

KAPTUR

examining the importance and effective management of research data in the visual arts

Leigh Garrett and Marie-Therese Gramstadt
Visual Arts Data Service, University for the Creative Arts

Contacts and links

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- > outputs: <http://vads.ucreative.ac.uk/outputs.htm>
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- > Twitter: @MTH_Gramstod @UKKapTur
- http://twitter.com/MTH_Gramstod
- <http://www.ucreative.ac.uk/KapTur>

1. Introductions



Visual Arts Data Service

- Research Centre of the University for the Creative Arts
- Established in 1997
- Focus on the visual and creative arts
- National repository for images
- 120,000 images, 300 collections and educational resources
- Free for educational purposes
- Research and consultancy services

2. Learning Outcomes

Learning Outcomes

- Appreciate the context and rationale for the project
- Understand the method used during the project
- Recognise the diverse and complex nature of visual arts research data
- Appreciate the complexities involved in managing research data in the visual arts
- Be aware of the project's future direction

3. Research Data in the Visual Arts?



4. Project Overview



Background

- Value and potential of research data
- Research management in the visual arts is ad hoc: none of the specialist arts institutions have policies, procedures or systems
- Appropriate curation and preservation of research outputs in the visual arts is highly complex and therefore it was anticipated that issues around research data were expected to be equally challenging

Objectives

- To investigate the nature of research data in the visual arts
- To consider the application of technology to support collection, discoverability, usage and preservation of research data in the area
- To establish appropriate policies, procedures and systems within the four partner institutions
- To demonstrate a model of good practice

Method

- Environmental analysis
- User requirement, systems evaluation and piloting
- Policy formation
- Toolkits and training materials
- Dissemination

Anticipated Outcomes

- Model of good practice developed within the four partner institutions
- Application for reuse more widely across the sector, particularly when working within complex multi-media objects

User Requirement, Systems Evaluation and Piloting

- User requirement
- Systems evaluation
- Pilot research data management system
- Deadline: October 2012

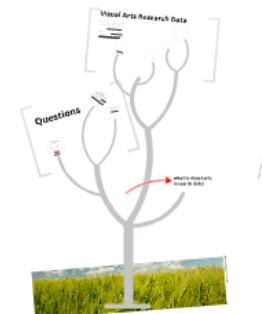
Policy Formation

- Partner institutional working groups established
- Recommendations made to respective Research Committees
- High level strategy based on the University of Edinburgh model
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Capacity Building

- Internal Dissemination
- Creation of toolkits and training materials for researchers and professional support staff
- External Dissemination
- Partner institutional case studies
- Project Conference
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5. The Nature of Visual Arts Research Data



