

Taking a holistic approach to practice-based arts research: Our experiences (success and challenges) at the University of Westminster

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University of Westminster

About the University of Westminster

4 campuses centrally located
in and around the London area

Over 19,000 students from 169
countries

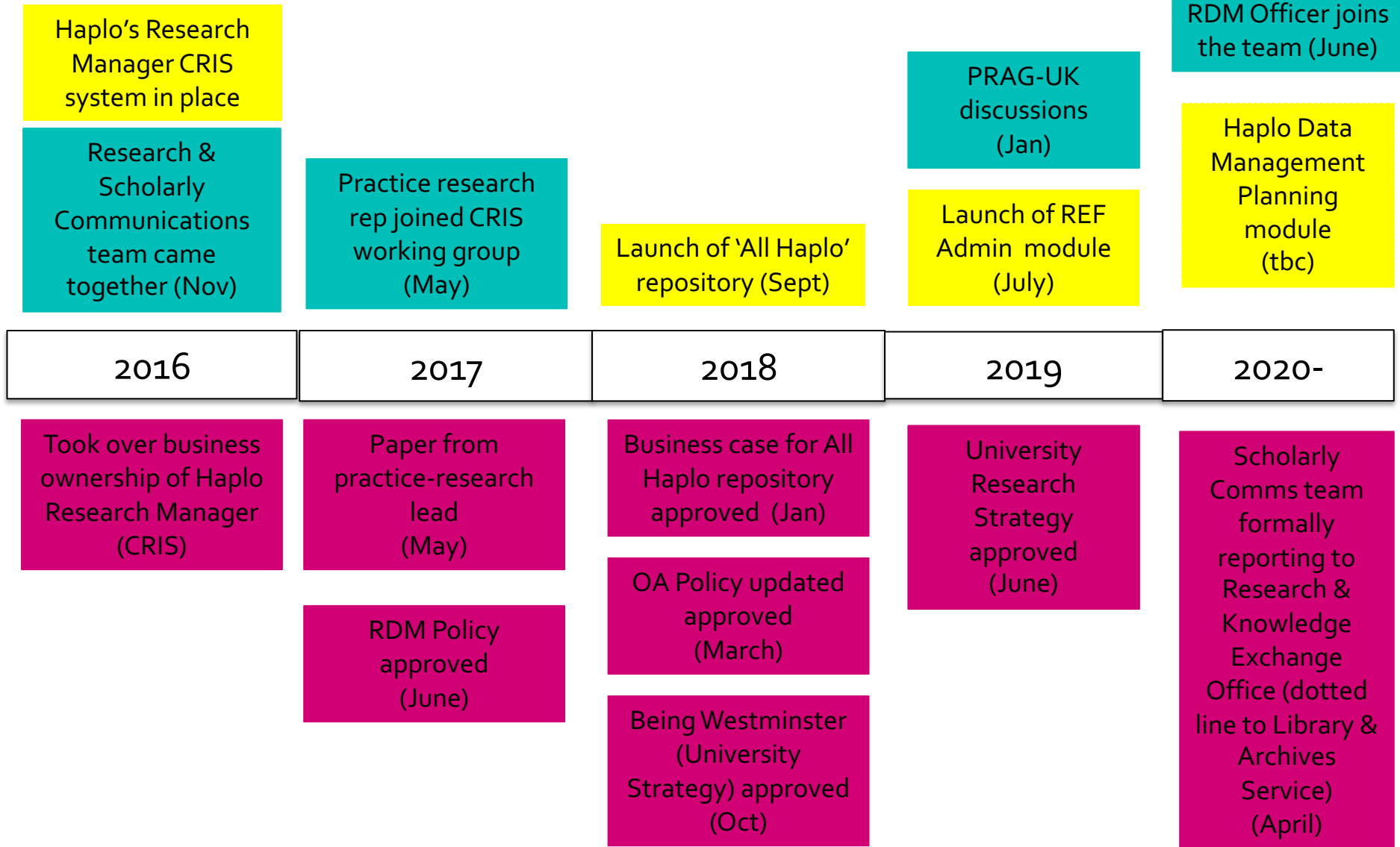
866 academic staff (with just
over half engaged in research)
and 800 support staff



World leading research in Art and Design and Media and Communications; Internationally excellent research in English, Architecture and the Built Environment and Allied Health; Excellence in Psychology and Neuroscience, Politics, Area Studies and Law (Research Excellence Framework, 2014)

Scholarly Comms at Westminster

People, strategy and policy and systems



Inclusive policy

Research Data Management Policy

“Research data can be defined as any digital object created or collected during the course of research (which might include documents, still images, video and audio files, spreadsheets, software, computer code, databases or websites) in addition to physical objects such as sketchbooks, diaries, lab notebooks, portfolios, models, other artefacts and includes the documentation of practice based research.”

