Digitizing and exhibiting the archives of artist-run centres in Halifax, Nova Scotia

Digital Humanities Brownbag Lunch
McCain Room 2130
20 November 2015, 12:00 p.m.

Creighton Barrett, Dalhousie University Archives
Overview

• Artist-run centres (ARCs) in Halifax

• Upcoming exhibition at the Dalhousie Art Gallery

• Digitization of archival material + metadata

• Exhibition of archival material
ARCs in Halifax

EYELevel Gallery

AFCOOP
Atlantic Filmmakers Cooperative

Centre for Art Tapes

The Khyber Centre for the Arts
Circa 1995
ARC collections in the Dalhousie University Archives

- **Eyelevel Gallery fonds**
- **Centre for Art Tapes fonds**
- **Centre for Art Tapes Tape Collection**
“Why are we saving All these artist publications + Other Galleries stuffs?”

15 January to 17 April 2016
Dalhousie Art Gallery
“Why are we saving All these artist publications + Other Galleries stuffs?”

• Woah, look what we have here…

• Research: ARCs began as “parallel galleries” or “alternative spaces” but they are now parallel to mainstream institutions…

• An article becomes an exhibition…
View of Room A

*Documentary Protocols II*, curated by Vincent Bonin

Photograph by Paul Litherland
• Emergence of ARCs in Canada, 1967-1975

• Did not include Atlantic Canadian ARCs
15 JANUARY TO 17 APRIL 2016

“Why are we saving All these artists publications + Other Galleries stuffs?”

THE EMERGENCE OF ARTIST-RUN CULTURE IN HALIFAX IN THE 1970s

Curated by Creighton Barrett, Digital Archivist, Dalhousie University Archives, and Peter Dykhuis, Director/Curator, Dalhousie Art Gallery

6101 University Avenue, Halifax, Nova Scotia, Canada B3H 4R2  
T 902.494.2403 / artgallery.dal.ca
Digitization of archival material

• Dalhousie Libraries’ technical standards
• File-level description vs. item-level display in gallery
• Online display
• Artists’ rights
TIFF directory structure based on reference code

TIFF filename based on reference code “prefix” + sequential number

**MS-3-35, Box 46, Folder 15**

- MS-3-35
- 46
- 46.15

**MS-3-35_46_15_001.tiff**
**MS-3-35_46_15_002.tiff**
Optical Character Recognition of Peggy's Cove Syndrome: group exhibit, November 30 - December 18, 1974, MS-3-35, Box 40, Folder 4
Optical Character Recognition of Peggy's Cove Syndrome: group exhibit, November 30 - December 18, 1974, MS-3-35, Box 40, Folder 4
Optical Character Recognition of Peggy's Cove Syndrome: group exhibit, November 30 - December 18, 1974, MS-3-35, Box 40, Folder 4
Dear Susan,

Many thanks for your offer of a bit of air time over Peggy's Cove thing and I am sorry I came indecisive. I feel a bit of a horse's ass. I felt I am caught in the classic position of the one hand and an artist's spokesman on the other. I am almost impossible to keep the separate from the latter, and the Peggy's Cove thing does not touch on some rather irrational local responses, even and some of our GAR members. Primarily, of course, I am an artist and the piece I put in the gallery show is the most eloquent statement I can make on the P. Cove Syndrome.

The idea of airing the topic is damned good with all sorts of provocative ideas to excluding the basic laziness of the P. Cove belief, the need for the security of the familiar, and the cynical exploitation of both these factors. A stray thought is that it would
Optical Character Recognition of Peggy's Cove Syndrome: group exhibit, November 30 - December 18, 1974, MS-3-35, Box 40, Folder 4
Dear Susan,

Many thanks for your offer of a bit of air time over Peggy’s Cove thing and I am sorry I came over as so indelisive. In fact, I feel a bit of a horsecracker.I guess I am caught in the robotic position of being an artist on the one hand and an artist’s spokesman on the other. A small area, it’s almost impossible to keep the separate from the latter, and the Peggy’s Cove thing does touch on some rather irrational local responses, even amongst some of our OAR members. Primarily, of course, I am an artist, and the piece I put in the gallery she’s the most elegant statement I can make on the P. Cove Syndrome... The idea of airing the topic is dammed good, though, with all sorts of provocative ideas to *excluding the basic issues of the P. Cove buis. the need for the security of the families, and the cynical exploitation of both these factors. A straw thought is that it would be interesting to know what a genuine "Cover thanks of the P. Cave Syndrome show... Actually, from a CAR viewpoint, it is difficult to separate the problems affecting artists in this region—she "guilley" of the heavy commercial emphasis on tourism. A fast tie-in with at least four other identifiable problems...
30 Placidia,  
Kentville, N.S.  
B4N 1L9  
4 November 1974

Dear John,

Thank you for your letter of Dec 4th. Please accept my sincere congratulations and best wishes for the success of your venture. The building is an impressive undertaking. I am especially pleased for Noggs', Eric L'Herbier and my sons. Indeed, it is very exciting to see a group of Canadian architects representing a new generation at work. We have also heard of the recent tour to Europe. The team has been praised by some critics, but the world likes you, John. Perhaps one day you may be a member of the Canadian Group of Seven, there are plenty of artists there all the time.

I am well and in good health. Perhaps we can arrange to do something together in the near future. I look forward to hearing from you.

