Kultivating Kultur:
institutional repositories and the arts

29th June 2011
• Brief background
• What is an institutional research repository? (hands)
• Why are they useful?
• What aspects are working for artists, and what are the issues?
• Future enhancements

Mán Melá’ Theatre Company, 'Dangers of Common Sense', 1996
Collection/Rights: South Asian Diaspora Literature and Arts Archive
Available from: http://vads.ac.uk/large.php?uid=47761
What is an institutional research repository?
Downloadable files and content

Descriptions, keywords, links and other data

Online searchable Web interface

Creator, Funder, and Rights information

Institutional interface and context e.g. UCA Research Online

the online resource for visual arts
“Repositories are complex socio-technical phenomena which embody the values and policies of multiple, conflicting scholarly communities.”

Dr Leslie Carr, University of Southampton, 6th June 2011 via JISC-REPOSITORIES@JISCMAIL.AC.UK

Patrick Barker, 2001, Life Cycle (Portland stone)
Collection/Rights: Public Monuments and Sculpture Association
Available from: http://vads.ac.uk/large.php?uid=67861
Why engage with institutional research repositories?
“By helping to solve a researcher’s problem (how to organize and manage their data) the researcher is inadvertently solving ours — getting our hands on the data in a useful (described) way so we can preserve it for years to come.”

http://blog.libraryjournal.com/tennantdigitallibraries/2011/06/14/embedding-libraries-in-researcher-workflow/
Secure searchable showcase
Essentially... it’s a showcase
another online presence
another context for your work
another place to display your research
Build your international reputation
# Downloader Countries

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<th>Flag Country</th>
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[More statistics for this item...]
Leading to international collaborations
“I've also had a number of international scholars and research students read my articles and listen to the music I have available in the repository, as a result, I am now pursuing collaborative research projects with music studios and researchers in Mexico and Norway.”

*Dr Monty Adkins, School of Music, Humanities and Media, University of Huddersfield*


29th June 2011  
CAiRO Summer School 14
Be ready for REF 2014
What are the issues?
Advocacy

• What is an institutional repository?
• Where is it?
• Why should I use it?
• Why does the institution want me to use it?
• How do I use it?

Mian Har Ng, the Director of the project. 'Bollywood to Birmingham' an eight month programme which began in October 2002.

Collection/Rights: Sampad Collection (GB 2661 SA), South Asian Diaspora Literature and Arts Archive
Available from: http://vads.ac.uk/large.php?uid=47836
The archive as an artistic concept
“...Greek arkheion: initially a house, a domicile, an address, the residence of the superior magistrates, the archons, those who commanded.”

“There is no political power without control of the archive, if not of memory.”


http://books.google.com/books/about/Archive_Fever.html?id=UD321u7ERI0C
The ephemerality of artistic research
ephemeral (-fmr-l)

adj. 1. Lasting for a markedly brief time: "There remain some truths too ephemeral to be captured in the cold pages of a court transcript" (Irving R. Kaufman).

2. Living or lasting only for a day, as certain plants or insects do.

n. A markedly short-lived thing.

“It remains true, as Clive Phillpot said that “art libraries are perpetually engaged in countering ephemerality”.”


See also –

- Researcher’s Tales on the BFI website: Clive Phillpot, freelance writer, curator and former art librarian on the artist Ray Johnson: http://www.bfi.org.uk/filmtvinfo/researchers/tales/phillpot.html
- Performing Arts Data Service (PADS) – Score for Paul Hurley’s Becoming Snail: http://www.jiscdigitalmedia.ac.uk/seminars/elements/
One or more words: your views about institutional research repositories?

(Please complete and hand-in slip of paper)

CUT OR TEAR
How are repositories being enhanced now, and in the future, to bring benefits to researchers and their institutions?
Fine and Applied Art

Search within this collection:  

Advanced Search

Recent Submissions

0 & 1: Cyberspace and the myth of gender.  
Turner, Ming  
(Other)

Everything but... British Council international touring exhibition ceramic tableware pieces: slip cast earthenware, with coloured transparent glazes  
Pryke, S.  
(Other)

Ikea, eating 2004  
Pryke, S.  
(Other)

Made in England: four British artists in Japan and residency at Seian University of Art and Design, Japan with artist in residence exhibition, Maronie Gallery, Kyoto, Japan  
Lancaster, J. J.  
(Other)

Tools versus medium – the use of rapid prototyping in contemporary sculpture  
Galloway, L. J.  
(Other)
Johnson, Christy (2009) *Breaking the Plain* 2009. [Video, Film, Installation]
About the Kultur II Group

The JISC-funded Kultur project brought together the University of Southampton, University of the Arts London, University for the Creative Arts, and the Visual Arts Data Service. Leiden University was an associate partner. The partners developed a model for repository start-up addressing the needs of the UK higher education arts sector including non-text and practice-led research outputs.

The Kultur II Group now consists of participants of the kultur@jiscmail.ac.uk list, a closed email list set-up during the Kultur project, and attendees of the meetings held after the end of the Kultur project from 1st October 2009 to current.

