Open Source Art Performance Phase 1: Inclusive Design and Implementation

of an Open Source Online Art Archive in Thailand

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Abstract

Open Source Art Performance (OSAP) was established in 2019 to bridge the gap between contemporary art and culture for the people of Thailand. The project aims to create an open-source online archive of art and cultural information that can be used for educational purposes. In the first phase, OSAP utilized documentary research, quantitative research, participatory action research, and archival digitization as the research methodologies to collaborate with four artists, two educational institutes, two art institutes, and two local communities to gather primary data from the artists' work, academic forums, and public events. The collected data was then transformed into an online art archive using a user-friendly website called "https://www.osartperformance.org," which follows the Inclusive Design concept. OSAP organized ten participatory activities in the first phase to encourage public engagement with contemporary art and culture. These events were attended by 1,076 people, both online and offline. The website collected 71 archives, and Google Analytics data from 2020-2021 showed 210,183 social engagement approaches. Overall, this article portrays the successful initiative process of OSAP phase 1 which focuses on creating a website by using the concept idea of inclusive design, which strives to provide a platform for artistic and cultural expression that is accessible to all. The project's collaborative approach ensures that the archive reflects the diversity of contemporary art and culture in Thailand.

Keywords: *Inclusive Design, Archive, Open Source, Online Art Archive, Art Education, Thailand*

Introduction

Although the term "Archive" is gaining popularity in the contemporary art scene, the use of archives for education purposes has received little attention, especially in Thailand. Artworks, including documentation of various artistic processes, are considered "cultural products" that are valuable and tradable. However, the dissemination of such archives as a body of knowledge is limited, as traditional archiving methods require physical storage space, making it difficult for people to access information. Therefore, there is a need for an "Open Source Archive" that can be used extensively for research and studies. To address this problem, the researcher aims to create an "Open Source Online Archive", a website that connects creators and art enthusiasts and provides information about the artistic process and methods. The platform will be easily accessible to the general public and researchers.

Open Source Art Performance (OSAP) is an online platform established in 2019 to improve the quality of the archive in Thailand and support the educational system. OSAP's goal is to create an open-source online archive for people to acquire knowledge about art and culture, as well as the conceptualization of contemporary art. The platform aims to serve as an open space for collaboration between artists, organizations, local communities, and individuals. During the first phase of OSAP, a website was designed to collect information and collaborate with various Thai local communities, educational institutes, art venues, creators, and individuals. OSAP seeks to promote local identities and multidisciplinary art aesthetics, such as visual art, sculpture, printing art, mixed media, installation art, digital art, music, and performing arts. The archives on the OSAP website include interview scripts, still images, and motion pictures. Additionally, the OSAP platform's system is being prepared for the API system to share the archive from other art organizations in the coming phase.

Literature Review

Archive Phenomenon for Contemporary Art in Thailand

People nowadays can quickly obtain information through smart devices due to the availability of the internet. Contrary to popular belief, knowledge of contemporary art appears challenging to obtain due to conceptual barriers and the scarcity of physical archives. Art has often been seen as "something special" and removed from everyday life, which has hindered its development as an educational field. However, art is present in various forms across cultures, and modern technology has made it more accessible to the public. This has helped to bridge the gap between artists and their audience, promoting equality, safety, and artistic expression. As a result, art has become a vital tool for community communication and engagement. Art has been used as a link between residents in the community by social workers and social activists in the form of Community Art to encourage participation among youths and adults. Community Art enables residents to create works of art in which they can take pride and address community issues or showcase local identities. Professional artists mostly help establish interaction among locals and inspire the community when creating community art.

Diversity and participation have been known for quite some time, as emergent concepts in discourses in Postmodernism around the mid-twentieth century as a resistance or challenge to modernism. Different disciplines build upon these discourses and refine their criteria to be suitable for further exploration in their specific fields. Some important fields emerged such as deconstructionism and post-structuralism, which did not matter when

looking at the structures now. Nonetheless, author-centricity in the arts and academia persists after all these years, particularly in international events that support local identities and interests (Koh, 2023:108).

Contemporary art allows audiences to participate in art projects in a specific context and time. Furthermore, artists can conduct experiments freely through art expression. Although contemporary art has no boundaries, archiving systems are impractical because these projects have been collected separately by some art organizations, probably due to the lack of a systematic central database that is publicly accessible. However, professional artists in Thailand have created numerous art and activities for many years. Many contemporary media artists around the world no longer must rely solely on public galleries and museums to display their work physically; On-site art exhibitions may no longer be required for gallery and museum endorsements (Kumjim, 2018:78). However, education in New Media Art has been limited in Thailand. There was no central location where artists or the public could learn about the New Media Art genre. Developed an online platform in the form of a multimedia e-magazine that emphasized the direct relationship between online communication and the New Media Art as the subject matter (Javanalikhikara and Phaosavasdi, 2019:74).

Inclusive Design and Web Design in Terms of User Friendliness

Inclusive design does not aim to design one product for all groups, but it can guide the development of an appropriate design for diversity (Boukas, 2008; Kasemsarn 2022:100). In terms of User Experience and User interface (UX/UI) for web design, understanding user expectations and the needs to be considered in the design process is essential in web design. Visual appeal, ease of use, accessibility, and human-computer interaction (HCI) are the most critical factors. A Web page's visual appearance influences how a user will interact with the page. Web page structural elements (such as text, tables, links, and images), as well as the uses of their characteristics (such as color and size), are the main factors to determine the visual presentation and complexity level of a Web page (Michailidou, Harper, and Bechhofer, 2008:111-114). Visual aesthetics significantly impact mobile website user experience, as evidenced by longer dwell times and more fixations on important page areas. In their study, eye-tracking technology was used to investigate this impact. The authors further found that the effect of visual aesthetics on user experience is moderated by the user's familiarity with the website (Forghani, Kujala, and Kaikkonen, 2021).

Website as Open-Source Online Archive

"Open-source refers to software or a project that is freely accessible and can be modified, distributed, and typically available to the public. The principles of transparency, collaboration, and community involvement are often central to the open-source philosophy." (Weber, 2004:387). This definition highlights the importance of user freedom in open-source software, platforms, or projects emphasizing that users have the right to access. The idea of Open source is thus adaptable to the open-source online archive.

