

Kultur Project

User Survey Report

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Introduction

The Kultur survey was carried out to gather information about the needs of the project's target user group. It was directed at academics working at the three arts institutions involved in the project, the University of the Arts London (UAL), University College for the Creative Arts (UCCA) and Winchester School of Arts (WSA) at the University of Southampton.

The aim was to find out what kind of material a creative arts institutional repository will need to accommodate, what would most encourage researchers to use it, and any potential barriers. Researchers were asked practical questions about their working practices and they were also asked directly for their views on disseminating their work online. The results reveal some general patterns in user behaviour and attitudes. The second stage of the project user analysis will complement these broad results with more detailed individual user case studies, based on face to face interviews with researchers.

Methodology

The project team sought advice on the survey design, methodology and analysis from a social statistics researcher based at Southampton. The survey was conducted between 8th February and 7th March 2008. An online version was emailed to staff, and paper copies were distributed in staff pigeonholes.¹ Copies were also made available at library sites. Reminder emails were sent out in the week before the initial closing date (29th Feb). At this point it was decided to extend the closing date by a week to boost responses, and another set of reminders was issued in the form of personal emails and phone calls, with some success. The survey was anonymous, but respondents were given the option of including their name and contact details if they wanted to be entered for a draw at each institution to win £30 Amazon vouchers.

Responses

There were 199 valid responses. This figure represents a response rate of 18% (based on a target size of 1132 academic staff), but the response rate varied quite significantly across institutions:

Institution	Targeted	Surveys received*	Response rate
UAL	1000	115	12%
UCCA	100	49	49%
WSA	32	10	31%

**The total number of surveys received is greater than 199 because 5 respondents indicated that they were based at both UCCA and UAL*

There were a number of factors which may have influenced the lower response rate at UAL, including the large number of part-time staff employed (who don't always have easy

¹ A pdf of the paper version can be found on the Kultur project website, <http://kultur.eprints.org/docs/Questionnaire%20WEB%20VERSION.pdf>

have access to PCs at work). It may also have been a case of bad timing as an online survey about IT had also been sent round to UAL staff shortly before the Kultur one.

Mode of response

The online version of the survey proved the most popular mode of response - 78% of respondents completed the survey online, with 22% of respondents returning paper copies to the project team.

Weighting

The responses were weighted to compensate for the different levels of non response across the institutions, and to correct subsequent biases in the results. Lower response groups (UAL and WSA) were given a larger weight than UCCA.²

Presentation of results

In this report, a summary of the results is followed by a more detailed breakdown of the responses to each question. For each question the overall response figures are given and, where significant, any cross-tabulated results. The aim of the cross-tabulations was to ascertain any differences in behaviour and attitudes between subgroups. The variables used to distinguish subgroups were:

- Institution
- Type of research respondents involved in (theory, practice, or mixture of both)
- Whether or not respondents produce digital work
- Whether or not respondents currently have any work available online

Summary of Results

Overall response

The majority of respondents were relatively established academics whose research combined both practice and theory. The nature of the practice-based work they produced was broad, and ranged from film, textiles, and design, to ceramics, sound art and sculpture, but the most common types of work respondents were involved in were installations, photography and video work. Most of the research was produced through a combination of collaborative and independent working processes. The most popular modes of disseminating work were exhibitions and shows, followed by conferences and workshops, and publications. The large majority of researchers kept records of how their work has been made public. Less (though still a majority) kept some record of critical responses to their work. Research outputs tended to be stored at home and electronically, and/or in a studio space. Most rated their understanding of copyright policy as it impacts upon their work as moderate to high.

When it came to uses of IT, the vast majority of respondents were comfortable with performing everyday functions on their computer (internet searchers, email etc). Feelings were more mixed about the uses of podcasts and VLEs. Most of those surveyed created some visual or multimedia work in digital form. This encompassed both 'born digital'

² The range of weights was 0.33 to 1.31. There were 30 respondents who didn't indicate their institution, and these were given a weight of 1. For the purposes of weighting, the 5 respondents who were based jointly at UAL and UCCA were randomly allocated in their correct proportions – one to UCCA and four to UAL.

works and digital versions or records of analogue works. These tended to be image or video works, created using a Mac, and stored on a personal computer, an external storage device and/or burnt onto CD/DVD. For those who create digital versions of non-digital works, it was more common to do this throughout the working process than only at the point of completion.

The third section aimed to gauge researchers' attitudes about open online access to creative arts materials, and their thoughts on making their own work available in this way. Although almost a third had some previous experience of using a digital repository to access arts material themselves, the majority had not, or were unsure. However, a large majority already had some of their own work accessible online in one form or another. Most commonly, this was on a personal website or on the university website. The main anxiety about making work open access concerned the ways in which the artist's copyright may be infringed. Lack of influence over the design and context of the website also featured highly as a concern. When it came to potential benefits, the ones rated most highly were to do with increased visibility – increasing the audiences for individual works and raising the profile of artists, and the work opportunities this may bring with it. This was reflected in the most popular choices of additional repository features – a feed through to staff profile pages, viewing statistics, and links to critical responses of researchers' work.

Variables

Institution

Aside from some slight differences in the media/types of work produced, comparing the responses of each institution yielded few notable differences. More significant variations were between practice-only and practice-and-theory researchers, those who produced digital work and those who did not, and between those with work currently online and those without.

Theory/practice

Because the numbers specifying their work was *entirely* theory-based was small (28, 14% of overall responses), it would be misleading to use this to draw any large conclusions. So instead, differences between 'both practice and theory' and entirely 'practice-based' researchers are commented on throughout this report, as these represented larger sample groups.

Practice-only researchers were more likely to work independently than those involved in some element of theory. Practice-based researchers were most likely to use exhibitions and shows to disseminate their work, while practice-and-theory researchers were involved in a higher number of conferences and publications per year. Practice-only researchers were less confident using bibliographic databases such as JSTOR and ARTbibliographies Modern than their theory colleagues. Practice-and-theory researchers were more likely to switch between different operating systems – Mac OS and Windows when creating digital works, where practice researchers were more likely to use a Mac exclusively. There were also different patterns when it came to storage - theory-and-practice researchers were more likely to store copies of their work on the hard drive of their institutional computers than practice-only researchers.

Practice-only researchers were slightly more likely to have some work online already, and this was most likely to be on a personal, university or gallery website. Tagging was

rated more highly as an additional repository feature by those who did some element of theory.

Digital/non digital

There were some differences in the most common types of work produced between these subgroups – researchers who created digital artwork were more likely to be involved in video, photography and installations, while those who didn't were more likely to be involved in design, printmaking and textiles. When it came to disseminating work, the digital researchers were involved in more exhibitions annually and had more work on the internet than the non-digital group. There was more interest in re-using work in a repository for teaching purposes among the digital group. This group also placed more value on a repository's ability to show exhibition histories, and to track the relations between works and exhibitions.

Online/not online

Researchers who already had some work online were more likely to be involved in creating installations and site-specific works than those without any work online, who were more likely to produce film and prints. The online group were involved in a higher number of exhibitions and publications annually, and they were more likely to keep records of where and how their work was made public. They also rated their knowledge of copyright policy more highly. They were more likely to create digital versions of work throughout the working process than at the end. This group were also more interested in the potential of a repository for preservation, and in its links to esteem indicators and download statistics.

Breakdown of Survey

About the respondents

Respondents were asked for details about their professional role, institution and college, and affiliation with any research groups. These questions were asked at the end of the survey, but for the purposes of this report, they are summarised first.

Institution and College

As anticipated, given the size of the institution, UAL staff made up the majority of respondents. Although as indicated above, the ratio of completed surveys to staff numbers was substantially higher for UCCA.

Institution	% of total responses (unweighted figure)
UAL	56.4
UCCA	24.0
WSA	4.9
No response	14.7

Within UAL and UCCA, the proportion of responses from each of the colleges was as follows:

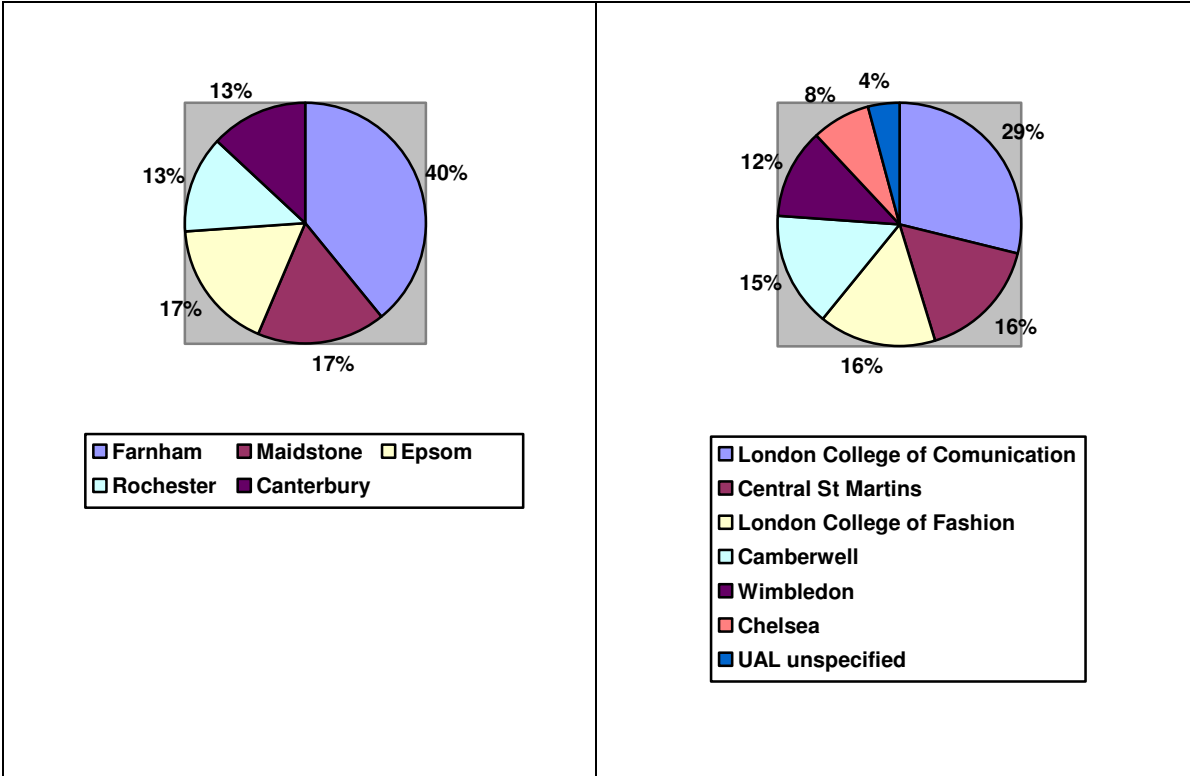


Figure 1: UCCA responses by college

Figure 2: UAL responses by college

In both cases, the highest number of responses came from the largest colleges (Farnham and London College of Communication). The spread across the remaining colleges is fairly even. However, in relation to the UAL college sizes, the response rates at Camberwell and Wimbledon were higher than Central St Martins and London College of Fashion.

