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| 1.1 | 25th January 2012 | Initial draft with text from the four Kaptur project officers. |
| 1.2 | 3rd February 2012 | Draft working version incorporating literature review by project manager. |
| 1.3 | 13th February 2012 | Updated draft following Steering Group meeting |
| 1.4 | 14th February 2012 | Draft with amendments following feedback from VADS Director (implementation plan removed and will now form a separate blog post) |
| 1.5 | 21st February 2012 | Draft including amendments following feedback from all the Project Officers |
| 1.6 | 25th February 2012 | Final wording and checking completed, ready to circulate to the interviewees for verification, and to the Steering Group for feedback. |
| 1.7 | 9th March 2012 | One minor edit following final feedback. |
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## CONTENTS

# 1. EXECUTIVE SUMMARY

## 1.1. BACKGROUND

The overall objective of the JISC Kaptur project (October 2011 - March 2013) is to discover, create and pilot a sectoral model of best practice in the management of research data in the visual arts. This report outlines findings from the first workpackage, environmental assessment. Appendix A provides detail on the methodology; data was gathered from a literature review and 16 face-to-face interviews with visual arts researchers; four at each partner institution: Glasgow School of Art; Goldsmiths, University of London; University for the Creative Arts; and University of the Arts London.

## 1.2. FINDINGS

Following analysis of the interviews in January, the following five key themes were identified to form the framework of this report:

**Terminology** - the term 'research data' was not considered helpful to the interviewees, however, the phrase 'documenting the research process in the visual arts' resonated with their work practices.

**Role of the Visual Arts Researcher** - the interviewees spoke about their multiple roles which challenged, enriched, and inspired their research; their research often took place in their own time and also outside of the institutional environment.

**Creation of Visual Arts Research Data** - talking about the process of creating work was the most helpful way to find out about visual arts research data; some subjects such as Design had defined processes of creation, but even in those cases creative and communicative processes remained too idiosyncratic to easily travel beyond the specific context of the design studio.

**Use/Re-use of Visual Arts Research Data** - researchers were aware of the need to access others' research data; this is also a natural part of the artistic research process and a key motivator for enabling access to their own research data.

**Visual Arts Research Data in the Longer Term** - ordering or archiving research data was described as a natural part of the process for many interviewees; although their methods could be described as situated rather than normative.

## 2. INTRODUCTION

### 2.1. BACKGROUND

One of twenty-seven projects funded in the JISC[1] Managing Research Data (2011-13) programme,[2] Kaptur is a pilot disciplinary project which aims to discover, create and pilot a sectoral model of best practice in the management of research data in the visual arts. The project is led by the Visual Arts Data Service (VADS), a Research Centre of the University for the Creative Arts, with four institutional partners: Glasgow School of Art; Goldsmiths, University of London; University for the Creative Arts; and University of the Arts London.

VADS previously led the JISC funded Kultivate[3] project (2010-11) on increasing the deposit of artistic research outputs in institutional research repositories. One of the six Kultivate workshops focused on the theme of Archiving and Curation (March 2011) and included presentations from CAiRO (Curating Artistic Research Output)[4] and Incremental,[5] projects funded through the JISC Managing Research Data (2009-11) programme.[6] This led to a case study from Gray (2011) which was presented at the Kultivate project conference[7] (July 2011).

The Kaptur project partners have worked on previous projects in this area, including Kultur (2007-09)[8] which focused on start-up repositories targeted at the specialised needs of arts

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[1] JISC, historically known as the Joint Information Systems Committee http://www.jisc.ac.uk

[2] Specifically, Kaptur is 1 of 17 projects funded as part of Strand A: Research Data Management Infrastructure http://www.jisc.ac.uk/whatwedo/programmes/di_researchmanagement/managingresearchdata/infrastructure.aspx

[3] Kultivate project http://www.vads.ac.uk/kultur2group/projects/kultivate/index.html

[4] Curating Artistic Research Output (CAiRO) http://www.projectcairo.org/

[5] Incremental project http://www.lib.cam.ac.uk/preservation/incremental/

[6] JISC Managing Research Data (2009-11) programme http://www.jisc.ac.uk/whatwedo/programmes/mrd.aspx

[7] Kultivate project conference http://www.vads.ac.uk/kultur2group/projects/kultivate/bag.html

[8] Kultur project http://kultur.eprints.org/

researchers; the Kultur II Group[9]; JISC funded Kultivate project; and the 2011 JISC Repositories Take-up and Embedding programme (eNova[10] and RADAR[11]).

Kaptur is led by the VADS Director as Principal Investigator, supported by the Project Manager as Co-Investigator, and with Project Officers at each of the four institutional partners. Whilst it is accepted that each institution is unique, the aim of Kaptur is to work highly collaboratively in order to create and refine a single model that will be effective within the partner institutions, as well as to other specialist arts institutions or multidisciplinary institutions with arts departments.

## 2.2. RESEARCH METHODOLOGY

The research question guiding this report is: what is the nature of visual arts research data? As outlined in the original project proposal by the Principal Investigator this was an area needing clarification, particularly as none of the partner institutions had policies or systems in place.

The research methodology for the report has been scoped quite tightly due to timescale; the project began in October 2011 and is due to run for 18 months, however the time frame for the environmental assessment could not be extended any longer than four months due to other dependencies.

VADS was originally one of five AHDS[12] Subject Centres funded by the AHRC[13] and JISC to preserve and make available AHRC and JISC project outputs. The report uses the term 'visual arts' to refer to the AHDS Visual Arts subject areas which were defined as: Fine Art; Architecture; Media; Museum Studies and Conservation; Applied Arts; Design; Professional Practice; and History and Theory. The selected research method (outlined in detail in Appendix A) began with a series of informal probing interviews lasting around 30-40

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[9] Kultur II Group http://www.vads.ac.uk/kultur2group/

[10] eNova project http://www.vads.ac.uk/kultur2group/projects/enova/index.html

[11] RADAR project http://www.jisc.ac.uk/whatwedo/programmes/inf11/reptakeup/enhancedinterface.aspx

[12] Arts and Humanities Data Service http://www.ahds.ac.uk/

[13] Arts and Humanities Research Council http://www.ahrc.ac.uk/

minutes; each Project Officer spoke to two visual arts researchers in order to generate feedback to inform the construction of the formal interview questions (available in Appendix D).

For the main stage of data gathering, 16 interviews were conducted across a matrix of four key types of interviewee: an Artist-researcher I (painter/Fine Art - more physical analogue practice); an Artist-researcher II (moving image/film/digital media - more digital online practice); a Designer-researcher (product design, interior design, or architecture); and an Art or Cultural Historian. The project team chose to do face-to-face interviews in order to build rapport with the visual arts researchers, and as this would improve the data collection of researchers' narratives. The interviews which lasted around 1 hour, were audio-recorded and then transcribed. It was decided to anonymise the data to enable a freer exchange and flow of information during the interview; and also to prevent any bias in the final report based on institution or other affiliation. If there had been more time the project team would have liked to make a more extensive survey, however it should be noted that this report is not an endpoint but rather a process to continue to build on relationships already established, and to engage additional stakeholders.

Two days were set aside for data analysis; each Project Officer presented findings from their own analysis of the interview transcripts, and the group identified key themes and described working labels to provide a common language across the interviews. The following five main themes form the framework of this report: terminology; role of the visual arts researcher; creation of visual arts research data; uses of visual arts research data; and visual arts research data in the longer term. The Project Director, and the Project Officer (Glasgow School of Art) were unable to attend the two days of data analysis; however they remained in contact via email and contributed virtually by means of email and telephone.

