OPEN RESEARCH AND PRACTICE BASED RESEARCHERS
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PRACTICE RESEARCH VOICES (@PRVOICES)

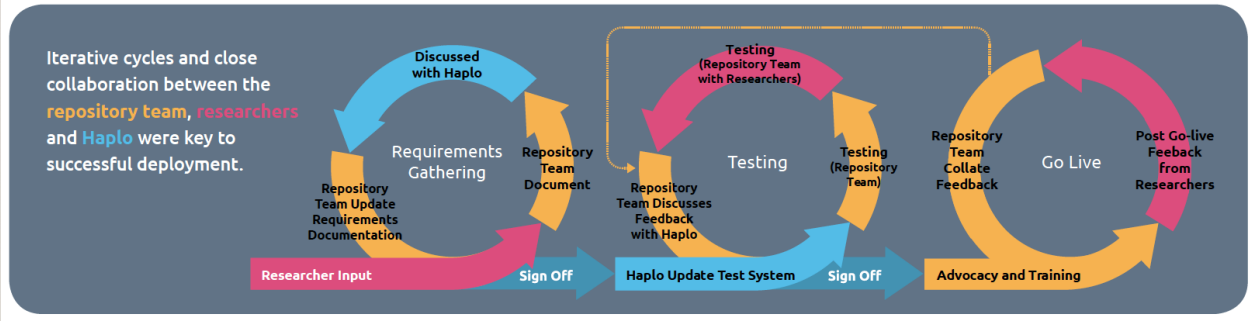
- **Scoping a national practice research repository using** (as a foundation) the Haplo (now Cayuse) **repository** that **embedded practice research (primarily in art and design) from the beginning**
- Moving to a **repositories, discoverability and interoperability landscape** in which **practice research disciplines** are **embedded** rather than an afterthought (OTHER)
- **Bringing together voices** from many interested communities to form the **PR Voices Choir** and working with them to identify what **Findable, Accessible, Interoperable and Re-usable (FAIR) and transparent** research (which may also be **open**) looks like for these disciplines and which respects all contributors and their intellectual property

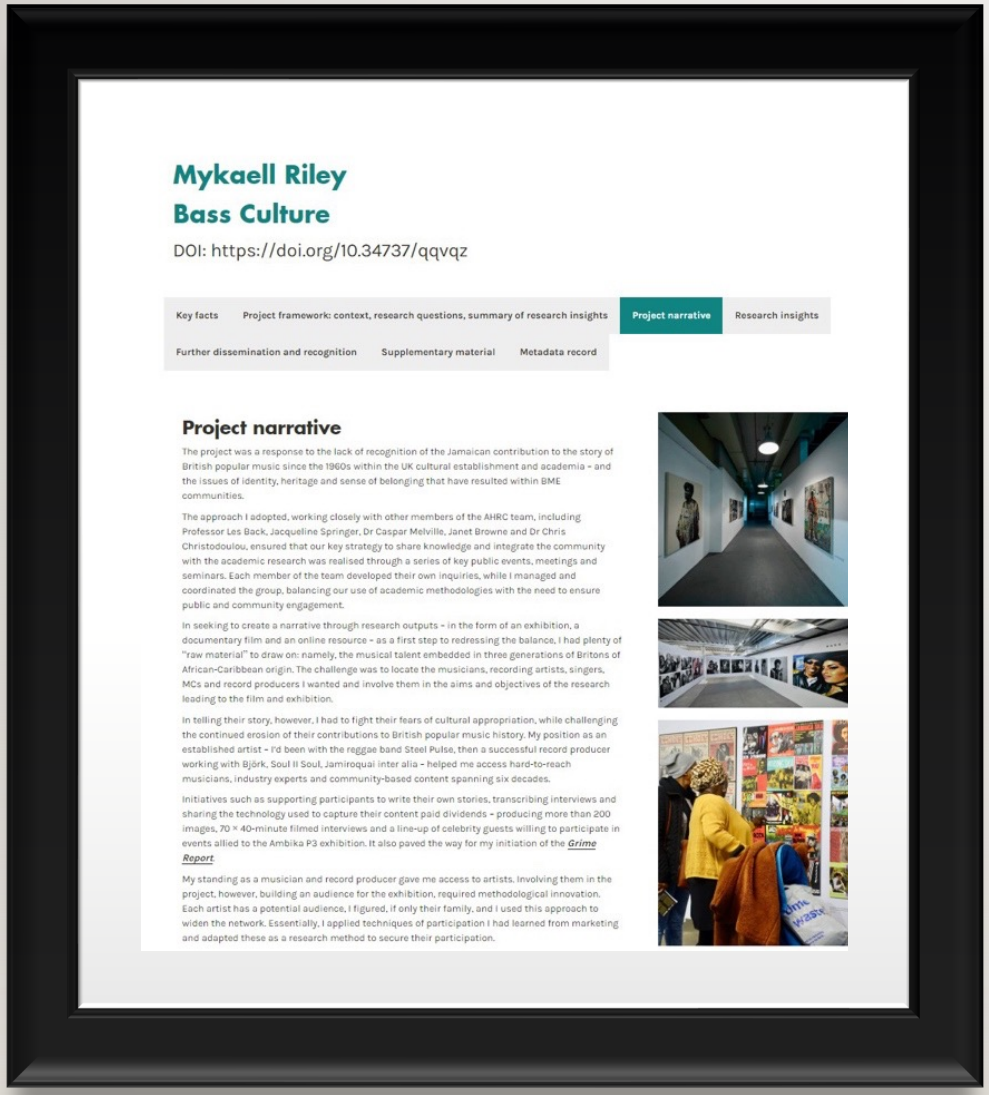
UNIVERSITY OF WESTMINSTER REPOSITORY: WORKING WITH COMMUNITY – A CO-DESIGN APPROACH

Worked with Haplo (now Cayuse) to build a single open source repository that meets the 'FAIR' principles and captures all research (outputs)

Approach to development involved **collaboration with** community (art and design and architecture) **– starting with their requirements – not** what **the technology** offered (Co-Design) – to understand their needs

Developed a single repository that captures publications, data <u>and</u> practice research outputs and the associated narrative





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 × 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 *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.