Role

The survey was generally successful in reaching its target audience of academic and teaching staff, and research postgraduates.

Those who ticked the ‘other’ category, included technicians, undergraduates, managers and a curator. While not representing the target audience in terms of creators, who will be the ones depositing their work, these perspectives are nonetheless valuable for representing other kinds of potential repository users –information seekers, and data creators/maintainers.

Role	% of overall responses
Professor/reader/senior lecturer	44.8%
Lecturer	17.2%
Research Fellow	7.1%
Postgraduate	3.5%
Other (Principal	2.5%

Lecturer)*	
Other (Library Assistant)*	2.5%
Other	10.5%
No Response	11.9%

* categories that were not one of the listed options, but that were cited by two or more individuals in the 'other' category.

School or Department

Responses to this question were free text. Among the most frequently repeated responses were 'Research' (12.3%), 'Fine Art' (8%), 'Media' (7.2%), 'Printing and publishing' (5.3%), and 'Graphic Design' (3.9%), but there were over 40 separate schools and/or departments cited here. There were not enough people in any of the categories to enable us to analyse them as subgroups.

Research Centres, Units or Clusters

As with school and department, there were too many research centres, units and clusters listed to allow any meaningful analysis. Interestingly, a significant number, 28.5% identified themselves as *not* belonging to any research centre, unit or clusters.

The most frequently cited UAL research groupings were ICFAR (International Centre for Fine Art Research) (5.9%) and MATAR (Material and the Arts Research Centre) (3.9%). UCCA's most cited research cluster was the Home Interaction Research Cluster (1.8%).

Section A

"About your research"

The aim of section A was to find out about the types of research respondents were involved in, and the processes by which they produce, record, disseminate and store their work.

Question A1

Do you regard your research as ...

...practice-based?

...theory-based?

...both practice and theory?

The majority of respondents characterised their research as a combination of both practice and theory. Of those who placed themselves distinctly in one 'camp', over twice as many described themselves as solely practice-based than solely theory-based.

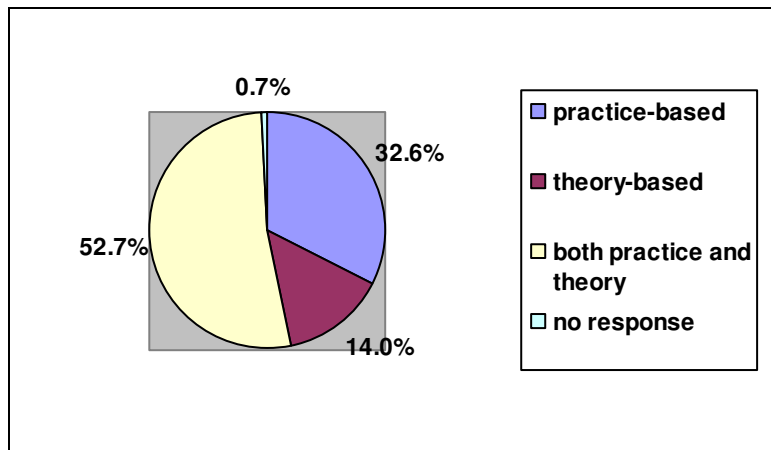


Figure 3: Do you regard your research as...

All those who answered either 'practice-based' or 'both practice and theory' were then asked the following question. Other respondents were directed straight to A3.

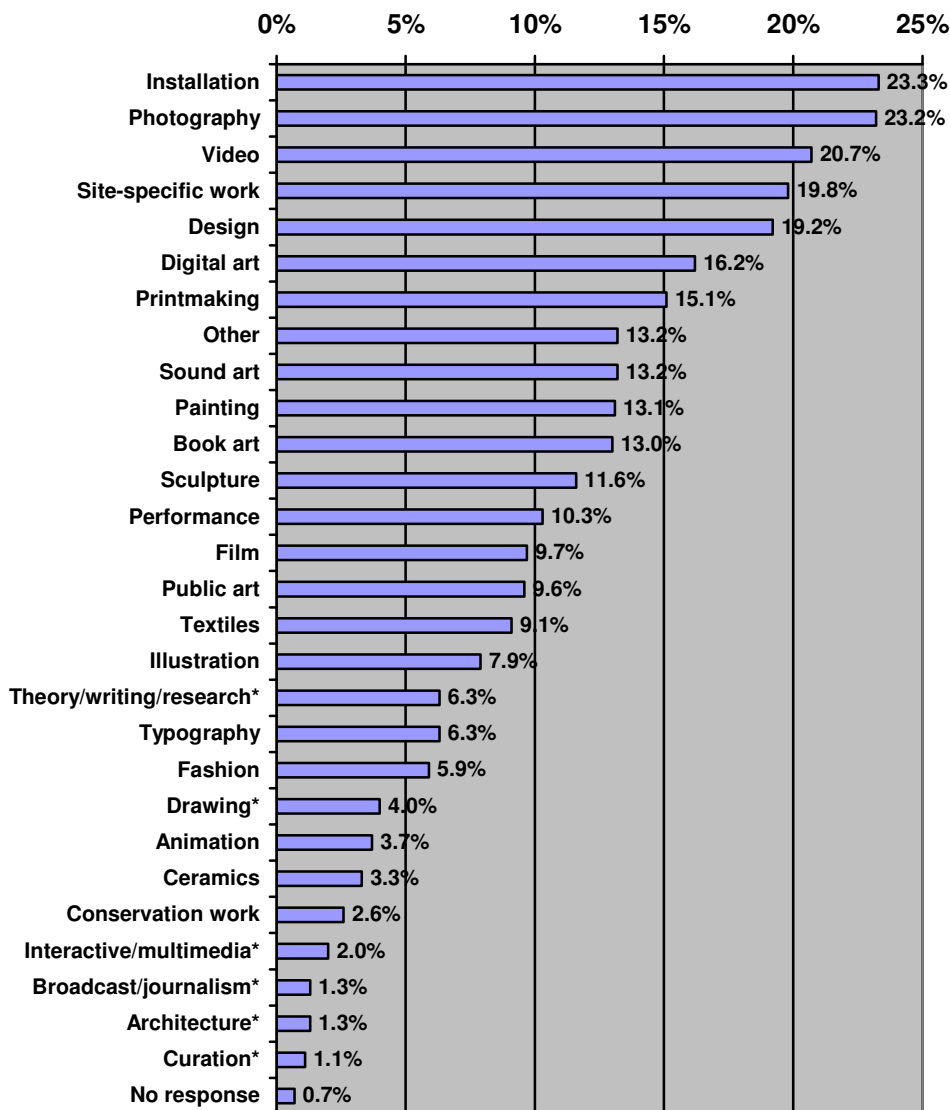
Question A2

What kind(s) of work do you produce?

Respondents were given 21 options, which included animation, digital art, painting, performance, through to sound art, textile and video amongst others, as well as the option to specify 'other' types of work

This was a multiple response answer, and so the total percentages add up to more than 100

Figure 4: What kind(s) of work are you involved in producing? (Overall response)



* categories that were not one of the listed options, but that were cited by two or more individuals in the 'other' category.

The most popular types of work produced are **installations, photography, site-specific work**, and **video**. This is significant because the capturing and delivery of these types of work bring specific challenges to the construction of an arts repository, and so it is clearly important that these are engaged with. From a technical perspective, records of installations and site-specific works are likely to involve multiple files, and this foregrounds the need for an arts repository to have additional, document level metadata built in. In addition, these types of works may be installed in a number of different locations/sites over a period of time. Given the importance of the context in shaping the meaning of installations and site-specific pieces, these different versions would need to be recorded as separate works, while somehow remaining linked. This is similar to the linkage issues between artefacts and exhibitions that also need to be addressed.

Accommodating video works within a repository raises other issues, from both technical and policy perspectives. Video works will make the biggest demand on server space, and there are also questions about ensuring video works are formatted correctly for online

delivery, and made easily accessible to end-users. There are policy questions about whether to specify that depositors use only certain formats. Creators also have concerns about the quality of their video works when delivered online. High resolution photography outputs will need copyright protection.

Variables

Top 3 kinds of work produced – results by institution

(The WSA figures are omitted here, as they were based on too few responses to draw conclusions)

UAL	UCCA
Photography (21.9%)	Photography (33%)
Installation (21.1%)	Video (24.4%)
Design (20.2%)	(tied) Installation (20%) and Digital art (20%)

Top 3 kinds of work produced – results by whether or not respondents produce digital work

Those who create digital work	Those who don't
Video (31.6%)	Design (16.9%)
Photography (31.4%)	Printmaking (13.6%)
Installation (30.4%)	Textiles (10.2%)

Top 3 kinds of work produced - results by whether or not respondents have any work available online

Those who currently have work online	Those who currently have no work online
Installation (26.4%)	Photography (27.9%)
Site-specific work (23.1%)	Printmaking (20.4%)
Photography (22.6%)	Film (18.3%)

The majority of these results show only small variations from the patterns in the overall responses, but there are some interesting variations when it comes to respondents who don't produce digital work/ digital versions, and respondents who don't have any work currently online. These respondents were more likely to be involved in printmaking, textiles, film and design than colleagues who produced digital work and who had some work online.

In order for staff to archive their work in a repository, they will need to have digital versions to upload. It is likely to be easier to convince those who already have digital versions to deposit them in the repository. The process will be more labour intensive for those who only have un-digitised works, and extra resources may be required to help staff digitise their work, something which needs to be factored into the workflow for a cultural repository.

However, as the case of photography demonstrates, having work in digital format does not necessarily increase the likelihood of artists disseminating their work online. Copyright concerns over the use of digital images could be a factor here. Further discussion of the reasons for not having work online can be found in response to question C6.

Question A3

Is your work produced collaboratively, independently or a combination of both?

