

Considering NTROs in a new repository infrastructure

Repository Community Day: June 2017

Presented by: Dr Robin Burgess
Lead Investigator: Marissa Cassin

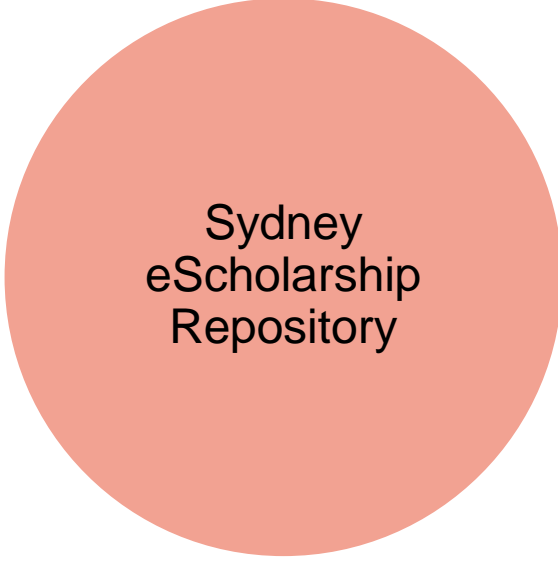


Setting the scene

Current situation

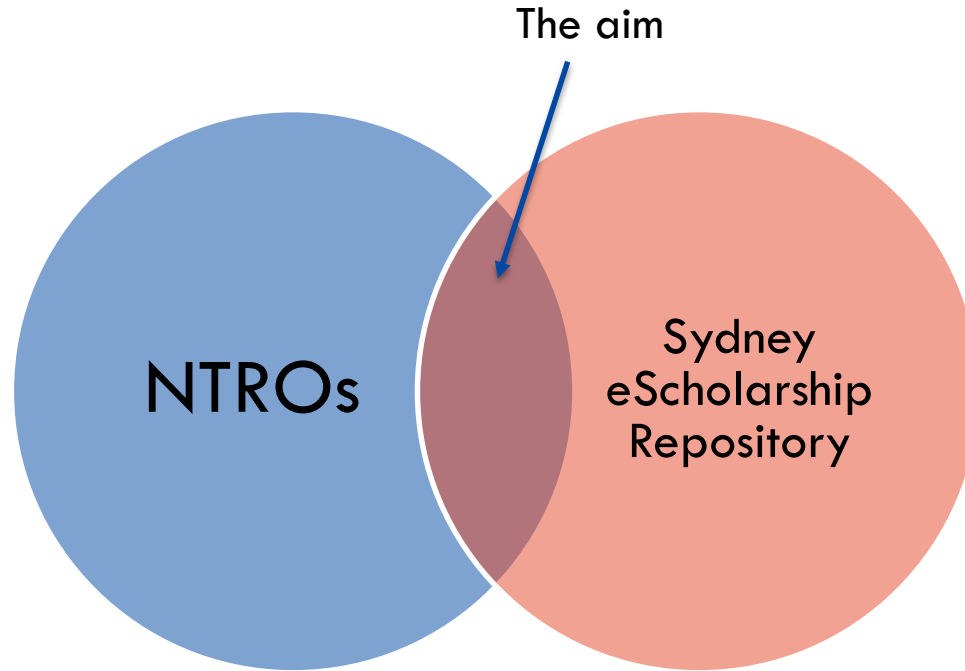


NTROs



Sydney
eScholarship
Repository

The aim



Project aims

- Identify the types of NTROs being produced at the University of Sydney
- Examine how academics producing NTROs are storing these outputs
- Examine the complexities that may arise when attempting to ingest these into a new institutional repository

Research outputs

Traditional

Non-traditional
(NTRO)

Research outputs

Traditional

“Scholarly books or monographs, chapters in scholarly books, scholarly articles in refereed journals, and refereed conference papers”

NTRO

“Creative work as research and non-traditional outputs of traditional research”

Types of NTROs

CW-1. - Original creative works

- Musical compositions
- Design/architecture
- Visual art
- Textual works
- Other (non-traditional research outputs)

CW-2. - Live performances of creative works

- Music
- Drama
- Interarts
- Dance

CW-3. - Recorded and rendered

- Performance (in music, theatre, dance, etc.)
- Film/video (audio/visual recording)
- Interarts
- Digital creative works
- Website/exhibition

