

UK ORCID CONSORTIUM MEETING

7 JUNE 2022

PRACTICE RESEARCH VOICES (PRVOICES)



1. Definitions

2. About the project and update

3. Metadata and Persistent Identifiers

Practice research output types

DataCite

RAiD

CRedit

4. What does this mean for ORCID?

5. Next steps

PRACTICE RESEARCH: DEFINITIONS

Practice research

“An umbrella term that describes all manners of research where practice is the significant method of research conveyed in a research output. This includes numerous discipline-specific formulations of practice research, which have distinct and unique balances of practice, research narrative and complementary methods within their projects.”

Research narrative

“In a practice research output, a research narrative may be conjoined with, or embodied in, practice. A research narrative articulates the research enquiry that emerges in practice.”

PRACTICE RESEARCH VOICES (PRVOICES)

1. Define the technical & academic challenges of an open library of practice research that will effectively share and disseminate practice research to academic and non-academic audiences
2. Determine the most efficient and successful route by building on existing open-source technology and open standards



1. Repositories



2. Metadata & Persistent Identifiers



3. Creating a Practice Research Community of Practice

PR VOICES PROJECT UPDATE



Surveys



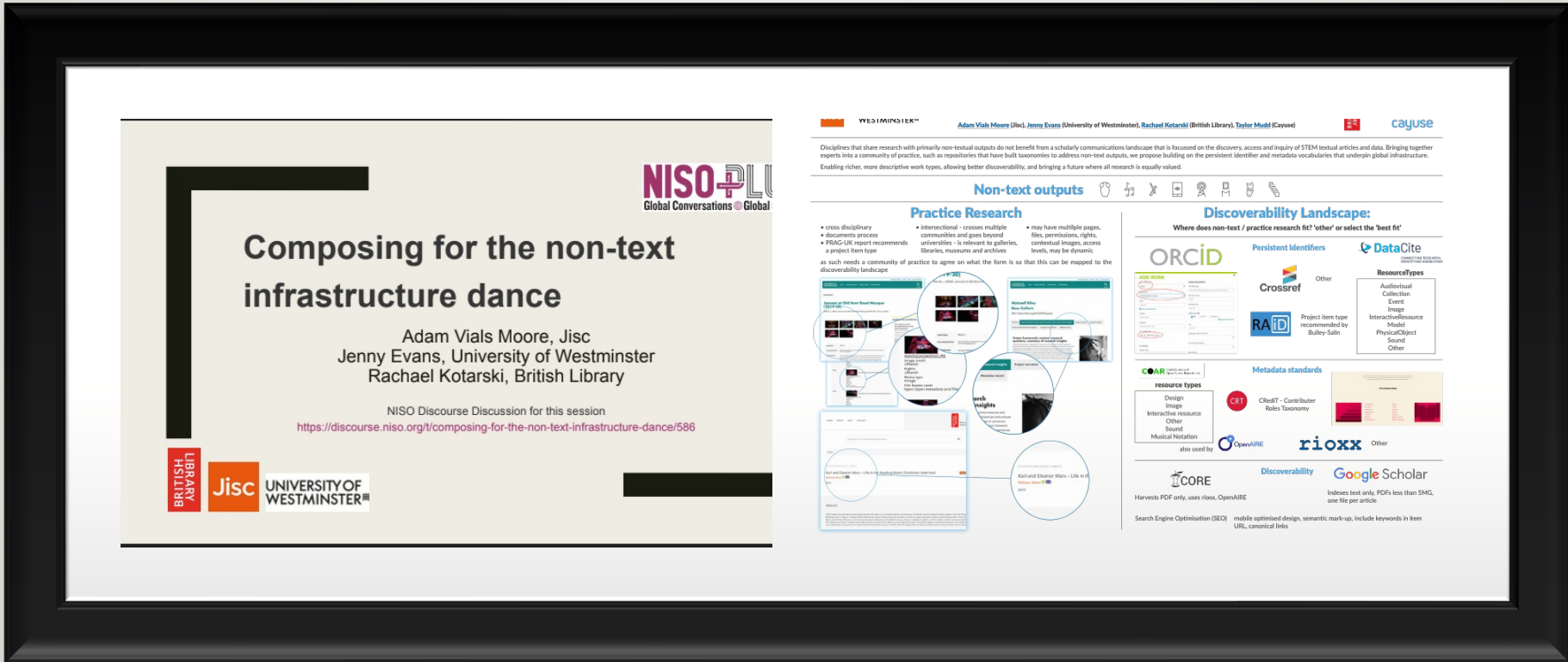
Semi-structured
interviews / focus
group