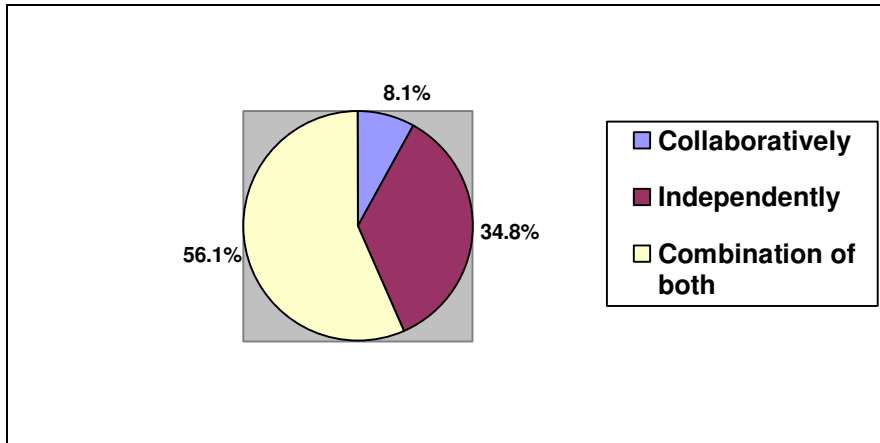


Figure 5: How is your work produced?

The majority of the responses suggested that a mixture of independent and collaborative working practices was the most typical. Few do all of their work collaboratively

Variables

There were no significant differences in responses to this question between institutions; between those who created digital artwork and those who didn't; or between those who have work online and those who don't.

However, the practice/theory figures did foreground some differences:

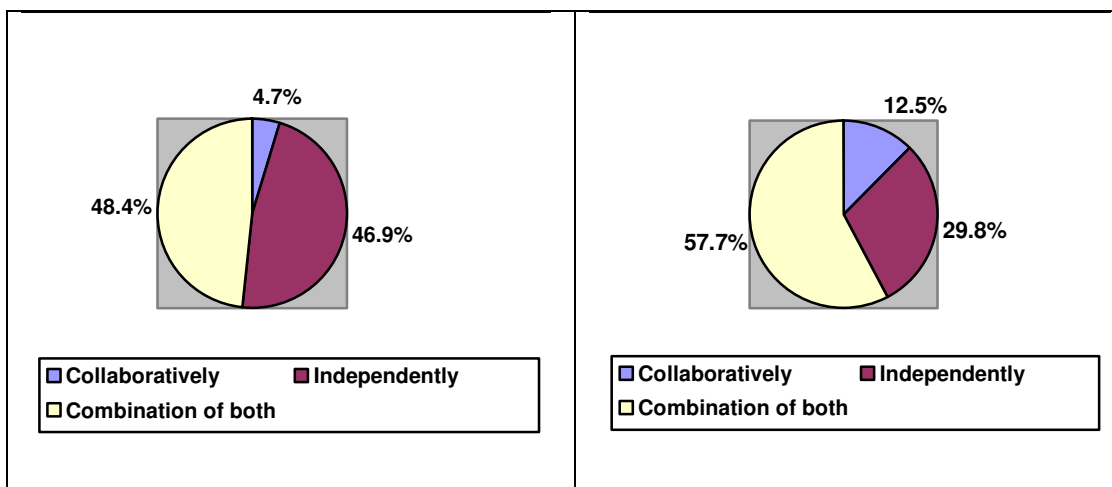


Figure 6: How is your work produced...? practice-only researchers

Figure 7: How is your work produced...? practice-and-theory researchers

Interestingly, these figures suggest that those doing some element of theory-based research were *more* likely than practice-only researchers to work collaboratively.

Question A4

Please indicate how many times, if at all, you have used the following means to make your work public to an audience during the last year.

Overall response:

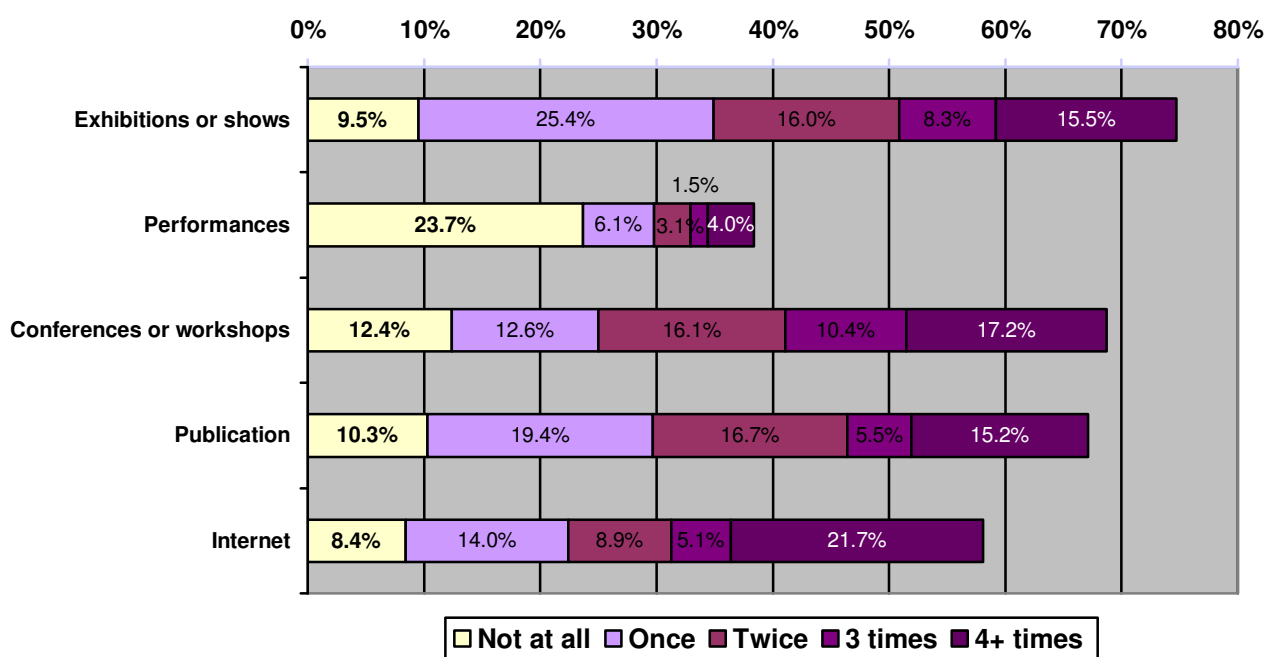


Figure 8: How many times have you used these modes to make your work public during the last year?

The ‘missing’ percentages in this chart indicate non responses.

The various shades of purple in the chart show the percentage of respondents who used each of these modes of dissemination at least once over the last year. The combined results are:

Used at least once last year:

- Exhibitions or shows = 65.2%
- Publication = 56.8%
- Conferences or workshops = 56.3%
- Internet = 49.7%
- Performances = 14.7%

‘Other’ modes cited included screenings, radio interviews, art fairs, curation and lectures.

Among the respondents, exhibitions or shows were used by the **most people** to disseminate their work, with performance being used by the least (within the project’s

institutions, performance-related research is mostly confined to Central St Martins College and Wimbledon College UAL).

In terms of **frequency**, however, exhibitions, shows, and publications were more likely to be a once or twice annual event, whereas those respondents participating in conferences or workshops are more likely to do so two, three, four or more times a year. Those disseminating their work via the internet were most likely to do so at least four times a year.

Variables

Exhibitions or shows

Unsurprisingly, practice based researchers were involved in a higher number of exhibitions per year than practice-and-theory researchers. Those who create digital works, and those who already have some work online were also involved in more exhibitions.

Conferences

Respondents whose research involved some element of theory were more likely to do a higher number of conferences a year (4+), which comes as no surprise, given that the conference format is often geared towards theory and criticism. 21% of those who do practice-and-theory did 4 or more conferences. Only 4.5% of practice-based researchers did this amount.

Publication

Respondents doing some element of theory in their research were more likely to be involved in a higher number of publications – 22.9% had works published 3 or more times in the last year, while 12.3% of solely practice-based researchers had this amount.

There were significant differences between respondents who had work online, and those who didn't - 25.8% of those with work online had 3 or more publications in last year, as against 2.6% of those with no work online. This could suggest that the academics with a web presence are the more established/prolific ones. However this figure may also be accounted for by the number of journal articles which are also available online.

Internet

Those who said that they were involved in producing digital artworks were more likely to have disseminated their work through the internet. 36% of them had disseminated their work more than 3 times on the internet last year, as compared with 11.4% of those who don't produce digital works or digital versions of their work (this work was presumably digitised by someone else in order to disseminate it in this way).

Question A5a

How often do you keep records of how your work has been made public?

Overall

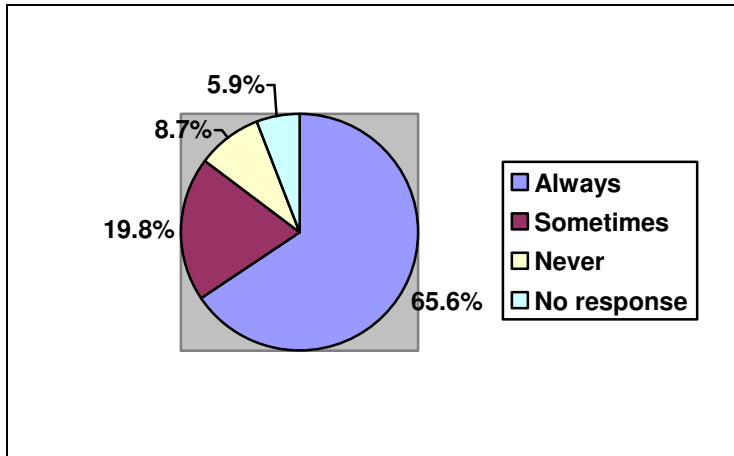


Figure 9: How often do you keep records of how your work has been made public?

A significant majority of the respondents keep records of how their work has been made public

Variables

The only significant variation in results came with whether or not respondents had any work online. Amongst those surveyed, people with work online appear to be better record keepers.

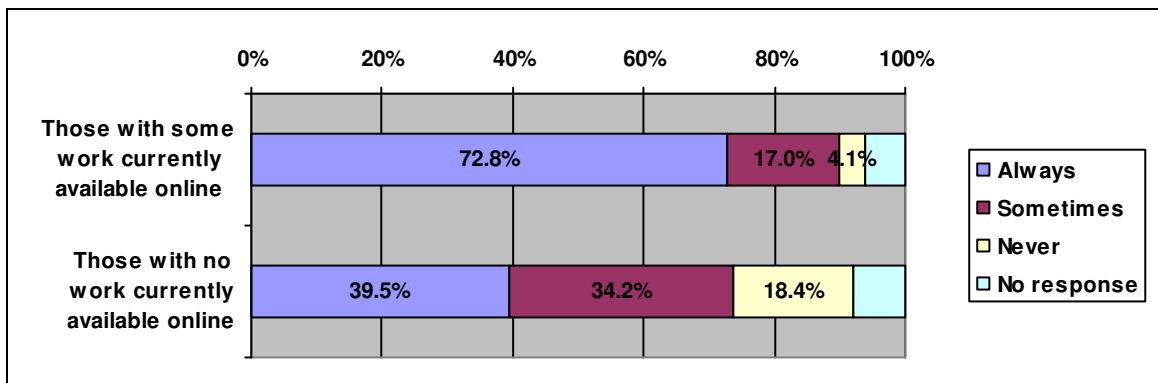


Figure 10: How often do you keep records of how your work has been made public - online variable

Question A5b

How often do you keep records of others' responses to your work?

