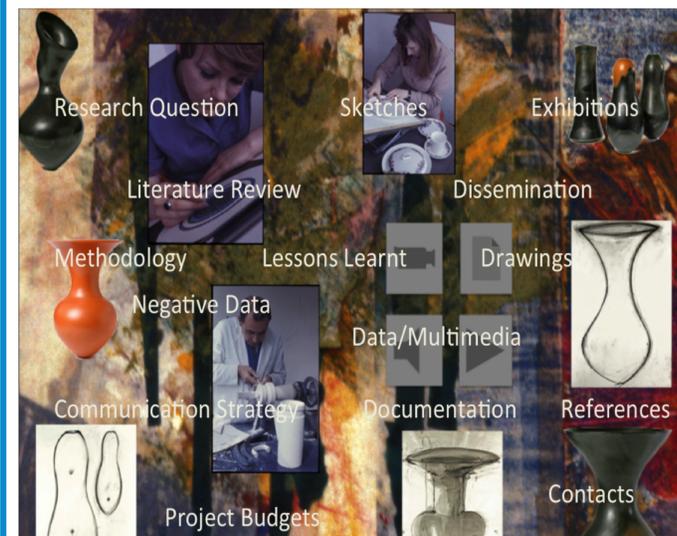


COMPLEXITY IN THE ARTS

Research councils, teams and researchers are under pressure to make publicly funded research data freely available; the publication of data is increasingly required by funders. However, by its very nature, research in the arts is highly complex and varied, often comprising a wide variety of outputs and formats which present researchers, repository managers and technology teams with many discipline specific issues.

Large, complex, multimedia data and datasets are common in the visual arts and humanities; data is often created and managed by visual arts researchers on a largely ad hoc basis, with few tools available for systematic management.

RESEARCH PROJECTS IN ARTS



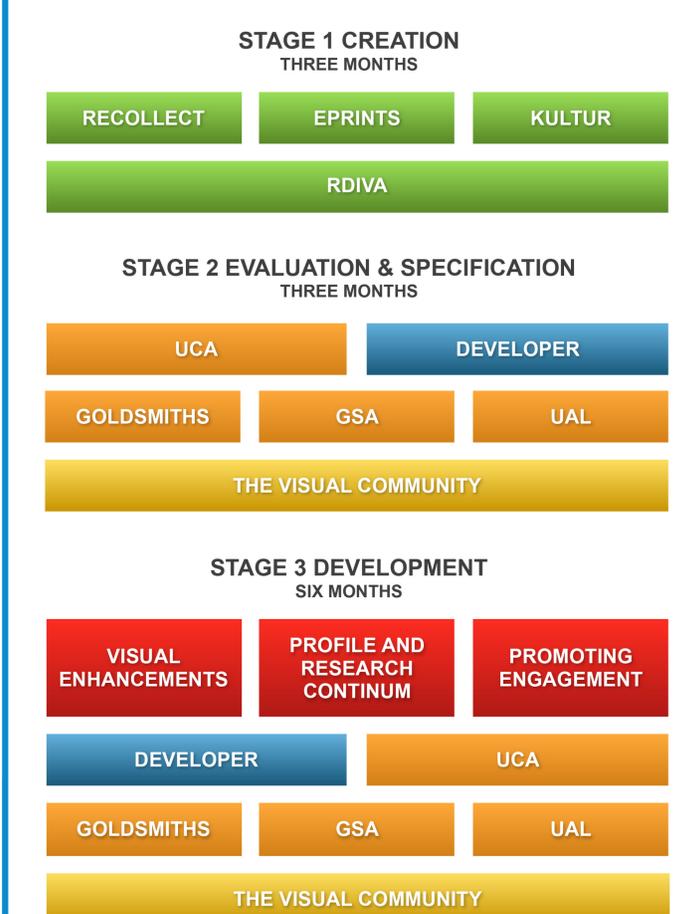
REPOSITORIES FOR ARTS AND DESIGN RESEARCH

Repositories of research outputs in the visual arts established the usefulness of a specialist approach to managing the diverse, sometimes practice-based, often non-textual work created by visual arts researchers.



Following these examples, RDIVA is customising existing Eprints software and plugins to create a research data repository for the arts and design community.

PROJECT STAGES



RDIVA'S PURPOSE

RDIVA builds upon the outputs of three successful Jisc-funded projects: KULTUR (2007-10), ReCollect (2011-13) and KAPTUR (2011-13), to create a research data management infrastructure which is designed for the unique requirements of visual arts researchers and students. The work also benefits the wider research community, however, in particular those working with large, complex, multimedia data and datasets. The main objectives of the project are:

1. Creation of a pilot research data management service
2. Evaluation of the pilot with researchers and data curators.
3. Development of appropriate engagement, process and discovery tools.

WHAT IS RESEARCH DATA IN THE ARTS

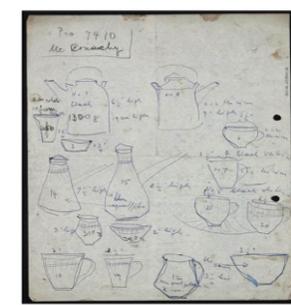


Figure 4: Lucie Rie. Loose sheets with sketches of pots in blue biro. Lucie Rie Archive, Craft Study Centre [Bristol, Bristol, UK]

The research process in the arts is sometimes seen as a continuum, without necessarily distinct or distinguished stages, but with 'organisational moment'; at these points research data might be actualised as a natural part of the research process, such as writing, or 'trials in the studio'.



Figure 1: David Westwood. 27 small tiles used to demonstrate different colours and textures. 1980s. © Rosemary West/Craft Study Centre 2004. Photo: David Westwood [Bristol, Bristol, UK]



PARTNERS



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