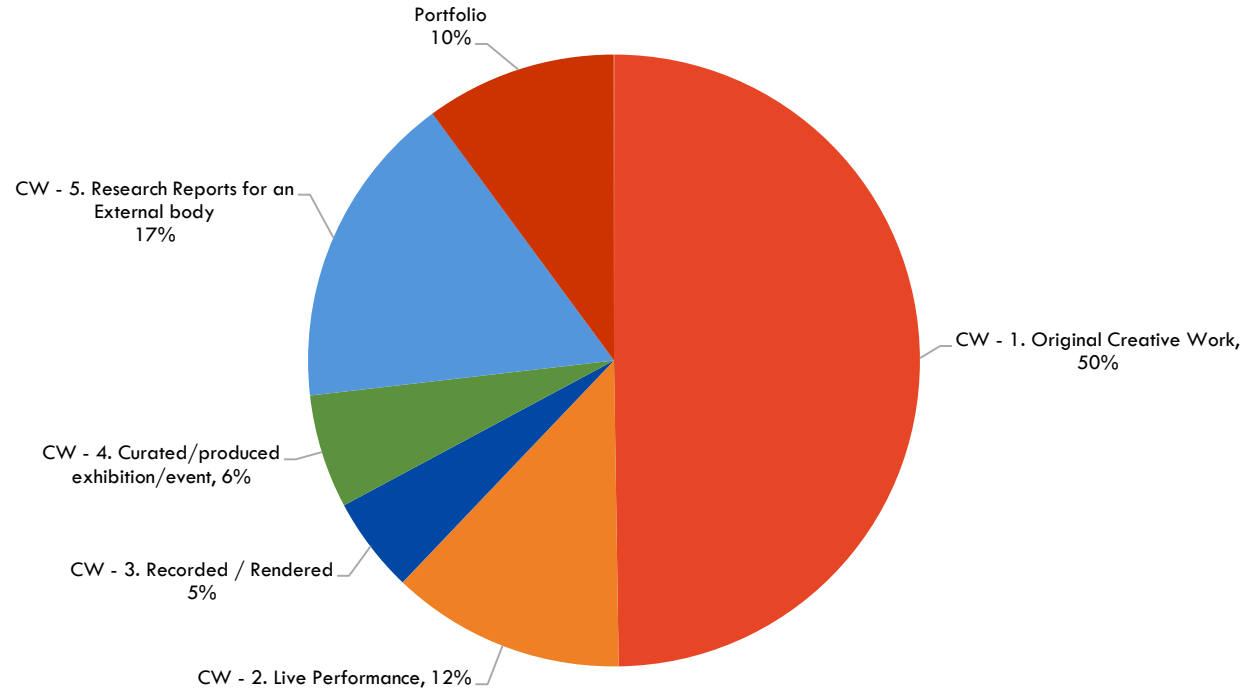
CW-4. - Curated or produced exhibitions or events

- Exhibition/event
- Festival
- Curated website
- Other (NTROs)

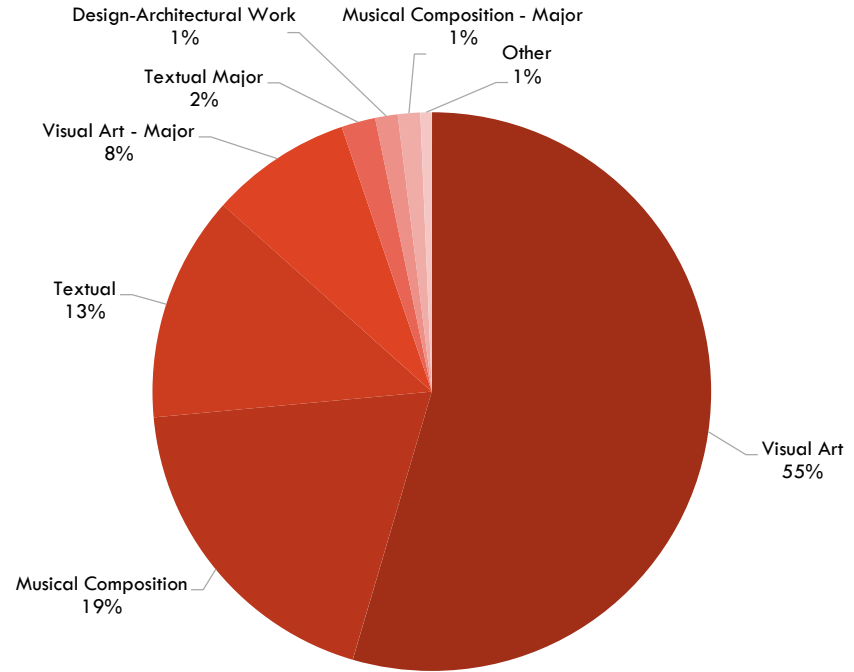
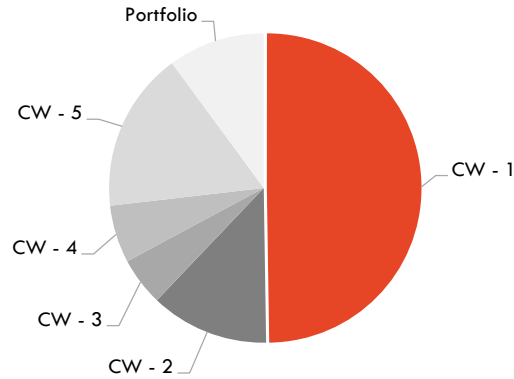
CW-5. - Research reports for an external body