Guédon (2008) described that an open-source online archive refers to a digital repository of information that is freely accessible and can be modified, distributed, and used by anyone. The content of an open-source online archive can range from text-based materials, such as documents and images, to multimedia resources, like audio and video files. The principles

of transparency, collaboration, and community involvement are often central to the open source philosophy and can help to ensure the long-term sustainability and accessibility of the archive. In addition, the content in the open-source archive is typically organized and searchable and may be curated by a community of users who contribute to its creation and maintenance. He also emphasized the need for a cultural shift in how scholars think about and engage with open access to promote global diversity and the sharing of knowledge across borders and cultures.

The challenges that contemporary artists and archivists confront in maintaining and making their work available in the digital age were shown by McElhone (2018), who looked at the archival procedures and preservation of the works of conceptual artist John Baldessari. Contemporary art sometimes uses complicated installations and new media, making traditional preservation procedures inadequate. To develop new strategies for archiving and conserving contemporary art and to modify archival techniques to fit the demands of newly developing art forms, it is imperative that artists, archivists, and scholars collaborate and experiment (Kaji-O'Grady, 2015).

Geraghty (2016) wrote an article that anyone interested in the intersection of art and archival practices would find useful. His article investigated the role of creative archives in preserving the work of international artists by examining case studies of creative archives from around the world, including the archives of Pablo Picasso and Lucian Freud. The findings demonstrated the importance of creative archives in providing insights into the artistic process and contextualizing artists' work within its historical and cultural context, including copyright, access, and digital preservation. Document storage system trends have shifted from physical materials to a digital archive collection where the data is permanently stored in the cloud. As a result, incorporating several practical functions into the digital system can be achieved through an innovative medium such as the digital platform, an essential part of an open-source online archive that can modernize a traditional collective style and broaden digital collective practice and data accessibility.

Lastly, according to visiting a physical and online archive collected by Boris Nieslony, founder of "The Black Kit (Die Schwarze Lade)", The Archive for Performance, Action and Intermedia Arts in Cologne, Germany (Black Kit, 2018), together with "Asia Art Archive" in Hong Kong (Asia Art Archive, n.d.), the Researcher has learned the drawbacks of a physical archive which is because there are always art projects taking place every day around the world. The information concerning these projects is difficult to keep in a limited space.

Research Methodology and Conceptual Framework

The project employs three main research methodologies, which are Documentary Research, Quantitative Research, and Participatory Action Research. The project framework has been established, and it is divided into 4 parts:

Part 1: Website Creation, Looking for Artists and Partnerships for the Project

1. Registering the domain name www.osartperformance.org and structuring the website for Open Source online Archive by focusing on UX/UI, Art Direction, and font.

2. Inviting at least four independent artists to participate in the project with the according criteria:

- Being an emerging artist aged from 20 to 45 years old in any gender identities.
- Their artworks must be integrated from various mediums.
- Having a keen interest in working with communities to solve community issues or enhance the community's uniqueness through their extensive working experience.

For the conceptual framework of individual artists, they have committed themselves to contribute at least one recent project per artist to the open source online archive. Additionally, each artist is required to create one project for the chosen local community that aims to address specific issues faced by the community, whether it be raising awareness or providing support.

3. Aiming to Coordinate with one art institute, two educational institutes and one community with the following collaborative roles:

- Supporting the projects for holding academic forums or workshops
- Supporting the projects for collaborative activities that reflect community issues or strengthen community identity.

Part 2: Documentation and Transforming into Open Source Online Archive
In terms of archive production, the project aimed to acquire 17 databases with the following steps:

1. Recording and organizing artists' archives through still images, motion pictures, and interview records about the academic context and the artistic process. The records will be a partial element of the "Artist's Archive" on the OSAP's website.

2. Documenting and organizing artists' projects that reflect collaborative action to address community issues or strengthen community identity, as well as the records of the primary data from project activities that will be transformed into archives as a partial element of the "OSAP Archive."

As part of the Artist Archive, individual artists are invited to create video introductions of themselves, which helps the audience understand the artists' perspectives and the concept behind their practices. In addition, OSAP collects documentation of the artist's works, which are then used as content for the Artist Archive menu on the website. Similarly, as part of the OSAP Archive, primary data from project activities that involve collaborating with invited artists, educational institutes, art institutes, and the local community are recorded in the form of forums, academic talks, and site research. After that, the records are used as content for the OSAP Archive menu on the website.

Part 3: Organizing Activities and Project Publicity
1. Activities that collaborate with the project's partnership, which includes artists, art institutes, educational institutes, and communities, are planned and organized. OSAP intends to have 1,000 participants in 7 activities to complete the project in phase 1.

2. Organizing the project's public relations through public spaces, educational institutions, art institutes, and various social media platforms such as Facebook, Instagram, Youtube, Soundcloud, and an e-newsletter. The project is expected to receive 150,000 accesses through its online channel.
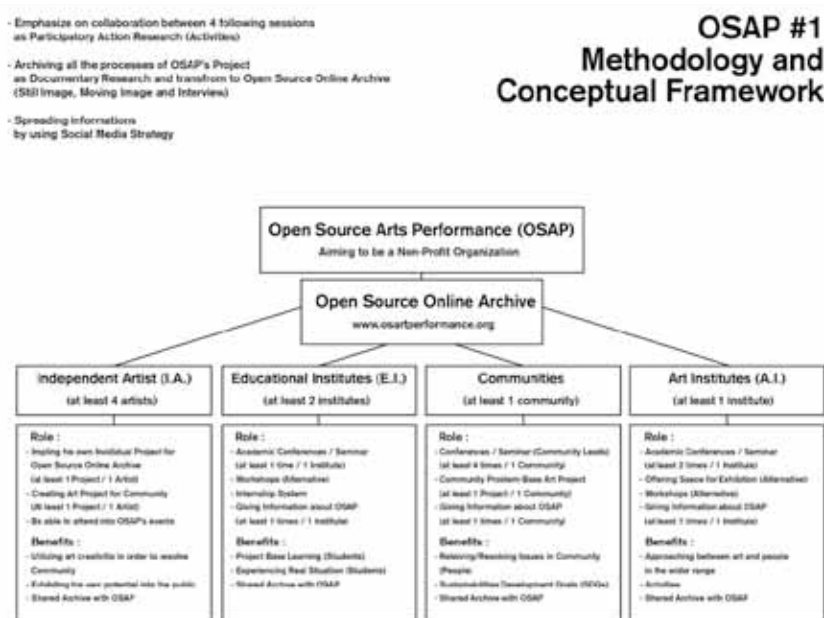

Figure 1. Diagram of conceptual framework of OSAP Phase 1.