Read more about this work: https://t.co/oi0UNHdtM6

UNIVERSITY OF WESTMINSTER REPOSITORY WHAT WE LEARNED

Underpinned by inclusive (enabling) institutional policy landscape and language

Challenges identified included:

- Discoverability and interoperability landscape was born of scientific research
- IP, copyright, licensing issues

Sharing and making research 'open' for practice research: a combination of traditional open access (content can be licensed for reuse) and data sharing where ownership of data varies (FAIR ≠ Open)

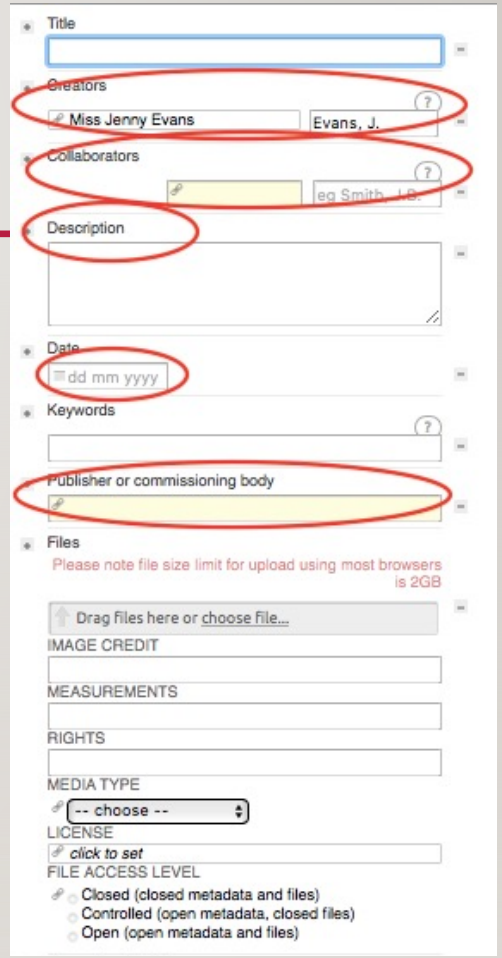
PRACTICE RESEARCH OUTPUTS

Dynamic, multi-component portfolio (or collection) of (text-based and non-text based) items that are connected by a narrative documenting underpinning research processes

3 main 'non-text' output 'types' – non-text, exhibition, portfolio (collection)

Language reflected what the community asked for

- Creator (not author)
- Collaborators (including a list)
- Description (not abstract)
- Publisher (or commissioning body)
- Media type was part of the output (rather than 'being' the output)



Non-text (e.g. artefact) output record

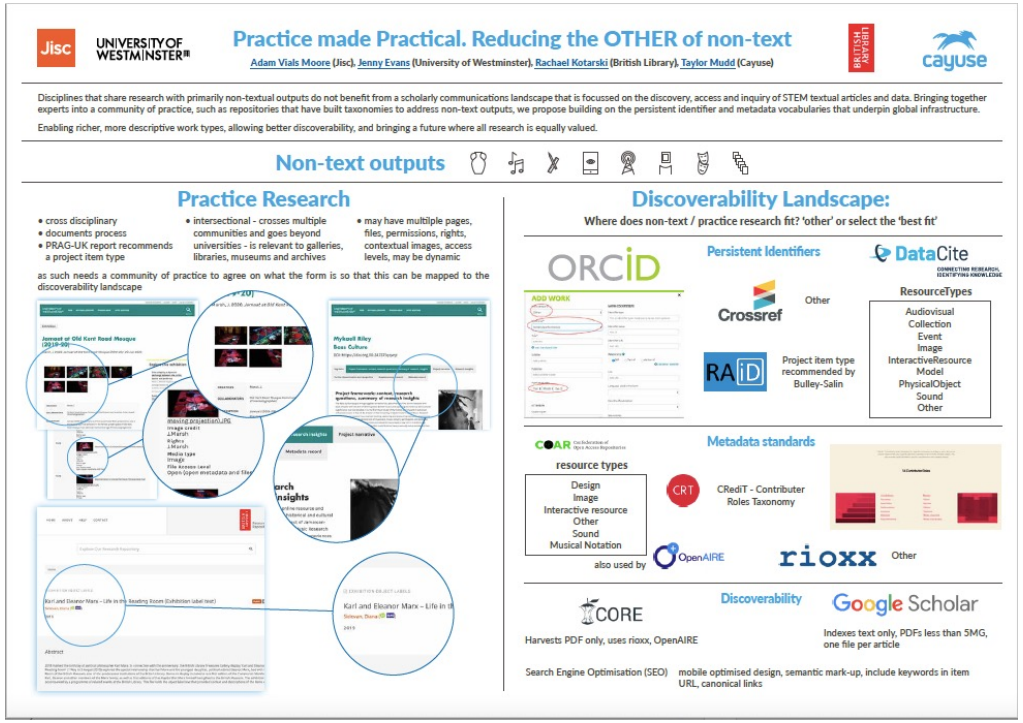
DISCOVERABILITY LANDSCAPE

Google Scholar

- Indexes text only, PDFs less than 5MG, one file per article

Persistent Identifiers (PIDs) and metadata standards

- ‘Other’ or ‘best-fit’
- Don’t reflect the the complexities of practice research