The four Project Officers wrote up their analysis within the agreed framework in an online Google Docs which was colour-coded by institution. This enabled each Project Officer to work collaboratively despite disparate geographical locations. The Project Manager added findings of the literature review and prepared the draft for presentation. This was presented by the Project Team at the first Kaptur Steering Group meeting (February 2012). The document was circulated to the project team for review and comment, and the 16 interviewees have also had an opportunity to check the report and verify the research.

## 3. TERMINOLOGY

As mentioned in the findings of the previous JISC Managing Research Data programme (2009-11), terminology can be a barrier to engagement with researchers. Project CAiRO stated in its User Needs Report that:

> "The issue of terminology is an important one and suggests phrases must (where possible) be drawn from within the arts rather than library science or similar."
> (CAiRO 2010, p.6)

The Incremental project also highlighted the need for jargon-free terminology:

> "[...] most researchers don't know what 'digital curation' is and humanities researchers don't think of their manuscripts as 'data'."
> (Incremental 2010a)

All four Project Officers reported that the terminology of research data was problematic during the initial probing interviews. The interview questions were informed by this, and introduced the concept of research data through open questions designed to find out about researchers' working practices.

During the interviews, the artist-researchers from all four institutions were least comfortable with the term research data and asked for further clarification. One of the interviewees working in the area of Fine Art asked:

> "[...] I am not sure what constitutes research data. [...] What is data? I mean, I talk to you about my data as a researcher, but for the institution what does [institution A] consider data? Would it be conference proceedings, would a performance be data even if it was not recorded, sometimes I don't record my performances [...]"
> (Artist-researcher I, Institution A)

However two of the designer-researchers (institutions A and D) were comfortable with the term research data; for example, one noted that much of their practice encompassed "creating data" (Designer-researcher, Institution D).

During the analysis of the interview transcripts, the project team discussed different ways to explain the meaning of research data in language more appropriate for the visual arts; but there is not a 'one-size fits all' approach. Some of the concepts we considered included: materialising research; visualising research; making as research; and documenting the research process. The following sections explain some of these concepts in more detail.

## 4. ROLE OF THE VISUAL ARTS RESEARCHER

### 4.1. "RESEARCH AND THE SELF"

Although the interview questions didn't specifically explore the visual arts researchers' notion of self, it should be noted that this is a common theme in the literature. Griffiths (2010) mentions some of the possible research methodologies that may be applicable to "research and the self":

> "[...] reflective practice, action research and self study [...] ethnography, autoethnography, performance ethnography and documentary research. All of these methods may be inflected as feminist, postcolonial, socially just, queer or antiracist, etc." (Griffiths 2010, p.169)

Research that involves "the self" is an ongoing, even infinite, process; Gemmell, an art and design lecturer, and Giddens, a choreographer and lecturer, both make references to: "We are always in a state of becoming, always unfinished." (cited in Griffiths 2010, p.177).

This notion of visual arts research as being "unfinished" arose during the analysis; the project team sketched a diagram on a whiteboard (Fig.1.), which depicts research as an ongoing continuum along which there are "organisational moments". A Fine Art researcher in narrating the process by which they make art referred to an "organisational moment" such as writing or "trials in the studio" (Artist-researcher I, Institution D).

From feedback received during the first Kaptur Steering Group meeting (February 2012) the project team will now spend some time working up Fig.2. with more detail about the different "organisational moments" and their potential timings in order to help discussion and liaison with researchers, including potential "intervention points".
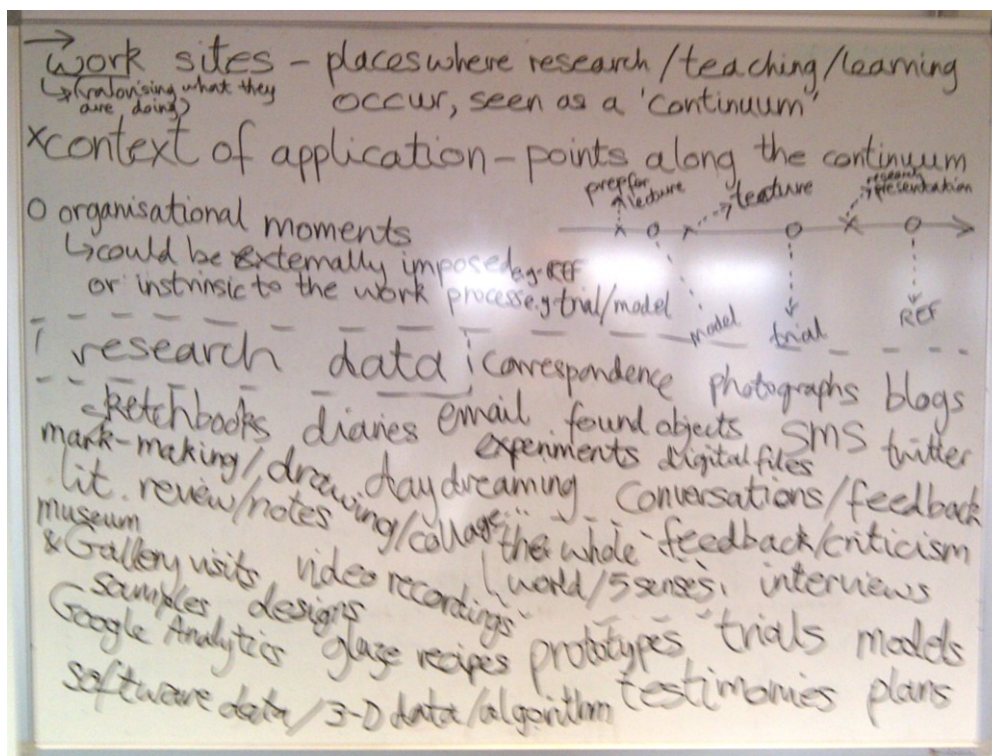
FIG.1. PHOTOGRAPH OF WHITEBOARD DEPICTING THE "CONTINUUM", AN EXAMPLE OF THE KAPTUR PROJECT'S OWN RESEARCH DATA



FIG.2. VISUAL ARTS RESEARCH AS A CONTINUUM OVER TIME WITH "ORGANISATIONAL MOMENTS" AT WHICH RESEARCH DATA MAY BE ACTUALISED

The "organisational moments" might include a grant application, writing a conference or journal paper, preparation for the REF2014[14], institutional duties, lectures, tutorials, other learning and teaching events, exhibitions, filing information, or other activities at which the research data may become externalised or translated into research outputs. In these situations the effective management of research data can be seen as supporting the researcher to make some of those "organisational moments" more straight forward and less stressful.

## 4.2. COLLABORATION

Collaboration was a theme across all the partner institutions, adding a richness and complexity to the research process. In particular, collaboration was evident at institution C, for example a designer-researcher collaborated with a ceramicist and commented:

> "[...] my practice is always collaborative. I might be the person who conceives the
> idea but I always work with other people [...]"
> (Designer-researcher, Institution C)

Another interviewee, who worked on a project collaboratively, covering a period of years, recorded a "[...] desire to document, to record the process, to capture the process of us working [...]" (Artist-researcher II, Institution B). This seems to suggest that documentation of the process is even more important with collaborative projects.