Part 4: Evaluation

The project set the key indicators related to the research methodology and conceptual framework of the project, which is follows:

Conceptual Framework	KPI
1. Building a network of cooperation	
• Cooperating with Artists	4 Persons
• Cooperating with Educational Institute	2 Organizations
• Cooperating with Art Institute	1 Organizations
• Cooperating with local community	1 Communities
2. Participatory Activities	
Number of Activity	**7 Activities**
• Activity with art Educational Institute	1 Activities
• Activity with Art Institute	1 Activities
• Activity with Local Communities	5 activities
3. Number of Participant from Activities	**1,000 Persons**
4. Archive	
Number of Database	**17 Databases**
5. The number of people who have accessed the project via online platforms	
Number of online access	**150,000 Access**

Figure 2. Table show the KPI of the Open Source Art Performance Phase 1.

Google Analytics has been used to obtain fundamental data about the viewer, such as hometown, numbers, and interests. In addition, the application allows us to analyze the viewers' genders, ages, and countries. Google Analytics can also track the E-newsletter read by the receivers.

Project Implementation

Creating the Website for Open Source Art Performance

The domain name www.osartperformance.org has been registered for OSAP's (Open Source Art Performance) website, which has been designed and structured by professional web designers and web developers to collect archive data with three primary focuses:

Website Appearance

OSAP's website is designed with a focus on "User Centered System Design" by using inclusive design theory, and the principle of interaction design. Visibility is the basic principle that the more visible an element is, the more likely users will know about it and how to use it (Norman, 2013). The primary focus is the art direction of the website, which was to set the mood and tone of color and text to make the user feel the warm welcome of the online platform.

The Art Direction

OSAP's website emphasizes a warm modest, and intellectual feeling, and the tone of the website aims to provide users with a sense of accessibility and intellect at the same time. Thus, Pantone of cool and warm pastel colors is selected to convey the sense of youth, casualness, and entertainment and is used for community archives. In addition, Pantone of dark, calm, and warm pastel colors are selected to represent the sense of solemnity and intellectuality and are used for academic conferences and art exhibition archives.
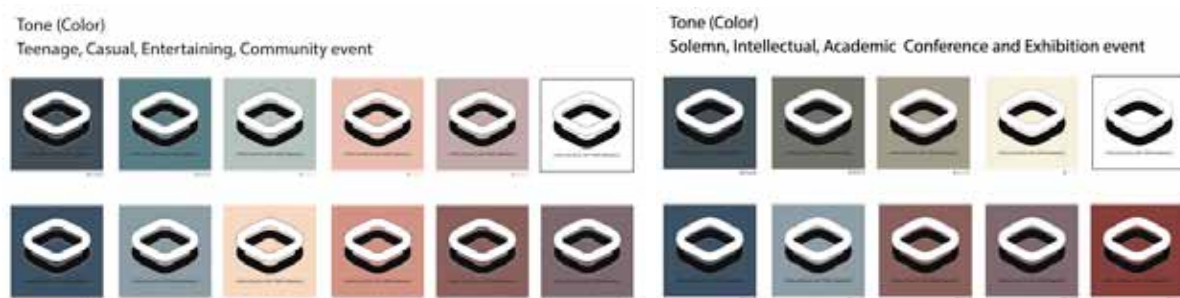

Figure 3. Art direction: Color tone of OSAP's Website.

OSAP's website typography has chosen fonts that complement the art direction and are warm, modest, and intellectual, placed into three elements, which are as follows:

Font for the website's headers and footers

"*Akzidenz Grotesk,*" a sans-serif typeface font that is free for personal use. Furthermore, this font is appropriate for any work, particularly Headlines and Titles. It is ideal for headlines and titles due to its techno style and bold weight. This font can also be utilized for slogans or quotes (Akzidenz Grotesk Font download free, 2020).

OSAP chose "*Ekkamai* (TH)" for the Thai language Header and Footer. This simple font will support and enhance other artistic elements to become more valuable in suitability and coverage for various applications and occasions. At the same time, it retains the simplicity and modernity unique to this font set as a whole (Ekkamai New, n.d.).
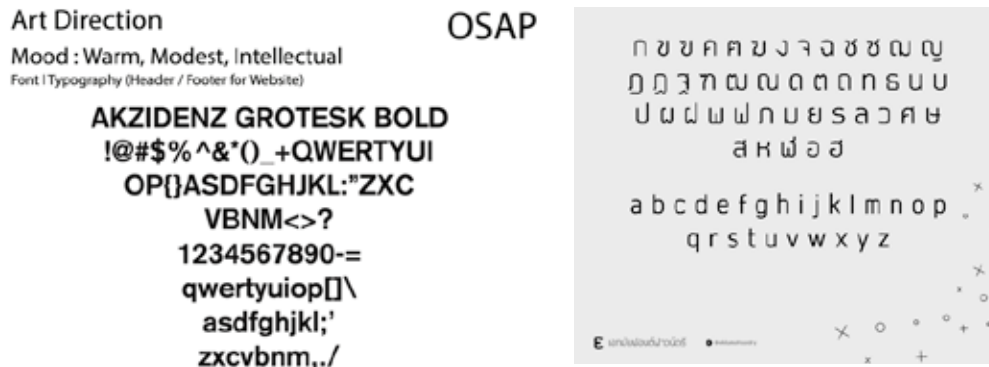

Figure 4. Akzidenz Grotesk and Ekkamai (TH) font view.