Read more about this work: https://zenodo.org/record/5767095#.Yxtyly8w28U

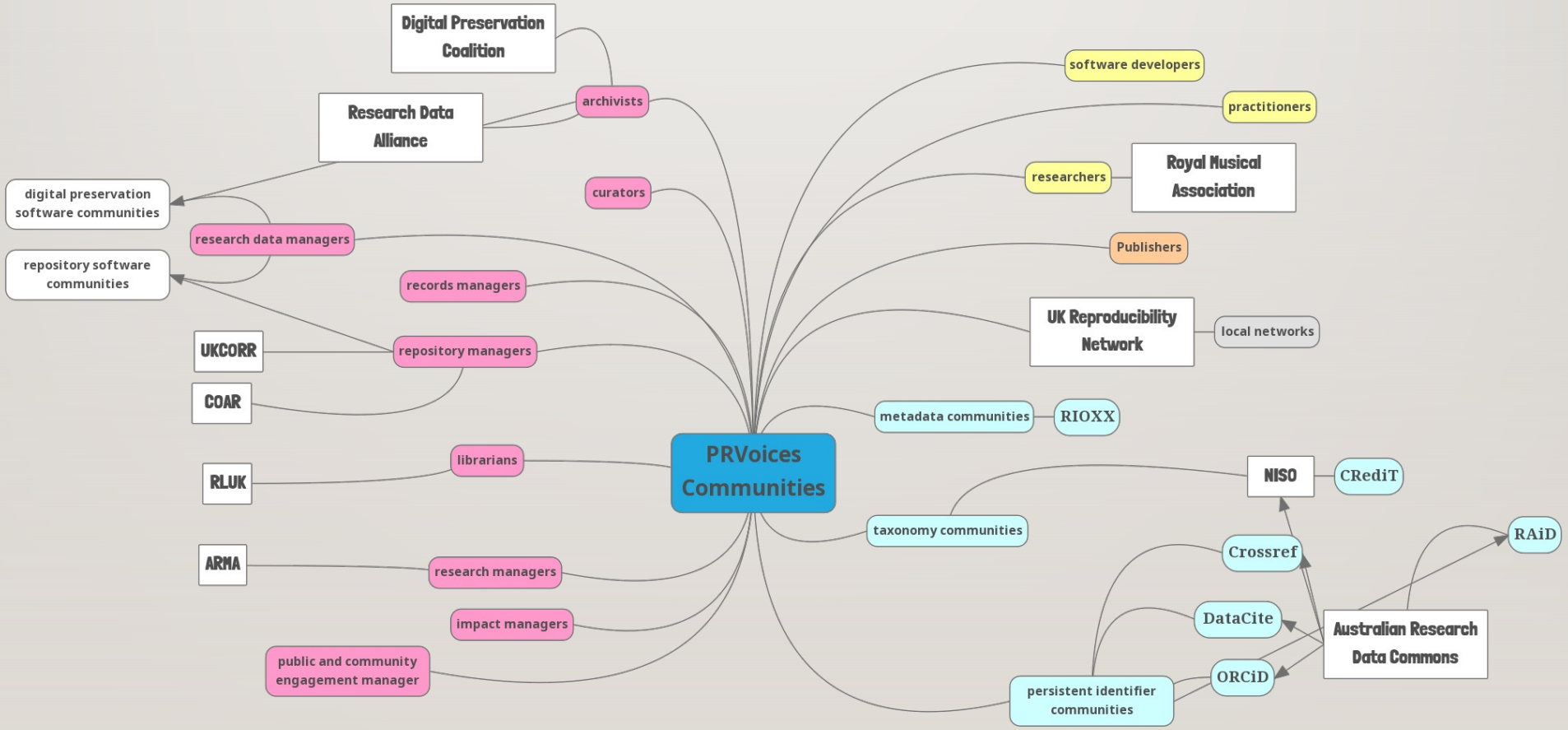
PR VOICES PROJECT OVERVIEW

1. Repositories

2. Metadata & Persistent Identifiers

3. Creating a Practice Research Community of Practice

THE PRACTICE RESEARCH COMMUNITY OF PRACTICE

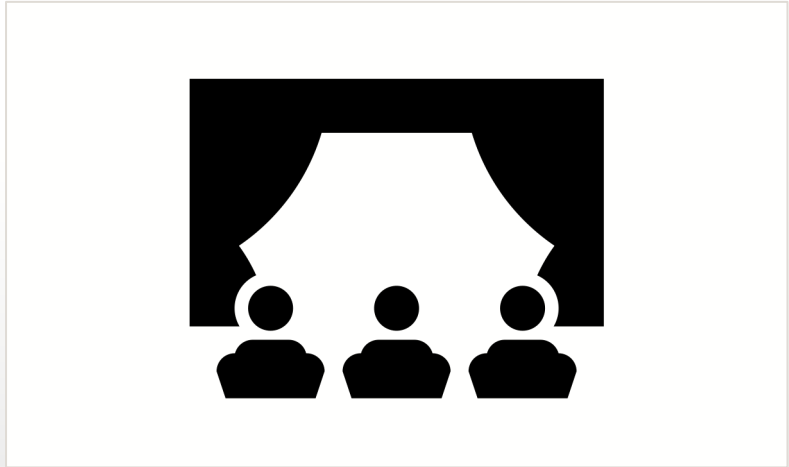


THE PRACTICE RESEARCH (DATA) REPOSITORY

DESIGN AND WHAT IT LOOKS LIKE

FUNCTIONALITY

THE HAPLO (BY CAYUSE) SCHEMA



DESIGN AND WHAT IT LOOKS LIKE (BEAUTY) AND FUNCTIONALITY

CONTRIBUTORS

ACCESSIBILITY

NAVIGATION

CAPTURING AND DISPLAYING PROCESS

MORE INTERACTIVE – IMAGE, VIDEO, AUDIO ALL A PRIORITY

FUNCTIONALITY

DIGITAL PRESERVATION

SOFTWARE INTEGRATIONS

ADDITIONAL OUTPUT TYPES

… LED TO SUGGESTED CHANGES

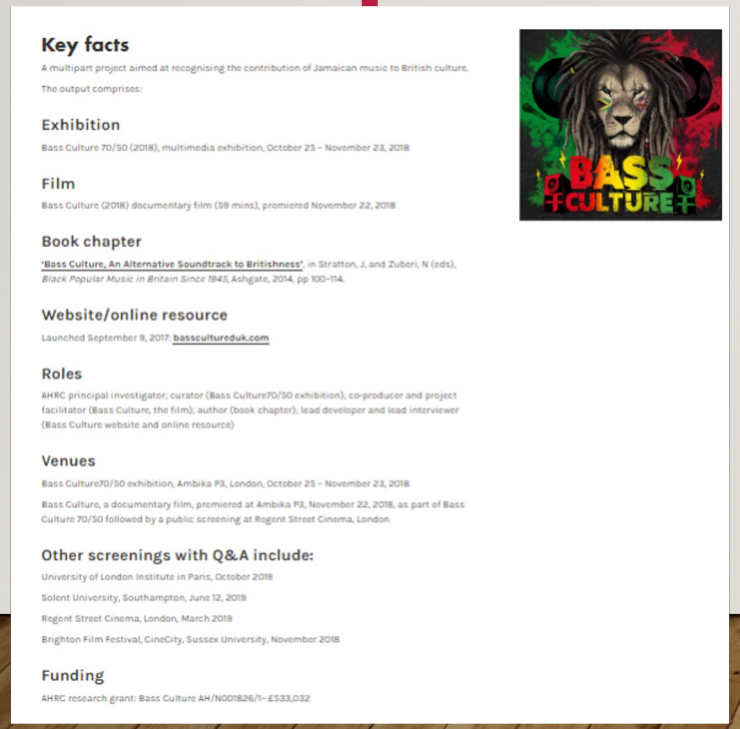
Less text & more visual

Portfolio items linked from landing page

Embedded videos moved here

'Share this'

'Cite this'



Key facts

A multipart project aimed at recognising the contribution of Jamaican music to British culture.

The output comprises:

Exhibition