Compared with A5a, respondents were less likely to 'always' keep records of critical responses to their work, but the level of record keeping was still very high, with a combined total of 72.6% answering 'always' or 'sometimes'.

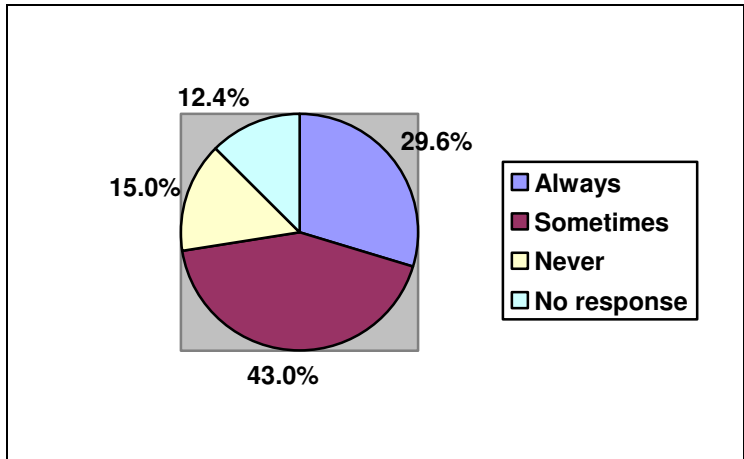


Figure 11: How often do you keep records of others' responses to your work?

Question A6

Where is your work stored?

Overall

This was a multiple response question. Amongst those surveyed, the most popular responses by far were 'at home' and 'electronically' (whether on a computer, USB device, or on a CD or DVD). A third also kept work in a studio space, and just under a third used their workplace to store work.

Additional categories added in by respondents were 'online' and 'in storage'. Online sites specified included the PRIMO repository, and 'Databases such as Axis'. Other locations mentioned were 'Archives', 'on tape', and 'at community venues where the collaboration took place'.

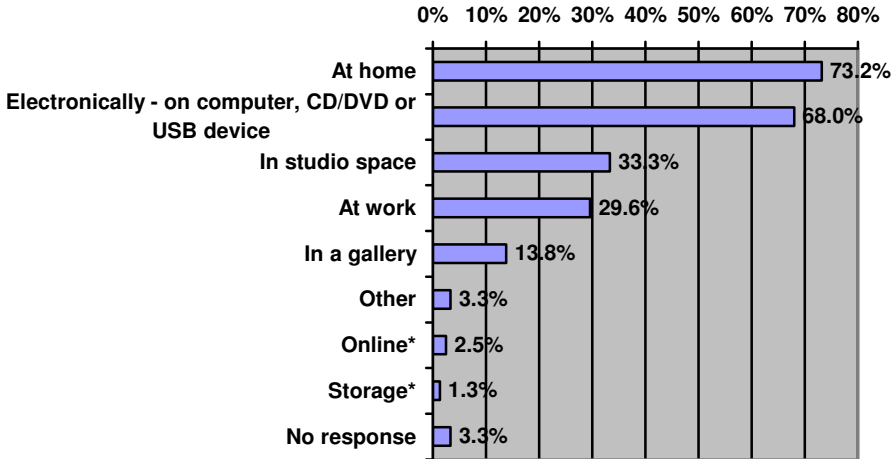


Figure 12: Where is your work stored?

* categories that were not one of the listed options, but that were cited by two or more individuals in the 'other' category.

Variables

The cross tabulations pointed up no significant differences. The only real (though predictable) difference was that those who created digital work or copies of their work were more likely than average to store their work electronically (82.4%, just overtaking those storing work at home, 81.2%)

Question A7

How would you rate your level of knowledge of copyright policy, and its relation to the work you are involved in producing?

Overall

The figures suggest a fair degree of confidence when it comes to copyright. The majority rated their copyright knowledge as 'moderate' 48.5%, but more people rated their knowledge as 'high' than as 'low'. A third of respondents rated their knowledge of copyright and its impact on their work as 'high' or 'very high'.

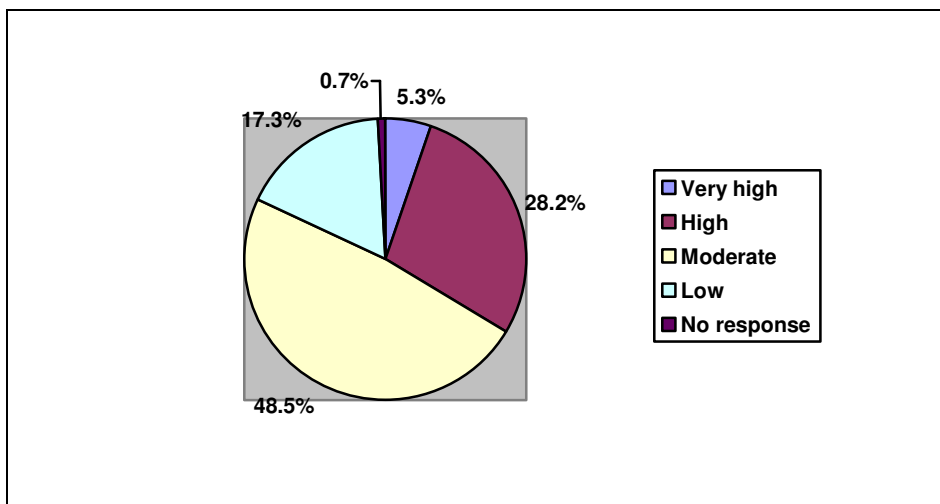


Figure 13: How would you rate your knowledge of copyright policy?

Variables

Interestingly, copyright knowledge appears higher among those with work online than among those with none. 37% of those with work online rate their knowledge as either 'high' or 'very high'. The figure for those without work online is 23.7%. This could indicate that an uncertainty about copyright knowledge is an active barrier to artists and researchers putting their work online. This is something considered in more detail with responses to question C6.

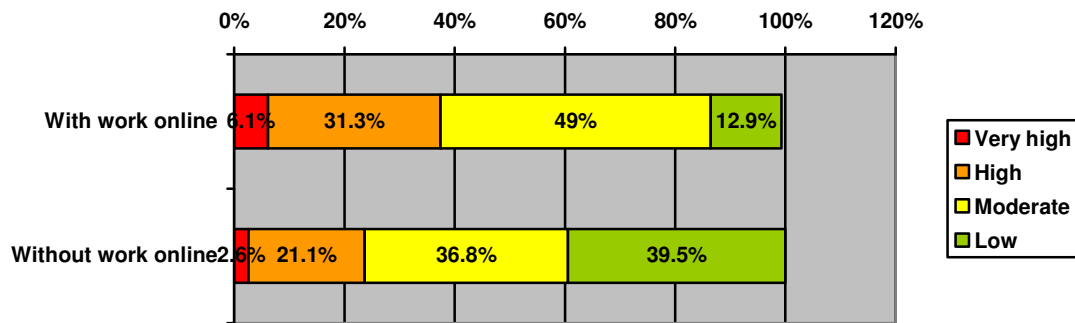


Figure 14: How would you rate your copyright knowledge... online variable

Section B “Your use of I.T”

The aim of this section was to find out the ways in which respondents currently use computers in their work (if at all), familiarity with digital resources and functions, and the extent to which they are involved in producing work in digital form.

Question B1

How to you feel about working with the following media?

Overall

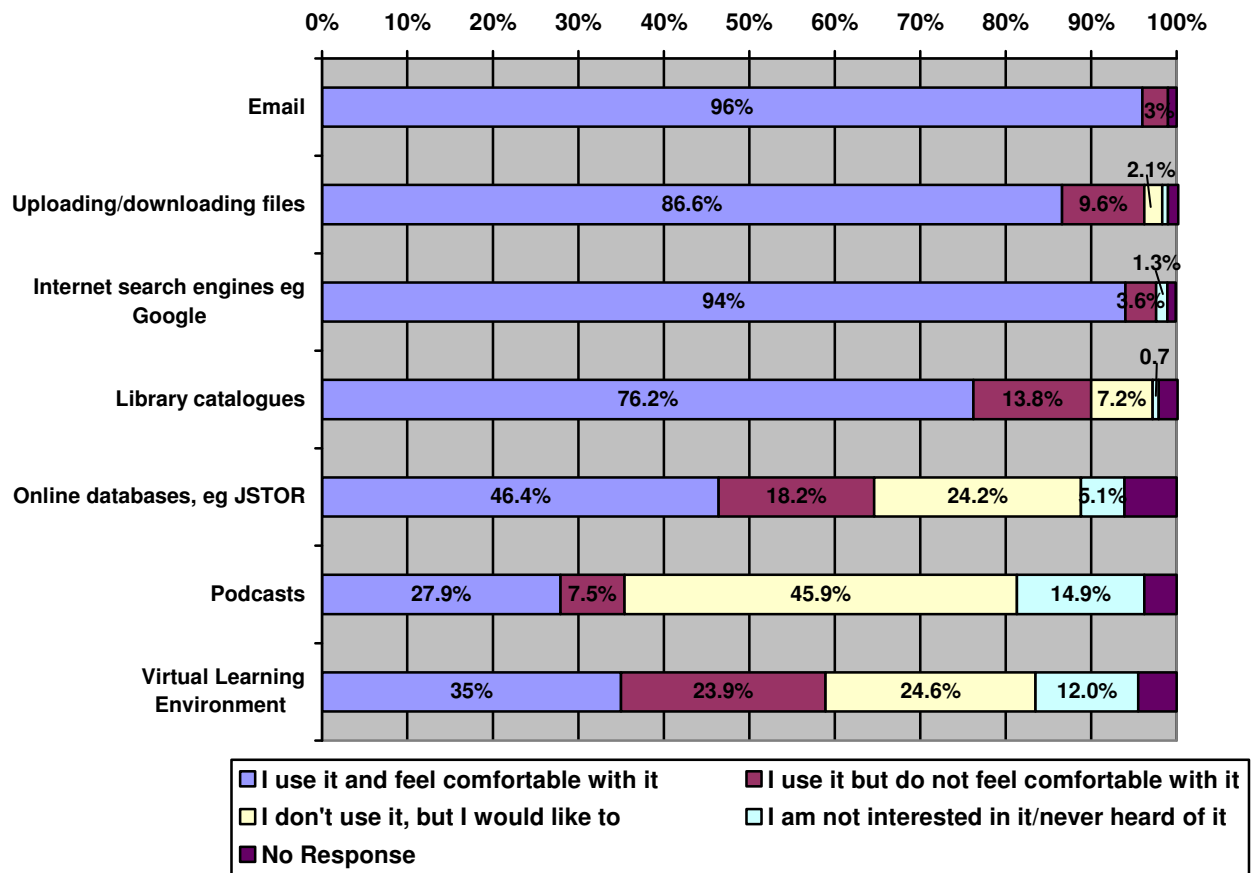


Figure 15: How do you feel about working with....?