Font for content layout and composition of the website

"*Body Text Assets Light,*" also known as body copy or main text, corresponds to any text that appears in the main body of a book, newspaper, web page, magazine, or other printed or digital content. Body text differs from other text on a page, such as headers, sub-headers, and footnotes. The main goal of the body text is to make the text easier to read. To that end, body text should be written in a legible font at small sizes, allowing readers to easily recognize the letters (what is body text, 2022).

"*CS Prajad*" is a simple Thai font with standard letterforms. Continue drawing lines, and no shoe at the bottom of the letter is suitable for creating book content or any text that requires elegance. This font is simple to read in a set of four: average, thick, skewed, and skewed, and it is compatible with all programs and operating systems (CS Prajad, 2014).

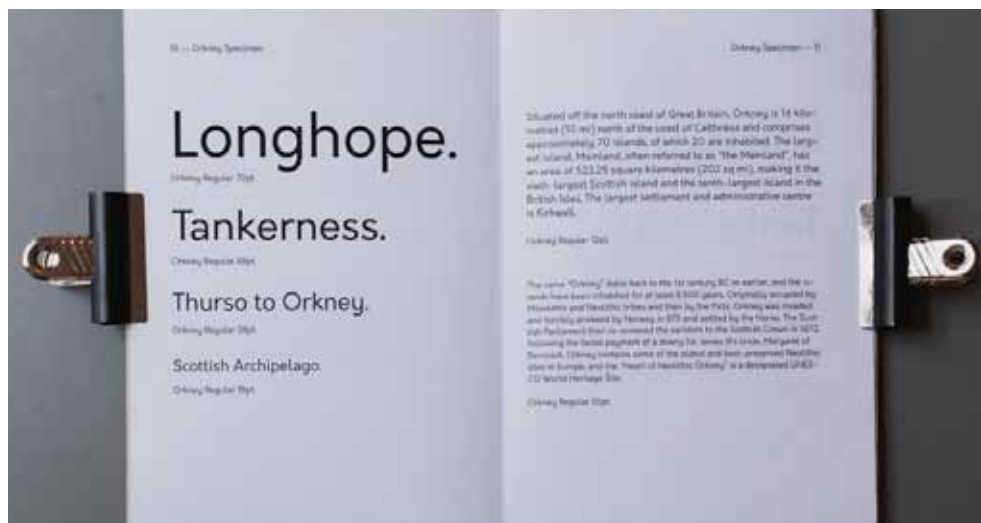Figure 6. Orkney Light, Regular and Bold font views.

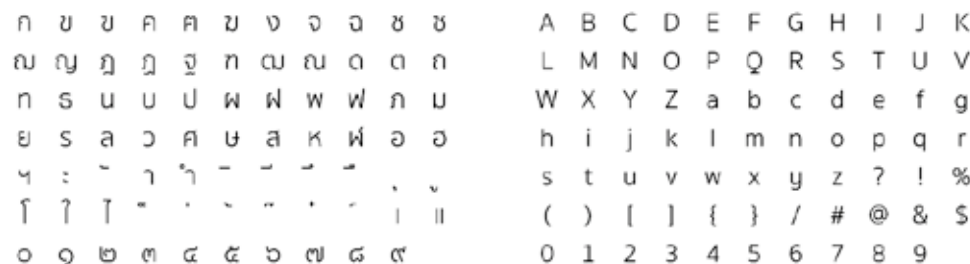Figure 7. Orkney font view on hardcopy artwork.

Figure 8. Sukhumvit Light font set view.

User Experience (UX) and User Interface (UI)

UX/UI is a crucial aspect of technology that deals with the part of technology that users directly engage with. The more complex the technology is, the more UX/UI is required. UX comprises four experience threads, including sensory, emotional, compositional, and spatiotemporal experiences. These threads of experience can involve sensations of warmth or confinement in a place and the impression of time moving slowly or rapidly (McCarthy and Wright, 2004; Hassenzahl and Tractinsky, 2006). On the other hand, UI is the part of technology that users interact with and observe firsthand. Although UX is not a technology in itself, it can be defined by the design of the UI to assist people in interacting with technology effectively.

The website is programmed in Bilingual (EN/ TH) and in both PC and mobile versions, with the concern of broader user accessibility; the main menus were categorized so that users could explore the website and link to Social Media such as Facebook, Instagram, Youtube, Twitter, and Soundcloud practically and simply.

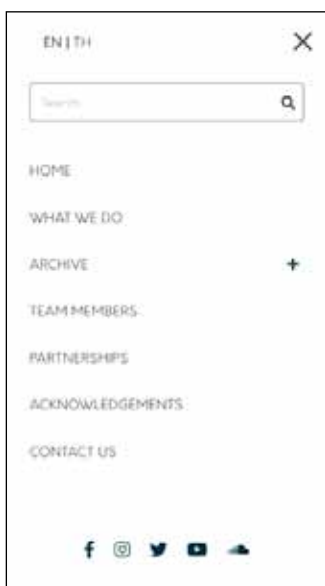Figure 9. OSAP's website appearance in PC and Mobile versions.

Figure 10. Main menu of OSAP's website appearance with social media Icon in PC and moblie versions.

Structure and System of the Website

Norman's "Human-Computer Interaction (HCI)" highlights the importance of designing computer systems and interfaces that are easy to use, efficient, and enjoyable for users. "User Centered System Design" is a crucial aspect of this process, which aims to create user-friendly and effective computer systems (Norman, 2017). When it comes to educational websites, they serve various purposes, such as presenting information, online learning, providing facilities to students, promoting the institution, or research funding. However, the information content is the most significant factor for these websites as students, parents, professors, or researchers use them and are concerned about the quality of information (Agarina, Karim, and Sutedi, 2019; Devi and Sharma, 2016; Nielsen, 2006). Devi and Sharma (2016) also state that users of educational websites usually have two questions in mind: (1) Can I find the information I am looking for on the website? (2) Can I find the information promptly? Therefore, the success of educational websites primarily depends on the quality and accessibility of information, which is directly related to the website's structure and system of OSAP.