6. Project Direction

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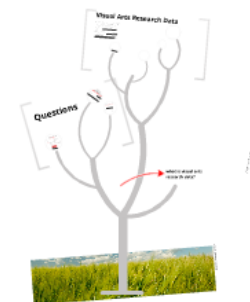
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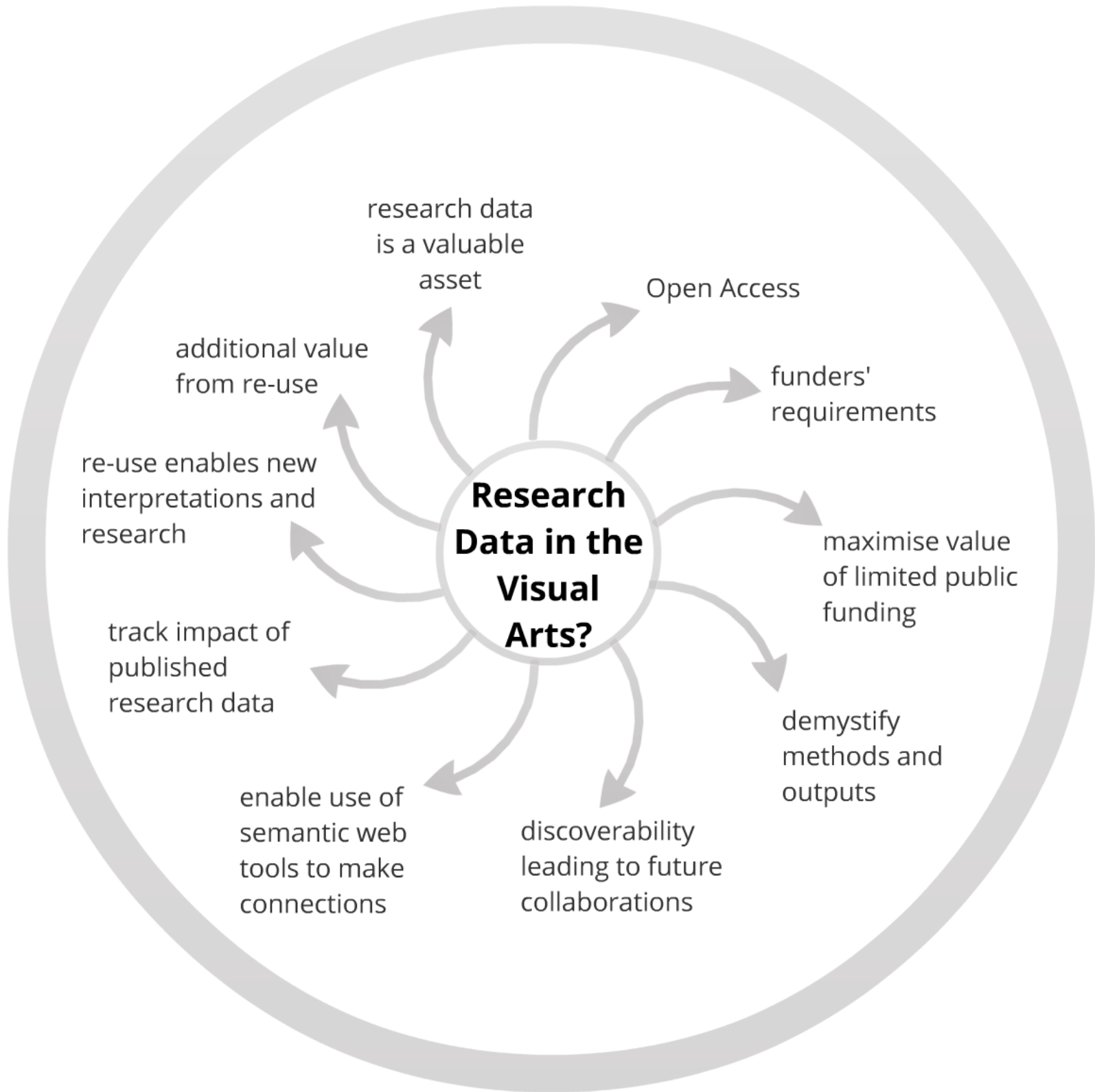