The vast majority of respondents seem have no problem using email, uploading and downloading files, and using internet search engines. A slightly smaller majority are happy using library catalogues. Comfort levels start to decrease somewhat with the use of online databases such as JSTOR and ARTbibliographies modern, VLEs such as Blackboard, and podcasts. Podcasts are the most unfamiliar of the technologies listed, with 60.8% not having used them at all. 36.6% do not use VLEs. But even where technologies are not used, there is a relatively high level of willingness to engage with them (just under half said that they don't use podcasts but would like to).

Variables

Respondents who do some element of theory in their work are more likely to feel comfortable with using online databases – 51.4% of those who do a combination of theory and practice felt comfortable here, against 33.8% of those who do practice only. This reflects the role of bibliographic databases in the research process of art/design theorists.

Those who have some of their work online are far more likely to use podcasts – 34%, compared to 5.4% of those who don't have any work online. 33.3% of those who produce digital work are at ease using podcasts, as against 18.1% of those who don't produce digital work.

Question B2

Are you involved in creating any visual or multimedia works in digital form (either 'born digital' or in creating digital versions of non-digital work)?

Overall

63.3% did create some form of digital artwork
35.7% did not (these respondents were directed to section C)
1% did not respond

Variables

Unsurprisingly, those with work online are more likely to be involved in producing digital artwork or digital versions of their work – 70.1% of this group said yes here. However, a sizeable number of those who *don't* have work online do produce digital work (47.4%).

This implies that there is already a lot of material produced by researchers at the project's institutions that could be easily added to the repository, that doesn't need digitising first

The remaining questions of section B (B3 – B6), were answered only by those who answered yes to B2

Question B3

In what format(s) do you produce digital work?

Overall

This was a multiple response answer, with image and video the most popular. The 'other' category (6%) included website, databases, programming, and sound frequency visualisation.

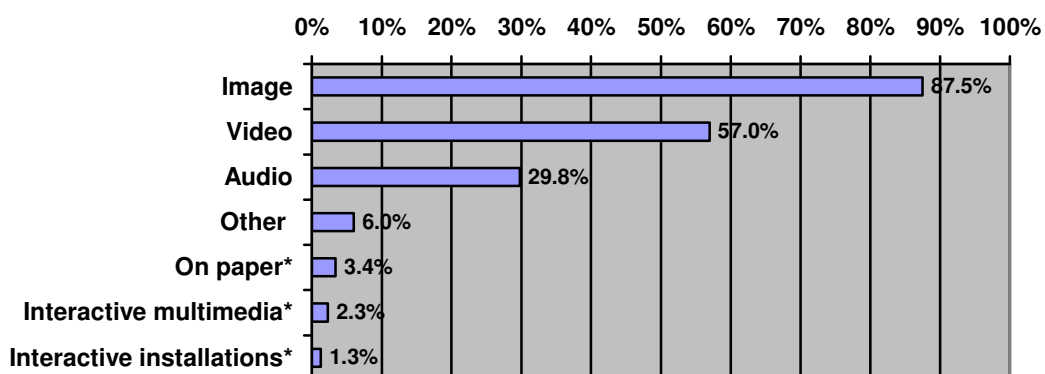


Figure 16: In what format(s) do you produce digital work?

* categories that were not one of the listed options, but that were cited by two or more individuals in the 'other' category.

Variables

Those with work online were more likely to be involved in producing audio work - 44.7% as against 21.7% of the group without any work online.

Question B4

What type of computer operating system(s) do you use in the creation of digital work?

This was a multiple response answer, in order to cover the type of systems respondents used both at home and at work. Mac OS is the clear favourite among those surveyed.

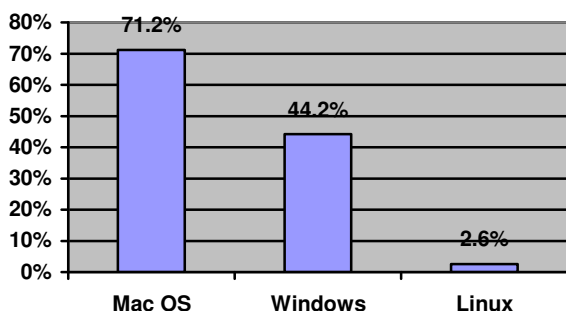


Figure 17: What type of operating system(s) do you use...?

Variables

When the results are compared by research type, Mac OS is still the most popular, but researchers who do some element of theory are more likely to use Windows as well.

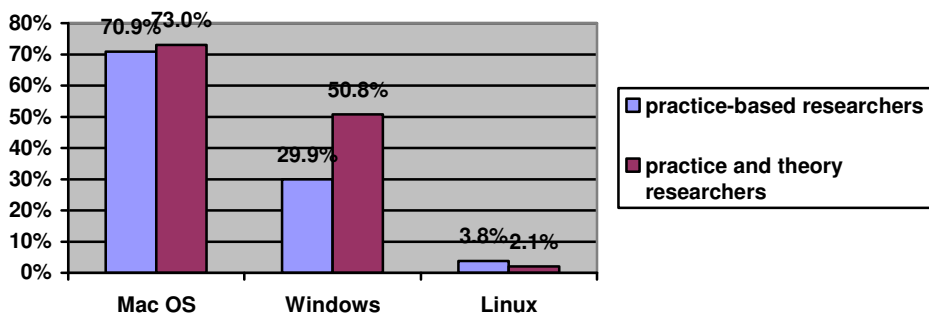


Figure 18: Operating systems ... research type variable

Question B5

How do you store your digital work?

Overall

This was a multiple response question, with the most popular modes of storage (all above 70%) being a personal computer, external hard drive or USB device, or a CD or DVD. In comparison, far less store copies of their digital work on an institutional computer (21.9%).

The 'other' category included 'to tape' and 'dedicated 3D systems with PC'.

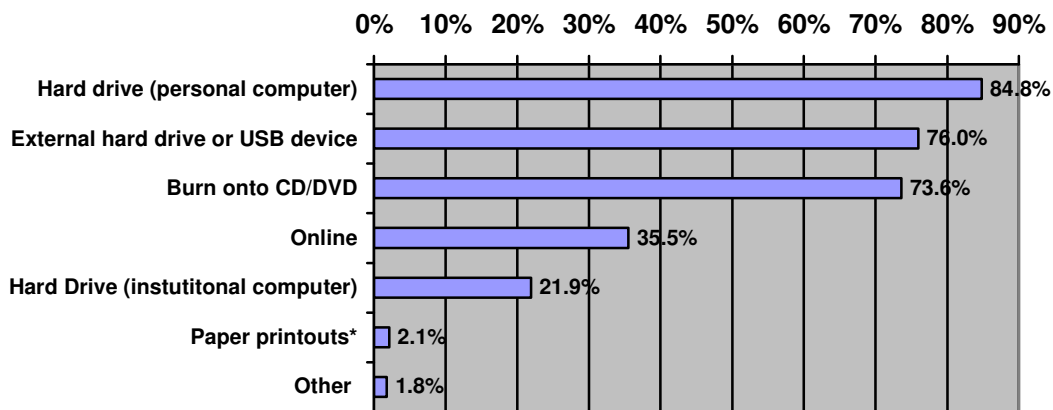


Figure 19: How do you store your digital work?

Variables

Those who do some element of theory in their research were more likely to use a greater range of locations/devices to store their work. The hard drive of a personal computer was still the most popular (85.4%), but they were more likely to state ‘online’ as one mode of storage (41.3%, compared with 24.5% of practice-only researchers), and also to store copies of their work on the hard drive of a university computer (26.8% compared to 11.4% of practice-only researchers).

Question B6

At what point would you normally create digital versions of non-digital works?

Overall

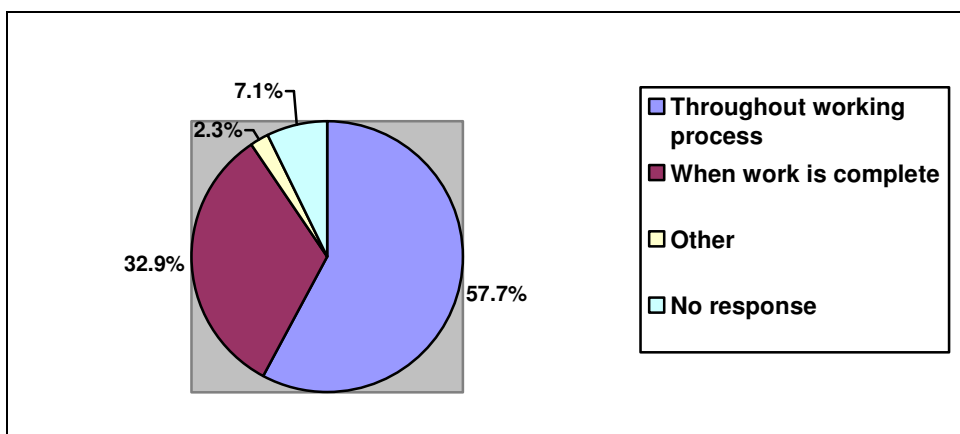


Figure 20: At what point do you create digital versions of non-digital works?

The majority create digital versions throughout the working process. This suggests scope for a creative arts repository to track the processes of creating works as well as the finished outputs.

Those who chose ‘other’ specified ‘n/a’ or ‘never’.

Variables

Interestingly, those who already have works available online are much more likely to create digital versions throughout the working process, while the reverse is true for those without.

