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Kultivating Kultur: institutional repositories and the arts

29th June 2011

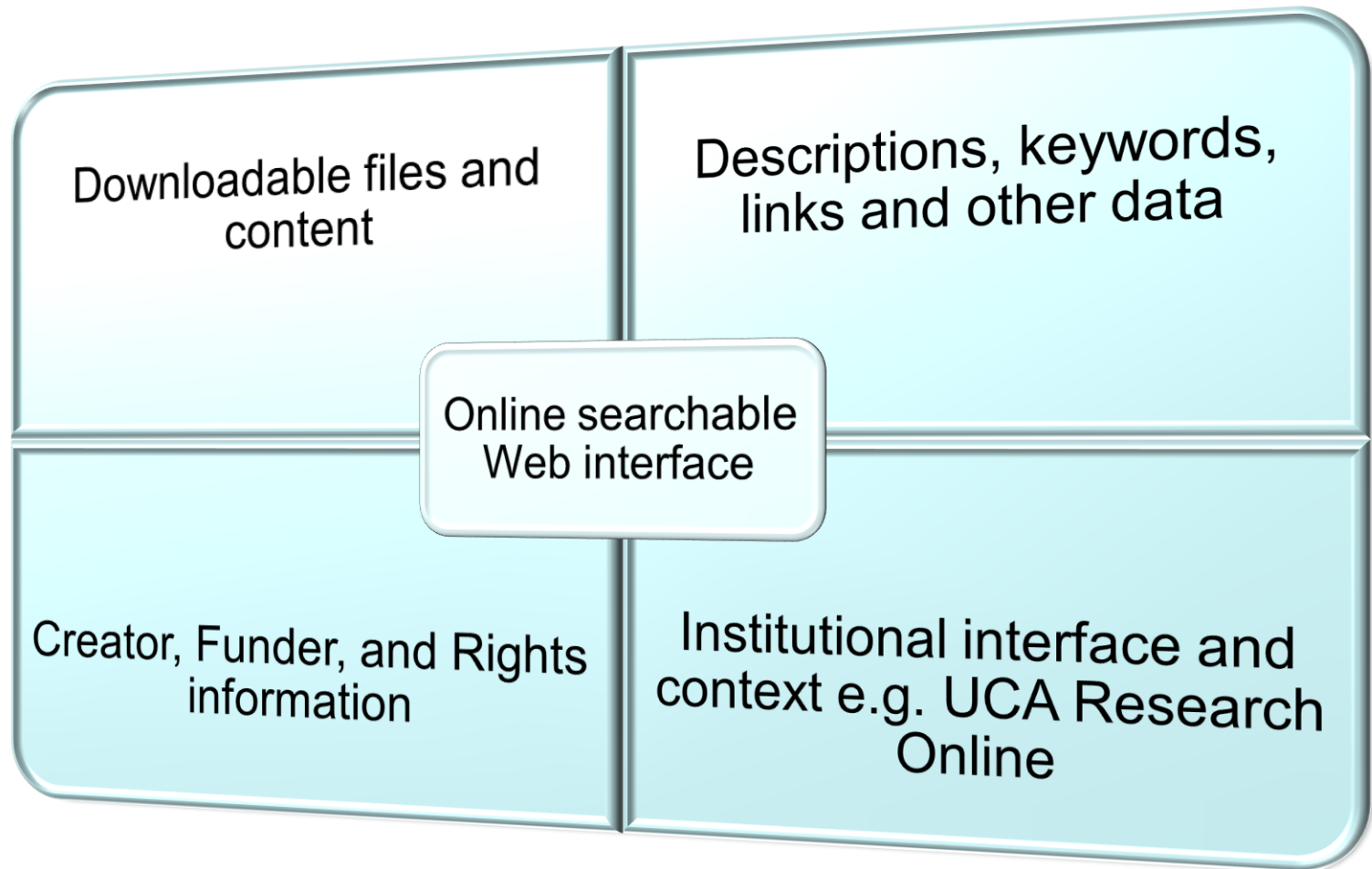
- Brief background
- What is an institutional research repository? (hands)
- Why are they useful?
- What aspects are working for artists, and what are the issues?
- Future enhancements



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?







Patrick Barker, 2001, Life Cycle (Portland stone)
Collection/Rights: Public Monuments and Sculpture Association
Available from: <http://vads.ac.uk/large.php?uid=67861>

“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

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/>



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Secure searchable showcase

The background of the slide is a close-up of red theater curtains. The curtains are heavily pleated and have a scalloped top edge. The lighting is dramatic, with the center of the curtains being brighter and the edges being in shadow, creating a sense of depth and texture.