Research data mapping



Metadata/PIDs/schema

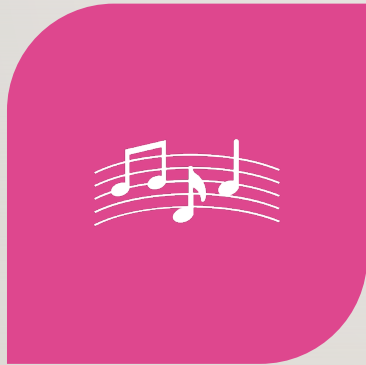


WORKSTREAM 2: METADATA AND PERSISTENT IDENTIFIERS

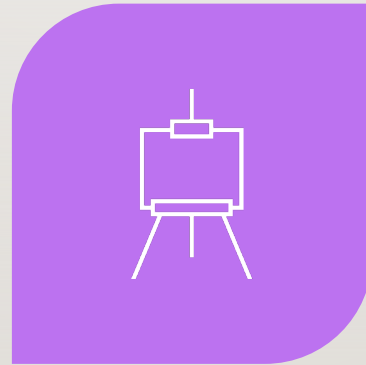
METADATA,
PERSISTENT
IDENTIFIERS (&
A TAXONOMY)



WHAT DOES PRACTICE RESEARCH LOOK LIKE IN THE HAPLO/CAYUSE/WESTMINSTER SCHEMA?



NON-TEXT
OUTPUT



EXHIBITION
OUTPUT



COLLECTION /
PORTFOLIO

Creators

Collaborators

Description

Date

Keywords

Publisher or commissioning body

Files

MEDIA CREDIT

MEASUREMENTS

RIGHTS

MEDIA TYPE

FILE ACCESS LEVEL

Place of publication

Project

Funder

Research area (CREAM only)

Web address (URL)

Additional information

Digital Object Identifier (DOI)

- Artefact**
 An artist's work, product, or creation. May include work originating from design or architectural practices
- Composition**
 A sound recording or the score and/or description of a piece of music
- Design**
 Depiction or outline of a practice-based creation, e.g. fashion design, costume, stage design, interior, typeface, blueprint
- Digital or visual media**
 Examples include a digital photograph or visual image, a digital video, a sound recording
- Exhibition**
 An exhibition featuring your work, or one that you have curated
- Other (Non-text)**
- Performance**
 A realisation of your work such as an art performance, reading, or staged play

Digital or visual media

Bass Culture film

Riley, M. and Fully Focussed 2019. *Bass Culture film*.

TITLE	Bass Culture film
CREATORS	Stella, S. and Fully Focussed
DESCRIPTION	The film 'Bass Culture' uniquely identifies the musicians and industry professionals required to voice the creativity, across five decades of new musical genres. Driven by the perspective of youth, the film traces its present and journey back to the late 1960s. Important to this film is the untaken inter-generational representation of the birth of the most significant Black British music genres since the 70s. All content was cross-checked with artist and scene data, industry experts and audience accounts
DATE	19 May 2019
WEB ADDRESS (URL)	http://bassculturefilm.com
MEDIA TYPE	Video

Related outputs

- Jazz Jamaica All Stars: The Trojan Story - Live Event**
 Riley, M. 2018. *Jazz Jamaica All Stars: The Trojan Story - Live Event*. Royal Festival Hall, London.
- Bass Culture 2019**
 Riley, M. 2019. *Bass Culture 2019*. Archived at P3 29 Oct - 22 Nov 2018
- Ticket Master State of Play Gimmie Report, Online Ticket Master**
 Riley, M. 2017. *Ticket Master State of Play Gimmie Report, Online Ticket Master*.
- Bass Culture**
 Riley, M. 2017. *Bass Culture*. University of Westminster School of Arts - UCL. <https://doi.org/10.3421/0192>
- Bass Culture: an alternative sound track to Britishness**
 Riley, M. 2016. *Bass Culture: an alternative sound track to Britishness*. In: Stratton, J. and Zuboff, N. (eds) *Black Popular Music in Britain since 1945*. Farnham, Angeln: pp. 101-104