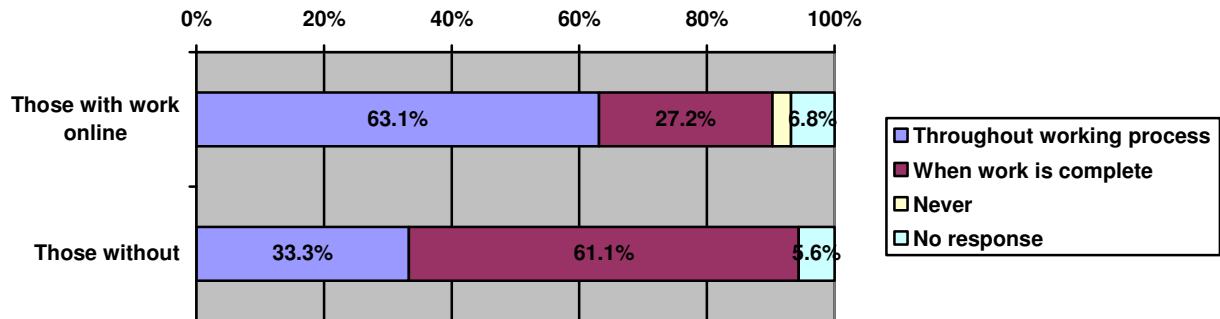


Figure 21: At what point would you normally create digital versions of non-digital works? online variable

Practice-only researchers were quite evenly split between making digital versions throughout the working process and once the work is complete (45.2% and 47.6%), while those who did some element of theory were more likely to create digital versions throughout working process (64.4%; 24.1% on completion)

Section C **“Online Access to Arts Materials”**

This section aimed to collect respondents’ thoughts on making their work publicly available via a repository, and asked directly about barriers and incentives to putting their work online. It explained that “A repository is an open-access service, which collects, preserves, and manages digital material.”

Question C1

Have you ever used a digital repository to access creative and applied arts material?

Overall

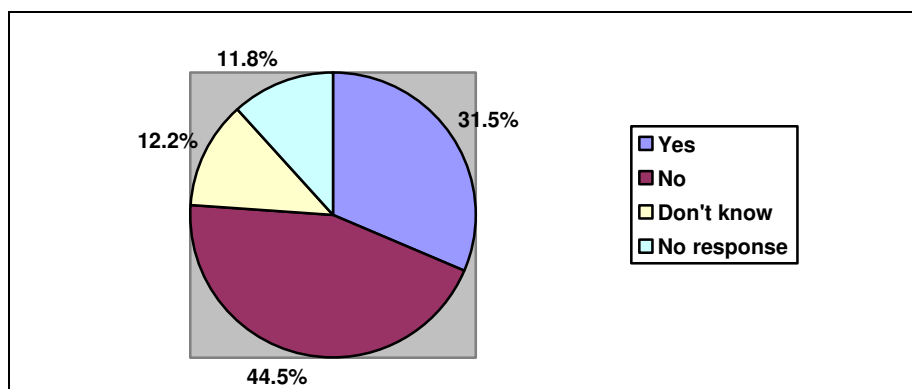


Figure 22: Have you ever used a digital repository to access creative and applied arts material?

The results suggest that a knowledge of repositories and what they do (and by inference, discourses of Open Access) should not be assumed amongst user groups.

Question C2

Is any of your work currently available online? If so, where?

Overall

This was a multiple response question.

Overall, 74.2% of respondents already have work available online in one form or another. The most popular means for disseminating work online was a personal website or websites, shortly followed by a university website. Several respondents specified other online locations – databases such as FACT, Rewind, Luxonline, SONUS, and Axis have been grouped under online arts/video/film database(s).³ ‘Other websites’ which didn’t fall into any of the other categories includes ‘studio website’, ‘distributor’s website’ and ‘professional bodies’/organisations’ websites’

³ FACT, Foundation for Art and Creative Technology, <http://www.fact.co.uk/>; Rewind, Artists’ Video in the 70s and 80s, <http://www.rewind.ac.uk/>; Luxonline, web resource for British-based film and video artists, <http://www.luxonline.org.uk/>; SONUS, online library of electroacoustic works, <http://www.sonus.ca/>; Axis, online resource for contemporary art, <http://www.axisweb.org/>

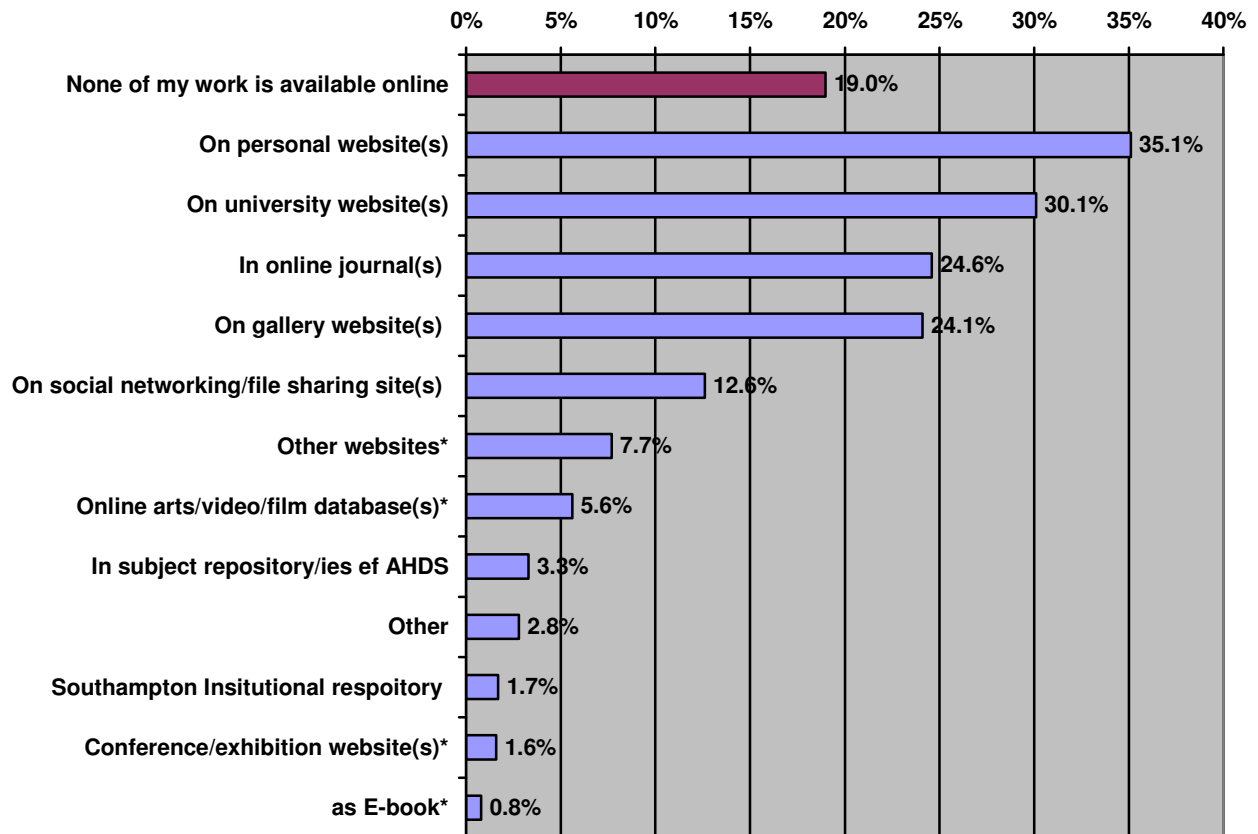


Figure 23: Where is your work available online?

* categories that were not one of the listed options, but that were cited by two or more individuals in the 'other' category.

Variables

Practice-only researchers were marginally more likely to have some work online already (79.3% compared with 71.1% of theory-and-practice researchers). Researchers who do a combination of practice and theory based research were more likely to have work available on social networking or file sharing sites such as Flickr and YouTube (18.8% as compared to 6.3% of practice-only researchers). Practice-only researchers were more likely to have their work on a gallery website (37.4% compared with 19.8% of theory and practice).

C3, C4 and C5

These questions were designed to gather feedback on arts researchers' experience of using Southampton's institutional repository (e-Prints Soton). Those who did not have work in e-Prints Soton were directed to question C6. However, there were very few valid responses to these three questions, too few to draw any broad conclusions from.

Question C3

What problems, if any, have you experienced when depositing works in e-Prints Soton?

The options selected here were 'not sure what all the metadata/catalogue fields referred to'; 'Too time consuming', and 'I didn't have all the information it asked for'.

Question C4

In what way(s), if at all, could e-Prints be improved to make you happier with the way your work is displayed?

This was a free text question, which elicited only one response (though it makes a valuable point): "to be somehow more visual. Work to be represented by thumbnails"

Question C5

What additional fields, if any, would you like to see in e-Prints that would help you to describe your work more effectively?

There were no responses to this question

Question C6

What reservations, if any, do you have about putting your work online?

Multiple response question.

Overall

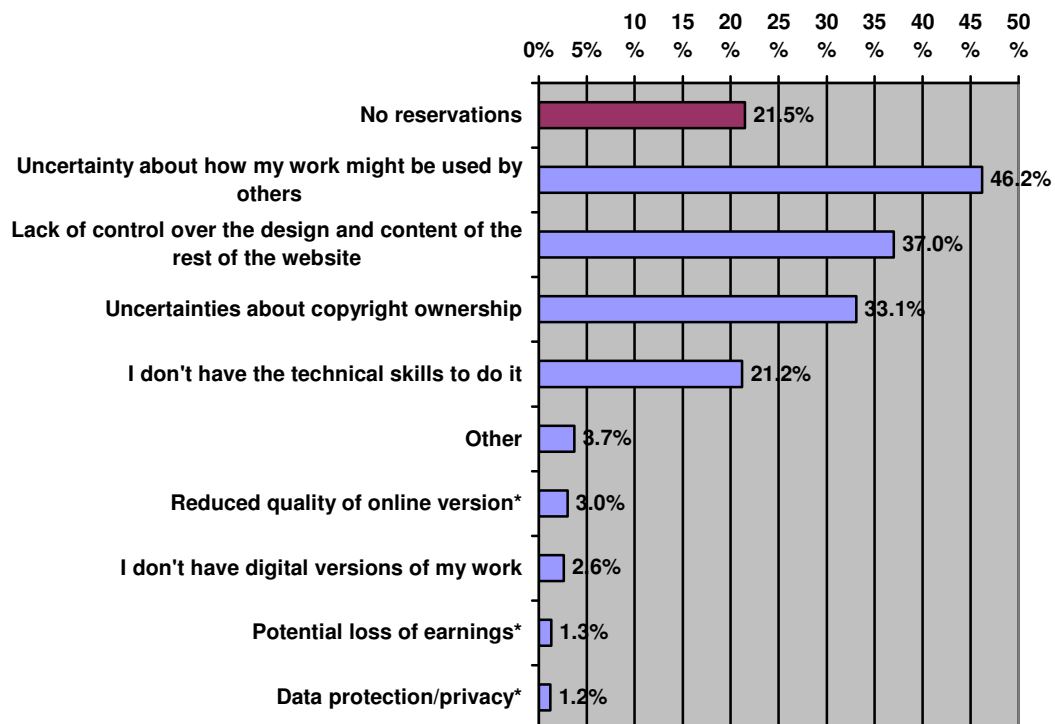


Figure 24: What reservations, if any, do you have about putting your work online?