- Published research reports commissioned by or produced for public sector, industry, not for profit and other external bodies

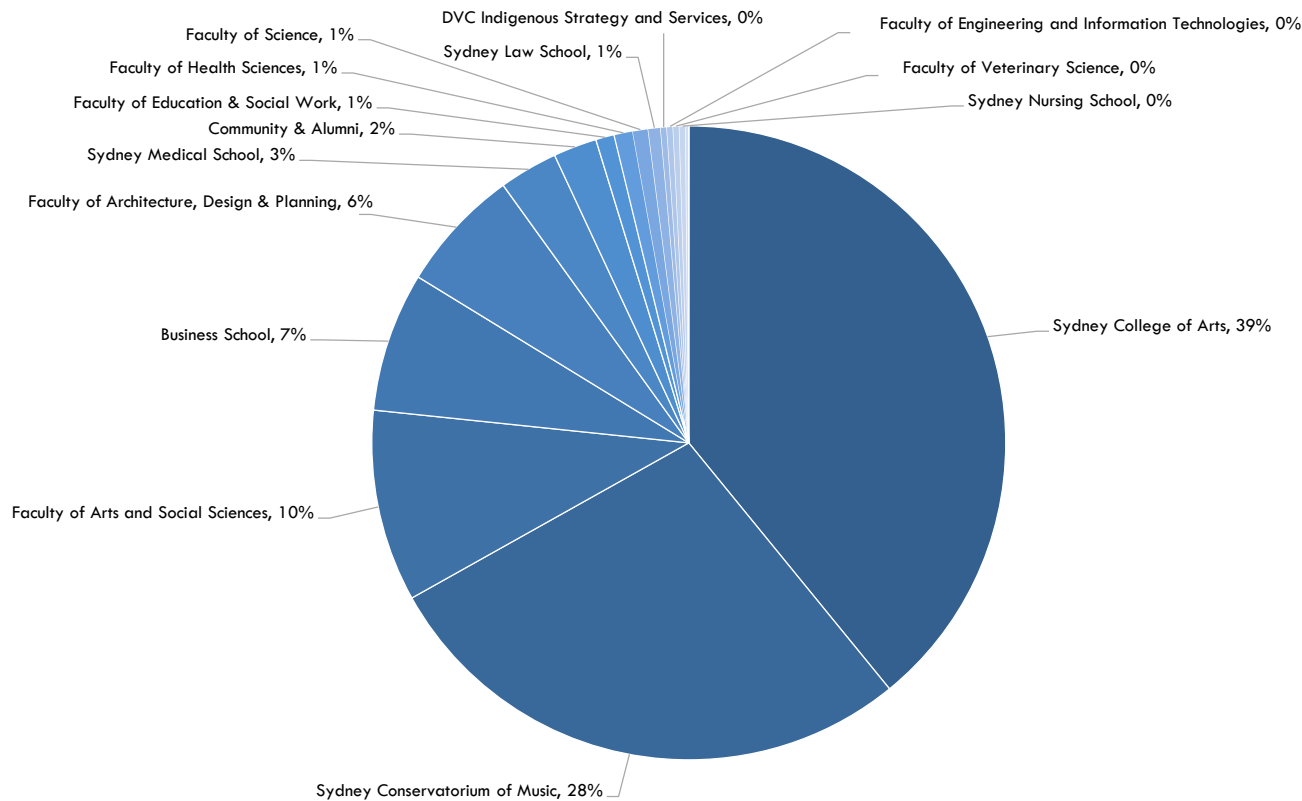
NTRO submissions by category (ERA 2015)



CW - 1. Original creative works



NTRO submissions by faculty



Reading the literature

Literature review

Focused on the following areas:

1. The role of institutional repositories
2. The role of Academic Services in establishing and maintaining institutional repositories
3. The challenge of effectively capturing NTROs in an institutional repository

1. The role of institutional repositories

- Centralise, preserve and promote an institution's output
- Track and analyse research performance
- Support learning, teaching and research
- Identify and measure collaboration between disciplines

2. The role of Academic Services

- Advocates. Including education, demonstrating benefits and assisting in public relations
- Promote and market the repository
- Weave discussions around the repository's benefits
- Assist in creating policies and procedures
- Anticipate possible barriers

3. Capturing NTROs

- NTROs have their own unique challenges
- Context is particularly important
- Access management, IP and copyright are large concerns
- Academics often have their work accessible online via an alternative platform e.g. artist website
- Visual elements of the repository are important