A researcher working in the area of Media was very interested in being able to interact with others within the department to share knowledge and to learn from others:

> "One of the things that I really love about working in art schools is you do get to
> bounce theoretical ideas and concepts off practitioners which means that you often
> get very different takes on the sorts of things that you are interested in [...]"
> (Artist-researcher II, Institution A)

A Fine Art researcher described their research process as very much undertaken in collaboration with others (Artist-researcher II, Institution D). The collaborators were not

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[14] Research Excellence Framework http://www.hefce.ac.uk/research/ref/

exclusively artists or academics but encompassed a wide range of people who often contribute very personal, sensitive materials to the research process. In fact, there is no difference between "researcher" and "participant" in this researcher's work; the "participants" also brought research knowledge to the work itself.

## 4.3. LEARNING AND TEACHING

Many of the interviewees spoke about the multiple roles they were juggling. All interviewees from institution B, except the Art/Cultural-historian, indicated that they wore multiple hats as educators, curators, researchers, husbands/wives and parents. One of the artist-researchers commented:

> "The actual research is done at weekends, in the evenings, before I come to work in the morning [...]"
> (Artist-researcher II, Institution B)

The interviewees at institution A made reference to the other demands they are placed under, such as administrative burdens, that ultimately influence the amount of time they can give to research. Two of the interviewees are on fractional contracts, working 3 days a week, and one has outside commitments to other arts institutions as well.

One of the Fine Art researchers makes an interesting point in relation to their contractual obligations which specify research as well as teaching duties. Like most artist-researchers employed by the university, they are on a "fractional contract" but they describe:

> "[...] this isn't a fraction, you can't take a fraction of it [...] I see myself as having a whole practice [...]"
> (Artist-researcher I, Institution D).

The Fine Art researcher's quote (above) about getting most research done outside the contractual frame applies to all researchers interviewed at institution D; they all carry out research of which only a part is covered by their contractual obligations.

As well as the challenges and demands on their time the interviewees were keen to highlight how research influenced and informed their teaching, and their personal and professional development:

"[...] for me one of the most rewarding things about the [research] project was how it impacted on my teaching, in ways I hadn't expected."
(Artist-researcher II, Institution B)

Another artist-researcher commented:

"I think it's really important for anybody based within H.E. [Higher Education] who's doing research to let their students know what it is they are doing."
(Artist-researcher II, Institution A)

The importance of artistic practice and teaching as mutually supportive to research was also a theme across all the interviewees at institution C. One artist-researcher stated the importance of practice: "[...] my teaching is underpinned by my practice." (Artist-researcher II, Institution C). Another interviewee went further and stated:

"I think the research I do often has a huge impact on the kind of teaching projects and the work I do within the University."
(Art/Cultural-historian, Institution C)

An interviewee suggested that by being able to suitably manage research data this would aid teaching and research meaning they "can be a much better teacher" (Artist-researcher I, Institution A).

## 5. CREATION OF VISUAL ARTS RESEARCH DATA

### 5.1. WORK SITE

The project intends to make recommendations for institutional infrastructure and policies to support visual arts researchers in managing their research data. However, one point which became apparent during analysis of the interview transcripts was that much visual arts research data is neither created on institutional premises nor stored within existing institutional systems. This is partly due to the research "continuum" as expressed in Fig.2.; as the process of research is ongoing in all areas of a researcher's life; and partly due to tensions between researchers and their institutions.

A Fine Art researcher describes their relationship to the institution as "difficult" and in parts "extremely hard":

> "It's a continuum and there's a certain point of the continuum in which it flips. So at the good end of the continuum there is space here, there's a really nice community here of artists and people who think really critically about things, unions, for example. [...] [I]t's a really fantastic political space."
> (Artist-researcher II, Institution D)

All of this finds its way into their Fine Art practice but they also "[integrate] it with [their] own pedagogy, the professional practice here, the courses here [...]" (Artist-researcher II, Institution D).

Where the relationship with the institution becomes difficult is the point where the institution lays claims on a researcher's work or places institutional demands on ways of working. On one hand, this is a matter of boundaries. On the other hand, the issue is further compounded as researchers may feel uncomfortable with the ways in which their research might be claimed to further the increasing marketisation and corporatisation of their institution. There is a fairly clear distinction being made by interviewees at institution D, between their own practice, and research that has to be done or styled so that it fits with institutional exercises such as the Research Excellence Framework (REF).

The REF has also been commented on by interviewees from other institutions. Something that wasn't explored in depth, but occurred in at least two of the interviews, was handling research, and the REF, with cross-institutional working. An artist-researcher from institution A was also working at institution C and had affiliations with two other institutions. They stated:

> "[…] even though I am happy to participate in the repository it's only 60% of [my research] that is owned [by institution A] so I have to be very careful because [institution C] own another part of it and [another institution too], they all participate in the REF." (Artist-researcher I, Institution A)

When questioned about where creative work was actually carried out, three interviewees from institution B stated that they used studios which were outside the institution.  In one

case this was a home office whereas for the other two the implied studio space was separate or near to the home.

The four researchers at institution C all stated that their research was conducted both within and outside of the institution. One interviewee stated:

> "[...] the research I do is partly within [institution C] and partly outside and they both feed in and out of one another."
> (Art/Cultural-historian, Institution C)

Another artist-researcher worked outside on film locations as well as within the institution (Artist-researcher II, Institution C). And a Fine Art researcher commented:

> "[...] I have a visual archive both on computer as well as in the studio. So I bounce backwards and forwards between digital and studio practice."
> (Artist-researcher I, Institution C)

Apart from the designer-researcher, who worked as part of a bigger studio housed within institution D, none of the other three researchers undertook their research at the institution. Their offices there were used almost exclusively for teaching purposes - meeting students, preparing lectures and seminars and dealing with administrative tasks. In terms of research, the institution mostly served as a meeting place to exchange and discuss ideas with colleagues and students. One of the Fine Art researchers in particular highlighted the very positive "environment" which the institution formed in terms of the people. Nevertheless, their research process and art practice took place outside the institution - involving many different sites such as project and exhibition spaces, theatres, symposia as well as a range of public spaces (Artist-researcher II, Institution D).

## 5.2. ARTISTIC RESEARCH (PROCESS AND METHODS)

### 5.2.1. THE COMPLEX NATURE OF ARTISTIC RESEARCH

During analysis of the interviews, all the Project Officers reported on the complexity of visual arts research data, which relates to the complex nature of artistic research itself. Gray and Delday (2010) describe the process of artistic research as:

> "[...] fluid, 'wet' and folded, if not at times messy, fuzzy and tumultuous."
> (Gray and Delday 2010, cited in Mey 2010)

This is echoed in comments from the interviewees:

> "[...] I don't think we have this kind of method-process-output, we have a slippery and sliding scale of things and outputs appear as drawings, photographs, publications, exhibitions, but they are all in a way outputs and they are also all research because they contribute to a process of thinking, exploring, testing, investigating and sharing."
> (Art/Cultural-historian, Institution C)

A Fine Art researcher also described "knowledge in the arts" as a "kind of a slippery substance" (Artist-researcher I, Institution D). Another Fine Art researcher explained:

> "[my practice is] complex and complicated. [For my PhD] I thought I was doing sculpture, I ended up doing book design and photography and now I'm involved in performance practice more than anything else [...]"
> (Artist-researcher I, Institution A)

One of the issues is differentiating between objects that may or may not be considered visual arts research data. Garner (2008) states:

> "[...] it is not always possible to tell from the outputs whether a drawing was made as research or not."
> (Garner 2008, p.16)

Although photographs commonly emerge as examples of research data, it appears that there are different kinds of photographs and therefore not all photographs can easily be

designated as research data (Designer-researcher, Institution D). Another interviewee makes a distinction in terms of texts "between secondary literature" on their topic and "the way it's been represented" (Art/Cultural-historian, Institution D). The former would involve looking at the artworks and reading interviews and statements produced by artists, the latter would involve looking at the supporting materials generated around those artists' practices and histories.