A reassuring 21.5% had no reservations at all about making their work available online.

Issues of copyright and control over how the work appears are the most pressing concerns. The biggest copyright worry is how work may be appropriated by others (46.2%), which is more of a concern than clearing copyright in the first place (33.1%).

Related to this was an additional reservation stated by some respondents regarding a potential loss of earnings.

The second biggest concern was the lack of control over the design and content of the rest of the website. This immediate context is very important when presenting creative arts work online. One respondent commented that they were *“really worried that the interface (from a ‘customer’ perspective, NOT super-user) would poorly reflect the work within”*. As answers to the previous answer demonstrated, where respondents do have work online already, this is most often on a personal website, where the artist/creator is likely to have more control over the interface and the content.

In addition to concerns about the quality of the interface, there are also concerns about the delivery of digital versions of work, particularly when it comes to time-based media.

One respondent commented *“I wish to control when it is seen, by whom, and under what conditions”*. Such remarks reflect that a centralised institutional repository may well be seen as taking away control from the artist/creator. In some cases, it may be felt that the special conditions of displaying/delivering a work (for example, a large scale video installation) cannot be adequately replicated online at all, and that attempts to do so would only detract from the work. This was certainly the concern of one person surveyed, who stated that

“... I am sometimes uncomfortable about the fact that the resultant work may only be heard on lower-resolution PC speakers and about the fact that to listen to/engage with work on a PC that is also used for a whole host of other activities may rob that work of a certain specialness”

A full list of answers to this question can be found in appendix A.

Variables

There were no significant differences across the majority of the variables. However, across institutions, a higher proportion of UAL respondents seem concerned about how work may be used by others, than UCCA respondents (50% compared with 35.6%).

Question C7

Here is a list of potential benefits of having your work in an online repository. For each one, please indicate how important it is to you personally.

Overall

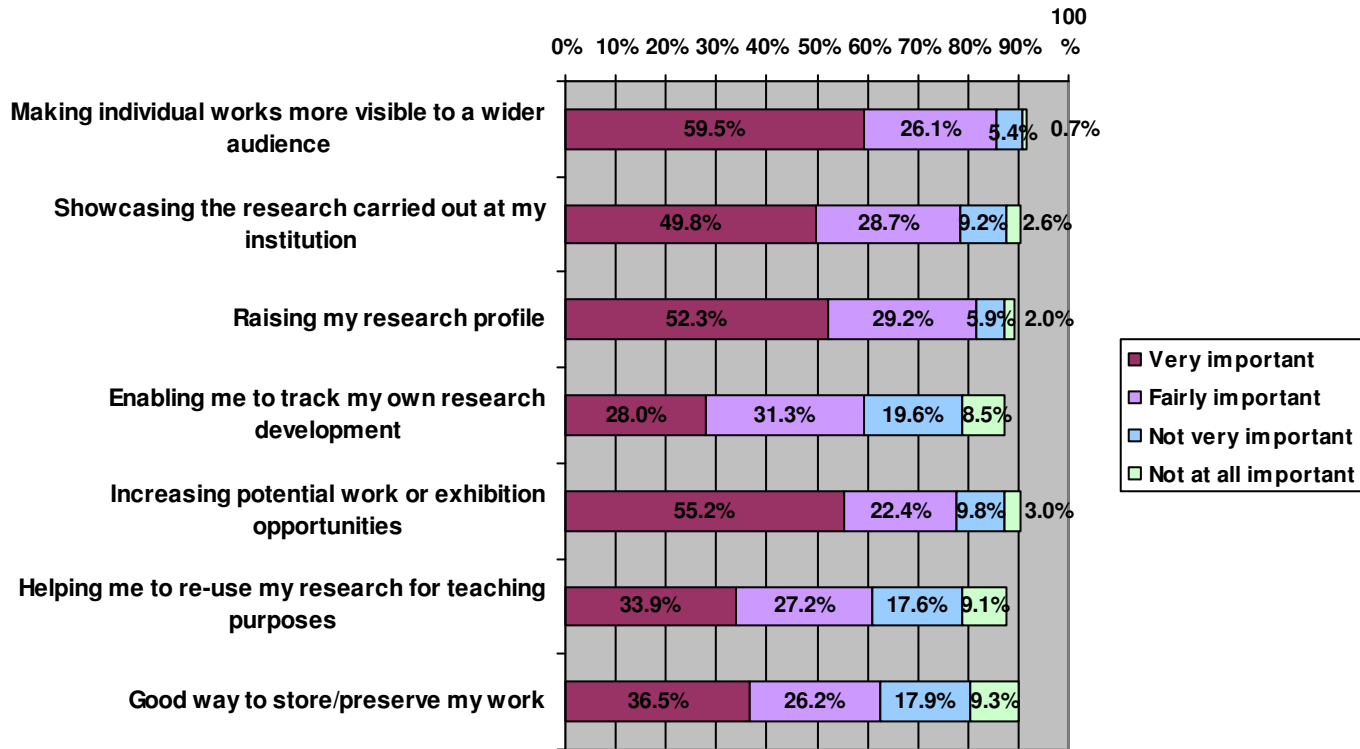


Figure 25: Importance placed on different benefits

(The remaining percentages for each of these options indicate no response)

The advantages that are felt to be most important all centred on dissemination: they relate to issues of visibility, audience, and to some extent, career progressions. The top 3 are:

1. Making individual works more visible to a wider audience
2. Increasing potential work or exhibition opportunities
3. Raising my research profile

In contrast, the advantages felt to be *less* valuable seem to be quite specific and practical, and more to do with assisting an academic's day-to-day work, administration, and teaching. These are:

1. Enabling me to track my own research development
2. Helping me to re-use my research for teaching purposes
3. Good way to store/preserve my work

Variables

There were more people at UAL who felt that showcasing the research carried out by their institution was not a priority. Although the majority (53.7%) felt that this was 'very

important', 12.8% felt that this was either 'not very important' or 'not at all important'. This compares with 0% at both UCCA and WSA.

Respondents involved in producing digital work or versions showed more support for using the repository to re-use their research for teaching purposes. 41.6% of those who produce digital visual or multimedia work felt that this benefit was 'very important', compared with 21.2% of those who don't produce digital work.

Those with work already accessible online were more likely to stress the potential benefit of a repository for storage or preservation purposes. 43.5% of this group thought that this was 'very important', compared to 21.2% of those without work online.

Question C8

Apart from those listed in the previous question, what other potential benefits, if any, can you see to having your work online?

This was a free text response. The kind of benefits cited were encouraging, suggesting a high level of demand and enthusiasm for an institutional repository. There is a full list of the comments in appendix B.

Common themes across these responses included networking and collaborative opportunities, raising the profile of research centres, benefiting student learning, assisting in submissions for galleries and festivals, safe backup, an alternative to a personal website,

Some examples included:

"Useful in collaborative projects, storing rehearsal video/sound recordings"

"Greatly enhanced visibility and extended life for past projects (an archive which helps to generate new projects)"

"For making contacts with other artist groups and/or galleries in Europe to arrange exchange exhibitions"

"Increasing potential press coverage increasing potential sales"

"Just with wider audience chance of networking, like minded people, possible collaborations"

"When I travel I won't have to take a portfolio or photos with me to show my work to others"

Question C9

Here is a list of additional feature that could be built into an institutional repository. Which, if any, would you like an online repository to be able to offer you?

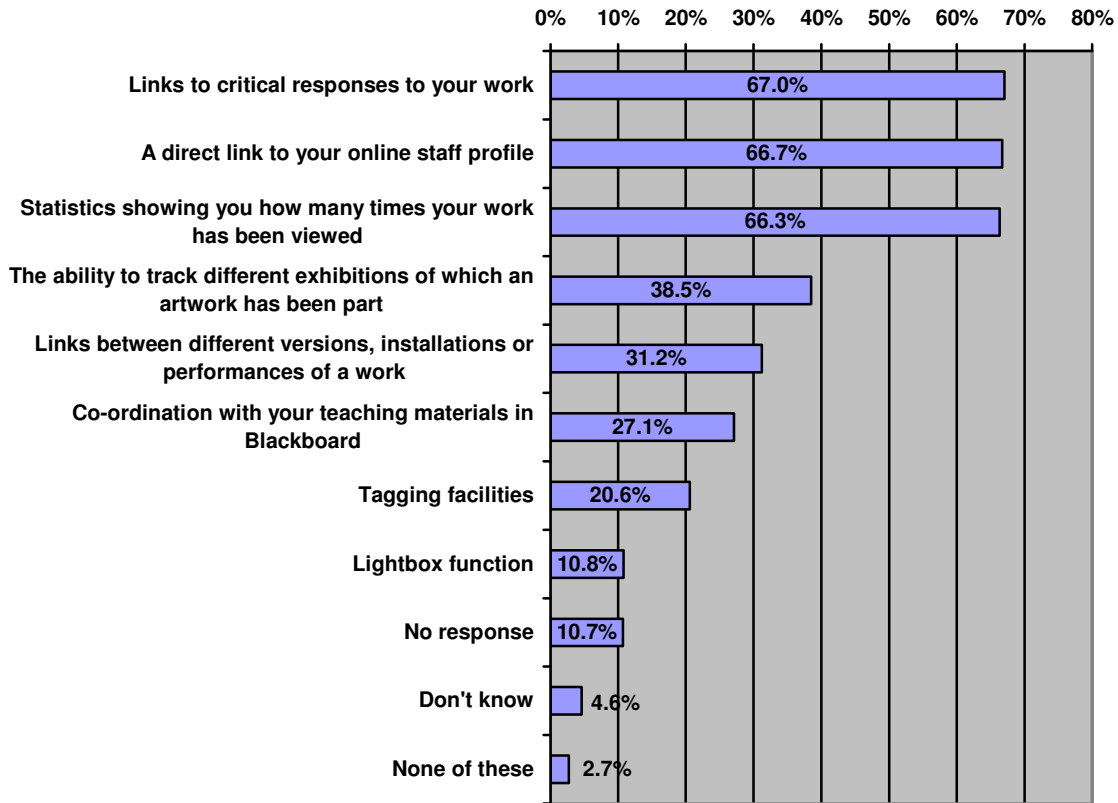


Figure 26: Additional repository features

As with question C7, the most valued features all relate to visibility and critical/ peer esteem.