The website of OSAP has a user-friendly design that enables visitors to easily navigate all archive categories the homepage displays random archival content from the Archive main menu, allowing users to explore the site's content by simply scrolling down. Users can click on "UPCOMING EVENTS" to access information about events that are set to take place, or "LATEST EVENTS" to learn about events that have already occurred. By clicking on "MORE EVENT," users can access the platform's central archive. Thumbnail images display the event or article title, event date, and tag for each session. In addition, OSAP's website includes a "Tagging System" at the bottom of the homepage for recording a type of event, artistic format, event topic, and current issues in the form of keywords. The Tagging System also allows users to view the archive of their interests by exploring tags or typing a keyword into OSAP's website's search engine. Once the user clicks on Tag, a list of specific archive form keywords appears.
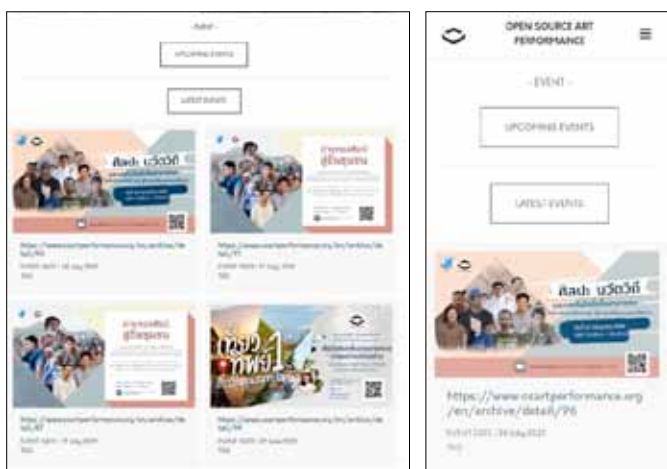

Figure 11. Appearance OSAP Archival contents in the Homepage (PCs and Mobiles).
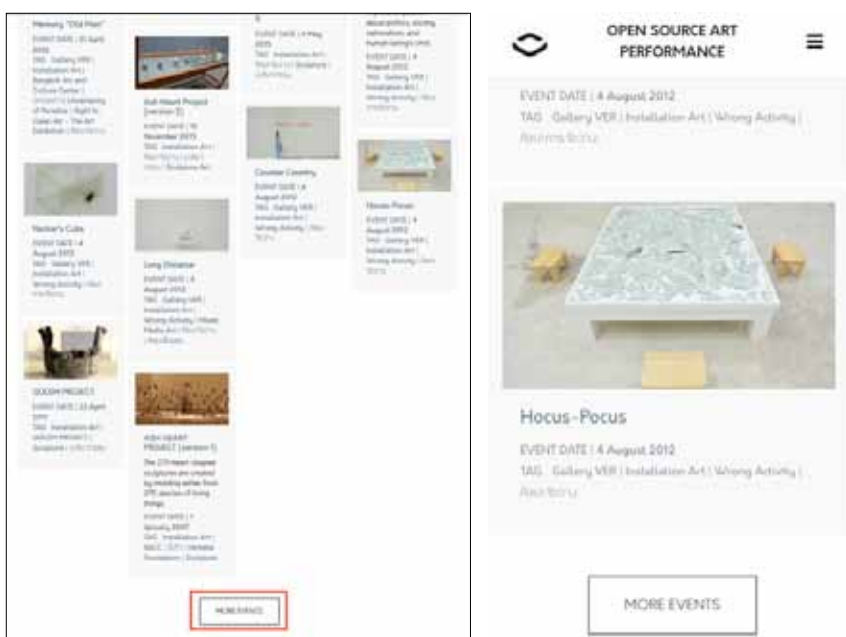

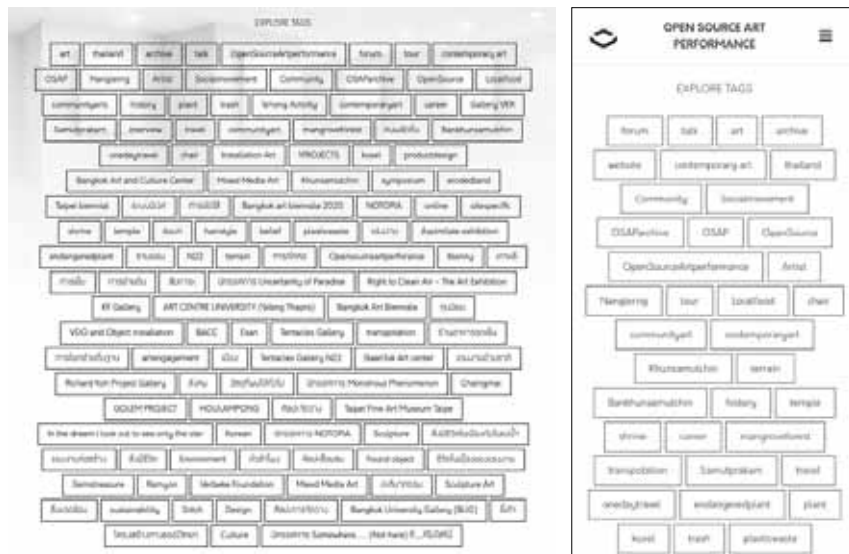Figure 12. MORE EVENT Button (PCs and Mobiles).
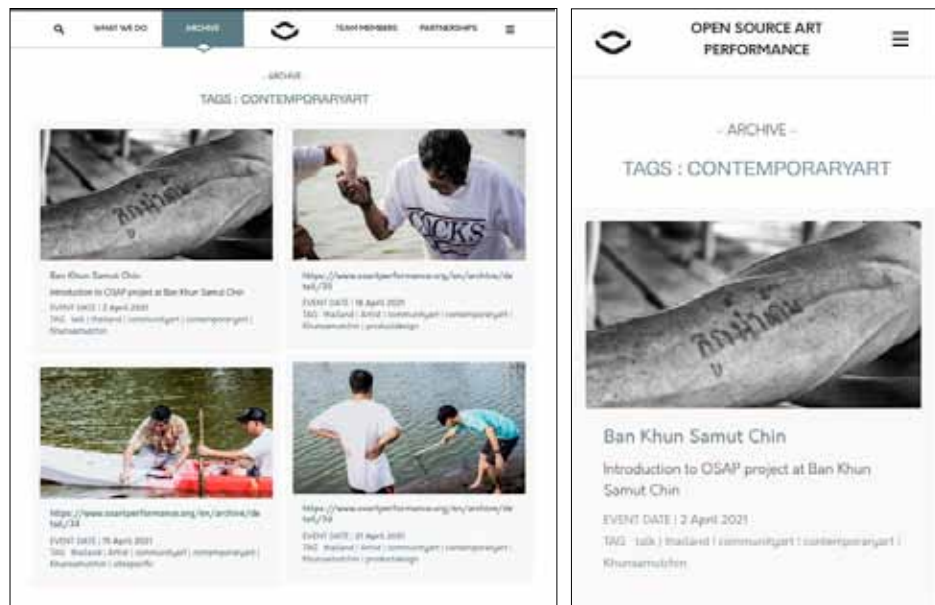
Figure 13. Tagging System (PCs and Mobiles).