## 5.2.2. TACIT AND EXPLICIT KNOWLEDGE

One of the challenges with sharing visual arts research data is in describing the relationships between tacit and explicit knowledge, practice and theory. Biggs (2004) provides a useful description of tacit knowledge:

"I can ride a bicycle but I may not understand the scientific theories that enable me to ride a bicycle" (Biggs 2004, p.13)

As opposed to explicit knowledge:

"I may recognise the face of my friend in a crowd, but there are occasions when I may need to make this knowledge explicit, for example in a description to the police." (Biggs 2004, p.13)

A designer-researcher comments:

"I like the term tacit knowledge, I think we have knowledge which is there, which is like I'm saying I am carrying around in my head these thoughts and I will be making those connections because I am carrying those things around in my head." (Designer-researcher, Institution C)

Another designer-researcher spoke about the cognitive process that takes place while one is creating something, an entirely intrinsic, intangible, subjective and unquantifiable process which has an impact on the creative process and final work (Designer-researcher, Institution B).

Jefferies (2010) states in her conference paper abstract:

"[...] as mapped out by Graeme Sullivan (2005), creative arts research is often motivated by emotional, personal and subjective concerns, it operates not only on the basis of explicit and exact knowledge, but also on that of tacit knowledge."
(Sullivan 2005, cited in Jefferies 2010)

For the artist Annette Iggulden, reflecting on her doctoral research project:

"[...] theory is always secondary to intuitive response, and is ultimately sacrificed to the material and temporal demands of making the work and finding a means of expressing previously inexpressible psychological states." (Barrett 2007, p.10)

This echoes the views of one of the interviewees:

"I am slightly uncomfortable with the assumption that one can talk about artistic practice as research. [...] I think it probably involves a lot more gut instinct and intuition than would be permissible in a scientific experiment"
(Artist-researcher II, Institution C)

Visual arts research data is then both tangible and intangible, and one of the challenges is to either understand how to make the intangible accessible to others or the points in the process when the intangible may be actualised.

## 5.2.3. VISUAL ARTS RESEARCH DATA IS IMPORTANT

For each individual visual arts researcher there is a scale of value and importance; research data was described as "absolutely vital" (Art/Cultural-historian, Institution B); and:

"[...] hugely important, without those kinds of things the work wouldn't have any meaning to me [...]"
(Artist-researcher I, Institution B)

The Project Officer (Institution A) reported that all the interviewees were keen to express how important their work is to them, for their own career development, but also because the work they do is of great interest to them.

This perspective was reflected in other interviews as well:

> "[notebooks] have a very practical value in themselves, they have a very practical
> value for me in informing my thinking about the way I go about making the piece of
> work." (Artist-researcher II, Institution C)

From comments later on in this report ([section 6](#)) it could be inferred that some researchers
may feel that although their research data is important to them, it may not be important to
others. For example one interviewee commented: "I can't imagine anybody wanting to have
my stuff" (Artist-researcher I, Institution C) and another said they were happy to share "if
people are interested" (Artist-researcher II, Institution C). This also echoes findings from the
JISC Kultivate (2010-11) project in which an example was mentioned of a researcher not
being sure whether their international exhibition was good enough to be deposited in the
institutional research repository (Gramstadt, in press).

## 5.3. ETHICS (NORMATIVE AND SITUATED)

The British Educational Research Association (BERA) defines the main purpose of their
ethical guidelines as follows:

> "[...] to enable educational researchers to weigh up all aspects of the process of
> conducting educational research within any given context [...] and to reach an
> ethically acceptable position in which their actions are considered justifiable and
> sound." (BERA 2004, p.4)

During analysis of the interview transcripts, the themes of normative and situated ethics
arose. Normative ethics were considered to encompass standard institutional requirements,
such as creating ethical policy documents and ensuring consent forms are completed; it
could also involve discussions with an institution's Ethics Board. The project team adopted
the term situated ethics to mean the processes and decisions made by researchers which
show personal ethical consideration but may not strictly follow institutional guidelines.
Situated ethics may include a judgement or decision made by the researcher in particular
circumstances, or it may be an informal agreement such as a gentlemen's agreement,
relying on trust between participant/s and the researcher/s.

One of the Fine Art researchers mentioned that often their research process would initially involve workshops in order to establish mutual trust amongst the researcher-participants; the relationship to the research data, generated through so-called "creative methods", was in fact a central concern of their practice (Artist-researcher II, Institution D). In most cases, much of this "research data" was sensitive, relating to actual people's experiences and situations (such as in the workplace or health-related matters), the researcher states:

> "It's not like this becomes empirical data but they become tools through which to think about [the issues that concern their practice such as the relationship between pedagogy and art]" (Artist-researcher II, Institution D).

In terms of the ethics involved in the research process there were general concerns about following the standard institution procedures in practice:

> "[...] we seem to have imported this model which is very cautious and restrictive that as soon as you interact with another person you need to have an information sheet; which is fine if you are about to give someone a trial drug or invade their body but if you are actually just asking them how they found the exhibition or [...] it seems very unnecessary; well it's like a hammer cracking an egg."
> (Art/Cultural-historian, Institution C)

The same interviewee gave the opinion that one of their projects would have been held back significantly if they had followed normative ethics procedures:

> "[…] it would have taken twice as long and been impossible, probably, to make."
> (Art/Cultural-historian, Institution C)

Another interviewee questioned whether unaware passers-by, who were incidental inclusions in the film, were still considered to be "participants":

> "[...] in [institution C's] code there is no definition given to what a participant is or is not [...] in artistic practice I think perhaps there is scope for applying slightly different criteria."
> (Artist-researcher II, Institution C)

An interviewee, who was familiar with standard processes for interviews and participants, wanted more support with data protection issues from the institution (Artist-researcher I, Institution A).

At institution B, one of the interviewees had received good support from a member of Learning and Teaching staff regarding research ethics (Designer-researcher, Institution B); another interviewee mentioned following standard procedures such as the use of consent forms (Artist-researcher II, Institution B). The Project Officer commented that all the interviewees were aware of ethical and/or intellectual property rights.

## 5.4. COPYRIGHT AND OWNERSHIP

Copyright relates to ethical concerns such as ownership, as well as to challenges with sharing and re-using research data:

> "[…] the whole idea of copyright and ownership becomes a whole mixed gamut of interesting holds on things."
> (Designer-researcher, Institution B)

This is particularly the case with third party material which has been referenced or re-worked as part of the artistic research process. One interviewee described the use of third party images as "a huge, huge messy area"; in terms of clearing image reproduction rights, one example mentioned by the interviewee was an image from a commercial company of holiday villages; the company asked to see the article, and didn't like what had been written as it was considered "too critical of [the company] as an organisation" so refused permission for use of the image (Artist-researcher II, Institution A). Another interviewee commented on the support received by Library staff in handling "complex" copyright issues, as a result they "have become much more conscious of copyright" and now do "meticulously credit the image" in their PowerPoint presentations (Art/Cultural-historian, Institution A).