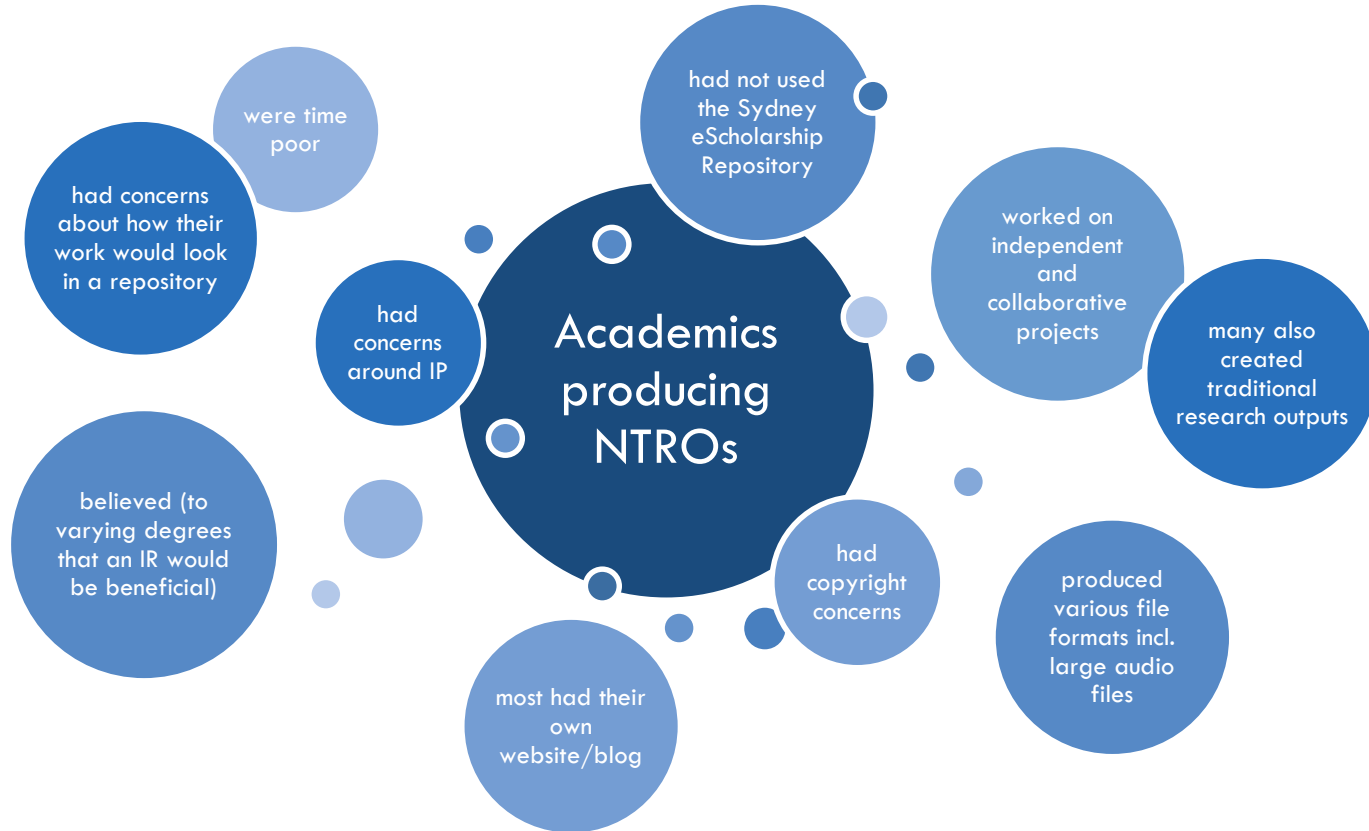
Talking to academics

Gathering intelligence

Individual meetings were held with research managers and academic staff from:

- Sydney Conservatorium of Music
- Sydney College of the Arts
- Faculty of Architecture, Design and Planning

Characteristics



A repository for academics creating NTROs

Requirements

- A streamlined process for uploading content
- Flexibility in metadata fields

Features

- Connection between researchers
- Image rich interface
- link to academic profile tools e.g. ORCID
- links to ResearchGate and other platforms
- Usage statistics and research metrics
- Links to other repositories
- Archive websites

