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## Mykaell Riley Bass Culture

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

**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 Liz Black, Jacqueline Springer, Dr Caspar Menzies, Janet Brown 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 to 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 93 exhibition. It also paved the way for my initiation of the *Grime 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.

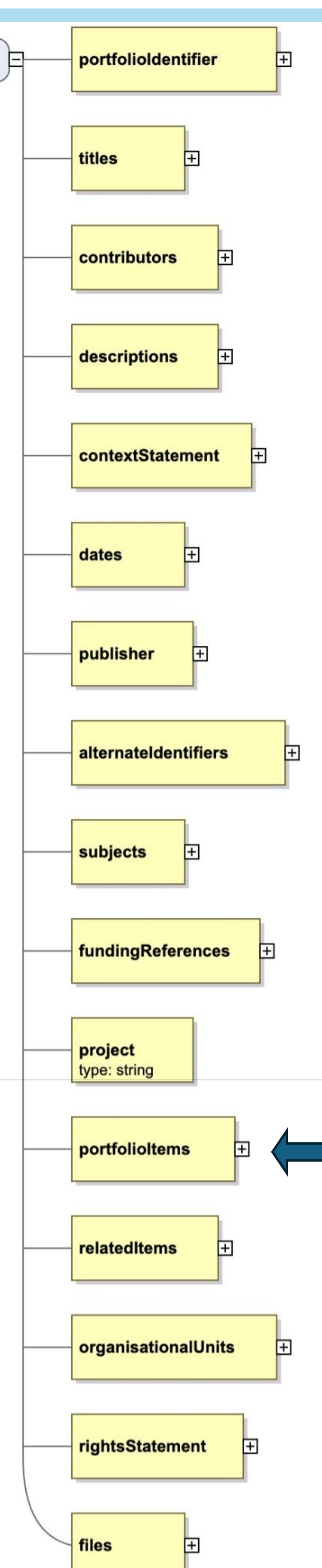
## Traditional vs. Practice Research

Traditional Research	Practice Research
Journal articles	Artefacts
Conference papers	Performance
Linear, text-based format	Portfolio-based, multiple items
Standard bibliographic metadata	Rich, customizable fields

## Practice Research?

*"An umbrella term that describes all manners of research where practice is the significant method of research conveyed in a research output"*

<https://doi.org/10.23636/1347>



Portfolio concept groups related outputs meaningfully

Supports narrative and contextual elements

Flexible metadata structure accommodating diverse content types

Integration with existing repository systems and standards

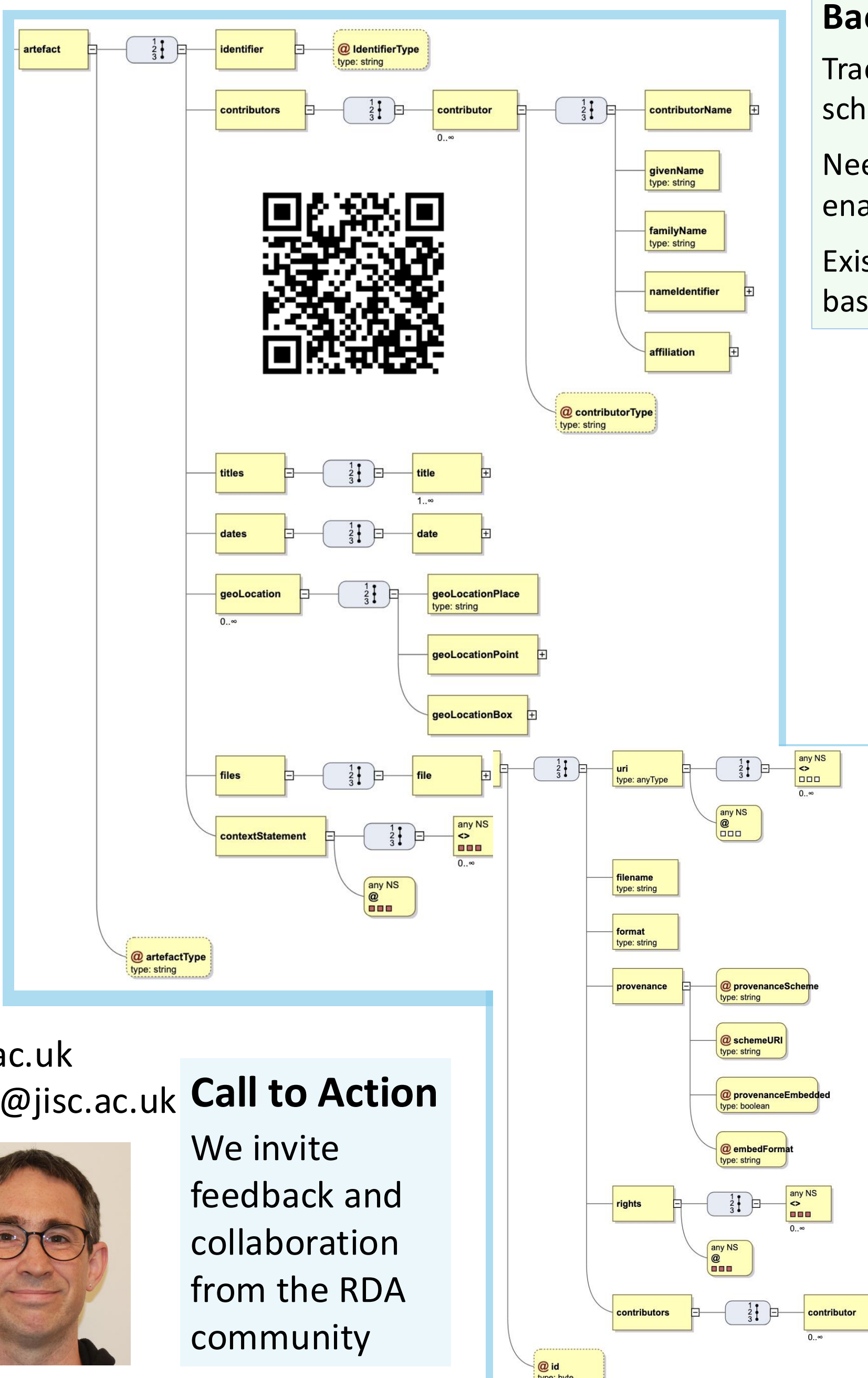
Support for multiple contributor roles and relationships

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## Call to Action

We invite feedback and collaboration from the RDA community



## Background & Motivation

Traditional repositories and metadata schemas don't effectively support

Need for standardized approach to enable flexible, non-linear presentation

Existing infrastructure designed for text-based outputs

## Implementation Benefits

Enhanced visibility and recognition for practice research

Improved discoverability through standardized metadata

Better support for non-traditional research outputs

Seamless integration with existing repository infrastructure

Flexible structure supporting diverse documentation needs

## Future Directions

Community-driven refinement and expansion

Integration with metadata standards

International adoption and standardization