Figure 14. Examples of the list of archives searched from Tagging System (PCs and Mobiles).

Furthermore, the "ARCHIVE" main menu displays an "EVENT SCHEDULE" symbol, which allows the user to click and see the timeline of the collected archive in both "OPEN SOURCE ARCHIVE" and "ARTISTS ARCHIVE," allowing the user to research the chronicle of Open Source Archive as well as the profile of the specific artist that is collected in OSAP's website.

Figure 15. Positioning and details of the symbol of "Event Schedule" (PCs and Mobiles).

Finally, the backend of OSAP's website was designed so that the administrator could be oriented most practically to monitor the popularity of the Archive and Tags so that the initiated can analyze and develop the archive's content for the platforms in the future.

Figure 16. Image of the back-end of OSAP's website.

Open Source Online Archive System of OSAP
Concerned about the archive's effectiveness, OSAP decided to have the high-resolution still and moving images archive production. The Archive main menu contains three main submenus: "OPEN SOURCE," which consists of the archive from OSAP's events engaging with communities, art institutes, and educational institutes in the form of symposiums or academic conferences in both online and offline, "ARTISTS," which depicts the process of creating artworks of each artist in both holistic and analytic perspectives so that the user understands the concept of contemporary art, and "PARTNERSHIPS," which is structured to link the archive from OSAP's Partners in the future with the use of API system.
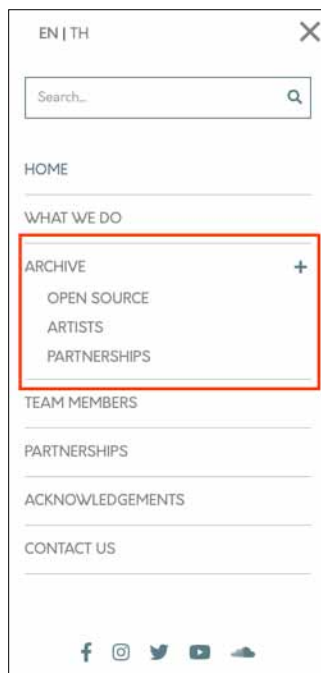
Figure 17. Image of Archive Submenus of Open Source Art Performance website.

Archive Production

Artist Introduction

Participating artists' archive production is planned in still and moving image formats for use as an artist's profile. During Open Source Performance Phase 1, The research invited four artists to become a part of the research which are following artists: Patipat Chaiwitesh, Ruangsak Anuwatwimon, Rungruang Sittirerk, and Suwan Welployngam.

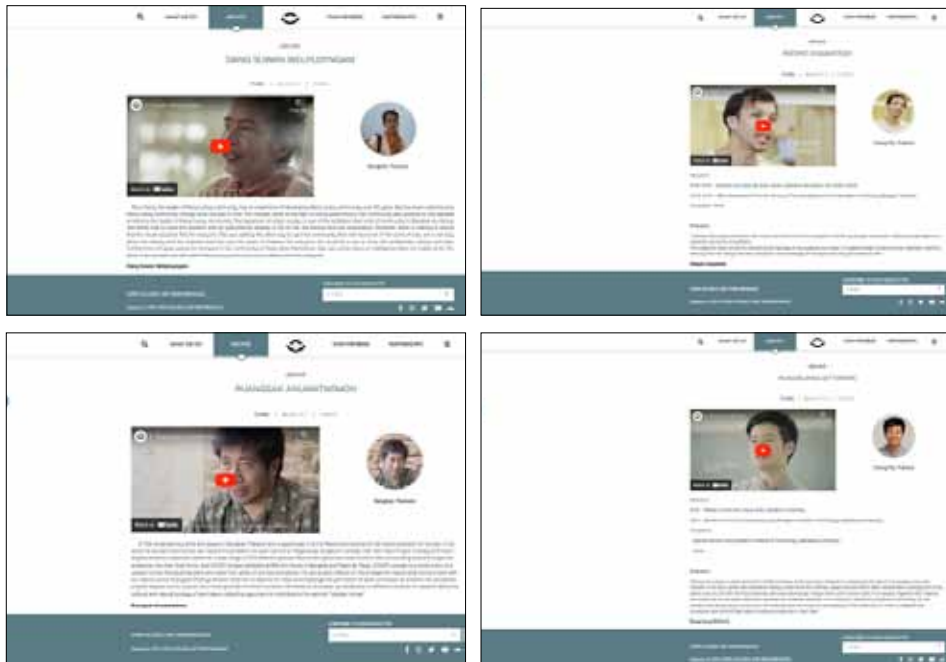Figure 18. Images of Archive Production of OSAP Phase 1.

Figure 19. Interface Artist's Profiles on the OSAP's website.

OSAP Archives

The OSAP Archive is intended to preserve the content of OSAP-organized participatory research through forums, articles, and community art. Archive stores information about each activity in both still and moving image formats. The activities are also transcribed into documents that can be downloaded in Thai and English.

Figure 20. Interface of OSAP Archive.