Strategy for Research Development and Support 2018-2023

Focus on research, research activity, research outputs

Open Access Policy

“It is a requirement that all eligible publications or outputs for which open access is appropriate, are made available through open access. The metadata of non-textual material, including the outputs of practice based material, should be added, including attachments where possible.”

Being Westminster: Our Strategy 2018-2023

“To develop our research activity and its impact in our areas of excellence to double income from research grants and ensure that 70% of all REF outputs are at 3*/4* level.”

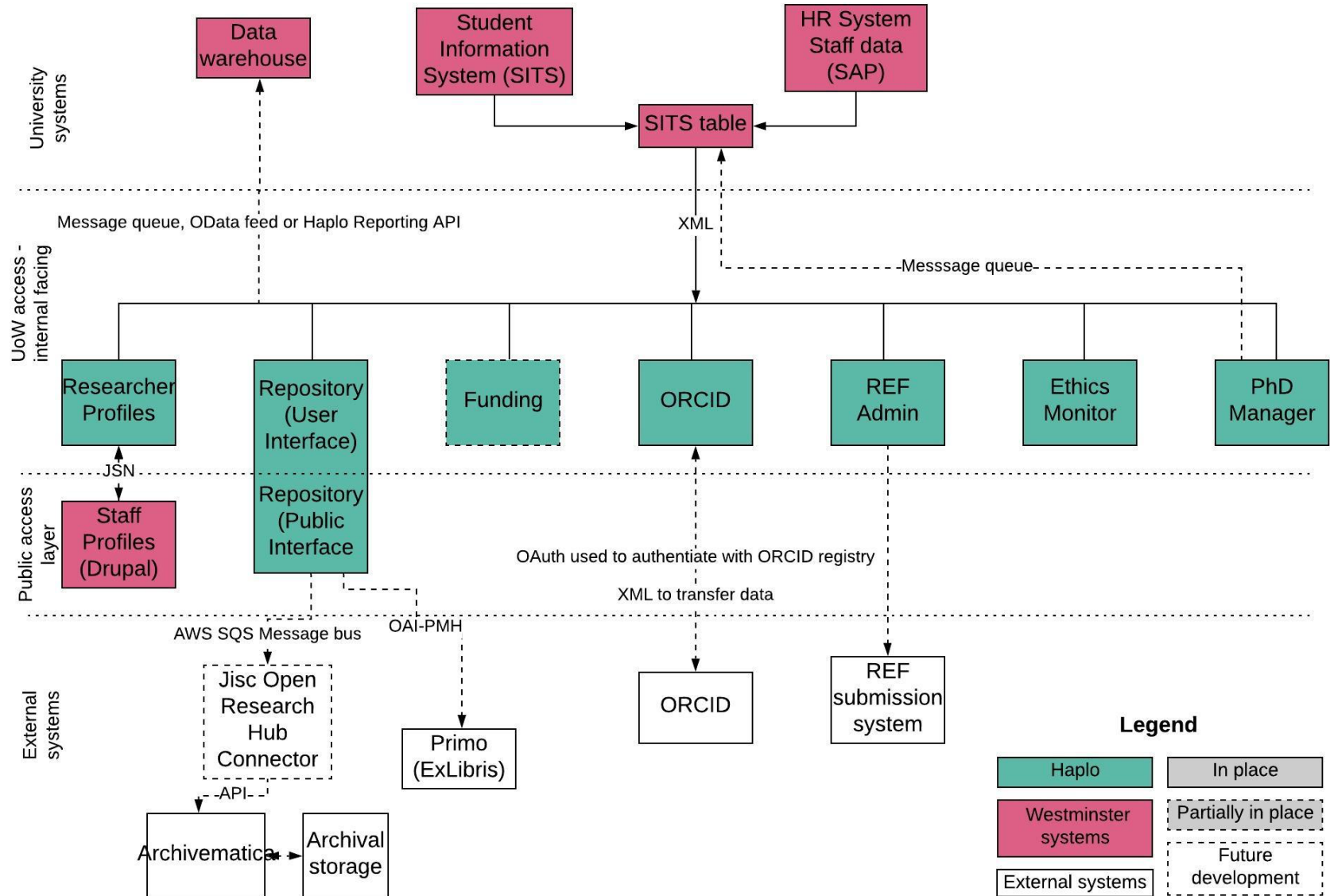
[University of Westminster Open Access Policy](#)

[University of Westminster RDM Policy](#)

[Being Westminster: Our Strategy 2018-2023](#)