PERMALINK - <https://www.informaresearch.com/master.ac.uk/item/0192/Bass-Cul>

Explore this digital or visual media

- Bass Culture 2019**
 Riley, M. 2019. *Bass Culture 2019*. Archived at P3 29 Oct - 22 Nov 2018
- Bass Culture film**
 Riley, M. 2017. *Bass Culture film*. University of Westminster School of Arts - UCL. <https://doi.org/10.3421/0192>
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- Ticket Master State of Play Gimmie Report**
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- Jazz Jamaica All Stars: The Trojan Story - Live Event**
 Riley, M. 2018. *Jazz Jamaica All Stars: The Trojan Story - Live Event*. Royal Festival Hall, London.

Share this



Name	API Code	Data type
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Collaborators	hres:attribute:collaborators	Custom data type
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Keywords	hres:attribute:keywords	Single line text
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Rights	hres:attribute:rights	Single line text
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Research group	hres:attribute:research-group	Link
Research area (CREAM only)	dc:attribute:subject	Link
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Publisher or commissioning body	hres:attribute:publisher-or-commissioning-body	Link
Current Research Institute	hres:attribute:current-research-institute	Text paragraph
Additional information	hres:attribute:additional-information	Text paragraph

'NON-TEXT' OUTPUT

EXHIBITION

Exhibition

Jazz Jamaica All Stars: The Trojan Story - Live Event

Riley, M. 2021. *Jazz Jamaica All Stars: The Trojan Story - Live Event*. Royal Festival Hall, London

CREATORS Riley, M.

DESCRIPTION

The day-long event invited guests to celebrate and learn about the music, culture and heritage of the iconic Trojan Records label, which specialises in ska, rocksteady, reggae and dub music. The label, which was established in London in 1968, became the first label to distribute Jamaican music on a grand scale and became the go-to label for Jamaican music and culture in the UK.

The Trojan Story event that took place at the Southbank Centre and was livestreamed online featured a range of performances of Trojan Records classics, as well as student ensembles and an exhibition created and curated by Mykaeli Riley.

The exhibition tells the story and history of Trojan Records through record sleeves, press clippings, photographs and text, which aimed to further explore all things Trojan, particularly the artists and the music itself. It includes images of Brent Reggae musicians by Orlando Gill, and was commissioned by the Brent 2020 London Borough of Culture.

As well as creating this historic exhibition, Riley also chaired an interview with Carlos Thompson, Zerrina Brown, Gary Cosby and Brinsley Forde, where they spoke about the impact of Trojan on their careers and British popular music.

The Trojan Story is part of a wider project 'The Reggae Ticket' which launched in October 2019 with support from Arts Council England. It builds on The Trojan Story through secondary schools community choirs and ensembles to give young people the opportunity to learn about the music, culture and heritage of Trojan Records.

The event closed with the Jazz Jamaica All Stars performances, with a line-up featuring saxophonists Denys Baptiste and Camilla George, members of jazz string ensemble Tomorrow's Warriors Stringing and rising vocal stars Dem Three. They were also joined by Reggae Choir, who were led by award-winning jazz vocalist Zara McFarlane.

Talking about the event, Mykaeli Riley said: "It was a long day that started with sunshine and the setting up of the Trojan exhibition, midday interviews with reggae legends, and an evening's concert where the warmth and excitement of celebrating black British popular music was palpable."

Explore this exhibition

Bass Culture film
Riley, M. and Fully Focussed 2018. Bass Culture film.

Bass Culture 70/50
Riley, M. 2018. Bass Culture 70/50. Ambika P3 25 Oct - 22 Nov 2018

Basscultureduk.com
Riley, M. 2017. Basscultureduk.com. Westminster School of Arts - DCU.

