

JISC-funded Kultivate project

Case studies

There will be six Kultivate case studies:

1. **Goldsmiths University of London** - Art and advocacy: designing dialogues
2. **GuildHE** - EPrints and Mahara: sustainable approaches to conserving Art/Design/Media/Performing Arts outputs using a consortia model
3. **Royal College of Art** - Implementing a digital repository at the Royal College of Art
4. **University College Falmouth** - Arts Repository: the gateway to research at University College Falmouth
5. **University of Bristol** - Documenting performance art for the archive
6. **University of the Arts London** - Developing a screencast of the research deposit process

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Case studies

1. **Institution:** Goldsmiths University of London

Title: Art and advocacy: designing dialogues

Authors: Jacqueline Cooke, Deputy Librarian, and Tahani Nadim, Assistant Repository Manager, Goldsmiths Research Online (GRO)

Abstract

Background

Encouraging self-deposits represents a key task for repository managers. In the arts and design community, the requirements and rationales for depositing materials in institutional repositories are determined by a set of divergent rationales that do not easily map onto an existent “repository ethos” (e.g. open access). Therefore, in order to stimulate and facilitate deposits by artists and designers, repository managers have to adopt different, often novel means of advocacy. At Goldsmiths we have developed and applied an advocacy strategy that combines practice-based guidance with conceptual discussions in seeking to establish a “culture for deposits”. Our case study proposes an assessment of our continuing strategy with a view to extracting recommendations for the wider arts repository community.

Methodology

This case study will:

- a. collate and analyse materials created in the course of our advocacy strategy (presentations, minutes, communications with researchers, notes)
- b. gather responses from the art and design departments to our advocacy strategy and to the repository
- c. produce sets of statistics that show depositing patterns of art and design records in GRO in relation to our advocacy strategy
- d. combine these elements into a practicable lessons learned report.

Impact

The aim of this case study is to present a number of advocacy components that will help repository managers and administrators to effectively communicate with arts and design researchers and thereby increase self-deposit as well as contribute to a greater understanding and appreciation of arts and design research.

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2. Organisation: GuildHE

Title: EPrints and Mahara: Sustainable approaches to conserving Art/Design/Media/Performing Arts outputs using a consortia model

Author: Alisa Miller, CREST Research Network Co-ordinator

Abstract

The CREST provides an innovative model for how to further research excellence and promote institutional and interdisciplinary collaboration. CREST has received SDF pump-priming funding from HEFCE matched by phased subscriptions from its members. The Consortium is made up of a number of GuildHE members, currently including:



The working Art/Design/Media/Performing Arts CREST Subject Group is made up of specialist art and design researchers, along with non – A/D/M/P specialists who are looking to showcase their outputs to perspective interdisciplinary partners. Hence, the data generated and showcased by the repository needs to be both understandable and reusable to allow communication between specialisms.

The CREST also offers a virtual community (www.crest.ac.uk) for researchers and PGRs, including: networking software (Mahara) to promote communication; distance learning technology (Moodle) to facilitate the sharing of best-practice; and a new repository (EPrints) to showcase diverse research outputs.

This case study will focus on the research officer's role, supported by ULCC, in administering the Consortia's integrated repository, including the absorption of outputs from existing and new institutional repositories. Key focus areas will include:

- the standardisation of metadata: drawing and recycling data from the CREST Collaborate (Mahara) and the CREST Collections repository site
- negotiating a common workflow/peer review process across HEIs and disciplines
- encouraging uptake through the use of social networking technology and remote support

It will also be important to align institutional strategies about IP with the Consortia's goal of promoting Open Access through A/D/M/P specialist and generalist collaboration.

Kultur II Group researchers and repository managers engaging with arts research deposit

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3. Institution: Royal College of Art

Title: Implementing a digital repository at the Royal College of Art

Author: Jonathan Warner, Head of Computing

Abstract

The Royal College of Art is an entirely post-graduate Art and Design university with around 1,000 full time MA students, 100 enrolled Phd/MPhil students, and 40 or so active Art and Design staff researchers.

A new visual digital repository for the Royal College of Art is being created, since November 2010, to be launched in Summer 2011. The digital repository is mainly to support the deposit of research outputs for staff researchers in an engaging way, for the REF and with open access. It will also highlight research subjects and debates, enhance the institutional research profile, and act as a growing eLearning resource.

The Royal College of Art is working with its researchers, Library Digitisation Service staff, Research Office staff and senior tutors to build an open, but self-service digital repository, developed with EPrints Services at the University of Southampton. These processes and consultations are being fully documented, from which the case study will draw its materials.