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Project Overview

JISC

vads

the online resource for visual arts

www.vads.ac.uk

THE GLASGOW
SCHOOL OF ART

Goldsmiths
UNIVERSITY OF LONDON

UCA
university for the creative arts

ual: university
of the arts
london

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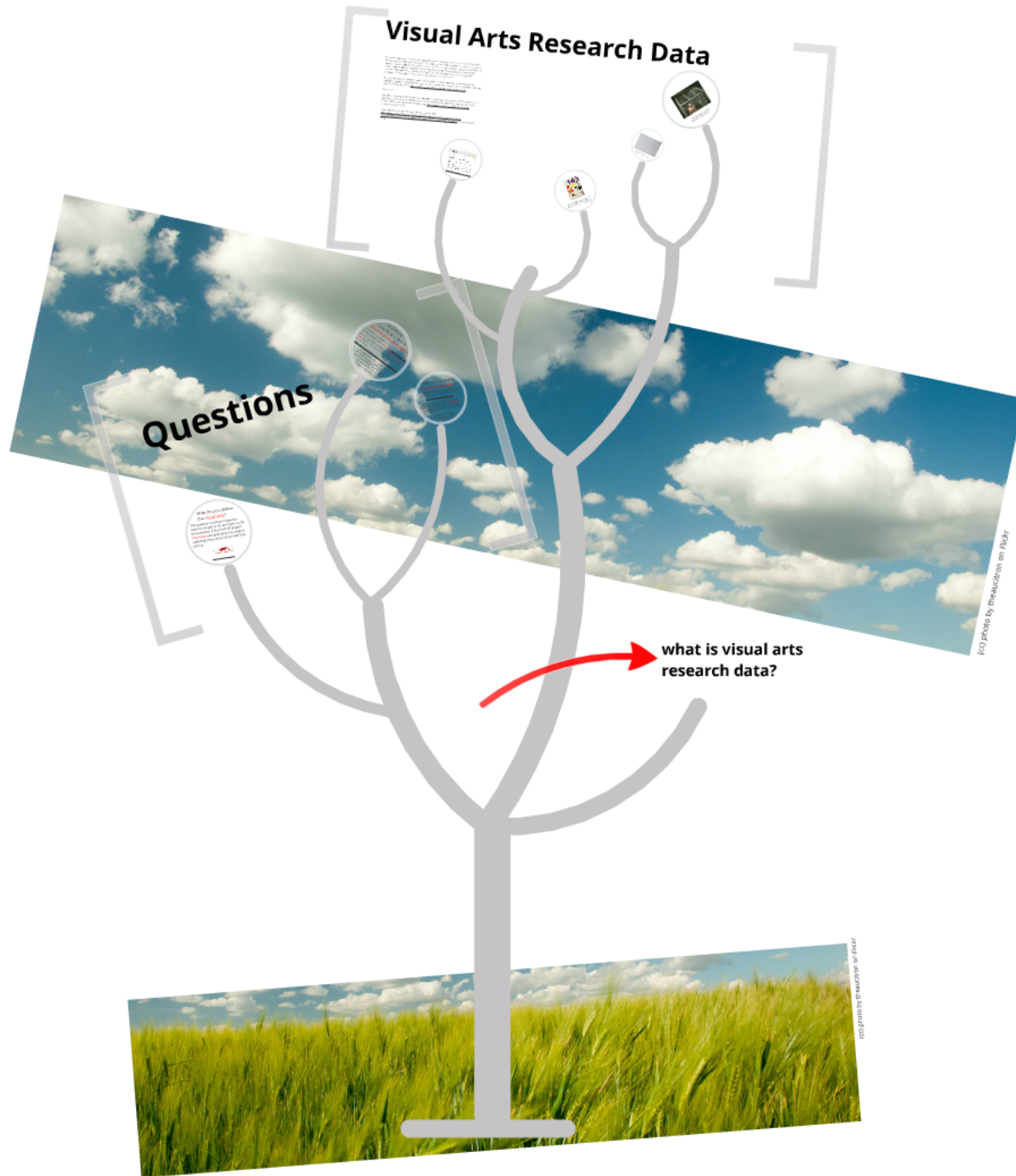
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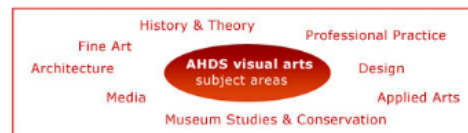