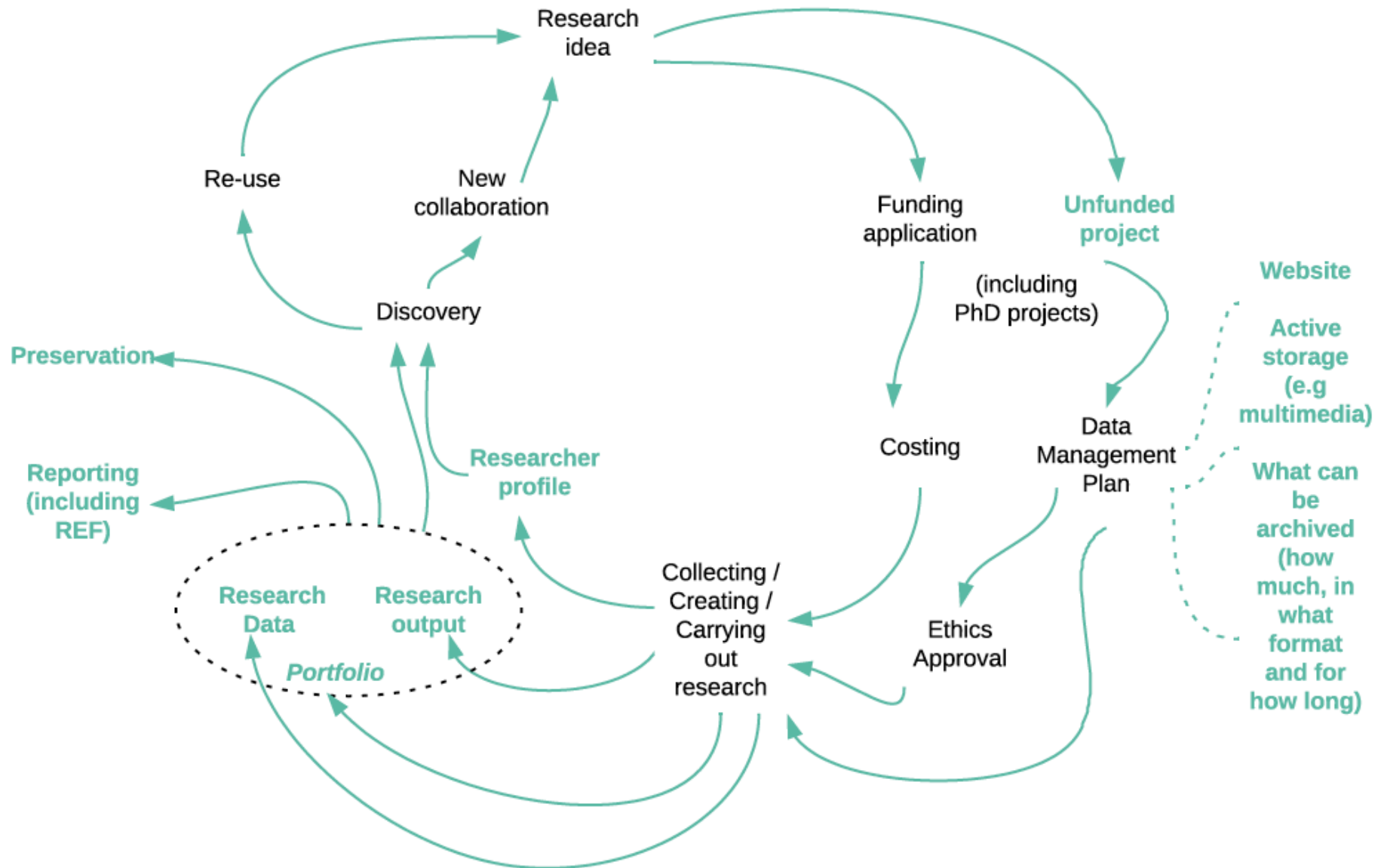
Inclusive CRIS system

The Virtual Research Environment (VRE) – Haplo's Research Manager



Research lifecycle diagram

Practice-based research



One repository with a focus on practice-based arts research

Practice-based (arts) research encompasses a range of disciplines, from fine and performing arts, to architecture and design

Haplo's flexible repository architecture would enable us to maintain and improve on existing (Haplo-Eprints hybrid) OA publications repository, introduce support for datasets + practice-based research

Aim: to capture, make discoverable and to archive all research

Right people were in place and enthusiastic.

Research made up of the non-text creative component, the associated written documentation of research processes – often part of a wider, changing portfolio of work – often with challenges such as IP and copyright = perfect RDM case study

What is unique to practice-based arts research?

“Whether it is practice-based, practice-led, artistic research - research is research. Whatever method, data, it’s the processes that underpin the practice, that’s the data working with, the documentation we are thinking about.” (Neal White, Professor of Art/Science)

Vocabulary and User Experience is key

Dynamic, changing body (portfolio/collection) of work

Unique outputs – not necessarily captured elsewhere

Intellectual Property Rights / Copyright challenges

Policy and Funding landscape very STEM focused

Evans, J., Gray, A., Kaye, J., Renner, T., Siminson, N. and Watts, N. (2019). Practice-based arts research in repositories: how do we better engage with researchers to capture, manage and enable discoverability of this research? *Open Repositories Conference*. Hamburg, Germany 10 - 13 Jun 2019. Available from:

<https://westminsterresearch.westminster.ac.uk/item/qv8y2/> [Accessed 27 May 2020].