During the first phase, from 2019 to 2021, OSAP Archive contained 24 databases by which the following organizations and communities collaborated with Open Source Art Performance:

- Office of Contemporary Art and Culture, Ministry of Culture of Thailand
- School of Architecture, Art, and Design, King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand
- College of Social Communication Innovation, Srinakharinwirot University, Bangkok, Thailand
- Civil Society Tourism Network of Thailand
- Nang Lerng Community, Bangkok, Thailand
- Baan Khunsamutchin Community, Samut Prakarn, Thailand

Activities	Target Stakeholder
Academic forum "Who says ART is hard to reach?" at Office of Contemporary Art and Culture, Ministry of Culture of Thailand	Academic, Artists, Students, People
Activity "Nang Lerng Tour: Authentic Chilli Pasted of Nang Lerng" in collaboration with Civil Society Tourism Network of Thailand at Ford Foundation Nang Lerng Community, Bangkok Thailand	Academic, Artists, Nang Lerng Community, People
Activity "Site Specific Art Installation" at Baan Khunsamutchin Community, Samut Prakarn, Thailand	Academic, Artists, Baan Khunsamutchin Community, People
Online Activitiy "The Essentials of Arts Engagement" in collaboration with School of Architecture, Art, and Design, King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand	Academic, Artists, Baan Khunsamutchin Community, Students, People
Online Activitiy "Cultural Crisis of Coastal People"	Academic, Artists, Baan Khunsamutchin Community Students, People
Online Activity "Virtual Tour @ Baan Khunsamutchin Community"	Baan Khunsamutchin Community
Online Activity "Transfer art to local communities"	Academic, Artists, Baan Khunsamutchin Community Students, People
Online Activity " Art, innovation and technology for the public"	Academic, Artists, Baan Khunsamutchin Community Students, People

Figure 21. Table of Participatory Action Research activities recorded in OSAP Archive.

Artists Archive

During the first phase, from 2019 to 2021, Open Source Art Performance recorded 47 databases from four participating artists who distributed the information to their works of art. The researcher gathered data for each art project through interviews and then input it into the Artist Archive submenu. First, the artists' names are revealed alphabetically in Thai and English. Whenever a user clicks on the name of a particular artist, the website shows information about the artist in three categories; 1) Artist profile, including an artist statement, video interview, and portrait. 2) Record; revealing the whole archive from the individual artist, the user can see the total number of the database of that artist by which OSAP has recorded. 3) Portfolio; images of the artist's artworks from which the viewer can visualize the artist's concept.

Figure 22. Interface of Artist Archive (Artist's namelist).

Figure 23. Interface of Artist Archive (Timeline, Record and Portfolio).

Launching Website to the Public
OSAP disseminated database content from the website via various social media platforms such as Facebook, Instagram, Youtube, Soundcloud, and E-newsletter, using Google Analytics to track the source (gender, age, country, etc.), including the number of website visitors. The mechanism enables OSAP to analyze visitors' interest in the content based on time spent on the page and track email recipients' access to E-newsletter data. According to statistical data, the OSAP's database has been widely accessed. With the most accesses, Facebook is the most accessible, followed by the OSAP's website, and finally, YouTube (2020-2021).
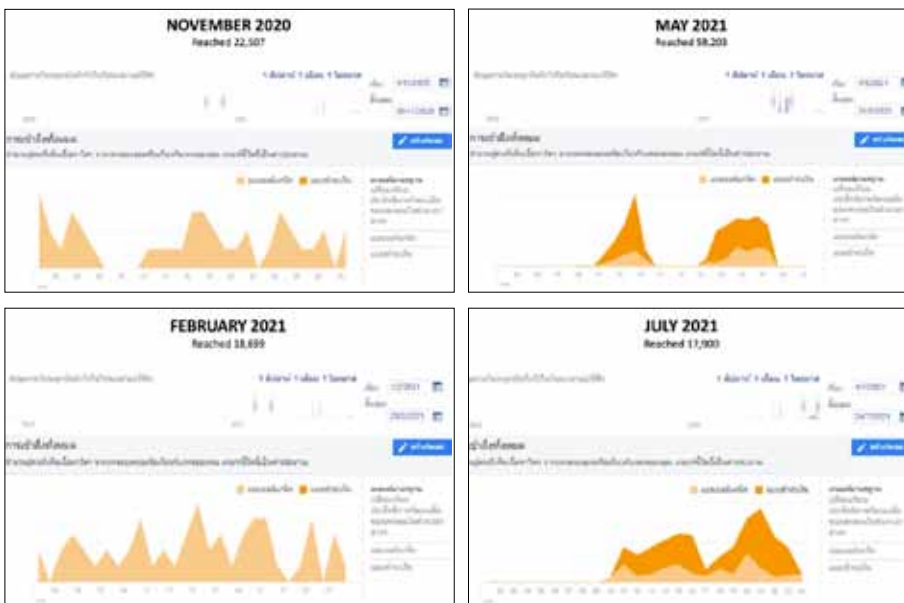

Figure 24. Images of statistical data accessed from Facebook (2020-2021).

Figure 25. Images of User Behavior Flow and Time Spent (2020-2021).

Evaluation and Results

Open Source Performance phase 1 used quantitative and participatory action research and met the research's KPIs as follows:

Research Implementation	KPI	Result	Percentage of Success
1. Building a network of cooperation			
• Cooperating with Artists	4 Persons	4 Persons	100 %
• Cooperating with Educational Institute	2 Organizations	2 Organizations	100 %
• Cooperating with Art Institute	1 Organizations	2 Organizations	100 %
• Cooperating with local community	1 Communities	2 Communities	200 %
2. Participatory Activities			
Number of Activity	**7 Activities**	**N/A**	**N/A**
• Activity with art Educational Institute	1 Activities	1 Activities	100 %
• Activity with Art Institute	1 Activities	1 Activities	100 %
• Activity with Local Communities	5 activities	8 activities	160 %
3. Number of Participant from Activities	**1,000 Persons**	**1,076 Persons**	**107.6%**
• Participant from Onsite Activities	N/A	563 Persons	N/A
• Participant from Onilne Activities	N/A	513 Persons	N/A
4. Archive: Number of Database	**17 Databases**	**71 Databases**	**417.65 %**
• Number of OSAP Archives	N/A	24 Databases	N/A
• Number of Artist Archives	N/A	47 Databases	N/A
5. The number of people who have accessed the project via online platforms			
Number of online access	**150,000 Access**	**210,183 Access**	**140.12 %**
• From Website	N/A	8,242 Access	N/A
• From Facebook	N/A	200,655 Access	N/A
• From Youtube	N/A	402 Access	N/A
• From Instragram	N/A	855 Access	N/A
• From Soundcloud	N/A	29 Access	N/A

Figure 26. Table of Evaluation base on the KPI and Result of the initiative (2019-2021).