At institution B one interviewee kept detailed records of copyright permissions (Art/Cultural-historian, Institution B). Two interviewees were aware of rights relating to third party images when creating presentations (Artist-researcher I and Artist-researcher II, Institution B). One interviewee mentioned that they were not too concerned about copyright for their own artwork as it was not the main source of their income, although they felt they owned the research data (Artist-researcher I, Institution B).

The interviewees expressed a variety of opinions about the ownership of their research data, from considering it ethically necessary to share publically-funded research (Art/Cultural-historian, Institution C) to negotiation of ownership due to the REF (Artist-researcher II, Institution A). There appears to be a need for greater clarity in this area.

One interviewee commented:

> "So in terms of who owns the research data, obviously it's mine, it's my eye, it's my choice and it's that selection process of all the stuff that's out there in the world and the world is full of stuff."
> (Artist-researcher I, Institution B)

An interviewee who publishes books, commented that they normally receive hardcopies of the books, one of which they give to the institution's Library. Asked about the ownership of research data the same interviewee felt this was very straightforward: "[...] publishing obviously associates you as the individual author of the work [...]" (Artist-researcher II, Institution A). When asked what would happen to their research outputs if they left the institution, the interviewee said they would probably take them with them; it would depend on the timing of when they left and the timing of the next Research Excellence Framework (Artist-researcher II, Institution A).

Another interviewee was asked what would happen to their research data if they left the institution:

> "I would take it all with me. The [institution] would have to actively ask me if they wanted to keep anything."
> (Artist-researcher I, Institution A)

The same interviewee was however keen to share their data, and used a personal blog for this purpose:

> "[…] I would hope that it was of use, definitely, in the same way as I use other people's works."
> (Artist-researcher I, Institution A)

## 6. USE/RE-USE OF VISUAL ARTS RESEARCH DATA

During the interviews all researchers mentioned the Internet as a source of information to help with their research; other methods included visiting galleries, exhibitions, museums, found objects, and conversations with other people. The interviewees were themselves users of others research data; and this was particularly important with collaborative modes of working.

For one interviewee, research data is something around which "we will talk about" in order to "gradually [get] some initial perspectives on the research together" (Designer-researcher, Institution D). Here, the research data is an "affiliative object" (Suchman 2005) around which researchers assemble and articulate certain issues, "progress ideas" and determine further ways of engagement (Designer-researcher, Institution D). The same interviewee notes how the research process can in some cases be read off "changes in the file structures" meaning:

> "[…] literally just the way file folders are named are moved, people will add to folders, people will rename folders so this is all happening in year one and its very confusing, it confusing for people that aren't designers, [...] but it is naturally messy and very open and things just get layered up […]"
> (Designer-researcher, Institution D)

The interviewee goes on to explain that the Principle Investigator for the project also finds the approach difficult to understand; the way the data is stored and processed is very idiosyncratic not only to a discipline but to a specific group of people within a discipline. Making the research process intelligible for "outsiders" then would entail a documentation of "the stuff done to the data" (i.e. "annotation") which may impede the process of creativity (Designer-researcher, Institution D).

Visual arts research data can encompass both primary and secondary material; Gray and Malin (2004) and Rose (2007) discuss methods of approaching secondary visual material for research. Rose (2007) suggests that "sites and modalities" can be used as methodological tools for approaching visual culture:

> "[…] the site(s) of production of an image, the site of the image itself, and the site(s) where it is seen by various audiences."
>
> (Rose 2007, p.13)

The VADS metadata schema[15], which is based on the Visual Resources Association (VRA) Core 4.0[16], similarly provides ways of describing the "site(s)" of an image. An image can be described in its physical/analogue and digital forms, and other metadata fields add layers of information and context to assist researchers. The VADS image collections currently include over 120,000 images from around 300 collection holders; the VADS metadata schema is flexible enough to map the schemas from these different collections to the single VADS catalogue schema.

The Project Officers found it useful to approach the topic of visual arts research data by talking about work by other artists which may have interested or inspired the interviewees. At the Digital Curation Centre Roadshow in Cambridge (November 2011) a presenter stated: "the 'research data' of today will be the special collections of the future" (cited in Murtagh 2011). One interviewee had recently been to an exhibition where the sketchbooks of the architect Norman Foster (b. 1935) were on display. Their interest was two-fold:

> "[...] it's an interest as an artist, and it's an interest as a maker: What's going on? What's new? What are people making?  What's out there? What techniques are people using?  How's that hung on the wall?"
>
> (Artist-researcher I, Institution B)

Another interviewee commented:

> "[…] archiving your process is especially important for researchers. Others are interested in the way you go about things."
>
> (Artist-researcher I, Institution C)

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[15] VADS Metadata Mapping Template, available from:
http://zandrarhodesarchive.files.wordpress.com/2012/02/vads_metadata_mapping_template.pdf

[16] VRA Core 4.0 http://www.vraweb.org/projects/vracore4/

When questioned about re-using and re-purposing of research data an interviewee noted:

> "[...] I'm hoping that by increasing community awareness it can be used by other people." (Designer-researcher, Institution B).

Interviewees from institution B were happy to share their research data but this also depended upon the sensitivity of the data; some discernment was necessary when both selecting information to share on websites and to interpret the variety of data from websites:

> "[...] a completely unedited tidal wave of images that aren't ordered or organised in any way [would] be disastrous." (Artist-researcher II, Institution B)

Interviewees from institution C were very open to sharing their research data:

> "I am very happy to be totally open about working notes and my working method, if people are interested I will happily share that with them."
> (Artist-researcher II, Institution C)

For the Fine Art researcher too they were open about revealing their own research process and its data, although with caveats:

> "I can't imagine anybody wanting to have my stuff, I'm torn between that and thinking that my working process isn't revealed enough. I'd be really pleased to select, for example, a series of drawings I made for a project which we then publish. I think I would be happy with it if I formalised it."
> (Artist-researcher I, Institution C)

Interestingly, there were views that meant the sharing of publicly funded research was considered an ethical issue:

> "I feel that I am in receipt of public money for that research that it's almost an ethical demand to share that research. So using things like creative commons licences I will try and licence myself out of copyright [...] I feel right about that; if I didn't want to share that then I shouldn't be doing it within this environment."
> (Art/Cultural-historian, Institution C)

In some cases research data may be "too fragmented" for public access (Art/Cultural-historian, Institution D). This interviewee can imagine making a bibliography or a set of web pages available but if data from interviews was to be public this would require consent forms and in some cases make for a very different interview situation. Research material or data may reach the public in other ways, for example through workshops, symposia and seminars, in which work-in-progress is presented; but for the moment most of it remains "private research material" (Art historian, institution D).