Motivation?

What are their drivers?

Research Excellence Framework (REF) submission – used to make business case for funding and to engage with the community

Portfolio approach they use for REF is a helpful way to approach conversations about outputs

‘Practice research is for life – not just for REF’

Prioritising recording/collecting the research before we can even think about open access, discoverability or long term preservation

Open Access looks different to them

Practice Research Advisory Group (PRAG-UK)

“PRAG’s long term aim is to ensure that bodies of Practice Research are visible and searchable, and that the creative and cultural industries can fully contribute to the UK’s industrial and creative economy and the advancement of innovative interdisciplinary research. This is a capacity building project. It will produce tangible exemplars, stimulate and focus discussion, and work towards the development of a sustainable framework. In addition, it aims to provide HEIs and researchers with tools, guidance and confidence in the submission of Practice Research for RCUK/UKRI funding and in the preparations for the UK’s REF 2021”

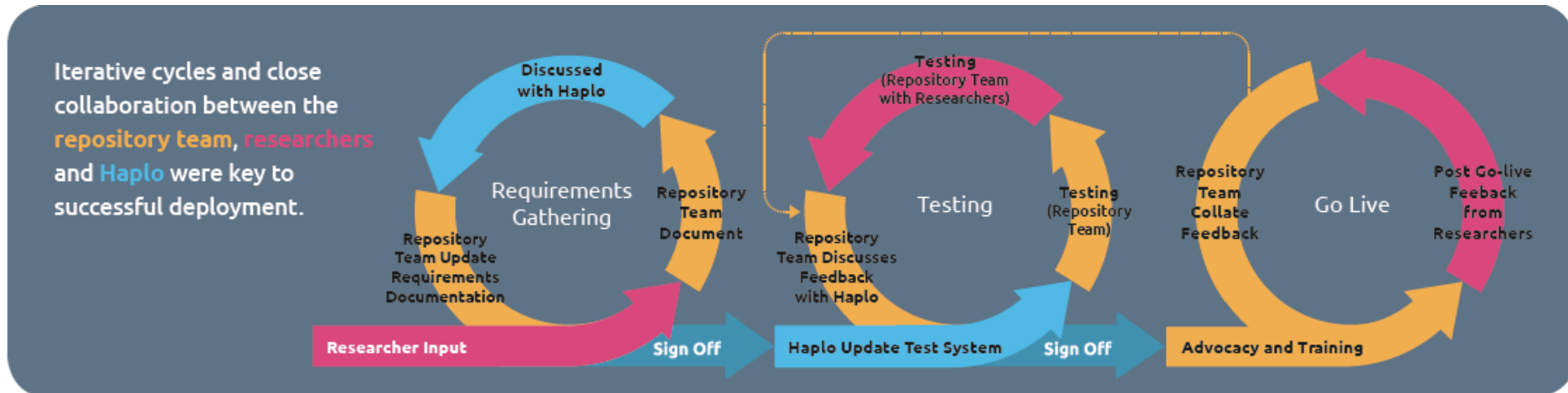
“Produce a framework to underpin the development of an archival infrastructure for a ‘Web of Arts’, as a complement to the Web of Science”

Our approach to capturing this research

Work in collaboration

Be informed by previous work: Kultur, Kultivate, Defiant Objects, KAPTUR¹

2



¹ Meece, S., Robinson, A. and Gramstadt, M-T. (2017). *Engaging researchers with the world's first scholarly arts repositories: ten years after the UK'S Kultur project*. *New Review of Academic Librarianship*, 23, 209-232. Available from: <https://www.tandfonline.com/doi/abs/10.1080/13614533.2017.1320767> [Accessed 27 May 2020].

² Evans, J., Watts, N. and Renner, T. 2019. Building a single repository to meet all use cases: a collaboration between institution, researchers and supplier [Poster]. Exhibited at: *Open Repositories Conference*. Hamburg, Germany 10 - 13 Jun 2019 [Available online: <https://westminsterresearch.westminster.ac.uk/item/qv8xz/building-a-single-repository-to-meet-all-use-cases-a-collaboration-between-institution-researchers-and-supplier>]

How we updated our templates

“We want to be able to select non-text outputs”

- Text based output
- Non-text based output
- Portfolio of outputs

New output

- **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
- **Performance**
A realisation of your work such as an art performance, reading, or staged play

New Book: Miss Jenny Evans

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

* Title

* Type

✓ Exhibition catalogue
Scholarly edition

* Miss Jenny Evans Evans, J.