Concerns

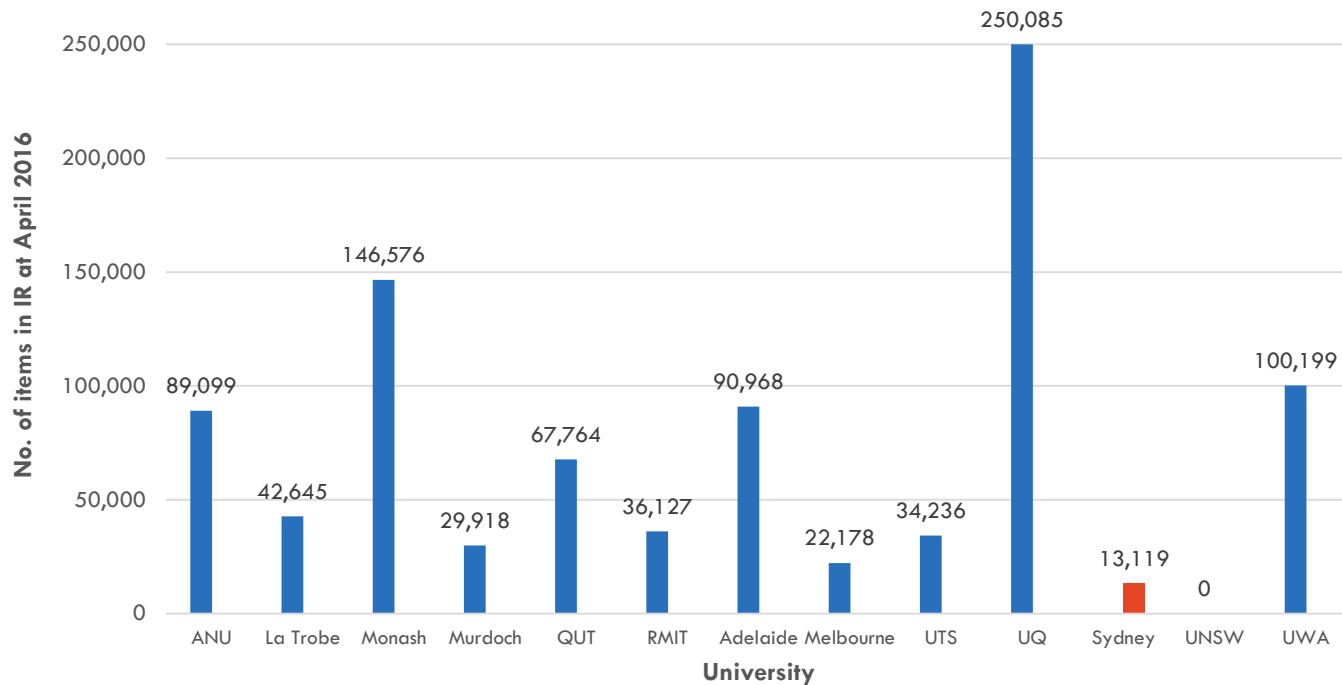
- Quality of sound recordings
- Control in the quality of files that could be downloaded by viewers
- Copyright especially for recordings

Questions

- How do you measure the impact of NTROs in an repository?
- How do you accurately describe an NTRO in a repository?
- How is the ephemeral captured?
- Is the repository capable of uploading large audio files in a reasonable timeframe?


How do we compare?

University institutional repositories



* The number of items in UNSW's IR is unknown

File control

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Neo-Dandy

Brough, Dean (2006) Neo-Dandy. [Design/Architectural Work]

This is the latest version of this eprint.




Photo of shirt (Image: JPEG 640kB)
Presentation, Artisan Gallery image.
Available under License **Creative Commons Attribution Non-commercial No Derivatives 2.5 (f)**.




Photo (Image: JPEG 1MB)
Presentation, Neo-Dandy shirt.
Available under License **Creative Commons Attribution Non-commercial No Derivatives 2.5 (f)**.




Photo of exhibition (Image: JPEG 1MB)
Presentation, Neo-Dandy shirts on rack.
Available under License **Creative Commons Attribution Non-commercial No Derivatives 2.5 (f)**.




Photo of model in shirt (Image: JPEG 508kB)
Presentation, Front window view of Neo-Dandy exhibition, Artisan gallery.
Administrators only | [Request a copy from author](#)




Photo of exhibition (Image: JPEG 508kB)
Presentation, Neo-Dandy shirts displayed on racks - QUT the Block gallery.
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Photo of model in shirt (Image: JPEG 508kB)
Presentation, Female wearing Neo-Dandy shirt - Mercedes Benz Fashion Festival.
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Research Statement (PDF: 14.9kB)
Supplemental Material.

Contact Author

Description

Neo-Dandy was a practice-led research project that explored histories of a quintessential men's and womenswear garment from across the ages – the formal white dress shirt. The aim was to generate a body of radically new mens' shirts that incorporated characteristics normally associated with womenswear, whilst remaining acceptable to male wearers.

A detailed study identified a broad spectrum of historical design approaches, ranging from the orthodox men's shirt to the many variations of the women's blouse. Within this spectrum a threshold was discovered where the men's shirt morphed into the woman's blouse – a 'design moment' that appeared to typify the dandy figure (a fashion character who subversively confronts dress norms of their day). The research analysed thousands of archive artworks, images from leading contemporary menswear designers, and of these, only a small number of designs were selected to be made into shirts.