**Essentially... it's a showcase
another online presence
another context for your work
another place to display your research**



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Build your international reputation

Downloader Countries

Flag	Country	Downloads	Flag	Country	Downloads	Flag	Country	Downloads	Flag	Country	Downloads
	United States	54		Argentina	3		Switzerland	1		Oman	1
	United Kingdom	36		France	3		Netherlands	1		Colombia	1
	Thailand	32		Singapore	2		Saudi Arabia	1			
	Malaysia	16		Taiwan, Province of China	2		Australia	1			
	Indonesia	13		China	2		Botswana	1			
	India	9		Finland	1		Qatar	1			
	Sweden	6		Spain	1		South Africa	1			
	Vietnam	4		Venezuela	1		Bulgaria	1			
	Korea, Republic of	4		Brazil	1		Iran, Islamic Republic of	1			
	Germany	4		Mexico	1		Romania	1			
	Unknown	4		Croatia	1		Poland	1			
	Russian Federation	3		Trinidad and Tobago	1		Greece	1			

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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*

Stone, Graham (2011) Advocacy at the University of Huddersfield: Making research visible to a world audience. In: Kultivate Advocacy workshop, 28 February 2011, HEFCE, Centre Point, London. (Unpublished) Available from: <http://eprints.hud.ac.uk/9644/>



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Be ready for REF 2014



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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

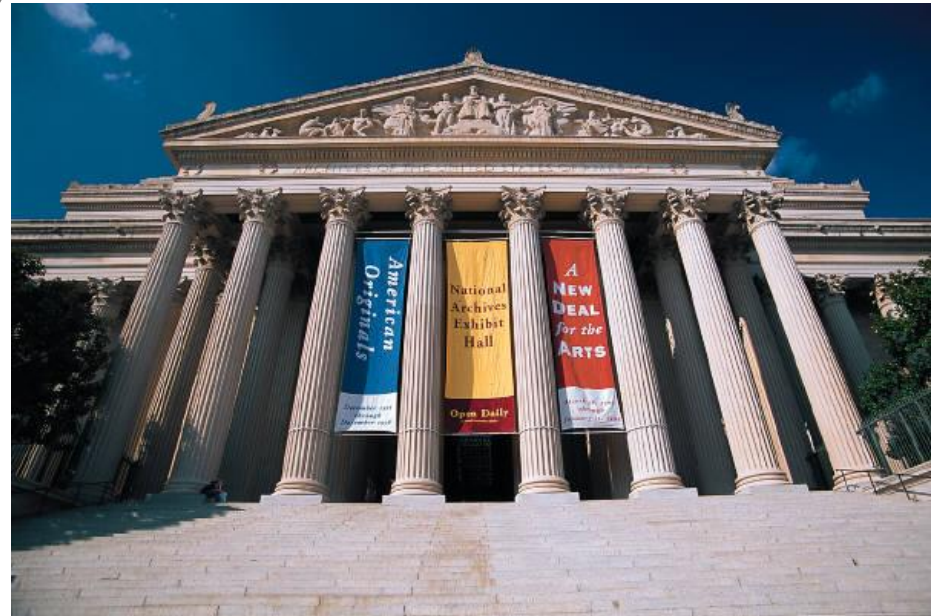
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The archive as an artistic concept

“...Greek *arkheion*: initially a house, a domicile, an address, the residence of the superior magistrates, the *archons*, those who commanded.”



Derrida, J. 1996. *Archive Fever: A Freudian Impression*. Chicago: University of Chicago , p.2
(translated from the 1995 French version: *Mal d'Archive: une impression freudienne*)



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

Derrida, J. 1996. *Archive Fever: A Freudian Impression*. Chicago: University of Chicago , p.4
http://books.google.com/books/about/Archive_Fever.html?id=UD321u7ERI0C



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The ephemerality of artistic research

e·phem·er·al (-fmr-l)