The case study will show the implementation process, from commissioning and developing to, hopefully, a successful launch. The study will demonstrate the rationale, iterations and decisions towards a self-service digital repository for the arts. The study will draw general conclusions on implementing a digital repository for arts and design disciplines, and attempt to show local and general good practise for initiating and enriching an online resource where academic and practice-based researchers want their research to be seen.

The Royal College of Art intends to launch the digital repository fully loaded from the start, with Kultur and MePrints extensions and will attempt to promote self-archiving from the start using user-centred processes, logic, and advocacy strategies.

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4. Institution: University College Falmouth

Title: Arts Repository: the gateway to research at University College Falmouth

Author: Doreen Pinfold, Head of Library & Information Services

Abstract

University College Falmouth is a small specialist college of Art, Design, Media and Performance based in a geographically isolated location, with a research focus mainly on The Digital Economy and Sustainable Design. These themes support specific research groups in areas of acknowledged strength:

- Autonomic - digital manufacturing technologies in the creative process of designing and making three dimensional objects
- Connected Creative Communities - exploring the ways in which creative communities - past, present and future - develop and maintain connections between individuals and groups.
- Performance Writing - extended, interdisciplinary textual practices
- RANE - Research in Art, Nature & Environment

There are also acknowledged research strengths in Choreography, Music, Photography and Theatre. The research programme is being further developed and the need for a repository is becoming more urgent. Some prior work investigating repositories has been carried out and out of this an image repository was developed.

The challenge is to gather an overview of research within the institution, clarify and articulate the need for a repository, identify the most appropriate software, establish this as the primary source of research deposits and persuade researchers within the institution to engage with this. The cooperation and engagement with many groups will be necessary if this project is to be a success; involving researchers, senior managers, IT staff, learning technologists, administrators who may be submitting on behalf of academic staff, and Library staff and users.

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5. **Institution:** University of Bristol

Title: Documenting performance art for the archive

Author: Stephen Gray, CAiRO (Curating Artistic Research Output) Project Manager

Abstract

Performance art (or live art), often seen as a transitory art form, in fact has long lasting interest for both artist and scholar. An innovative and cross discipline effort is required in order to archive such artworks which do not have a single material manifestation. Challenges relating to metadata, rights issues and preservation of non-text documentation cannot be underestimated.

There is a tendency amongst performance art researchers and archivists to rely on video as the sole record of a work, despite recognising the distinction between the live work and its document. Video has become the dominant and accepted mode for documenting live events - amongst artists, programmers, curators and researchers.

In 2009 the performance artist Paul Hurley presented the live work 'Becoming Snail' as part of a three day workshop held at the University of Bristol. Paul is a PhD researcher within Bristol's Department of Drama, Film and Television.

A detailed record of the event was created for deposit within the Drama Department's Theatre Collection for use by other researchers. This record is a truly rich reflection of the work, assembled through negotiation between the collection and the artist and consists of more than 50 individual digital documents. This record or 'score' for Becoming Snail has since been used as an exemplar for the documentation of other live art works.

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6. Institution: University of the Arts London

Title: Developing a screencast of the research deposit process

Author: Sarah Hall, Institutional Repository Administrator, UAL Research Online

Abstract

The staff at UAL Research Online are in the process of developing a screencast that will show a member of the university's research staff how to deposit a piece of their research.

This is part of an advocacy campaign that the repository staff are undertaking. The repository staff are responsible for creating and disseminating the screencast, but must liaise with the Research Management Administration team at the university and with senior staff in the Library and Learning Resources department.

The methodology for this project is simple; various different software options have been tested. Screencasts have then been made and tested by people that are unfamiliar with the database so that they can be modified and refined.

The main objective of the screencast is to illustrate the ease of the deposit process. Many of our researchers have the impression that it is complicated and time consuming to deposit their research. The screencast can be kept short and direct so that the overall impression is of simplicity.

The screencast will be used as training material in a number of ways. It will be embedded into the front pages of the repository along with other training materials and sent to all of the university's researchers with an accompanying email inviting them to book a training session at their desk if the screencast doesn't answer all of their questions. We hope that this will give us some idea of which staff need extra help and save time potentially wasted training people that only need the minimum of assistance.

Additionally, the screencast will be a useful place to point people that have had full training but need a quick refresher and those who find it useful to watch after they have had some training to clarify certain points, or answer questions they forgot to ask at the time.