Bass Culture 70/50 (2018), multimedia exhibition, October 25 - November 23, 2018

Film

Bass Culture (2018) documentary film (59 mins), premiered November 22, 2018

Book chapter

'Bass Culture, An Alternative Soundtrack to Britishness', in Stratton, J, and Zuberi, N (eds), *Black Popular Music in Britain Since 1945*, Ashgate, 2014, pp 100–114.

Website/online resource

Launched September 9, 2017: bassculturedukcom

Roles

AHRC principal investigator; curator (Bass Culture70/50 exhibition); co-producer and project facilitator (Bass Culture, the film); author (book chapter); lead developer and lead interviewer (Bass Culture website and online resource)

Venues

Bass Culture70/50 exhibition, Ambika P3, London, October 25 - November 23, 2018

Bass Culture, a documentary film, premiered at Ambika P3, November 22, 2018, as part of Bass Culture 70/50 followed by a public screening at Regent Street Cinema, London

Other screenings with Q&A include:

University of London Institute in Paris, October 2019

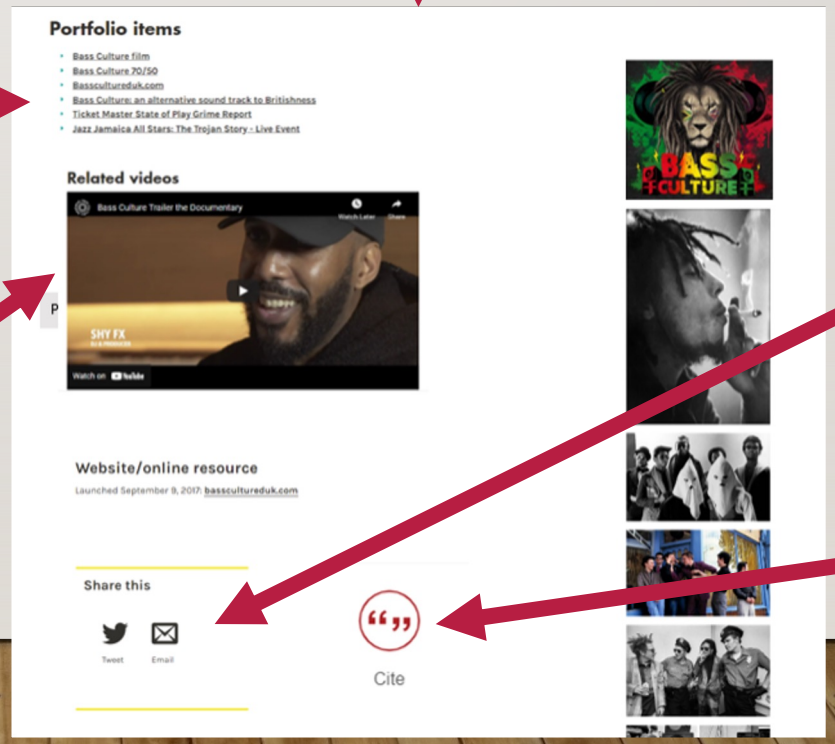
Solent University, Southampton, June 12, 2019