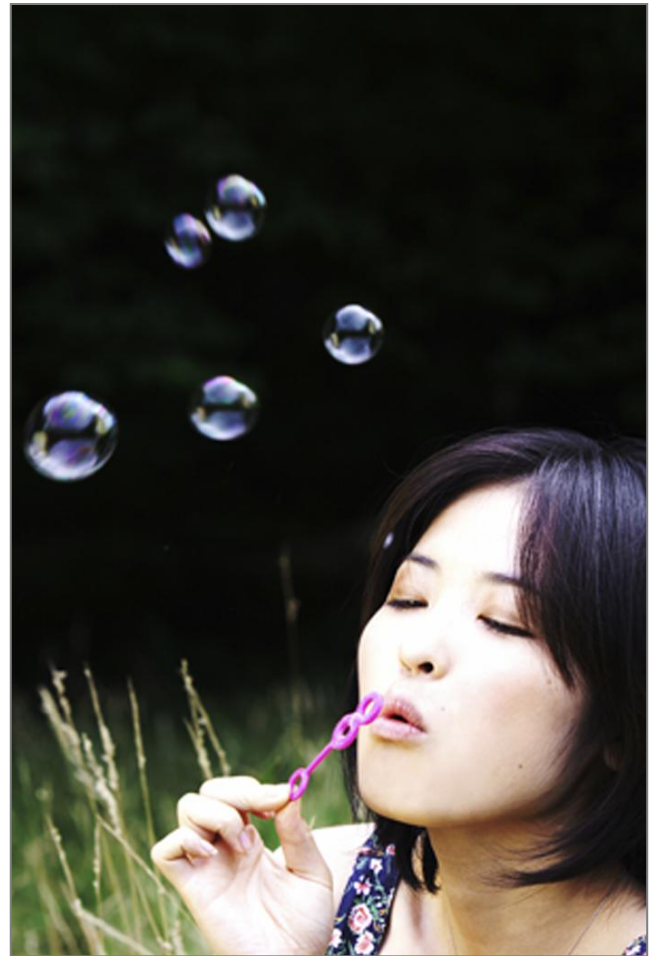
adj.1. Lasting for a markedly brief time: "There remain some truths too ephemeral to be captured in the cold pages of a court transcript" (Irving R. Kaufman).

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

n. A markedly short-lived thing.

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

Cooke, Jacqueline, 2007. A visual arts perspective on open access institutional repositories. In: Digital Archive Fever: 23rd CHArt (Computers and the History of Art) Annual Conference, 8-9th November, 2007, Birkbeck. [Conference or Workshop Item] (In Press): Goldsmiths Research Online. Available at: <http://eprints.gold.ac.uk/140/>

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?

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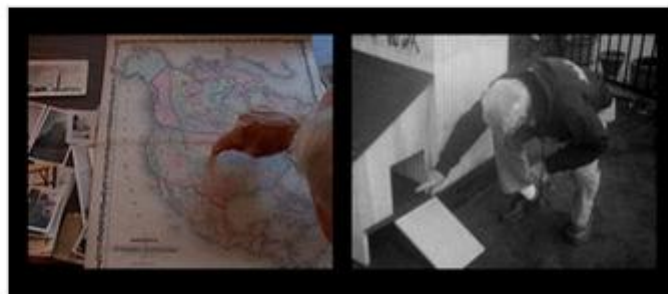
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Sample Works



Johnson, Christy (2009) *Breaking the Plain 2009*. [Video, Film, Installation]



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[Fox, Anna](#) (2001) *Printemps de Septembre. Theatres du Fantastique*. Actes Sud, Toulouse, France. ISBN 9782742735273



[Butler, Paul](#) (2002) *Transmission*. [Exhibition/show, Painting]



[Fox, Anna](#) (2007) *Mum in a million*. [Photography, Exhibition/show, Installation, Site-specific work]

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Fragaria x ananassa
(Rosaceae) - garden
strawberry - fruit
© Rob Kessler, Wolfgang
Stuppy/Papadakis,
London.
[Courtesy of UAL Research
Online](#)

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](#).



MTG@KultivateProject
kultivateproj

@AJCann thank you for great #nstalks session useful links + interested in the visual diagram showing 'good networks' versus 'bad networks'

yesterday · reply · retweet · favorite

@AJCann Looking forward to your 'Supporting Researcher Engagement With Social Tools' 1-2pm session via Elluminate

<http://t.co/BWdcqDq>

yesterday · reply · retweet · favorite

#or11 @swordapp blog post



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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>

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[Christy Johnson](#)

[Christy Johnson: Research Outputs](#)

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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 Divers Memories project (Chris Dorsett) at the Pleißen 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: photographic/text site-specific installation(s), video triptych (projection/dual monitor work) and a published artist's book distributed by Art Data, London. Three contributors to the afterword section of *Feast: Christy Johnson and 33 Confessors* include: Dr. Margherita Sprio (University of Essex), Dr. Catherine Clinger (University of New Mexico) and Dr. Jenny Daggars (Liverpool Hope University). The *Feast* project was previewed and launched on 26 April 2007 in the Oculorium 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. Windblown soil and non-diegetic sound create a journey "between", a spatial dislocation. This work will be seen as part of the 7th L1 Contemporary Dance Festival, 4-9 March 2008, sited at the BakkittMultiArtCenter, MU Theatre and National Dance Theatre, Budapest, Hungary.