## 7. VISUAL ARTS RESEARCH DATA IN THE LONGER TERM

### 7.1. ARCHIVING AND ARTISTIC PRACTICE

Particularly in the area of the Visual Arts, the concepts of "curation" and "archiving" have different meanings for artistic research compared to managing research data or "data curation". Merewether (2006) presents a useful overview of the relationship between archives and artistic practice over several decades including edited excerpts from influential thinkers such as the philosopher Jacques Derrida (1930-2004). For Derrida (1996) the archive represents a place of control of memory, a source of power. From an excerpt in the same volume, Green (2006) comments on what is missing in archives, the "lacunae" or lack of information amidst the density of information; and asks:

> "How can a relationship with the past exist in which memory functions as an active process, allowing continual reconsideration, rather than as a form of entombment, to which archives and museums are sometimes compared?" (Green 2006, p.54)

The following are two examples of active archives which allow "continual reconsideration". At the JISC funded Kultivate Archiving and Curation workshop (March 2011) visual artist Ruth Maclennan presented "an archive of her event-based work Archway Polytechnic" (VADS 2011a). This included a physical archive in a silver suitcase as well as a re-presentation of previous work including digital video. Jane Wildgoose, an artist and writer, has created the Wildgoose Memorial Library (WML) which is described as:

> "[…] an ongoing accumulation of reference material that informs Jane Wildgoose's work […]" (Wildgoose 2011)

Known historical collections can enable an approach to talking about archives, such as the online Van Gogh Letters project, which makes available all the surviving letters written and received by the artist Vincent van Gogh (1853-1890) (Jansen et al 2009). Another example is Duchamp's (1887-1968) *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)* which was reconstructed by Richard Hamilton some 50 years later:

> "[using] the notes and drawings of The Green Box to closely follow Duchamp's original process of creation. By doing this, thirteen years of work were compressed into nearly as many months." (Tate 2010)

Today's correspondence is conducted electronically by email, SMS (Short Message Service) text messages, Twitter[17], and other social media channels; whilst note-taking may still involve physical notes, but also electronic files. It is difficult to imagine the Van Gogh Letters of the future without adequate systems for managing digital research data.

## 7.2. SITUATED AND NORMATIVE ARCHIVING PRACTICES

### 7.2.1. ARCHIVING AND DOCUMENTATION PRACTICES

> "The primary task of the archivist is to establish and maintain control, both physical and intellectual, over records of enduring value."
> (Society of American Archivists 2012)

During analysis of the interview transcripts, the Project Officers found clear examples of situated archiving as opposed to normative archiving. Normative archiving would be the expected processes and procedures followed by a trained archivist, including selection or disposal of items, cataloguing, and archival quality storage for the longer term. However the way in which research data is archived depends on the research process and the final context of application. In that sense data archiving can be said to be situated, determined by the social and material circumstances afforded and demanded by a particular moment in the process rather than following any general conventions.

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[17] Twitter https://twitter.com/

The concepts of "ordering", "documenting" and "archiving" were familiar to interviewees, and often part of their own existing research practice:

> "[...] ordering is part of my own creative process, so the whole idea of archiving I think is really interesting." (Artist-researcher I, Institution C)

In her study of MA Art and Design students, de Freitas (2002) found that studio documentation was a common practice, although "the interconnection of reflective practice and documentation was not generally evident", and this could be improved by encouraging "active documentation" as a formal, rather than informal, practice.

The term "active archives" was used to describe one interviewee's files; they exclaimed "I really just use files!", but these files are not properly "prepared" with a view to "functionality" – instead these files "are active, they are not archives" (Artist-researcher I, Institution D). Another interviewee described having two kinds of folders: folders on projects (e.g. a book) and on themes. When the interviewee starts a new project, the materials gathered in the folders are revisited and thereby become re-activated. Often, this ends up with materials migrating from one folder to another (Art/Cultural-historian, Institution D). This evokes the indeterminate nature of research data. The same interviewee was concerned about maintaining the archive so that it remains usable in the future:

> "It's increasingly a problem and it's something that I don't think I've satisfactorily figured out particularly with the amount of digital material that's now possible to collect around [...]." (Art/Cultural-historian, Institution D)

Two interviewees spoke about deliberately choosing external hosting for digital files as they felt limited by what the institutions could offer them. One has a wikipage that they edit as part of a research group, as they felt asking for the same service with their IT department would have taken too long and given them less control (Art/Cultural-historian, Institution C). Another interviewee keeps the "raw" data on their computer but moves data from the computer to Dropbox[18], they like to manage their data in the cloud (Designer-researcher, Institution D).

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[18] Dropbox http://www.dropbox.com/

One of the Fine Art interviewees stored a wide variety of data, both at home and at the institution:

> "[...] I try to have systems where it is all pulled together, things like Evernote[19], like Journaler[20]."
> (Artist-researcher I, Institution A)

The same interviewee commented that Evernote was particularly useful for their practice because it worked on mobile devices, in the cloud, and from your desktop.

## 7.2.2. THE PHYSICALITY OF TANGIBLE ARCHIVES

Although advances in technology have sped up many of the processes and allowed instant access to information two of those interviewed at institution B noted that there is still a value in looking at the original:

> "[There is] nothing like feeling the real thing and looking at the real thing to sort of stir the imagination [...]"
> (Designer-researcher, Institution B)

> "I like physical things, so to me there's nothing the same as flicking through a sketch book." (Artist-researcher I, Institution B)

For one interviewee their research data was described as "very much paper-based"; elsewhere in the interview they commented:

> "I hate reading academic work online [...] I need to be able to wonder around with books and think about them a bit and I can't do that from a computer screen [...]"
> (Artist-researcher II, Institution A)

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[19] Evernote http://www.evernote.com/

[20] Journler http://journler.com/

Three of the interviewees from institution B kept tangible physical evidence of research such as photographs both of the work and of exhibitions, sketches, drawings, sketchbooks, notebooks and sculptures:

> "I've kept everything but I have a rough idea, obviously I have photographic records so if I really wanted to know when something's made I could probably find out by linking actual artwork with photographic records."
> (Artist-researcher II, Institution B)

And another interviewee stated:

> "[...] I'm just like anyone else I've got boxes of stuff, I've got a garden shed and then I've got files, I've got electronic files and I've got physical files, I've got ring binders full of clippings, full of photographs, and I've got documents of exhibitions that I've been in, I've got catalogues of exhibitions I've been to, so I'm still part of the generation that's into physical stuff [...]"
> (Artist-researcher I, Institution B)

As a result of a flood one interviewee lost some information and said:

> "[...] now I am a bit obsessive about things [with] three or four external hard drives [...] used to keep everything on my work laptop as well [...]"
> (Artist-researcher II, Institution B)

This is reminiscent of Molloy's (2011) findings from interviews with Performance Artists, in which preservation was equated with the notion of having multiple copies.

## 8. CONCLUSION

There appears to be little consensus in the visual arts on what research data is and what it consists of. Variously described by the interviewees as tangible, intangible, digital, and physical; this confirms the view of the project team that visual arts research data is heterogeneous and infinite, complex and complicated.

Points of intersection can be found in the following areas:

- researchers agree that research data is important, for them, for students, for other researchers, and for the public, both now and for the longer term;
- visual arts researchers do document their research process, although this is more likely to follow situated rather than normative archival practices;
- collaboration is an important theme in visual arts research, which can be enhanced by good documentation practices;
- by managing their research data more effectively it will enhance their learning and teaching activities and have a positive effect on students;
- there is an openness to share their data, but with caveats for sensitive information and an awareness that the research data may not be useful to others without additional information;
- some interviewees commented that they didn't know that the institution or others would be interested in their research data - advocacy in this area is needed;
- to be effective, training and support needs to be appropriate for researchers who are under time pressure, juggling multiple roles, and managing research data across disparate locations (physical and virtual).