Regent Street Cinema, London, March 2019

Brighton Film Festival, CineCity, Sussex University, November 2018

Funding

AHRC research grant: Bass Culture AH/N001826/1- £533,032



Portfolio items

- Bass Culture film
- Bass Culture 70/50
- Basscultureduk.com
- Bass Culture: an alternative sound track to Britishness
- Ticket Master State of Play Grime Report
- Jazz Jamaica All Stars: The Trojan Story - Live Event

Related videos

Bass Culture Trailer the Documentary

SHY FX

Watch on YouTube

Website/online resource

Launched September 9, 2017: basscultureduk.com

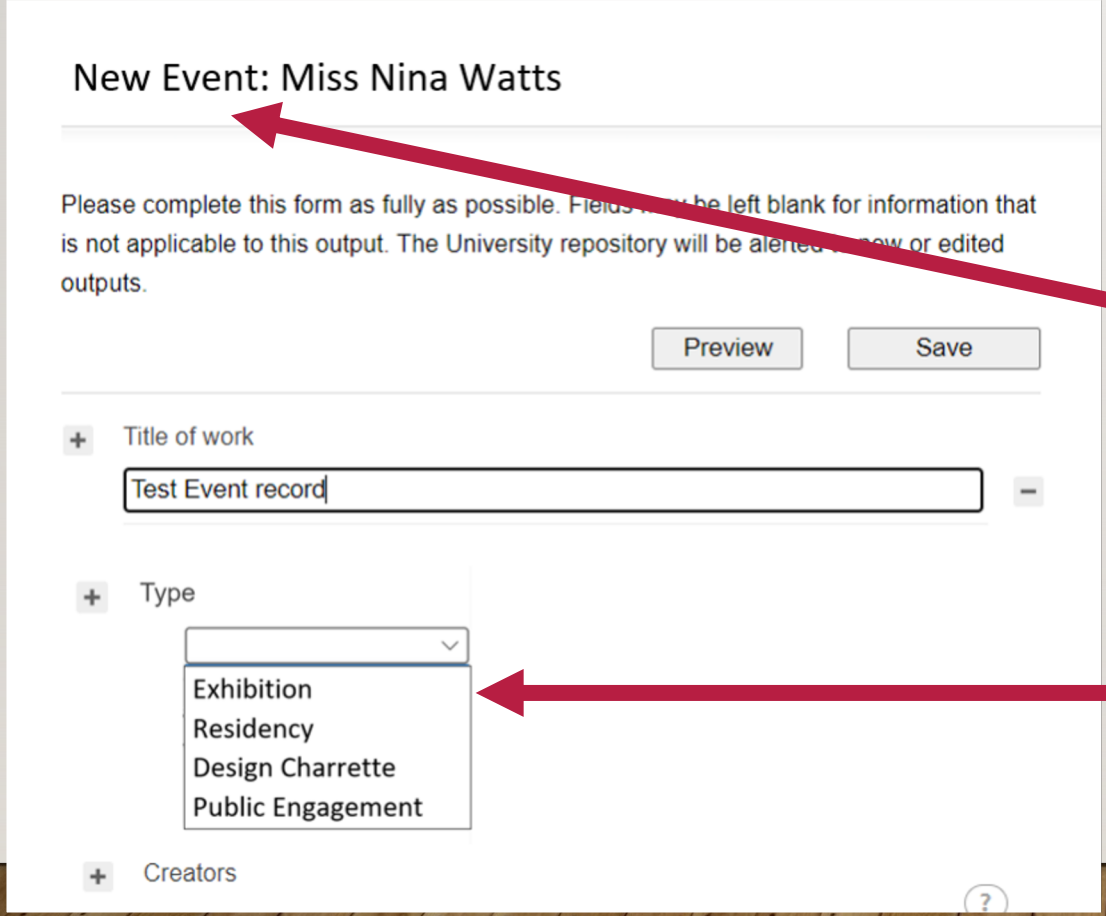
Share this

Tweet

Email

Cite

LED TO … NEW: EVENT OUTPUT TYPE IN TEST SYSTEM



Change Exhibition to Event

Added sub-types - Exhibition, Residency, Design Charrette, Public Engagement

DIGITAL PRESERVATION INTEGRATION

WHAT CHARACTERISTICS, FEATURES OR FUNCTIONALITY WOULD BE MOST VALUABLE IN PRESERVING KEY ASPECTS OF PRACTICE RESEARCH?