In terms of Sustainable Development Goals, OSAP phase 1 implement the project with the focus of the following approach:

Sustainable Development Goals (SDGS)			
	Sustainable	**Development**	**Goals**
Goal 4: Quality Education **Goal 10: Reduce Inequalities**	Creating Open-source online archive platforms	Emphasizing on collecting art database holistically and analytically	• To create a collection of knowledge on contemporary art and culture that is beneficial to the public. • To reduce educational inequality and use art as a medium to raise awareness of the problem and the needs of the local community.
Goal 8: Decent work and economic Growth	Creating an understanding of art and promoting the value of archive	Promoting the archival skill for art and culture in Thailand in order to increase the value of cultural product	• To Promote the profession of Art Archivist in Thailand that helps stimulate the economy in terms of art and culture.
Goal 11: Sustainable Cities and Communities	Encouraging interactivities between artists and local people through participatory action research	Creating Community art project from brainstorming between artist and local people	• To create an informative source that is beneficial to the public.
17 Partnerships for the Goals	Promoting the exchange of Contemporary Art and Culture Archive	Creating a network of collaborative ideas from various sector to form an alignment focused on archive exchange.	To Create a big Open Source online Archive network of Contemporary Art and Culture that blur the boundary of Art and People.

Figure 27. Table revealing the goals of OSAP phase 1 that served SDGS.

Discussion

According to Academic forums and public events organized by OSAP that Academics, Artists, researchers, and local people attended, the OSAP platform could be a prototype of a role model for Thailand's open source online archive. Furthermore, OSAP acquired constructive inputs that are very useful for the evaluation and development of the project as follows:

Adolescents' New Normal Lifestyle
People spent time on the internet during the COVID-19 pandemic. The OSAP reached the target group and received positive feedback from organizing online activities. Furthermore, Gen Z and Gen Alpha share a concern for societal well-being. OSAP activities had thus a good chance of reaching the next generation.

The Majority of Thais Still Need to Gain a Greater Understanding of Art
Mostly, art can be recognized as drawing, painting, printmaking, sculpture, and dance. This

makes developing a shared understanding of art through the artistic process difficult. As a result, people place a very low value on art, particularly in art archives.

Art Archive in Thailand
There should be more knowledge and understanding of the value of archives in Thailand, especially in the arts. The exchange of art databases is still discouraged due to a lack of collaboration among arts and culture organizations, including private art institutions. This could imply that the limited use of archives for public education significantly limits people's understanding of art and creates a boundary between people and art. Furthermore, the profession of an art archivist is not well-known in Thailand even though this profession is a well-known occupation in both Western and Asian countries and is capable of generating a consistent income.

Potential Next Step
In the long run, the initiative intends to create an open-source online archive of contemporary art and cultures for educational purposes for the public. To create a diverse collection of archives for the platform, OSAP must collaborate with various organizations from the government, private sector, educational institutions, art institutes, communities, and individual artists. However, after the completion of OSAP Phase 1, as a result, the number of databases still needs to grow. Therefore, OSAP intends to expand the database by increasing the number of artists' archives and expanding the network internationally to facilitate the exchange of diverse information sources on contemporary art and culture.

Conclusion
With the rise of the website www.osartperformance.org as an Open Source Online Archive platform, Open Source Art Performance Phase 1 successfully promoted contemporary art culture for educational purposes. The website was designed with the user in mind regarding UX/UI, Art Direction, and font. According to website research conducted by both the public and private sectors, as well as non-profit organizations, and the concept of inclusive design, the OSAP's website was prioritized to structure the various database access systems such as Bilingual, Timeline Schedule, Tagging System, Open Source Archive, and Artist's Archive to facilitate users' access to the archive most practically. As a result, the Backend system was designed to be easy to manage.

The project employs media properties to increase public interest in contemporary art and culture via various social media platforms such as Facebook, Instagram, Youtube, Soundcloud, and an e-newsletter. Google Analytics was included to track the number of accesses and analyze user behavior to improve the content of the database and the data management system in the future. The total number of accesses during the OSAP phase 1 is 210,183 accesses.

To promote sustainable lifelong learning in contemporary art and culture, the Open Source Art Performance Phase 1 relied on Documentary Research, Quantitative Research, and Participatory Action Research to build a national and international network of partnerships between individuals, communities, governments, private sectors, and artists. To carry out the project, from October 2019 to June 2021, 2 government agencies, 2 educational institutions, 2 local communities, and four artists collaborated, from which OSAP could archive

in 71 databases and organize 10 activities with 1,076 participants. The OPEN SOURCE ART PERFORMANCE is a platform that can bridge the public to understand contemporary arts and culture. Moreover, capable of persuading the general public of the importance of collaboration through art as a tool for applying knowledge to extend ideas in interdisciplinary fields such as humanities and social sciences, geography, and science.

Open Source Art Performance Phase 1 faced limitations, such as the COVID-19 epidemic impacting every aspect of the operation. The project was forced to halt for 15 months in 2020 before resuming in 2021. During Thailand's third wave of COVID-19, organizing public activities on-site proved difficult. Many locals in the community had not been vaccinated at the time, and there were infected people in the area, which shook communication between project members and locals of the community—inability to converse with one another at leisure. As a result, OSAP had to change the project's framework from organizing 100 % of Participatory activities into online events instead. Consequently, there was an impact on the attendance of many groups of participants.

Since Open Source Art Performance is still in its early stages, focused on the structure of the website's system, the number of databases in the archive still needs to be higher. As a result, database exchange between networks should be more efficient. Additionally, regarding potential ramifications, the emergence of Open Source Art Performance can be further developed as a prototype or role model for those interested in the future.

Acknowledgements

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