Bass Culture: an alternative sound track to Britishness
Riley, M. 2014. Bass Culture: an alternative sound track to Britishness. In: Stratton, J. and Zuberi, N. (ed.) Black Popular Music in Britain since 1945. Farnham Ashgate. pp. 101-114

Ticket Master State of Play Grime Report
Riley, M. 2017. Ticket Master State of Play Grime Report. Online Ticket Master.

Share this

[Tweet](#) [Email](#)

Usage statistics

30 total views

1 total downloads

New Exhibition

Please complete this form as fully as possible. Fields may be left blank for information that is not applicable to this output. The University repository will be alerted to new or added outputs.

Title of work

Creators

Collaborators

Description

Date

Files

Please note file size limit for upload using most browsers is 2GB

Drag files here or **choose file...**

MEASUREMENTS

RIGHTS

MEASUREMENTS

License

FILE ACCESS LEVEL

Project

Funder

Name	API Code	Data type	
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Authors	hres:attribute:authors-citation	Custom data type	
Collaborators	hres:attribute:contributors	Custom data type	
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Event	std:attribute:event	Link	
Keywords	hres:attribute:keywords	Single line text	
Publisher	dc:attribute:publisher	Link	
Files	hres:attribute:practice-based-output-file	Attribute group	
	File	File	
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	Measurements	hres:attribute:measurements	Single line text
	Rights	hres:attribute:rights	Single line text
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Publisher or commissioning body	hres:attribute:publisher-or-commissioning-body	Link	
Current Research Institute	hres:attribute:current-research-institute	Link	
Additional information	hres:attribute:additional-information	Text paragraph	

PORTFOLIO (COLLECTION)

Mykaell Riley Bass Culture

DOI: <https://doi.org/10.34737/qqvqz>

Key facts Project framework: context, research questions, summary of research insights **Project narrative** Research insights

Further dissemination and recognition Supplementary material Metadata record

Project narrative

The project was a response to the lack of recognition of the Jamaican contribution to the story of British popular music since the 1960s within the UK cultural establishment and academia - and the issues of identity, heritage and sense of belonging that have resulted within BME communities.

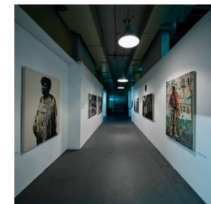
The approach I adopted, working closely with other members of the AHRC team, including Professor Les Back, Jacqueline Springer, Dr Caspar Melville, Janet Browne and Dr Chris Christodoulou, ensured that our key strategy to share knowledge and integrate the community with the academic research was realised through a series of key public events, meetings and seminars. Each member of the team developed their own inquiries, while I managed and coordinated the group, balancing our use of academic methodologies with the need to ensure public and community engagement.

In seeking to create a narrative through research outputs - in the form of an exhibition, a documentary film and an online resource - as a first step to redressing the balance, I had plenty of "raw material" to draw on: namely, the musical talent embedded in three generations of Britons of African-Caribbean origin. The challenge was to locate the musicians, recording artists, singers, MCs and record producers I wanted and involve them in the aims and objectives of the research leading to the film and exhibition.

In telling their story, however, I had to fight their fears of cultural appropriation, while challenging the continued erosion of their contributions to British popular music history. My position as an established artist - I'd been with the reggae band Steel Pulse, then a successful record producer working with Björk, Soul II Soul, Jamiroquai *inter alia* - helped me access hard-to-reach musicians, industry experts and community-based content spanning six decades.

Initiatives such as supporting participants to write their own stories, transcribing interviews and sharing the technology used to capture their content paid dividends - producing more than 200 images, 70 x 40-minute filmed interviews and a line-up of celebrity guests willing to participate in events allied to the Ambika P3 exhibition. It also paved the way for my initiation of the *Crime Report*.

My standing as a musician and record producer gave me access to artists. Involving them in the project, however, building an audience for the exhibition, required methodological innovation. Each artist has a potential audience, I figured, if only their family, and I used this approach to widen the network. Essentially, I applied techniques of participation I had learned from marketing and adapted these as a research method to secure their participation.