* Editors eg Smith, J.B.

* Abstract

Making templates user friendly

Exhibition output type

New Exhibition

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

[Preview](#) [Save](#)

* **Title of work**

* **Creators**

* **Collaborators**

* **Description**

* **Date**

dd mm yyyy

File

↑ Drag files here or [choose File...](#)

* **Image credit**

* **Media type**

✓ -- choose --

Audio

Image

Video

* **License**

[click to set](#)

* **File Access Level**

☐ Closed (closed metadata and files)

☐ Controlled (open metadata, closed files)

☒ Open (open metadata and files)

* **Exhibition title**

* **Keywords**

* **Publisher or commissioning body**

* **Project**

* **Funder**

Portfolios

Collect individual outputs together

The screenshot displays a digital portfolio interface. At the top, the title 'Transforming the University of Westminster Repository' is shown with an 'Edit' button and a download icon. Below the title are buttons for 'Copy as new item' and 'Change output type'. A left sidebar contains navigation links: Home, Portfolio, Calendar, University of Westminster (Design, Creative and Digital Industries, Liberal Arts and Sciences, Westminster Business School), Research groups and clusters, Committees (Upcoming meetings), Guides, and REF Units of Assessment. The main content area is divided into sections: 'Title' (Transforming the University of Westminster Repository), 'Creators' (Evans, J., Renner, T. and Tribble, P.), 'Description' (This portfolio brings together relevant work relating to the development of the University's new repository, the result of close collaboration between Westminster and Haplo. Key features of the repository include a single solution for text-based and non-text based outputs, dynamic portfolios and managed levels of access to files.), 'Portfolio items' (a list of items including 'Keeping Data Safe: how to implement a secure repository', 'Identifying the Different People and Systems Involved and Potential Areas for Risk', 'Implementing a next-gen repository mid-REF cycle...madness or a stroke of genius?', 'A Single Open Source Repository For Every Use Case', and 'Building an All Haplo repository: A partnership between institution and supplier, in collaboration with researchers and the user community'), 'Year' (2019), 'Keywords' (repositories, open access, practice-based arts research, non-text outputs), 'File' (Screen Shot 2019-01-15 at 12.18.25.png, with download and preview options), 'File Access Level' (Open (open metadata and files)), and 'Tasks' (a log of actions such as 'Jenny Evans submitted the record' and 'Nina Watts added a note: Released as open access.'). On the right side, there are two boxes: 'STATUS' (Complete - Open, Access record released) and 'REPOSITORY' (View in public repository, REF template). The 'REF template' button is circled in red.

Transforming the University of Westminster Repository

Edit

Copy as new item Change output type

Home

Portfolio

Calendar

University of Westminster
Design, Creative and Digital Industries
Liberal Arts and Sciences
Westminster Business School

Research groups and clusters

Committees
Upcoming meetings

Guides

REF Units of Assessment

Title Transforming the University of Westminster Repository

Creators Evans, J., Renner, T. and Tribble, P.

Description This portfolio brings together relevant work relating to the development of the University's new repository, the result of close collaboration between Westminster and Haplo. Key features of the repository include a single solution for text-based and non-text based outputs, dynamic portfolios and managed levels of access to files.

Portfolio items

- Keeping Data Safe: how to implement a secure repository
- Identifying the Different People and Systems Involved and Potential Areas for Risk
- Implementing a next-gen repository mid-REF cycle...madness or a stroke of genius?
- A Single Open Source Repository For Every Use Case
- Building an All Haplo repository: A partnership between institution and supplier, in collaboration with researchers and the user community

Year 2019

Keywords repositories
open access
practice-based arts research
non-text outputs

File Screen Shot 2019-01-15 at 12.18.25.png
Download Versions
Preview

File Access Level Open (open metadata and files)

Tasks

Deposit

- Jenny Evans submitted the record 15 Jan 2019, 12:25
- Nina Watts added a note: Released as open access. Nina 15 Jan 2019, 16:05
- Nina Watts confirmed the record as 15 Jan 2019, 16:05

STATUS
Complete - Open
Access record released

REPOSITORY
View in public repository
REF template

Portfolio and individual outputs in the public view

UNIVERSITY OF WESTMINSTER® HOME AUTHORS & CREATORS RESEARCH AREAS LATEST ADDITIONS

CURRENT STUDENTS ADMIN

Portfolio

Assembly: performing the materiality of Muslim prayer spaces

Marsh, J. *Assembly: performing the materiality of Muslim prayer spaces.*



SHOW MORE ▼

CREATORS	Marsh, J.
COLLABORATORS	Birmingham Central Mosque
	Brick Lane Jamme Masjid
	Inclusive Mosque Initiative
DESCRIPTION	Assembly is a body of work and ongoing research, which performs the materiality of Muslim prayer space. Assembly is a series of site-specific installations, comprising of 1:1 scaled moving floor projections with 5.1-surround sound. As the audience enters each prayer site the projection is activated, revealing a pre-recorded film of congregational prayer. The

UNIVERSITY OF WESTMINSTER® HOME AUTHORS & CREATORS RESEARCH AREAS LATEST ADDITIONS

Assembly Exhibition Catalogue

Marsh, J. 2018. *Assembly Exhibition Catalogue*. London Julie Marsh.