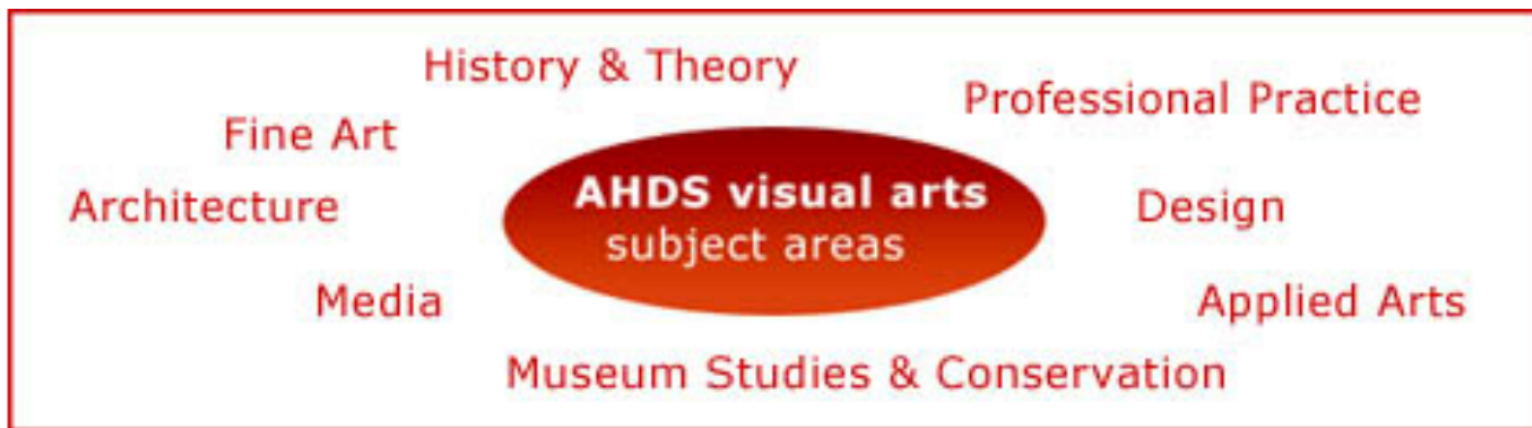
**what is visual arts
research data?**



How do you define the **visual arts**?

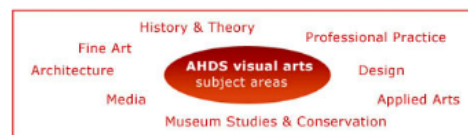
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How do you define visual arts research?

An internationally debated topic; literature such as The Routledge Companion to Research in the Arts (2010) has been covered in the KAPTUR Environmental Assessment report:

<http://www.research.ucreative.ac.uk/1054/>

The onus is on the funders of visual arts research and the doctoral awarding institutions to define **visual arts research**. Our aim is therefore not to define it but rather to investigate its nature through examples arising out of the Environmental Assessment through the literature review and interviews with visual arts researchers.

For the purposes of the KAPTUR project our focus is necessarily on externally funded research projects undertaken by visual arts researchers.

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Therefore, how do you define visual arts research data?

University of Edinburgh has a useful definition of **research data**: <http://bit.ly/aGXhiY>

We have a working definition of **visual arts research data** published in a peer reviewed journal (section 5.2 Findings):

http://ewic.bcs.org/upload/pdf/ewic_ev12_s5paper1.pdf

University of the Arts London, one of the KAPTUR project partners, is also looking into this through the Digital Curation Centre University Engagement programme.

Visual Arts Research Data

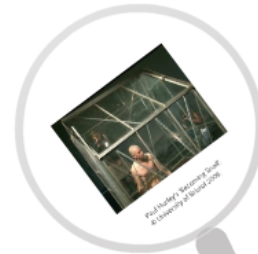
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The project team found that the nature of visual arts research data can be both: tangible and intangible; digital and physical; heterogeneous and infinite; and complex and complicated (Garrett et al. 2012).¹ Quoted from: http://www.hcs.org.uk/about/inf/tevic_eu12_45paper1.pdf

References

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vads

the online resource for visual arts

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[Resources >](#)

The City of the Future



Project Background

The City of the Future is a research project at the Royal College of Art, London, developed with support from the UK's Arts and Humanities Research Board (renamed Arts and Humanities Research Council on 1 April 2005).

History and Context

At the beginning of the twentieth century, there seems to have been a relatively widespread anticipation that new technologies and social structures would - or at least should - give rise to a radical transformation of urban space in the decades that were to follow.

In retrospect, despite slum clearance in the 1930s, bombing during World War 2 and the reconstruction and redevelopment that followed, city life has probably changed much more in other ways, often ways that involve perception and imagination. Technology has radically altered the way we communicate, but the technologies of building and construction have changed much less.

Viewing film of, say, London in the 1900s, the immediate post-war period or even the 1970s, one might be struck by the contrast between the familiarity of many of the spaces glimpsed and our distance from the lives of those who once inhabited them. At the beginning of another century, we experience many new and unanticipated phenomena, but we do so often in spaces that have changed in only relatively subtle ways in the last 100 years.

<http://www.vads.ac.uk/resources/CF.html>



Colour exercise: Exploration of secondary central hues, 1960. Basic Design Collection. © National Arts Education Archive Non-commercial. Available from: www.vads.ac.uk



Photo of studio space
© Goldsmiths, University of London



Paul Hurley's 'Becoming Snail'.
© University of Bristol 2009.