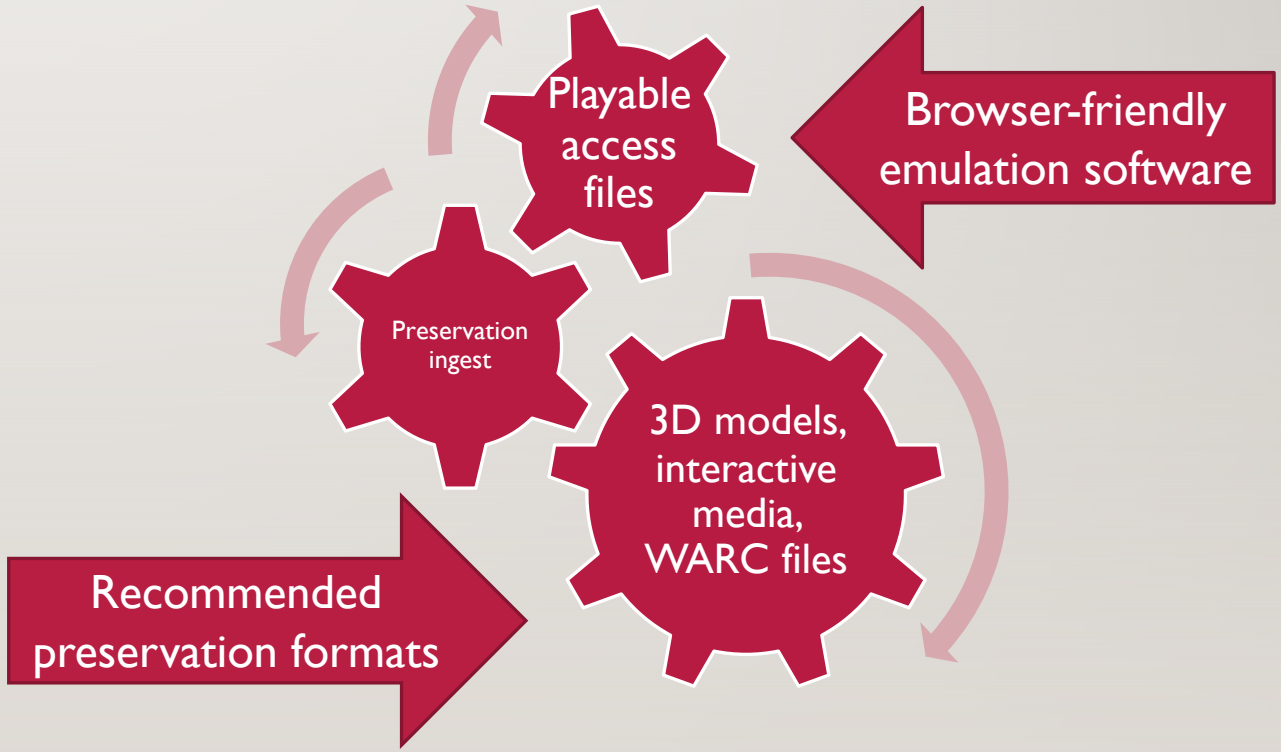
"1) Automatic updating of file formats to current versions [probably practically impossible]
2) Preservation of platforms (OS, applications, development frameworks) used for a particular work [probably practically impossible]"

"Obsolescence of different technological formats. Lack of technical expertise and resources (e.g. time) to adequately preserve the work and upgrade to more recent digital formats so as to make it accessible for research and creative purposes."

"Archived webpages"

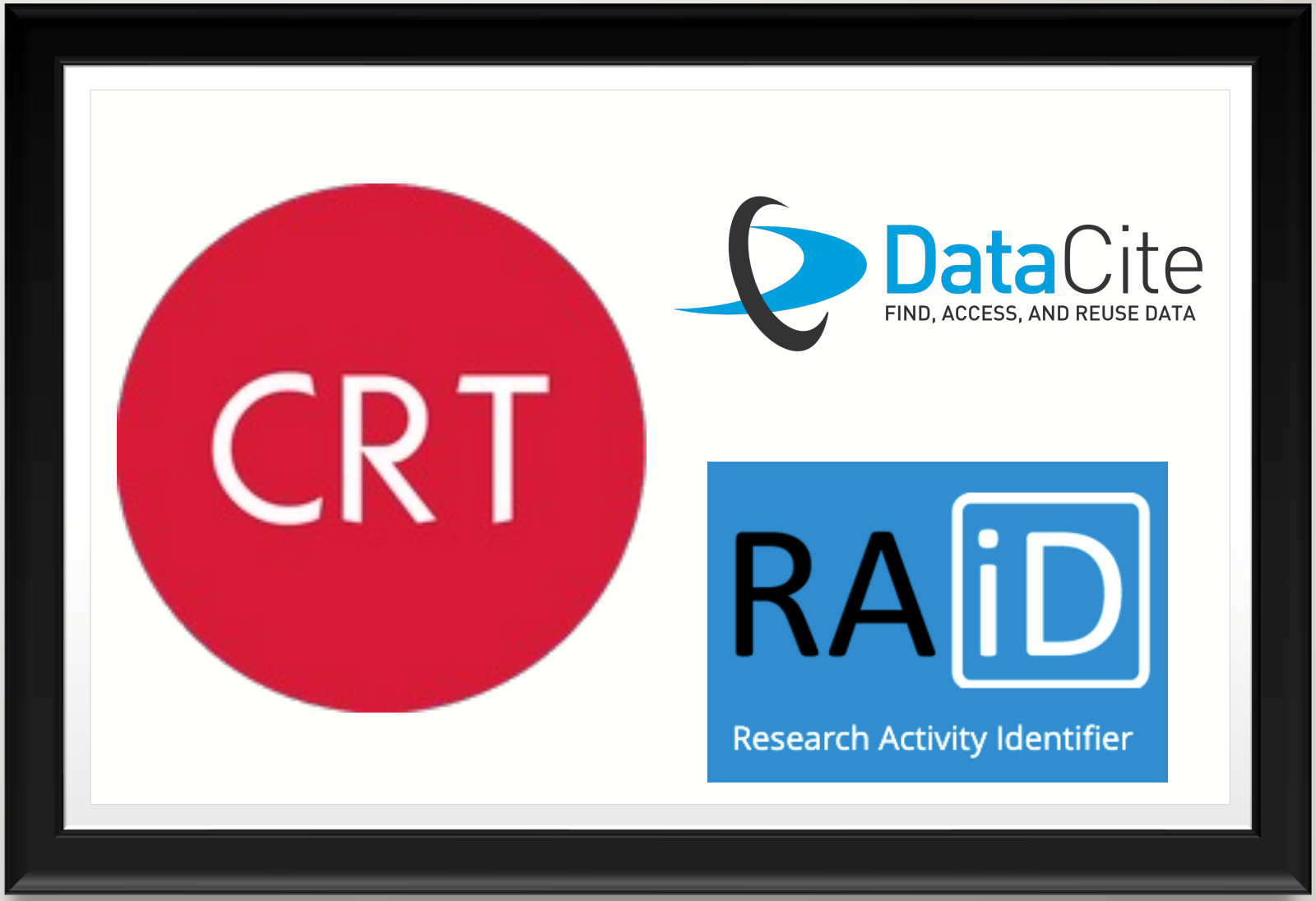
"Ability to archive and/or serve websites beyond preserving a list of component files"