## 10. ACKNOWLEDGEMENTS

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## 12. APPENDICES

### 12.1. APPENDIX A: ENVIRONMENTAL ASSESSMENT METHODOLOGY

**Version Control**

- Version 1.2 - 3rd February 2012 - amended to make it suitable for publication on SlideShare
- Version 1.1 - 29th November 2011 - amended following meeting on 28th November
- Version 1.0 - 1st November 2011 - drafted following meeting on 31st October

**Kaptur Research Questions**

- What is the nature of visual arts research data? (issues/challenges/positives etc)
- How can we support the needs of visual arts researchers through institutional infrastructure? (i.e. to inform the implementation plan)

**Stage One - informal literature review (ongoing)**

Information gathered through day-to-day project work and attendance at events, and meetings; includes list of references here: http://www.vads.ac.uk/kaptur/links.html and blog posts written here: https://kaptur.wordpress.com/ Also includes Internet research and in the Library, in particular focusing on previous and current JISCMRD projects as well as existing concepts of 'visual arts research data'.

**Stage Two - initial probing interviews (October)**

Initial probing interviews (2 at each institution) with self-selecting visual arts researchers. The informal chats focused on the questions 'what is research data?' and 'what are the issues?' in order to inform the choice of interview questions and the project team's own understanding. The short interviews (approximately 15-20 minutes each) were recorded by the Project Officers in handwritten notes. Additionally a report by Tahani Nadim, Kaptur Project Officer from Goldsmiths, University of London, is available here: http://www.slideshare.net/kaptur_mrd/kaptur-interviews-goldsmiths-university-of-london

The Kaptur Project Officers presented their findings to each other on 31st October. The Project Manager made notes (colour coded by institution) on post-it notes. These were then moved around to select key themes used to inform the formal interview questions for stage 3.

Kaptur found the JISC Incremental Project Scoping Study Report and Implementation Plan particularly useful in considering the areas that the interviews should cover. Report (including Incremental questionnaires) available from: http://www.lib.cam.ac.uk/preservation/incremental/documents/Incremental_Scoping_Report_170910.pdf

The final version of the Kaptur questions is available for use and re-use here: http://www.slideshare.net/kaptur_mrd/kaptur-interview-questionsfinal

**Stage Three - interviews - (November)**

**Who?** - as we are also trying to uncover 'what is arts research data?' and we have limited time, we will concentrate only on visual arts researchers rather than other stakeholders however the participants should include one each from the following four categories:
- artist-researcher (painter/Fine Art - more physical analogue practice)
- artist-researcher (moving image/film/digital media - more digital online practice)
- designer-researcher (ideally product design, interior design, or architecture)
- art or cultural historian

**When?** - aim to have them completed by the end of November

**Where?** - visit the participants in their place of work

**What?** - four one hour recorded interviews at each institution

**How?** - aiming for consistency across the four institutions by unified procedure:
- send the participants the project information and consent form by email in advance and the list of questions
- digital recorder to use for recording the interviews
- at the interview check the participant is happy to proceed and that they have all the information required - ask them to sign the consent form before the digital recorder is switched on
- when the interview is completed send the digital audio recording to the agreed transcriber
- the original signed copy of the consent forms will be filed with Kaptur project documentation in the University Library at the University for the Creative Arts

**Stage Four - transcriptions (December)**

The transcriber will send the transcriptions to the Project Officers for checking. Each Project Officer to prepare their transcripts in the following way:
- check for accuracy i.e. in case the transcriber has not understood something or misspelled something
- mark each page of each transcript with the category of participant e.g. 'artist-researcher (painter/Fine Art - more physical analogue practice)'
- check the data is anonymised, and if not then anonymise it
- mark each question so it is clear (e.g. bold or heading style) and mark which questions in the questionnaire they refer to i.e. 1. a,b,c,d. so we can cross-reference against the others' transcriptions especially in case there are gaps or not all questions were asked
- print out a hardcopy and mark up interesting points to note e.g. similarities and differences between the four interview participants - this is the one we can then share with each other
- pull out any useful references to other projects or resources or anything that can contribute to the literature review section of the report

**Stage Five - analysis (January)**

Two days to analyse the data collaboratively (Goldsmiths, University of London; Monday 9th and Tuesday 10th January 2012)

Techniques:
- presenting findings to the rest of the group and aiming to reach a consensus by the end of the two days, backing up views with quotes from the interview participants
- drawing out themes which will inform the structure of the report
- considering similarities and differences between institutions and types of researchers
- selecting key points and grouping/moving them around

Tools:
- post-it notes, paper
- white boards
- computers and Internet research on site

**Stage Six - report preparation (January)**

- The Project Officers to each contribute to a Google Docs under the framework agreed during the data analysis.
- The Project Manager to shape and edit the report providing further information from the literature review to complement the interview data.
- The Project Manager to write the Implementation Plan.
- The Project Director and Project Officers to comment on the draft version of the report.
- The report to be verbally presented to the Project Sponsors at the Steering Group meeting on 6th February 2012.
- The report to be made public via SlideShare and promoted/linked to via the Kaptur website and blog, and via Twitter.

## 12.2. APPENDIX B: PROJECT INFORMATION AND CONSENT FORM (GENERIC VERSION)

**Final version - 1st November 2011**

**Kaptur Project Information**

**Introduction**
The purpose of the interview is to inform the Environmental Assessment report for the Kaptur project. The report aims to provide an overview of the nature of visual arts research data, identifying issues and thereby outlining an implementation plan in order to better support the management of visual arts research data at the four partner institutions.

**About the Kaptur project**
The aims and objectives of the Kaptur project are to:

- Support researchers with the management of their visual arts research data including its storage and access in the longer term
- Discover, create and pilot a sectoral model of best practice in the management of research data in the visual arts; to include policies and a pilot system
- Raise the profile of arts research by opening up discussions on the nature of visual arts research data and its value to society

- Engage with the wider JISC community, and in particular with other Managing Research Data projects and with institutions also handling visual arts research data

The project has been funded by JISC and is due for completion by the end of March 2013. The environmental assessment report underpins the main work of the project and is due for completion by the end of January 2012. The project is led by the Visual Arts Data Service (VADS) a Research Centre of the University for the Creative Arts, and is undertaken in collaboration with four partner institutions: Glasgow School of Art; Goldsmiths, University of London; University for the Creative Arts; and University of the Arts London.

**Further information is available from:**
Marie-Therese Gramstadt
Kaptur Project Manager, Visual Arts Data Service (VADS), University for the Creative Arts
mtg@vads.ac.uk
www.vads.ac.uk/kaptur

**Data Collection**
The environmental assessment of visual arts research data will be carried out by the Kaptur Project Manager in collaboration with the four Kaptur Project Officers who are based at the partner institutions: Glasgow School of Art; Goldsmiths, University of London; University for the Creative Arts; and University of the Arts London. The data collection methods include: four one-hour recorded interviews at each partner institution; desk-based research using the Internet and University Library; and data collected through attendance at events and conferences.

**Code of Ethics**
Data collection will follow the ethical guidelines outlined by the British Educational Research Association (2004). For the purposes of this project, participants are not considered to be vulnerable in terms of age, intellectual capability or any other criteria. It is not anticipated that the project will cause participants any undue distress or discomfort.

Voluntary informed consent will be obtained from participants; the objectives of the project will be fully explained before engaging the participants; anonymity will be assured and all data collected will be held securely; any findings will be presented anonymously unless agreed otherwise with the participant; participants will have the right to see any data held for the purpose of the project and will be informed that they have the right to withdraw from the project at any time and without reason. Participants will be invited to ask questions if there is anything that is not clear or simply if they would like further information.