Explore this collection

Jamaat (2018)
Marsh, J. 2018. *Jamaat (2018)*

UNIVERSITY OF WESTMINSTER® HOME AUTHORS & CREATORS RESEARCH AREAS LATEST ADDITIONS

Assembly: Artist Talk at Closeup Film Centre

Marsh, J. 2018. *Assembly: Artist Talk at Closeup Film Centre*. Julie Marsh.

Explore this collection

Exhibition

Jamaat (2018)

Marsh, J. 2018. *Jamaat (2018)*. Brick Lane Mosque

Explore this collection

Assembly: Artist Talk at Closeup Film Centre
Marsh, J. 2018. *Assembly: Artist Talk at Closeup Film Centre*. Julie Marsh.

Assembly Exhibition Catalogue
Marsh, J. 2018. *Assembly Exhibition Catalogue*. London Julie Marsh.

Salat (2016)
Marsh, J. 2016. *Salat (2016)*. Birmingham Central Mosque

Share this

Tweet Email

Assembly is a site-specific research project made in collaboration with Brick Lane Jamme Masjid community. Jamaat (2018) (translated from Arabic meaning assembly) was made and exhibited respecting the religious and cultural rules of the mosque. The mechanical recording device was used as an anonymous eye; in a culturally sensitive environment such as the mosque, the objectivity of the machine allowed entry to a place that is forbidden for a female non-Muslim.

The camera was not permitted to film in front of the people praying, nor could it show their faces. Subsequently, an

Making practice based arts research FAIR?

Our repository has been developed in line with the FAIR principles¹

Findable - outputs are assigned DOIs or handles to enable discoverability.

Accessible - the repository implements the OAI-PMH protocol to enable discovery by the standard industry discovery tools, and an authentication process will be used to manage access to datasets.

Interoperable - appropriate standards (including Dublin Core, CrossRef and Datacite) are applied to enable interoperability.

Re-usable - described appropriately and a licence is applied for re-use.

1. Wilkinson, M.D. et al (2016). *The FAIR guiding principles for scientific data management and stewardship*. Scientific Data, 3, Article number 160018. Retrieved from <https://www.nature.com/articles/sdata201618>

However we have discovered the standards

Are not very 'fair' to these disciplines

Persistent Identifiers and schema have been developed with traditional text based (often STEM) disciplines and outputs in mind

Two elements

- more relevant guidance
- More representative metadata

Contributor roles very STEM-focused

ORCID - other

DataCite

- Lack of focused guidance

The screenshot shows a web form titled "ADD WORK" with a green header bar. The form is divided into several sections. In the "Work category" dropdown, the word "Other" is selected and circled in red. In the "Work type" dropdown, "Artistic/performance" is selected and circled in red. In the "Publication date" section, the "Year", "Month", and "Day" dropdowns are grouped and circled in red. Other sections include "WORK IDENTIFIERS" with fields for "Identifier type", "Identifier value", "Identifier URL", and "Relationship"; "CITATION" with a "Citation type" field; and a "Set visibility:" option at the bottom right. The form also includes fields for "Add title", "Add translated title", "Subtitle", "Publisher", and "Language used in this form".

Lessons learned?

Benefits

- Connecting up with REF – funding for development work and inclusive systems contributing to open research environment
- Non-text output templates – so much more inclusive
- Ongoing engagement – work in partnership with researchers and other professional services teams

Challenges

- Danger of over-engineering – portfolio workflow was a step too far (for now)
- User Experience – so much better – still not WordPress though
- Still need 121 support
- Standards don't reflect this research
- Other systems – 'upgrade' to staff profiles

Copyright for researchers guide

Developed by Jane Secker for us – published under a CC-BY licence

Collaborative effort with our Academic Liaison and Learning Development team in Library & Archives Service

Connects up with our other Copyright guides

<https://libguides.westminster.ac.uk/copyrightresearchers>

UNIVERSITY OF WESTMINSTER[®]
Library Guides

University of Westminster Copyright Copyright for Researchers Introduction

Copyright for Researchers: Introduction

This guide provides guidance on copyright matters for researchers

Introduction Permissions and reuse Your Research Creative Commons Social Media Open Data

Case Studies Further Help

Introduction

This copyright guide is aimed at researchers at the University of Westminster who are creating and sharing research outputs, such as journal articles, creative works or data as part of their research activities, whether funded externally or as part of their substantive role. It discusses using other people's content (publications, data or other intellectual property) and when you might need to obtain licences or permission to use their work. It is particularly important to read this guide before you add your research and /or creative outputs to the VRE: Repository to enable sharing in the institutional open access repository [WestminsterResearch](#).