Impact and interest:
Search Google Scholar™


Citation counts are sourced monthly from **Scopus (P and Web of Science®)** citation databases. These databases contain citations from different subjects of available publications and different time periods and thus the citation count from each is

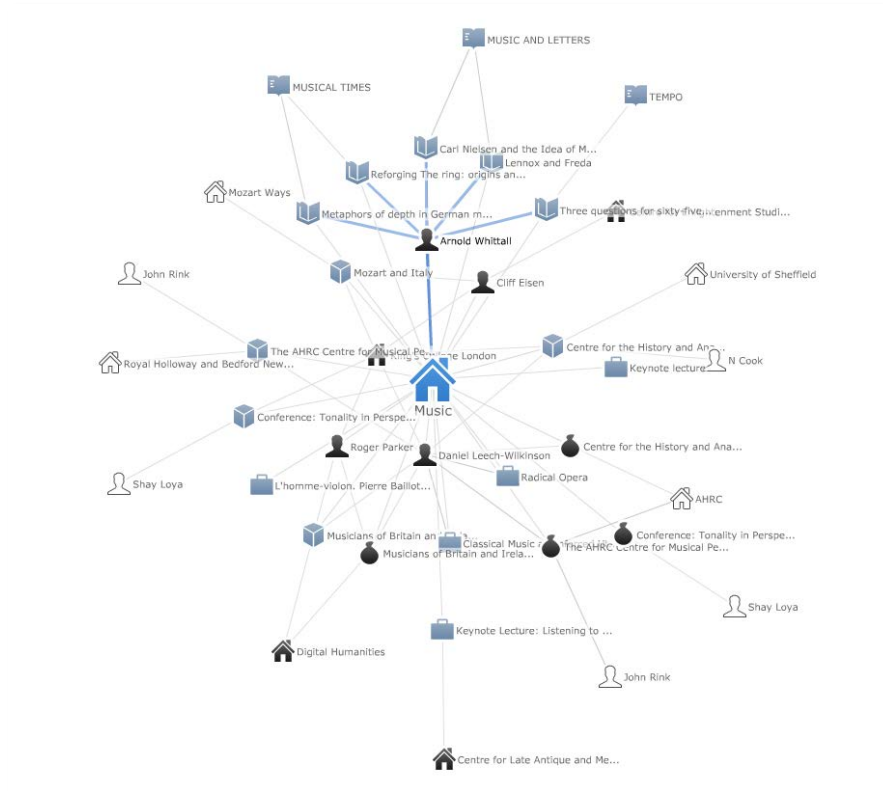
Full-text downloads:
8,463 since deposited on 22 Jun 2009
449 in the past twelve months
Full-text downloads display the total number of times the work's files (e.g., a PDF) have been downloaded from QUT ePrints as well as the number of downloads in the previous 365 days. The count includes downloads for all files if a work has more than one.

Freely available

Restricted access

Source: QUT IR

Connecting researchers



Source: King's College, London IR

Providing context

ual:

Echoes

[Leister, Wiebke and Toop, David](#) (2016) *Echoes*. [Performance]

Login

(to deposit)

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Echoes

[Leister, Wiebke and Toop, David](#) (2016) *Echoes*. [Performance]

Images

Echoes

Search
Advanced Search

[Leister, Wiebke and Toop, David](#) (2016) *Echoes*. [Performance]

Images

Video/Audio

Details

Type of Research: Performance

Creators: [Leister, Wiebke](#) and [Toop, David](#)

Description:

'Echoes' is a 20 minute performance with electro-acoustic sound, various flutes, de-collaged publication and live projection for 3 performers (David Toop, Emi Watanabe, Wiebke Leister).

Event: 'Masking and Enmasking: Noh Theatre as a Strategy in Contemporary Art and Performance'

Venue: Kings Place, London, Hall Two

Date: Sat 14 May 2016, 3.30-5.30

Part of two-day festival 'Noh Reimagined' curated by Akiko Yanagisawa from mu:arts (13-14 May 2016).

The event consisted of 4 performances and a panel discussion:

A screening of Simon Starling's film from 'Project for a Masquerade (Hiroshima)', which connects the making of contemporary Noh masks with Cold War politics, nuclear development and art.

Ignacio Jaquin presented the beginning of his 'Madam Butterfly Returns' with music by Michael Finnissy and a libretto by Andrew G Marshall.

Ami Skånberg Dahlstedt and Palle Dahlstedt's piece looked at the role of hero and victim in Noh through movement and sound fragments.

David Toop, Emi Watanabe and Wiebke Leister explored the psychological and aesthetic significance of voice and face masking.

Followed by the launch of the artist publication 'Echoes and Afterlives' by Wiebke Leister.

Other Contributors:	Role	Name
	Musician	Watanabe, Emi

Keywords/subjects not otherwise listed: Noh theatre, collage, improvisation, performance

Your affiliations with UAL: Colleges > London College of Communication
Research Centres/Networks > Creative Research into Sound Arts Practice (CRISAP)
Research Centres/Networks > Photography & the Archive Research Centre (PARC)

Date: 14 May 2016

Funders: LCC College Research Fund, PARC, Kings Place, mu:arts

Related Websites: <http://noh.muarts.org.uk/noh-theatre-as-a-strategy-in-contemporary-art-and-performance/>
<http://www.kingsplace.co.uk/whats-on/cultural-week/simonoh-reimagined-the-contemporary-art-of-classical-japanese-theatre> <http://www.photographyresearchcentre.co.uk/what-we-do/exhibitions/2016-echoes-and-afterlives> <https://youtu.be/4rEdY1DmXtQ>

