archiving non-traditional art and design digital theses work

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background
Theses Submitted 2015-2018 (Does not include flattened images included in PDF/A)

- No supplemental media: 80.7%
- Supplemental media: 19.3%
Number of Theses Submitted with Supplemental Media, 2015-2018

- Video: 66.4%
- Document: 18.6%
- PowerPoint: 1.4%
- Still Image: 10.7%
- Audio: 2.1%
“supplemental” media is the actual work of our students.
project goals

- collect and share research.
- research how theses could be collected, preserved, and accessed in an online environment.
- create documentation that can serve as a model for MICA and other institutions.
- develop new strategies and workflows.
A thesis project is a tapestry of components.
SCREEN PRINTING

I was interested in including silk screen works in my thesis simply because I love the process. Having had previous experience with screenprinting, I was able to compile some more advanced techniques that I wanted to try. One experiment was printing on a material other than paper or fabric. I set out to print a large edition of my own handmade photo-kraft face bags for my installation. Thanks to a few clever workarounds and a whole container of glue mixture, I was able to create an edition of 10. I numbered and signed the bags, and gave them out as a limited edition gift to those purchased cookies or reached out to me on the night of the gallery opening. I don’t know if everyone understood how special these bags are, but it was worth the effort to pack them full of goodies and send it over as a sampler purchase. I also experimented with printing coffee and cookies to create two additional prints. I experimented with layering and adding free hand illustrations and printing on colored paper. I particularly liked the result of the Maria mode print with miniature to mimic the gold foil wrapper.

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5. What I possess here is my concept of art. I admit, I believe in this.5

Dreyer added the platform facilitated by his instinct to provide insights and access of thoughtful discussion to those that visited his space. His concept of art is linked to discourse, and experience derived from mental translations. The context found in his site of delivery was aligned with his manner of performance. Dreyer took the role of debater and observer regarding his purpose, and presented them through their interaction with his受众.

The floor of the gallery was bounded by a transparent, community-owned, temporary installation with ties to the artistic works. Dreyer engaged us. Forced one way, the entries of borders and lines is a demonstration of revealed support for political action that is working and creating to legislatures that could allow the avenues of one-time consumable arts as the city of Baltimore and Mayhem at large. Like Dreyer, Sacco and Dreyer, these act points of political freedom throughout the piece. This piece is an entry point for others, whether or through the support of providing materials for the sculpture, in the volunteer staff that came to see the piece and purchase or simply people that stopped to engage the participants in conversation. It is an issue that is political, not mere another site to display the events work has had on the participants and their events for the environment. The temporality of the work followed next with the overall structure. As soon as the floor had its first set of people, it was time to pack up all the borders and cards and remove them. It was last night’s event to leave the site clean before the next event begins.

Do we need new tools or do we need a shift in institutional culture?
Main Issues

- Lack of knowledge of what the library is currently able to steward beyond photographs and text.
- No clear allocation of responsibilities.
- Lack of knowledge on how to document non-textual media.
- The general lack of awareness of how the library collects and provides access to theses work has an impact on how program directors determine library thesis submission requirements.
- Decker Library’s digital theses repository is not the only theses collection platform at MICA.
Preliminary recommendations

- Establish **direct lines of communication** with program directors
- Develop digital preservation policies that **specify what material can be collected and how**.
- More face **time** with students.
- Provide documentation on best practices for digital preservation for non-specialists.
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