Variables

Practice-and-theory researchers rated tagging facilities more highly than practice-only researchers (26.5% compared with 15.7%)

Those who produced digital works/versions and those who already had works online seemed more enthusiastic about the range of value-added features a repository could offer. The main differences are summarised in the tables below:

Desired additional features	Those who create digital work	Those who don't
Links to critical responses to your work	73.6%	57.1%
The ability to track the different exhibitions of which a work has been part	48.7%	21.5%
Links between different versions, installations	39.5%	17.3%

or performances of a work		
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Desired additional features	Those who currently have work online	Those who currently have no work online
Links to critical responses to your work	75.9%	55.6%
Statistics showing how many times your work has been viewed	75.4%	53.9%

These differences suggest the importance of tailoring advocacy for different audiences. When promoting the repository to academics who are already confident with digital technology, and who already have some sort of web presence, it would be more beneficial to focus on the range of additional services that distinguish an arts repository from other websites or databases. Conversely, when promoting the project to those at the least digital end of the spectrum – those who don't have a web presence, or digital versions of their work – it would be more valuable to focus on broader issues of increased visibility rather than going into too much detail about additional services.

Question C10

Apart from those listed in the previous question, what other additional features, if any, would you like an online repository to be able to offer you?

A full list of the responses is provided in the appendix. Recurring features included a good search function, scope for income generation, links to personal, other artist's or museum websites, and the ability to set different levels of access to a work. Some examples include:

“Excellent design and navigation which portrays and reflects accurately the work shown”

“Updatable and modifiable by me (i.e. I wouldn't have to send material to someone else)”

“Opportunities to sell or license the work for a fee”

“Ability to store archived versions of digital work at full resolution whilst protecting access and downloadability of these”

“good level of organisation of works, both text and visual data, ease of use, low time consumption, tagging is critical, nesting of tags and categories, limits on how big an image can be downloaded, password access for different types of users (author, project collaborator, press, students, public etc)”

Conclusions

The evidence collected by this survey identifies some common needs and concerns across the target user group. These include:

- An arts IR will need to accommodate a very broad range of outputs from different disciplines within the creative and applied arts. Consequently it will need metadata that is flexible enough to cover this range. It will need to be able to handle moving image as well as still, as video is a highly-used medium among the target user group.
- Given the high volume of exhibitions that researchers are involved in each year, a repository needs to pay particular attention to representing these events. The relationships between exhibition records and individual item records need to be clear to depositors so that information is not needlessly replicated. Metadata concerning the exhibitions that a work has been part of would also be desirable.
- The potential benefit of a repository most valued by users is increased visibility.
- Peer esteem is also felt to be important, and it would be desirable to link items in the repository to esteem indicators. The data on working practices suggest that many users keep their own records of critical responses to their work.
- Although respondents did not rank storage and preservation as one of the most important benefits of a repository, responses to other questions suggest that it would in fact be valuable for such purposes. The majority of practice-based researchers do not currently store or back up digital work on an institutional computer, so a repository would offer a safe, stable location for doing so. Comments also suggested the value of using the repository as digital surrogate for a portfolio, to show work to galleries, and as a storage facility for collaborative projects.
- Many researchers make digital versions of works-in-progress. Encouraging users to deposit such material would help to develop an arts repository as an active, collaborative space, rather than as a purely archival space.
- While the majority felt that their knowledge of copyright policy was relatively solid, there were significant concerns about how their own copyright might be infringed if their work is made available online. This is clearly a potential barrier in getting researchers to deposit work. Ensuring different mechanisms are in place to protect copyright, and getting further feedback from users on the most desirable mechanisms will be important here
- The repository interface needs to be very well designed and easy to navigate. The depositing process itself needs to be as straightforward as possible, and it also needs to be easy for depositors to make changes to their records.

Qualitative research in the form of interviews with individual academics will help the project to draw out some more specific user case studies and technical requirements.

When it comes to getting users to deposit their work, the survey suggests that there are different kinds of research groups, who each need different levels of technical support and targeted advocacy. The groups can be divided as:

- 1) **Those who already have work online.** These researchers have less (or no) reservations about their work being openly available, and their work is likely to already be in appropriate formats for adding to the repository. However, they may be resistant to using a repository in addition to the websites they currently use, and replicating information. In such cases, the features that distinguish an IR from

other databases should be promoted, eg. that it is a stable location for bringing together work currently spread across different sites; additional services such as statistics, feed through to staff profile page etc.

- 2) **Those who have work in digital format but don't currently have it online.** The survey suggests that there is a large pool of digital work that could go into the repository. Photography is one example (see question A2). In order to secure this group's engagement, their reservations about online access first need to be addressed – most commonly these concern copyright or design issues.
- 3) **Those without digital versions of their work.** More than a third said that they did not produce any work in digital format. In order to get this group's involvement, the institutions involved may need to provide additional technical support and resources to help in the creation of digital versions. Improved visibility of work should be the main benefit promoted both to this group and the second group. It is perhaps more difficult for those without any work online to conceive how additional uses and services may be of benefit (for example, in the survey, those with work online were much more likely to value the benefits of a repository as a storage facility).

Appendix A

C6: What reservations, if any, do you have about putting your work online?

Full list of free text responses written in the 'other' box

Scalability and Security. Really worried that the interface (from a 'customer' perspective, NOT super-user) would poorly reflect the work within.

the LOW quality on online video

have some digital versions but patchy

I wish to control when it is seen, by whom, and under what conditions

In terms of my caution about use by others, I am signalling the fact that as someone who uses sound as part of my creative practice, I am sometimes uncomfortable about the fact that the resultant work may only be heard on lower-resolution PC speakers *and* about the fact that to listen to / engage with work on a PC that is also used for a whole host of other activities may rob that work of a certain specialness.

I am ok with this as long I know how it is being used eg my gallery website

Some reservations

Loss of remuneration when copies are cloned without license

Reduced quality of the work

making changes to digital storage later is difficult.

PRIVACY

Can't see why anyone would want it

Data protection act restricts access to some work involving participants

Being plagiarised

lack of recognition of online peer-reviewed journals as equivalent to print journals

A digital gallery comes with different connotations - I currently do not wish to present my work within these connotations.

I will only put documentation online of any of my video works

concerns about quality of interface for ease of data uploading and input. iView is a very good example

poor quality of online video

Appendix B

C8. Apart from those listed in the previous question, what other potential benefits, if any, can you see to having your work online?

Full list of responses

It gives you an International profile and audience.

easy access to data

increasing potential press coverage increasing potential sales

Safe backup in case of disaster.

just with wider audience chance of networking, like minded people, possible collaborations

when i travel i wont have to take a portfolio or photos with me to show my work to others

keeping in touch with colleagues, collectors etc

forces me to embrace technology

The research work of others provide the essential pillars on which my own research is situated. Making research outcomes accessible is crucial to the development of new research - this is the principal behind research dissemination. Work is not research until it is disseminated - this the only way for research communities to build and the only way stop inventing wheels and know that our own research is at least innovative and ideally, breaking new ground.

Generates opportunities for UAL and personal consultancy

The fear is really it being undervalued; so much of the integrity of art and its value is tied up in it being showcased in a 'special' way. Perhaps it suits some of my work but not all of it

I find this difficult to answer as CLIP CETL promotes others' work it's this I would like to end up in the repository! My research is peripheral to this really.

Accessibility, reduction of publishing costs, ease of amendment

good resource for students and other interested parties to access work and critical reflection on it

I wish you had made the questionnaire clearer so that it was possible to answer as both a professional artist AND a tutor at UAL as these mean different uses for your databases and repositories

In that case that the service is provided by UAL: reduced or no cost to store the work, which can be crippling to a project if 3rd part services are needed.

it has NOT made a difference to exhibition opportunities, but I do get contacted by people wanting information, often that I am not qualified to give.

the fact that storage will become more organized

independence from agencies (like yours)

Being able to show work to galleries, curators etc, without having to send out packs each time

I don't necessarily think that a student being able to see you practice always helps in the teaching and learning experience. On the contrary, it can show house style and personal preference that might guide or slant a student's personal response. However, to reach a research audience this might benefit in a different way which has a different impact. I am not sure how an institution possessing your work in a repository benefits the individual in terms of copyright. I would rather disseminate my work on the net in my own way rather than by an institutional system.

Appendix C

C10: Apart from those listed in the previous question, what other additional features, if any, would you like an online repository to be able to offer you?

Full list of responses

Link to own website and other sites about my work

None

Excellent design and navigation which portrays and reflects accurately the work shown

Security and back-up. I'm really terrible at managing all my digital assets. I use LinkedIn and used to have my own personal website and now i just have a company website

relationship to other specialist museum collections of craft

High Quality video HOWEVER: this does not mean that the work is no longer OWNED by me

Updatable and modifiable by me (i.e. I wouldn't have to send material to someone else)

not really relevant - most work is written

Link with personal art website Ability to update work and information easily

Timeline, catalogue and search function.

store images and sequence them

Advanced searching tools for repository databases

Opportunities to sell or license the work for a fee.

any scope for moving image work? (I make videos and stills often don't represent it well)

maybe

A way to archive staff research in the institution

It seems a very easy way to collect a profile and record of one's work to date and hopefully be of use to others who liked the work.

I don't understand all the above so have ticked none

A good search facility.

rss feed

ability to store archived versions of digital work at full resolution whilst protecting access and downloadability of these.

speaking as a tutor I need a way to get screen-quality (ie 72dpi) images of a large range of artworks to use in lectures. This saves on scanning time and would be a great teaching support

good level of organisation of works, both text and visual data, ease of use, low time consumption, tagging is critical, nesting of tags and categories, limits on how big an image can be downloaded, password access for different types of users (author, project cooperator, press, students, public etc) ...

Print off exhibition copies.

Peer esteem - i.e. to provide a context for those searching that gives a signal of robust critical practices.

I don't want your online repository, I'm happy with my own

None

The notion that you would co-ordinate your own teaching materials based around your own practice is to me seemingly the wrong way around. Teaching is to benefit the learner rather than the tutor and I feel emphasising your own practice is secondary to other material. That is that a learner's experience is both exploratory (for a student to find their own taste, style etc) and primary to the material that is within the assessment and modular criteria. Therefore, a repository would not be for myself a beneficial system to my students. It would benefit the college and that is important. Otherwise, I would see this as a duplication and an ownership issue of my work from the college. I am quite happy for certain projects using college research time to be acknowledged in the way of publication etc, but any other system I would feel less flexible.