Related pages

You may also be interested in:

[Christy Johnson: Research Outputs](#)



[Got a question? ▶](#)

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, Christy](#) (2009) *Breaking the Plain 2009*. [Video, Film, Installation]

[Fox, Anna](#) and [Bal, Mieke](#) and [Chandler, David](#) and [Evans, Jason](#) and [Williams, Val](#) (2007) *Anna Fox photographs 1983-2007*. Photoworks, Brighton, England. ISBN 9781903796221

[Vaizey, Marina](#) and [Cooper, Emmanuel](#) (2001) *Clay forms Magdalene Odundo*. Lakeland Arts Trust, Cumbria, UK. ISBN 1902498062

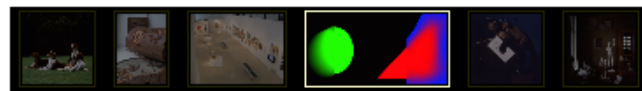
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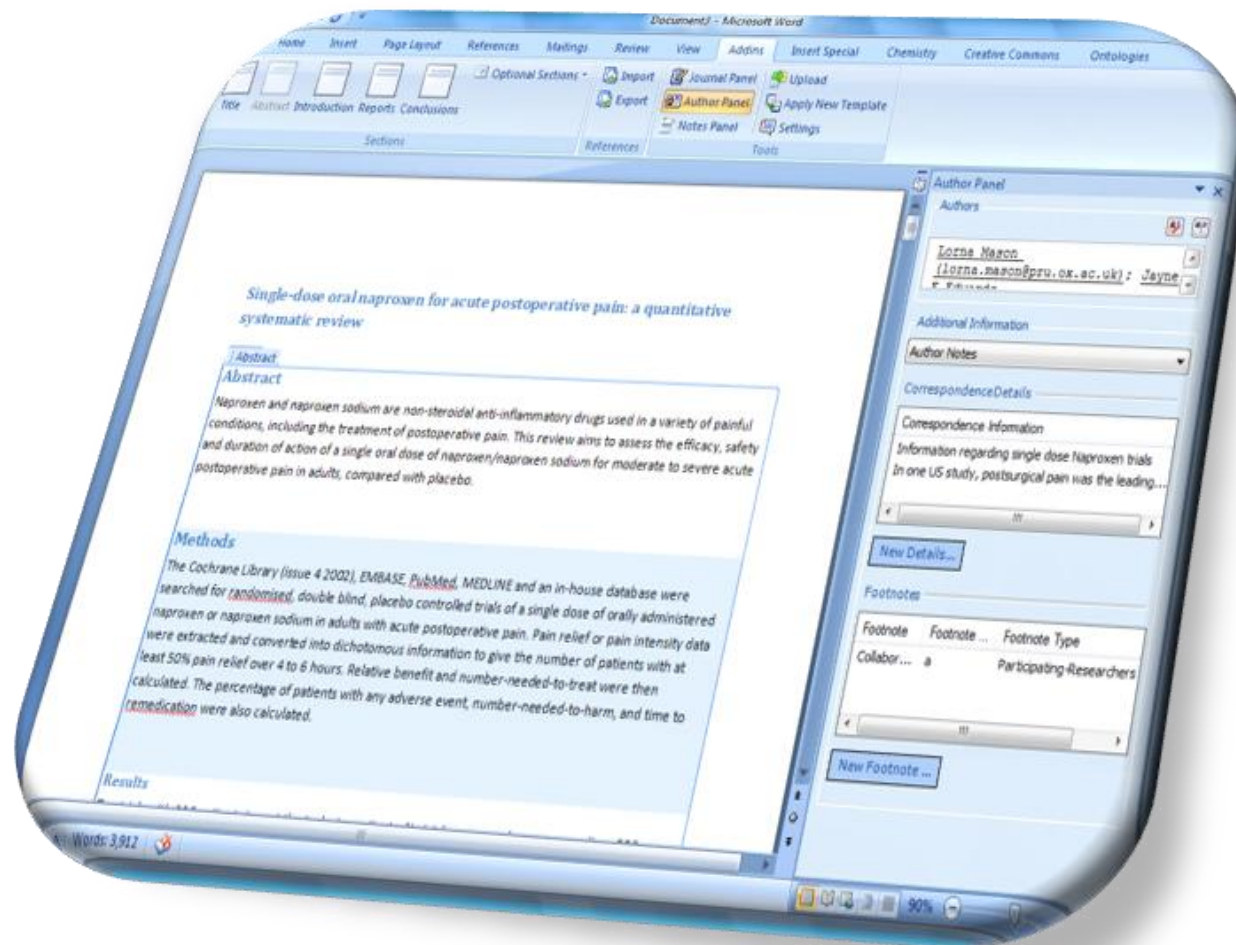
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In: Points of contact, 28th September 2009.
[\[Creative Arts and Design > Creative Arts and Design not elsewhere classified\]](#)
(Unpublished)





JISC-funded DepositMO project blog: <http://blogs.ecs.soton.ac.uk/depositmo/>
Image available from: <http://research.microsoft.com/en-us/projects/authoring/>



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