will continue to complement e-artexte metadata records retroactively by self-archiving the corresponding digital content, it is unlikely that Artexte's complete retrospective collection will be digitized. However, the prospect is that authors and publishers will use e-artexte as an open access platform for their publications henceforth.

Ultimately, the success of e-artexte depends on the community of researchers, artists, artist-run centres, museums, galleries, and other publishers of visual art documentation. It is hoped that these communities will embrace the new audiences, increased readership, and relevance in the digital age that open access can provide. Unlike some academic disciplines, where the onus to self-archive in an open access repository rests with authors, these publishers themselves are interested in self-archiving through e-artexte… just as they have done in physical format through Artexte for the last thirty years.
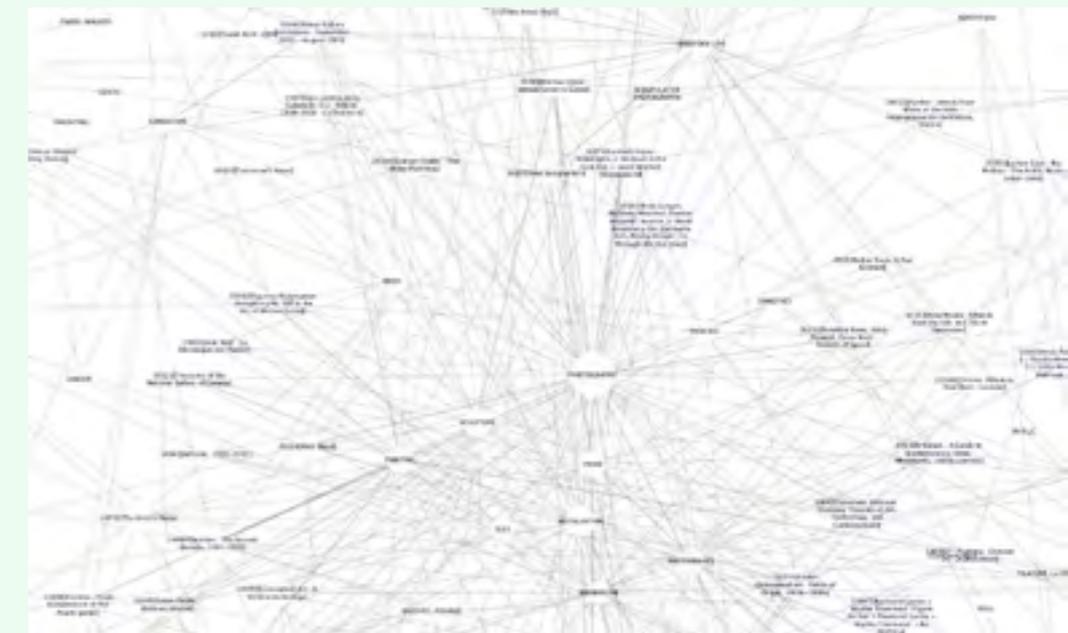
Figure 3.
Cluster of e-artexte photography keywords, items and authors visualized as a network using Cytoscape. Generated by Tomasz Neugebauer, March 2013.

e-ARTEXTE