Related Exhibitions: Wiebke Leister, 'Echoes and Afterlives', PARCSpace, 3 May-30 August 2016

Locations / Venues:	Location	From Date	To Date
	Kings Place, 90 York Way, London N1 9AG	14 May 2016	UNSPECIFIED

Measurements or Duration of item: 20 minutes

Date Deposited: 17 Jun 2016 14:41

Last Modified: 22 Jun 2016 08:04

Item ID: 9747

URI: <http://ualresearchonline.arts.ac.uk/ki/epint/9747>

Repository Staff Only: [item control page](#)

Measuring impact

Neural basis of music knowledge: Evidence from the dementias

Hsieh, S; Hornberger, M; Piguet, O; Hodges, JR

2011



Blogged by 2

Tweeted by 2

102 readers on Mendeley

3 readers on CiteULike

[See more details](#) | [Close this](#)

View It

Details

Actions▼

Title: Neural basis of music knowledge: Evidence from the dementias

Author/Creator/Curator: [Hsieh, S](#), [Hornberger, M](#), [Piguet, O](#), [Hodges, JR](#)

Faculty and School: Medicine, Neuroscience Research Australia; Medicine, School of Medical Sciences

Resource type: Journal Article

Type: Journal Article

Date: 2011

Publication details: Brain; v. 134; no. 9; pp. 2523 - 2534; 1460-2156 (ISSN)

Persistent link to this record: http://handle.unsw.edu.au/1959.4/unsworks_12989

Grants: Scheme - ARC CENTRE OF EXCELLENCE CENTRAL CONTRIBUTION, Funder ref. no. - CE110001021,

Funding agency - UNIVERSITY OF NEW SOUTH WALES

Scheme - ARC CENTRES OF EXCELLENCE SHARED GRANT, Funder ref. no. - CE110001021, Funding agency -

MACQUARIE UNIVERSITY

Scheme - PROJECT GRANT, Funder ref. no. - APP1003139, Funding agency - NATIONAL HEALTH & MEDICAL

RESEARCH COUNCIL

Links

> [doi:10.1093/brain/awr190](https://doi.org/10.1093/brain/awr190)

> [Preservation information](#)

Source: UNSW IR

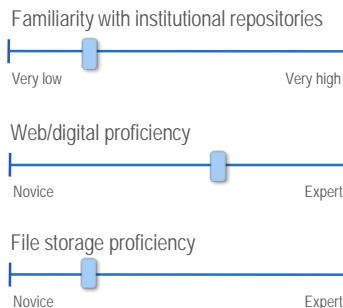
Mapping things out.

Dr Mona Ishaq



"I want control over the way my research is presented in an institutional repository."

Knowledge



Name Dr Mona Ishaq
Department Sydney College of the Arts
Role Lecturer, Photomedia
Type Academic
Prolific
Internationally recognised

Dr Mona Ishaq has been a practicing artist for more than 25 years. Studying visual art at the Sydney College of the Arts (SCA) before completing a PhD from Monash, Dr Ishaq is a Senior Lecturer in Photomedia at SCA. Dr Ishaq has forged a highly successful career as a photographer and curator. Dr Ishaq's practice explores how the body interacts with architectural interiors and spaces. Her work has been exhibited extensively in Australia and internationally and is held in the collections of a number of major museums in Australia including the Art Gallery of New South Wales, National Gallery of Victoria, National Gallery of Australia and Monash Gallery of Art. Dr Ishaq has been the recipient of numerous grants and prizes, including a residency at the Cite International des Arts in Paris in 2011. She has been awarded funding by Arts NSW and the Australia Council for the Arts. Dr Ishaq is represented in Sydney by Roslyn Oxley9 Gallery. Dr Ishaq stores information about her practice on her own website, but is concerned that supporting and ephemeral material for a number of recent commissions is housed on temporary websites and keen to see this preserved in some way.

Motivations

- Would like to only upload information about research outputs once.
- Would like flexibility in what information is included in institutional repository (IR) entries.
- Is concerned that digital ephemeral content for research outputs, especially exhibitions, will not be preserved.
- Would like to be able to measure impact of research outputs via the IR.

Research goals

- Capture evidence of engagement with research outputs.
- Preserve information that contextualises NTROs in one safe spot.

Pain points

- Places great importance on the way work is visually presented in the IR.
- Already invests time in updating her own website.
- Is concerned with copyright and IP issues when uploading content to the IR.
- Believes it is important to have control over who can download high resolution copies of her work.

Questions

- How do I link to my own website?
- Is it possible to include additional information to contextualise my creative works?
- Is it possible to view multiple images in the one entry?