The guide considers a number of other related issues including the relevant copyright exceptions that may apply when you are undertaking non-commercial research, identifying openly licensed content including datasets, adding Creative Commons licences to your work and copyright issues and social media. It also includes three case studies of copyright issues associated with research and sources of further help and advice.

Disclaimer: The guide in no way substitutes for formal legal advice. If you are in any doubt or require further information we recommend you consult the sources of further advice at the end of this guide.

What is copyright and why does it matter?

Researchers create a whole variety of copyright works, through the data they generate, the papers they write and other creative outputs they may produce such as works of art or computer software. The need for researchers to understand copyright is now particularly important because of the requirement to deposit research outputs and data sets on open access, following funding mandates from UK Research and Innovation (UKRI).

In the UK, the relevant copyright legislation is the **1988 Copyright, Designs and Patents Act**. While researchers do not need to be familiar with the legislation in detail, this guide provides you with an accessible but practically focused guide to the aspects of copyright law that might impact on you.

Some of the examples of when it's important to understand copyright include:

- When you are using other people's creative work (and data) protected by copyright.
- When you create your own works (and underlying data) that qualify for protection and need to understand what protection your work is awarded.
- When you work collaboratively with colleagues either at the University of Westminster or other organisations.
- When you are asked to sign contracts or licence agreements by organisations funding your research.

Open access

As a researcher you will also need to understand the requirements for open access when you deposit your work or data in the institutional repository or when you publish your

How does copyright relate to other forms of intellectual property?

Copyright is a type of intellectual property right that gives the creator of a work certain exclusive rights, such as the ability to copy a work, to publish the work or to share it on a network. Copyright typically lasts for 70 years after the death of an author although this varies depending on the type of content. In contrast to trademarks and patents, provided a work qualifies for protection, copyright arises in a work as soon as it is created, so there is no requirement to register your copyright. There is a relatively low bar for a work to qualify for copyright protection; it needs to be original and fixed and to fall into a category of works specified in law including: literary, artistic, musical works, sound recordings, film, broadcasts etc. For further information on copyright basics we suggest you consult our Library guide on [Copyright](#).

Depending on the nature of your research, your work may also qualify for protection under database rights, performance rights or design rights. If it is an invention then you may seek to protect it using other intellectual property laws, such as by applying for a trademark or patent. These will need to be registered and there are specific checks you need to undertake before applying for such protection. If you need further advice about other aspects of intellectual property then please contact commercialisation@westminster.ac.uk

Other guides

This guide should be read in conjunction with the following other guides that cover specific related areas:

- [University of Westminster Intellectual Property Policy](#)
- [University of Westminster Open Access Policy](#)

What next?

Preservation

- Our pilot of Archivematica via the Jisc Open Research Hub has been de-railed due to priorities (and lack of staffing) over the last year or so (and delay in REF submission)
- Hoping to do some work in June-July 2020
- Our University Records and Archives team are doing amazing work with digital preservation – so harnessing their expertise

CRIS / Repository work - Front-end repository development work + researcher profiles work, Data Management Planning

Joining up different discussions – OA repository community, PIDs, Research Data Management, Research Management, CRIS, PRAG-UK

Community Engagement

[Repository Fringe 2018](#)

[PRAG-UK Town Hall Meeting](#) – Jan 2019

Jisc / Prag-UK event – Capturing practice research: improving visibility and searchability: 15th March 2019 – written up as a blog post: [Practice Research is for life, not just REF](#)

Practice-based arts research in repositories: how do we better engage with researchers to capture, manage and enable discoverability of this research? *Open Repositories Conference*. Hamburg, Germany 10 - 13 Jun 2019 – [recording of this panel session](#).

Thank you!

Jenny Evans

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[Transforming the University of Westminster Repository](#)

@jennye



Persistent Identifiers and schema

Discussion Session 1

ORCID and A&H worktypes

Adam Vials Moore - UK ORCID senior community engagement and technical lead

Datacite

Arts schema

Datacite

Making the schema more 'practice-research friendly' and also what the schema doesn't address

- Benefits – minting DOIs to track reach/citation, interoperability (connects up to other schema)
- Publisher guidance - needs to be clearer for these outputs (e.g. like it is for software)
- Public landing page requirement – works for closed files with an open metadata record – but not for closed metadata records
- Contributor information doesn't reflect the collaborator role so important to these researchers
- Dynamic collections

With huge thanks to Tom Renner @haplorepo for his input

Publisher guidance

"The name of the entity that holds, archives, publishes prints, distributes, releases, issues, or produces the resource. This property will be used to formulate the citation, so consider the prominence of the role"

"For software, use Publisher for the code repository. If there is an entity other than a code repository, that "holds, archives, publishes, prints, distributes, releases, issues, or produces" the code, use the property Contributor/contributorType/hostingInstitution for the code repository."