Yours sincerely,

[Signature]

Best Regards,

[Signature]

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EYE LEVEL GALLERY
5885 West Street, Halifax, Nova Scotia

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9 November 1974
At all levels record the extent of the unit being described by giving the number of physical units in Arabic numerals and the specific material designation as instructed in subrule .5B in the chapter(s) dealing with the broad class(es) of material to which the unit being described belongs." (RAD 1.5B1) Include other physical details and dimensions as specified in RAD 1.5C and 1.5D. Separate multiple entries in this
<table>
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<tr>
<td><strong>General material designation</strong></td>
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<td><strong>Date(s)</strong></td>
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<th>Archival description area</th>
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<tr>
<td><strong>Name of creator</strong></td>
</tr>
<tr>
<td>Eyelevel Gallery</td>
</tr>
<tr>
<td><strong>Scope and content</strong></td>
</tr>
<tr>
<td>File includes press release, correspondence, postcard invitation to Peggy's Cove, the first group exhibition held at Eye Level Gallery from November 30 - December 18, 1974.</td>
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<tr>
<th>Notes area</th>
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<td>• Halifax (N.S.)</td>
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Peggy's Cove Syndrome: group exhibit, November 30 - December 18, 19...
Peggy’s Cove Syndrome: group exhibit, November 30 - December 18, 1974

File includes press release, correspondence, postcard invitation to Peggy’s Cove, 1

1974

text

application/pdf

1 folder

http://findingaids-stage.library.dal.ca/peggys-cove-syndrome-group-exhibit-november-3

MS-3-35, Box 40, Folder 4

eng

Halifax (N.S.)
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<th>Level</th>
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<tr>
<td>FONDS</td>
<td>MS-3-35 - Eyelevel Gallery fonds</td>
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<td>SERIES</td>
<td>Administration records of Eyelevel Gallery</td>
</tr>
<tr>
<td>FILE</td>
<td>MS-3-35, Box 18, Folder 12 - Eye Level Board meetings and related records</td>
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6 more...

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<th>Description</th>
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<tr>
<td>ITEM</td>
<td>MS-3-35, Box 18, Folder 12, Item 7 - Letter to John from Michael Fernandes on Board meeting request</td>
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<tr>
<td>ITEM</td>
<td>MS-3-35, Box 18, Folder 12, Item 8 - Memo stating Eye Level Gallery moved to the Gallery space</td>
</tr>
<tr>
<td>ITEM</td>
<td>MS-3-35, Box 18, Folder 12, Item 9 - Resignation letter from Michael Fernandes from Board of Directors</td>
</tr>
<tr>
<td>ITEM</td>
<td>MS-3-35, Box 18, Folder 12, Item 10 - Letter to the Board of Directors from Rose Adani regarding financial matters</td>
</tr>
<tr>
<td>ITEM</td>
<td>MS-3-35, Box 18, Folder 12, Item 11 - Correspondence between the Eye Level Gallery and external parties</td>
</tr>
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</table>
Description of letter from Catriona Talbot to Michael Fernandes, MS-3-35, Box 18, Folder 12, Item 12
Letter from
Catriona Talbot
to Michael
Fernandes,
MS-3-35, Box
18, Folder 12,
Item 12

Michael:

Talked to John Mackie about "Article", no 1
Have some background on
What's been done. I'm
applying for Canada Council
and private funding for
This and would appreciate
any help you can give in terms
of advice, ideas, etc.

Thanks.
Artists’ rights

• Fee schedules for exhibitions

• Is the Archives an Art Gallery?

• Is the Archives Catalogue an Exhibition?

• Copyright tools for the Libraries
Owner’s Economic Rights - “High risk” material

• Artistic works created with intent to disseminate through exhibitions, screenings, presentations, publications, and other methods of controlled access

• Correspondence with prominent literary, artistic, scholarly or public figures
Author’s Moral Rights - “High risk” material

• The material is a highly creative work produced in digital form in an uncommon format that does not easily normalize into a standard digital access format

• The material is a highly creative work produced in an analog format that does not easily transfer to a digital preservation format and/or a standard digital access format
Exhibition of archival material

• Spatial issues

• Analog content

• Digital content
"Why are we saving All these artist publications + Other Gallery stuffs?"

These are the...


"We don't know..."

1973|1975|1977 CFAT

It is necessary...


"Why are we saving..."

Archives Room

CFAT

ELG
Challenges

• Estimating space requirements

• Analog content in a gallery space

• Projection of high-resolution digitized archival documents, photographs, etc.

• Presenting “alternative galleries” in a “traditional gallery”
Image credits

• Eyelevel Gallery logo: http://www.eyelevelgallery.ca/
• Centre for Art Tapes logo: CFAT website: http://cfat.ca/
• AFCOOP logo: AFCOOP website: http://afcoop.ca/
• Khyber Centre for the Arts logo: Khyber website: http://www.khyber.ca/
• Image of Inventions Library and Archives: http://www.eyelevelgallery.ca/exhibition/launch-inventions-library-archives-exhibition
• Launch poster for Inventions Library and Archives: http://www.eyelevelgallery.ca/exhibition/launch-inventions-library-archives-exhibition
• Excerpt of Eyelevel Gallery meeting roll call, ca. 1979, Eyelevel Galleryonds, MS-3-35, Box 18, Folder 12, Item 2, Dalhousie University Archives
• Photograph of Eye Level Gallery Director Garry Conway, 1976, Eyelevel Galleryonds, MS-3-35, Box 7, Folder 1, Item 3, Dalhousie University Archives
• Floorplan diagram, Creighton Barrett
• Photograph of Cathy Quinn’s performance at the Arts and Culture Assembly, Centre for Art Tapesonds, MS-3-46, Box 7, Folder 34, Item 10, Dalhousie University Archives