Dr Mona Ishaq

Scenario 2 – Uploading content to the ideal institutional repository

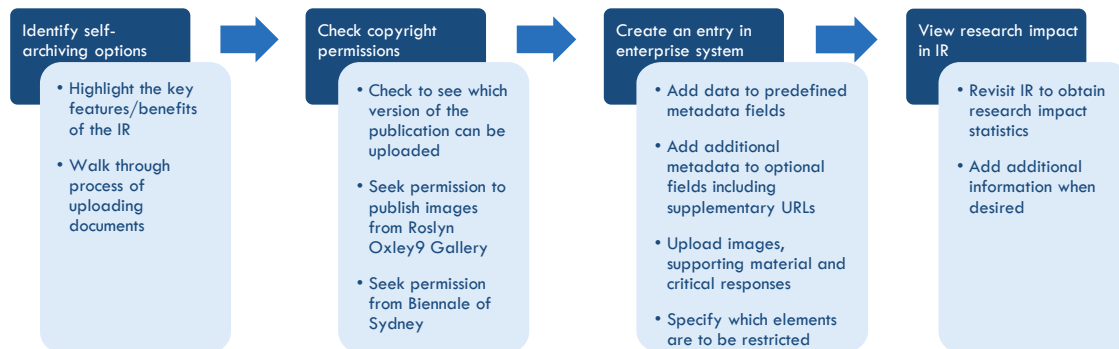
Dr Ishaq recently completed a major commission for the 19th Biennale of Sydney. She has included images of the piece on her own website; however, there is supporting information on the Biennale of Sydney's website, which she would like to preserve. She once tried to upload content to the Sydney eScholarship Repository, but was disappointed to find that she couldn't capture everything in the one spot or modify the aesthetics to suit her work.

After discussions with her Academic Liaison Librarian (ALL), Dr Ishaq was surprised to find that the library had implemented a new system, which allows her to upload a number of items to the institutional repository (IR). Dr Ishaq was pleased to hear that there was now an option to control who could download high resolution images, while still making the work viewable.

Dr Ishaq agreed to use the IR again, but noted that there were a number of supporting documents on the Biennale of Sydney website that she would like to preserve. Dr Ishaq was concerned about copyright issues, but after discussions with her ALL it appears that she can upload the supporting documentation to the open access IR. Additional to this, Roslyn Oxley9 Gallery also had a number of installation shots and critical reviews of the work, which she would also like to preserve.

The ALL was able to guide Dr Ishaq through all of the new features including an image rich interface. The ALL also showed Dr Ishaq the new deposit guide created by the Library, which included a glossary and a guide to uploading content. Dr Ishaq found this document particularly useful. Dr Ishaq was also excited to learn that as an added bonus she was able to track research metrics in the IR including altmetrics and usage statistics.

Uploading process



Where Academic Services can assist

- One-to-one meeting with Dr Ishaq explaining the IR's key features and flagging any challenging points.
- Liaise with the repository team with any issues that come up when uploading documents.
- Assist with general copyright queries and liaise with Access Services for more complex questions.
- Assist Dr Ishaq with interpreting research impact data.
- Direct the Dr Ishaq to the Library's newly created IR deposit guide.

Pain points

- Customisation in the look and feel of the IR is still a major concern for Dr Ishaq. The new interface certainly does present NTRs in a more effective way, but it doesn't address all of her concerns.
- There is still some clumsiness around how Access Services can archive websites.

Positive elements

- Research output is stored in a secure place.
- Supplementary material that contextualises a work is tied to the research output.
- Control over who can download high resolution images of the artwork.
- The author and viewers can easily see evidence of research impact within an IR entry.

Where to from here?

Recommendations for Academic Services

- **Identify researchers** who know the value of the repository and would be interested in uploading content
- **Weave discussions** around the benefits of the IR for individuals/faculties
- **Regularly meet with Access Services** to feedback faculty motivations, issues and concerns
- Gain a **good understanding of** how **the new repository** works
- Prepare **audience-specific documentation** which highlight the features, file types, search options etc.
- **Partner with Access Services** throughout the planning and implementation stages, including co-presenting information sessions to faculty. Information sessions will focus on:
 - **Key features** of new repository
 - **Benefits** of uploading content
 - How the **library can help** throughout the process

Recommendations for Access Services

- A **clear and easy to use interface** that feeds into IRMA and an open access institutional repository
- A **flexible metadata schema**
- The ability to:
 - create **metadata only entries**
 - upload **multiple files**
 - upload **large files**
 - **restrict access** to research outputs (or part of)
 - **archive** ephemeral **websites**, linked to NTROs
 - include **images** of NTROs
 - **restrict** who can **download** high quality copies of NTROs

Recommendations for Access Services cont.

- Links to:
 - **ORCID profiles**
 - **External websites**
 - **Social networking sites** e.g. Research Gate
- **Comprehensive research metric tools** including:
 - usage statistics
 - Altmetrics
 - Web of Science
 - Scopus
- **Assist with copyright concerns**
- **Partner with Academic Services** throughout the planning and implementation stages, including co-presenting information sessions to faculty.



Orta, L. and Orta, J. (2012-2014).
Cloud – Miu Tricycle [sculpture].
Retrieved from
<http://ualresearchonline.arts.ac.uk/id/eprint/7980>
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