Contributor information

CRedit – Contributor Roles Taxonomy

Other Contributors	Name field, with individual roles chosen from list: Actor, Actress, Animator, Author of screenplay, Calligrapher, Choreographer, Cinematographer, Composer, Conductor, Conference organiser, 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, Vocalist)
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'Other Contributors list' from
Kultur project Metadata report

[CRedit – Contributor Roles Taxonomy](http://kulturerprints.org/Metadata%20report%20Final.pdf)



CRedit (Contributor Roles Taxonomy) is high-level, including 14 roles, that can be used to represent the roles played by contributors to scholarly output. The roles represent each contributor's contribution to the scholarly output.

14 Contributor Roles

Conceptualization
Data curation
Formal Analysis
Funding acquisition
Investigation
Methodology
Project administration

Resources
Software
Supervisor
Validation
Visualization
Writing – original draft
Writing – review & editing

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
Vocalist

Sheppard, V. (2009). *Metadata report*. Kultur project. Available from:
<http://kulturerprints.org/Metadata%20report%20Final.pdf> [Accessed 27 May 2020].

Haplo repository
collaborator roles

Dynamic collections

The (new) "relatedItem" field in the DataCite schema is useful for describing groups of things. A portfolio record could use that with something like:

```
<RelatedIdentifier relatedIdentifierType="DOI"  
relationType="Compiles">10.555/thing/1234</RelatedIdentifier>
```

DOIs not really designed for changing records. Cannot update the "mandatory" fields for a record (understandably) but it's also not really expected that you'll update the record for an existing item.

While it is possible to add items to a portfolio via the use of RelatedIdentifier, you couldn't amend the "Creators" of the portfolio on the DOI record after you've minted the DOI

Arts schema...first attempt

Item template

Title

Creators
Miss Jenny Evans Evans, J.

Collaborators
eg Smith, J.B.

Description

Date
dd mm yyyy

Keywords

Publisher or commissioning body

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

Drag files here or choose file...

IMAGE CREDIT

MEASUREMENTS

RIGHTS

MEDIA TYPE
-- choose --

LICENSE
click to set

FILE ACCESS LEVEL
Closed (closed metadata and files)
Controlled (open metadata, closed files)
Open (open metadata and files)

Place of publication

Project

Funder

Research group

Research area (CREAM only)
click to set

Web address (URL)

Original Department or Institution

Exhibition template

Title of work

Creators
Miss Jenny Evans Evans, J.

Collaborators
eg Smith, J.B.

Description

Date
dd mm yyyy

Exhibition title

Keywords

Publisher or commissioning body

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

Drag files here or choose file...

IMAGE CREDIT

MEASUREMENTS

RIGHTS

MEDIA TYPE
-- choose --

LICENSE
click to set

FILE ACCESS LEVEL
Closed (closed metadata and files)
Controlled (open metadata, closed files)
Open (open metadata and files)

Project

Funder

Research group

Web address (URL)

Research area (CREAM only)
click to set

Original Department or Institution

Title of work
Primary item / output
Title
Creators
Collaborators
Description
Date
Publisher or Commissioning Body
Web address

Portfolio template

Portfolio template

Title

Collaborators
eg Smith, J.B.

Description

Portfolio items

Practice-based arts research in repositories: how do we better engage with researchers to capture, manage and enable discoverability of this research?

Bringing your user community with you...a story of successful engagement

The Repository is the CRIS, and the CRIS is the Repository

Year
yyyy

Publisher

Web address (URL)

Keywords

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

Drag files here or choose file...

Funder

Project

Research group

Research area (CREAM only)
click to set

Original Department or Institution

Digital Object Identifier (DOI)
doi:eg: 10.1000/182

Additional information

Populated from item output types

Advocacy and engagement

Discussion session 2

Our tips:

- Listen
- Vocabulary is key
- Involve researchers in the development process if you can
- Local champions – both academics and support staff
- Visual tools such as workflow diagrams help
- Flexible software and a fab developer make life much easier!
- An ongoing journey

Cooper, H. & Caplehorne, J (2019). Engaging practice researchers in open repositories: Beyond A. B. C. *Open Repositories Conference*. Hamburg, Germany 10 - 13 Jun 2019. Available from: <https://kar.kent.ac.uk/74301/> [Accessed 27 May 2020].

Pike, D. & Siminson, N. (2019). Square pegs, round holes: how can we make repositories work for arts research? *Open Repositories Conference*. Hamburg, Germany 10 - 13 Jun 2019. Available from: <http://radar.gsa.ac.uk/view/creators/697.html>