The Group is open to all specialist creative arts institutions, departments within larger multidisciplinary institutions, and researchers in the UK. We welcome repository managers and administrators, researchers, librarians, technical staff, academics, and research office staff.

Members of the Kultur II Group have shared their details on the Contacts page.

The Kultur II Group is led by the Visual Arts Data Service (VADS), a Research Centre at the University for the Creative Arts.
Kultivate enhancements

- EPrints at University of Southampton
- Kultur II Group
- Project containers (Royal College of Art)
- Enhanced display of download/view statistics
- EPrints Bazaar - ‘App store’

Andreas Fabian, 1991, Champagne bucket
Rights: Andreas Fabian/Royal College of Art
Available from: http://vads.ac.uk/large.php?uid=160599
Christy Johnson

Research Expertise

Fine Art – time-based media and the photographic arts.

Research Profile

Christy Johnson comes from a background in the Fine Arts, working with time-based media and the photographic arts. She has often chosen to work beyond the context of the gallery and has explored new platforms, contexts and sites for her practice, and relationships to diverse audiences. Johnson's work includes public art commissions, installation, museum intervention and bookworks. She has participated in the International Diviners Memories project (Chris Dorset) at the Piet Lennon Museum, Finland and the Manchester Museum in the UK.

Johnson’s current research project, Feast (in part funded by the AHRC, British Council and UCA) is an interdisciplinary work exploring the interface between the book, the archive, the screen and the museum. The work has three distinct components: photograph/text/site-specific installation(s), video triptych (projection/visual monitor work) and a published artist’s book distributed by Art Data, London. Three contributors to theafterwords section of Feast: Christy Johnson and 33 Confessors include: Dr. Margherita Sprio (University of Essex), Dr. Catherine Clinker (University of New Mexico) and Dr. Jenny Daggies (Liverpool Hope University). The Feast project was previewed and launched on 28 April 2007 in the Oculatorium Gallery / Project Space at the UCR California Museum of Photography in the USA. The book was launched in London on 20 September 2007 at the bookartbookshop and featured in Studio Space/Artist’s Pages in Vertigo Magazine (Summer/Autumn 2007).

This research represents a convergence of three strands of inquiry: identity and the body, sites of memory, and the archive. It stems from Johnson’s interest and previous work, which explored how the female body is socially and sexually constructed through transformative religious ritual. The work also draws upon her interests in contemporary practices of intervention and appropriation; collecting, re-collecting and the relationship of artefact and memory; and the archive as a site of reclamation and narration. Johnson is interested in the photographic document as a ritual space, and how the book form can become a site for discursive interplay. Feast: Christy Johnson and 33 Confessors operates as a set of interchanges between then and now, and reclaims a space for the reactivation of identity, www.feastproject.com

A new project in development continues Johnson’s exploration and use of ‘found’ material (16mm wind tunnel footage). Airborne (video/sound installation & dance intervention) explores the turbulence of suspension and sets out to map the interval between take off and landing. Windscreen and non-diegetic sound create a journey ‘between’, a spatial dislocation. This project will be shown as part of the 7th L1 Contemporary Dance Festival, 4 – 9 March 2008, sited at the Batekii MultiArtCenter, MJU Theatre and National Dance Theatre, Budapest, Hungary.
Mr Patrick McSweeney

Electronics and Computer Science
University of Southampton

Expertise:
MePrints, Eprints, Perl programming

Biography:
I work for the UoS and in my spare time I enjoy Mountain Biking

Latest items

Johnson, Christie (2009) *Breaking the Plains*. Video, Film, Installation

Most Viewed Items

Ray, Sandra and La Salakoti, Mariste and Cattani, Maria Lucia and Coldwell, Paul and O'Reilly, Tim and Kearney, Jonathan
*SCIRIA Symposium, Points of Contact*
In: Points of contact, 28th September 2003.
*Creative Arts and Design > Creative Arts and Design not elsewhere classified*
(Unpublished)
Single-dose oral naproxen for acute postoperative pain: a quantitative systematic review

Abstract
Naproxen and naproxen sodium are non-steroidal anti-inflammatory drugs used in a variety of painful conditions, including the treatment of postoperative pain. This review aims to assess the efficacy, safety and duration of action of a single oral dose of naproxen/naproxen sodium for moderate to severe acute postoperative pain in adults, compared with placebo.

Methods
The Cochrane Library (Issue 4 2012), EMBASE, PubMed, MEDLINE and an in-house database were searched for randomised, double-blind, placebo-controlled trials of a single dose of orally administered naproxen or naproxen sodium in adults with acute postoperative pain. Pain relief or pain intensity data were extracted and converted into dichotomous information to give the number of patients with at least 50% pain relief over 4 to 6 hours. Relative benefit and number-needed-to-treat were then calculated. The percentage of patients with any adverse event, number-needed-to-harm, and time to resolution were also calculated.

Results
Marie-Therese Gramstadt
Kultivate/eNova Project Manager

mtg@vads.ac.uk
http://vads.ac.uk
http://www.vads.ac.uk/kultur2group/projects/index.html