"Preservation layer for repository"



OPEN STANDARDS

Are documented, openly accessible and re-usable by anyone making it easier to publish, access, share and use data (including across systems)



DISCOVERABILITY AND INTEROPERABILITY IS ENABLED BY OPEN STANDARDS

Persistent Identifiers: a long-lasting reference to a digital resource

- **Objects** e.g **Digital Object Identifiers (DOIs)** or Archival Resource Keys (ARK); **People** e.g. **ORCID**

Metadata schema: a globally agreed, defined set of elements and the rules for using them (the structure)

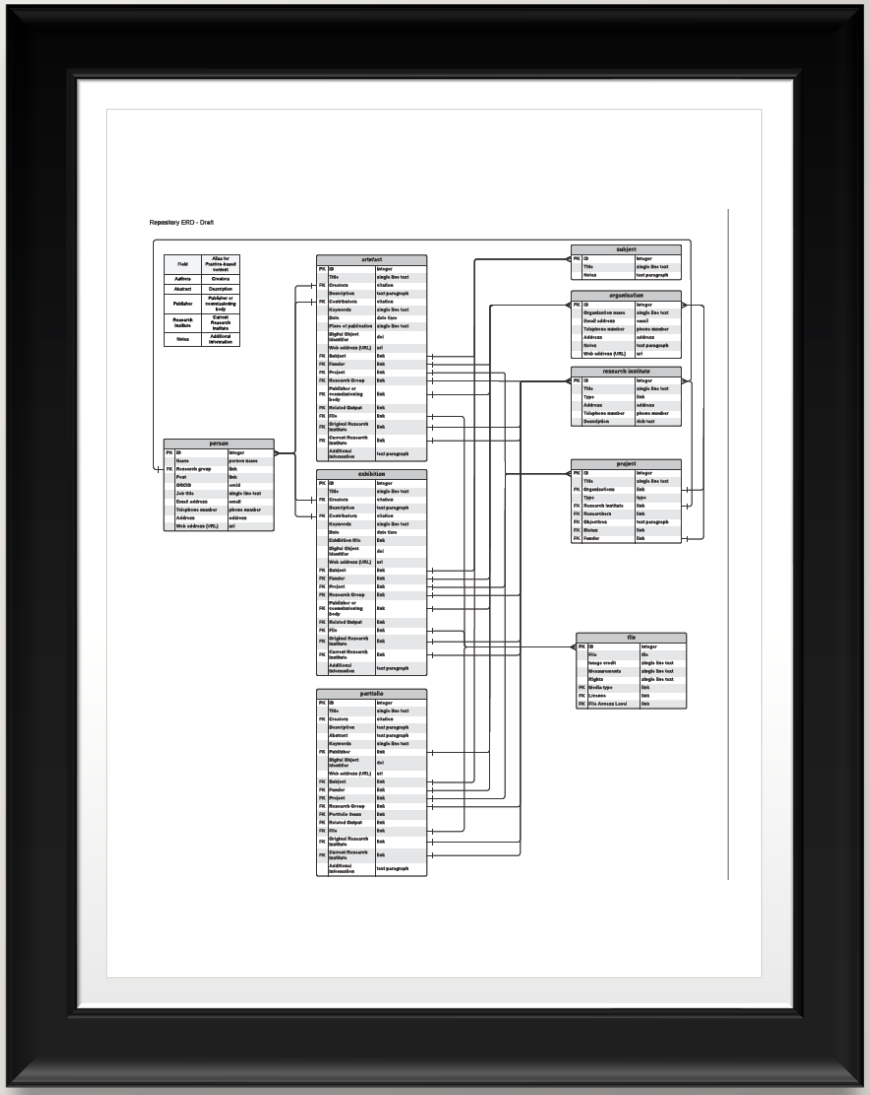
- Example: Research Outputs Metadata Schema (RIOXX)

Interoperability: enables different systems to 'talk' to each other and share, exchange and access information

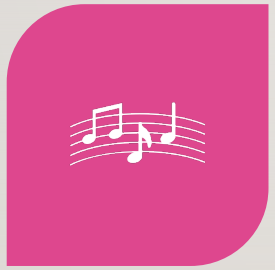
- Means research can be discovered and saves researchers time e.g. add a record to WestminsterResearch and it will appear in your ORCID record (if you've given permission)

HAPLO REPOSITORY SCHEMA

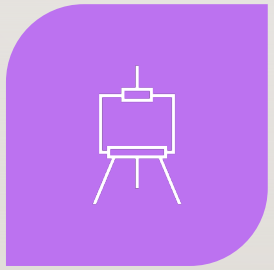
Documents the standard that enables the repository to ‘talk’ to other software and systems