**Findings**
The Kaptur project seeks to disseminate to the UK Higher Education and visual arts community all project outputs via the website (http://www.vads.ac.uk/kaptur), project blog (https://kaptur.wordpress.com), twitter micro-blog (@MTG_work), and relevant other sources such as JISCmail mailing lists. The research findings will be disseminated in the form of the environmental assessment report to JISC; made available on the Kaptur project website http://www.vads.ac.uk/Kaptur/outputs/ and presented at relevant conferences or events.

**References**
Bell, J. (2008) *Doing Your Research Project* Berkshire: Open University Press

British Educational Research Association (2004) Revised Ethical Guidelines for Educational Research.  Available online at: http://www.bera.ac.uk/files/guidelines/ethica1.pdf [accessed 18 October 2011].
Data Protection Act (1998)


## Kaptur Project Consent Form

I have read and understood the information sheet about the project and agree with the following statements:

I have been given the opportunity to ask any additional questions that I have about the research project and what I'm expected to do and these questions have been answered by the researcher.

I understand that I will participate in an interview about visual arts research data and that the interview will take approximately one hour 15 minutes and will be audio-recorded for research purposes.

I understand that any reference to my interview made in research presentations, reports and articles and so on, will be anonymised (personal, organisational and place names will be changed) so that I, and any other individuals mentioned, cannot be identified.

I understand that as required under the Data Protection Act (1998) you will not pass on my details to anyone else and information from my interview will be held securely.

I understand that my participation in this study is entirely voluntary, and that if I wish to withdraw from the study or to leave, I may do so at any time, and that I do not need to give any reasons or explanations for doing so.

I understand that I will not receive any direct benefit from participating in the study but that my participation will add to current knowledge and may benefit others in the future.

I understand that I will be sent a report on the project findings at the end of the project if I wish.
□ Yes, I do want a copy of the project report
□ No, I would rather not have a copy


I, _____, have read and understood the above

Information and agree to participate in this Kaptur environmental assessment interview that

is being conducted by *name* at the *institution*.


Signature _____     Date _____


Consent form taken from an example by Karen Paton 03/03/09

## 12.3. APPENDIX C: PROJECT INFORMATION AND CONSENT FORM (GOLDSMITHS, UNIVERSITY OF LONDON)

**This version dated 7th November 2011**

# INFORMED CONSENT FOR INTERVIEW

KAPTUR: Managing visual arts data

A JISC-funded project by Visual Arts Data Service (Principal Investigator), Glasgow School of Arts, Goldsmiths, University of the Arts London, and University for the Creative Arts.

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A. PURPOSE AND BACKGROUND
The purpose of the interview is to inform the Environmental Assessment report for the KAPTUR project. The report aims to provide an overview of the nature of visual arts research data, identifying issues and thereby outlining an implementation plan in order to better support the management of visual arts research data at the four partner institutions.

B. CODE OF ETHICS
Data collection will follow the ethical guidelines outlined by the British Educational Research Association (2004). For the purposes of this project, participants are not considered to be vulnerable in terms of age, intellectual capability or any other criteria. It is not anticipated that the project will cause participants any undue distress or discomfort.

Voluntary informed consent will be obtained from participants; the objectives of the project will be fully explained before engaging the participants; anonymity will be assured and all data collected will be held securely; any findings will be presented anonymously unless agreed otherwise with the participant; participants will have the right to see any data held for the purpose of the project and will be informed that they have the right to withdraw from the project at any time and without reason. Participants will be invited to ask questions if there is anything that is not clear or simply if they would like further information.

C. PROCEDURES
The environmental assessment of visual arts research data will be carried out by the KAPTUR Project Manager in collaboration with the four KAPTUR Project Officers who are based at the partner institutions: Glasgow School of Art; Goldsmiths, University of London; University for the Creative Arts; and University of the Arts London. The data collection methods include: four one-hour recorded interviews at each partner institution; desk-based research using the Internet and University Library; and data collected through attendance at events and conferences.

D. CONFIDENTIALITY
All the information gained from the interview will be recorded and will not be passed on to any persons or used for any publications without the full knowledge and consent of the interviewee. The notes and audiotapes from interviews will be kept confidential. Participants' individual identities will not be disclosed in reports or publications resulting from the study.

E. FINDINGS
The Kaptur project seeks to disseminate to the UK Higher Education and visual arts community all project outputs via the website (http://www.vads.ac.uk/kaptur), project blog

(https://kaptur.wordpress.com), twitter micro-blog (@MTG_work), and relevant other sources such as JISCmail mailing lists. The research findings will be disseminated in the form of the environmental assessment report to JISC; made available on the Kaptur project website http://www.vads.ac.uk/Kaptur/outputs/ and presented at relevant conferences or events.

**F. QUESTIONS**
If you have any further questions about this study you can contact:

Marie-Therese Gramstadt
Kaptur Project Manager, Visual Arts Data Service (VADS), University for the Creative Arts
mtg@vads.ac.uk
www.vads.ac.uk/kaptur

**G. CONSENT**
You have been given a copy of this informed consent form to keep for your records.


I, _____, have read and understood the above

information and agree to participate in this Kaptur environmental assessment interview that is being conducted by Tahani Nadim at Goldsmiths under the conditions outlined above.



Signature        _____Date  _____
                 Research Participant


## 12.4. APPENDIX D: INTERVIEW QUESTIONS

**Final version - 1ˢᵗ November 2011**


**Preparation/Introduction** (before the recorder is switched on)

Ensure that you are aware of the interview participant's work. Begin by introducing Kaptur and what we are trying to achieve with these interviews - the purpose is to find out about the nature of 'visual arts research data', but also to inform how we could better support visual arts researchers.


**1. Scope of 'visual arts research data' or 'processes/materials'**

- Please tell me about how you create art, the process, and the different stages?

- Please describe the sites where the data creation occurs? (e.g. studio, different types of computer)

- Please describe the relationships between the processes/materials and the finished artwork/s? (e.g. is it clear what is 'research data' and what is a 'research output'?)

- How do you feel about the value of your research data? (perception and any examples of comments made by others)

## 2. The role of the visual arts researcher

- What are the processes/materials that you have control over?

- What are the processes/materials which require you to rely on, or collaborate with, others?

- If you collaborate with others, who are these collaborators? (roles, and internal or external to the institution)

- How clear are the boundaries between different aspects of your work? (e.g. variety of roles as researcher, lecturer/tutor, commercial external work, project work etc)

## 3. Ownership and Rights

- Who do you consider owns your research data (as opposed to research outputs)? (e.g. you, funder, public, collaborators)

- How do you manage your, and others, copyright in your research?

- How do you handle ethical aspects of your research? (i.e. any sensitivity or confidentiality restrictions)

- How do you manage commercial aspects of your research? (e.g. Knowledge Transfer Information from University)

## 4. Collaboration and knowledge sharing

- How do you currently access or obtain visual arts research data that has been created by others?

- Could your own research data be reused or repurposed by others?

- Where do you store your research data? Who are they accessible to? (e.g. department, collaborators, the whole university)

- What would enable greater access to your research data?

## 5. Access for the longer term

- What do you want students of your work to be able to access in 10 or 50 years time?

- How do you decide what to keep and for how long?

- What happens to research data when a researcher leaves an institution? (e.g. it is still accessible or it goes with them)

- Have there been any changes in research practice in recent years e.g. because of changes in available technology?

## 6. Current institutional support

- Are there departmental guidelines, policies or procedures that you are aware of? (for backup, storage, sharing, documenting, etc)

- Do you work differently on research projects due to funding body requirements?

- Where do you currently get advice and support? (e.g. Research Office, IT, Library)

- What services would you like to see made available?