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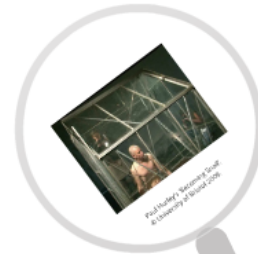
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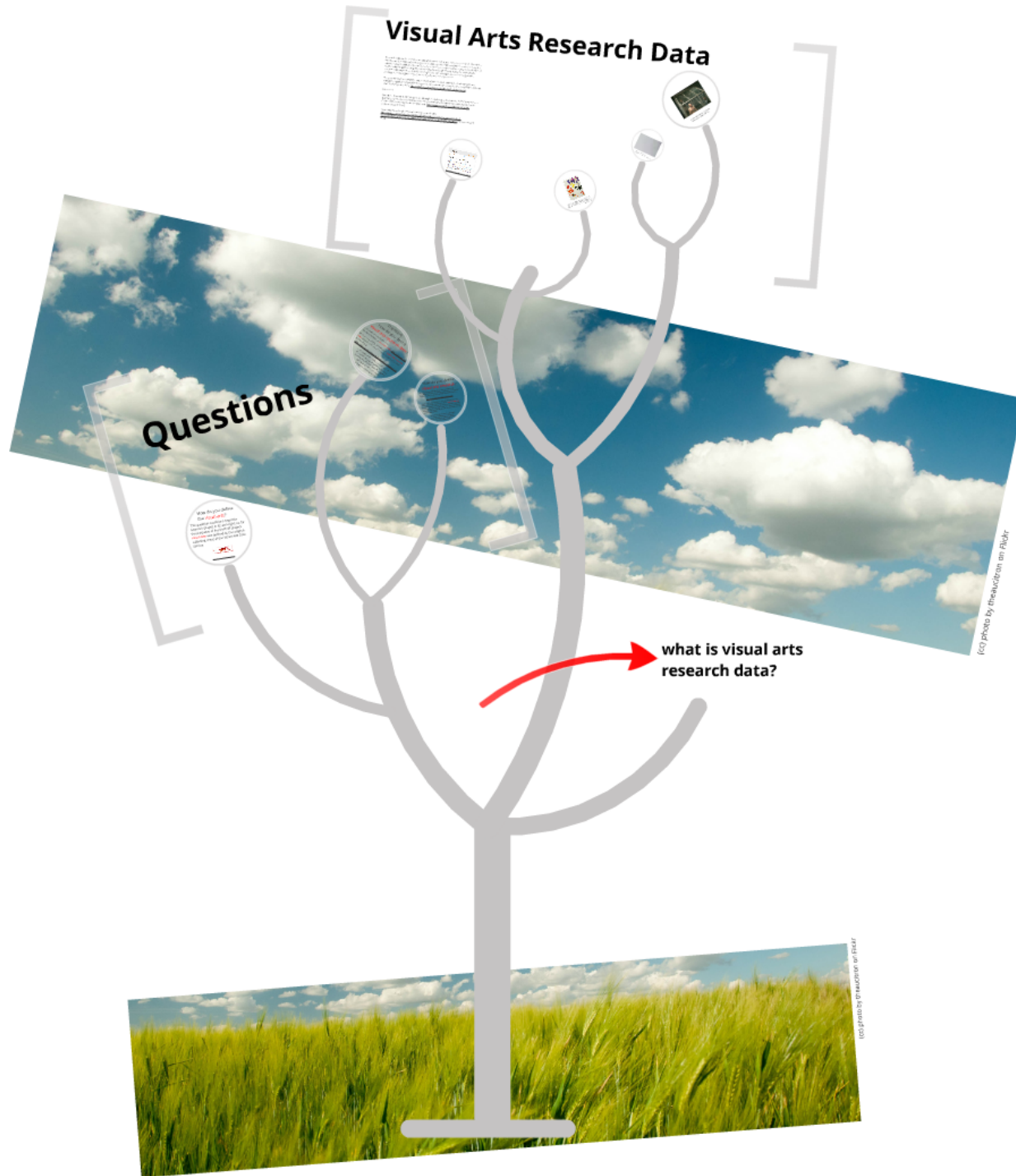
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