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



NON-TEXT OUTPUT



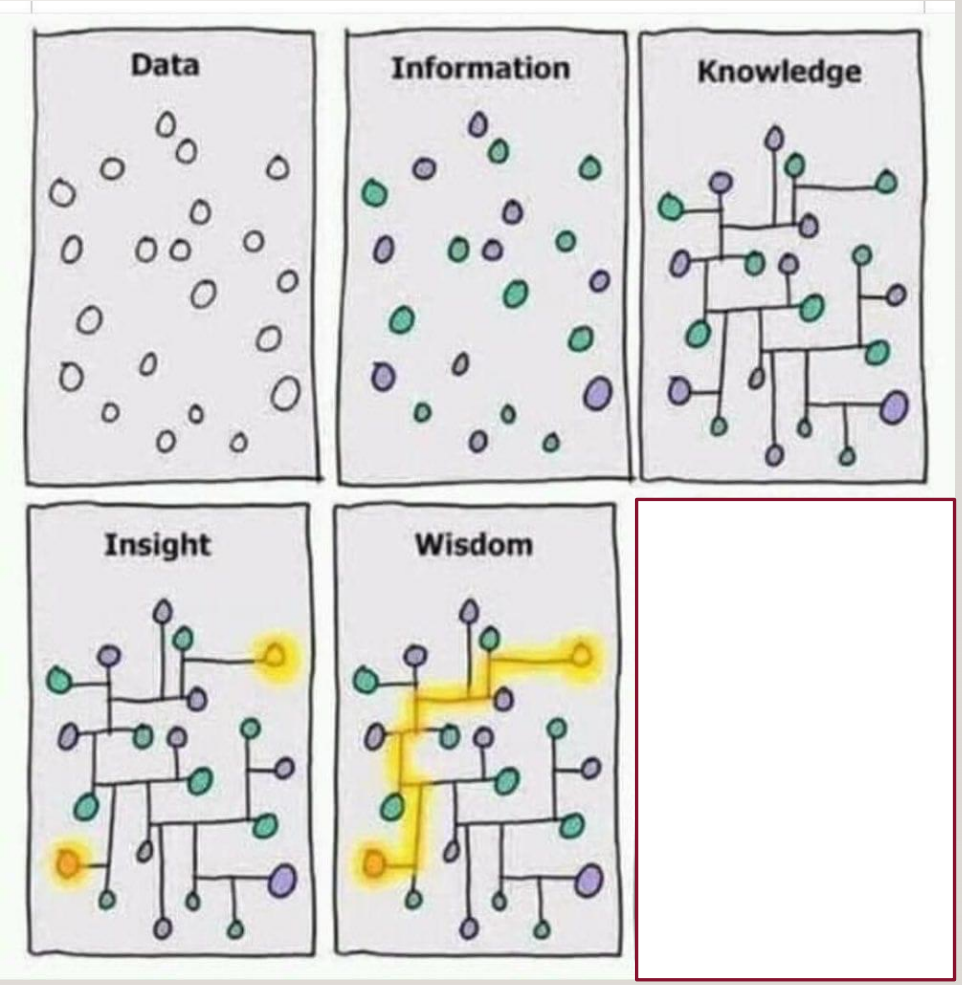
EXHIBITION (EVENT) OUTPUT

COLLECTION / PORTFOLIO

CONTRIBUTOR ROLES

WISDOM

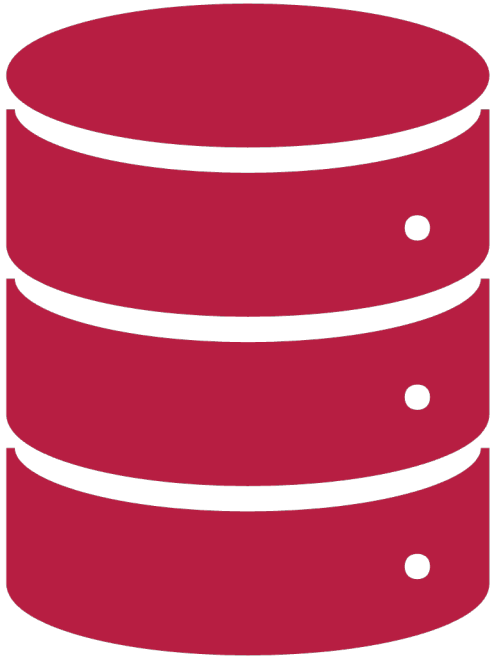
Why does the schema matter?



CONTRIBUTOR ROLES TAXONOMY (CRediT)

- Conceptualization
- Data curation
- Formal analysis
- Funding acquisition
- Investigation
- Methodology
- Project administration
- Resources
- Software
- Supervision
- Validation
- Visualization
- Writing - original draft
- Writing - review & editing

RESOURCE TYPES AND RELATED ITEMS



COLLECTIONS AND PORTFOLIOS

"The Research Activity iDentifier (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

WHY A PRACTICE RESEARCH REPOSITORY AND OPEN STANDARDS?

- A source of inspiration
- A stimulus to networking and collaboration
- Teaching material
- Best practice guidance
- Ability to cite practice research

PR VOICES FINDINGS

Findings

- Ongoing community engagement is key to success
- Platform needs to interactive, embedded in community, respect form and function, enable discoverability, citation and preservation
- Open standards must underpin this work
- Challenges include sustainability, expertise, preservation

Recommendations

- Co-design with community
- Embed PR in open standards
- More than retrospective archive
- Training programme
- Investment in capacity, people and infrastructure

THE POTENTIAL LANDSCAPE / VISTA / PANORAMA

Creating an equitable opportunity where we are all part of the same landscape

Image by Image by ferienwohnungen_de from Pixabay

CONTACT US

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