Title
Disseminating the University of Westminster Repository

Creation

- Miss Anna Evans
- Miss Anna Watts
- Thomas, G.
- Gray, A.
- Kyle, J.
- Simmons, N.

Collaborators
eg Smith, J.B.

Description

This portfolio brings together relevant work relating to the development of the University's new repository, the result of close collaboration between Architecture and Media. The results of the repository include a single collection for text-based and on-text based outputs, dynamic portfolios and managed blocks of access to files.

Portfolio items

- Keeping Data Safe: how to implement a secure repository
- Assessing the Current Progress and Systems Studied and Potential Areas for Risk
- Implementing a new gen repository and IEP: code, metadata or a new design?
- A Single Open Source Repository For Every Use Case
- Building an AI-rich repository: A collaboration between institution and supplier, a collaboration with researchers and the user community.

Edit enhanced information - Transforming the University of Westminster Repository

Key Fields: Project Framework, Project Narrative, Research Insights, Further Dissemination and Recognition, Supplementary Material

Caption

Image credit

License

Openness access

Keywords

Save and continue Save for later

Key Fields: Project Framework, Project Narrative, Research Insights, Further Dissemination and Recognition, Supplementary Material

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Related video	westminster:attribute:related-video	URL
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	Rights	Single line text
	Media type	Link
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File Access Level	hres:attribute:file-access-level	Link
Publisher	dc:attribute:publisher	Link
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Keywords	hres:attribute:keywords	Single line text
Funder	hres:attribute:funder	Link
Date range of outputs	westminster:attribute:portfolio-date-range	Datetime
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Research group	hres:attribute:research-group	Link
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Research Institute	hres:attribute:research-institute	Link
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Description	hres:alised-attribute:description	Text paragraph
Current Research Institute	hres:alised-attribute:current-research-institute	Link
Additional information	hres:alised-attribute:additional-information	Text paragraph

THE ROLE OF COLLABORATOR

The screenshot displays a user interface for managing collaborators. On the left, a vertical menu lists various roles, with 'Actor' selected. On the right, a form titled 'Collaborators' shows a list of added roles. The first entry is 'Miss Jenny Evans' with a search box containing 'Evans, J.'. Below it, two entries for 'eg Smith, J.B.' are shown, each with a search box. A second role selection menu is open, showing a list of roles including Actor, Animator, Author of introduction, Author of screenplay, Calligrapher, Choreographer, Cinematographer, Composer, Conductor, Conference organizer, Costume designer, Curator, Dancer, Designer, Director, Exhibitor, Film editor, Illustrator, Instrumentalist, Librettist, Lighting designer, Lyricist, Musician, Performer, Photographer, Printmaker, Producer, Production personnel, Programmer, Recording engineer, Researcher, Set designer, Singer, Translator, Videographer, and Vocalist. A red note at the bottom right states: 'The note file size limit for upload using most browsers is 2GB'.



DataCite

How do practice research output types map to the current DataCite schema?

What schema changes could be made to support practice research better?

resourceTypeGeneral

Creator vs Contributor

relationType

Event

Collection

RESEARCH ACTIVITY IDENTIFIER (RAiD)

“RAiD is a unique and persistent identifier for research projects. It acts as a container for research project activities by collecting identifiers for the people, publications, instruments and institutions that are involved.”

<https://www.raid.org.au>





CRT

CRedit

Conceptualization

Data curation

Formal analysis

Funding acquisition

Investigation

Methodology

Project administration

Resources

Software

Supervision

Validation

Visualization

Writing - original draft

Writing - review & editing

WHAT DOES THIS MEAN FOR ORCID?

- Inform update to work types
- CRediT work on contributors informs updates
- Better situate the person in the work and narrative – improve context, remove the concept of ‘OTHER’
- Improved engagement with practice research community

NEXT STEPS



Focus group, semi-structured interviews, community event, software feedback



Update the test repository to reflect recommendations



Illustrate the Cayuse (Haplo) PR schema and map to the BL's Shared Repository



Final report of recommendations



CONTACT US

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