



Project Document Cover Sheet

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Project Director	Mark Brown		
Project Manager & contact details	Project Manager: Victoria Sheppard Contact: Chair of the Project Management Group, Wendy White, Hartley Library, University of Southampton Highfield, Southampton, SO17 1BJ. whw@soton.ac.uk 023 8059 6873		
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1. Introduction

This report summarises the evolution of a metadata schema for the repository model created as part of the Kultur project. Kultur is a JISC-funded collaboration between the University of the Arts London (UAL), University for the Creative Arts (UCA), the University of Southampton (incorporating Winchester School of Art (WSA)) and the Visual Arts Data Service (VADS). The report describes the decisions and thought processes involved in developing the metadata fields and workflow. Tables of the metadata fields captured at different stages of the repository development are provided in the appendices.

Traditionally, institutional repositories have been designed to describe text publications. In developing a repository for research outputs in the creative and applied arts, the metadata has been developed to take into account various needs, including a greater requirement to describe physical items, to describe multiple items/documents within a single record, to document roles in collaborations, and to record objects and events within the same set of metadata. The depositing process and language has also been designed for an arts user group.

Testing and refining the metadata and workflow has been an ongoing process throughout the Kultur project. It has been informed by a number of activities: a detailed user analysis (an online survey and one-to-one interviews with researchers), recommendations from the steering group, advocacy activities and usability tests. Having a live demo repository established from an early point in the project played a vital role in testing out the metadata. Populating the demo with over 300 records of exhibitions, installations, projects, videos, websites, performances and artefacts has helped the project team to develop the metadata through an iterative approach using real examples of research outputs from UCA, UAL and WSA. The demo has been tested within the context of a broad user community of potential users, including research managers administrators, librarians, and students as well as researchers. This has been an essential process for getting feedback on the metadata.

2 Starting Point

2.1 When deciding what metadata the Kultur demonstrator should initially have, the project team considered the limitations of existing repositories in describing arts outputs. The Southampton repository, e-Prints Soton, contains over 400 records from Winchester School of Art (WSA), some of which are accompanied by images. An example of one of these full content records highlights a need for more informative metadata. Although in this case the depositor has voluntarily added in some information about where the work appeared, there is no option for them to supply a title for the image (as distinct from the record title), or to describe the material and the physical dimensions of the artefact, which is standard practice within arts cataloguing.



Figure 1: Abstract page of WSA artefact from Southampton's IR

3. Kultur repository metadata stage one

3.1 The Kultur demo was created using EPrints 3.1. The full default fields for EPrints 3.1 can be found in Appendix 1. Initially, only two new fields were added to these fields for the Kultur demo – ‘material’ and ‘measurements’ for artefact item types. Wherever possible, Qualified Dublin Core was referred to in adding in new fields, but as this makes no provision for the medium of a work, certain new fields had to be created. EPrints 3 had the advantage of providing optional metadata fields for each item/document that is uploaded to a single record, which meant that if a record comprised multiple images, each image could be given a separate title and the format of each image could be described separately. Item level metadata allows for the important distinction to be made between the original work (the subject of the record) and the digital surrogate representing it.

3.2 This early version of the demo also presented a much more visual interface, with thumbnails and previews of images visible on the abstract page. In addition, it was decided that any metadata to do with the physical properties of arts objects or to do with the location and dates of events/exhibition/installations needed to be made visible on the abstract page.

4. Testing the phase one metadata

Populating the demo

4.1 Depositing real examples of creative and arts outputs in the demo soon highlighted some core challenges for the metadata development. The range of objects and activities that constitute outputs in the creative arts is incredibly diverse, and it is difficult for a metadata schema to adequately capture this diversity while trying to remain user friendly to depositors. The process of describing a practice-based work can be much more problematic than describing a text document, because there is often an element of interpretation involved in translating practice into documentation.¹ There are methodological issues to overcome in attempting to capture events, large scale installations, durational pieces, processes, or different versions or sittings of a work. Sensitive to the ways in which it can impact on an audience's interpretation of a work, artists can often

¹ For further discussion of this, see Jacqueline Cooke, 'A visual arts perspective on open access institutional repositories' (Author's final draft of a paper presented at CHArt conference, 2007), available from <http://eprints.goldsmiths.ac.uk/284>

have their own unique ways of describing (or in some cases explicitly *not* describing) their work. There is a tension between this freedom of description, and the standardising impulse of metadata, which needs to be consistent in order to be useful. One of the central challenges for the project, then, has been to try and mediate between these poles and to come up with a metadata which is consistent yet flexible enough to allow for interpretation.

4.2 Some of the more specific issues encountered by the project team when depositing examples of work from researchers included:

- **Assigning records to an individual creator.** There were several cases where works/exhibitions had been produced by a group (eg. Design Against Crime research group at UAL), or by a collaborative partnership (eg. Jorge & Lucy Orta). Although these could be filled in in the 'group creators' field (adapted from 'corporate creators field'), and the individual creator field could be made non-mandatory to allow for this, this is problematic from an institutional perspective. In order to re-use the metadata to run reports on research outputs (including reports needed for research assessment), works need to be assigned to an individual creator.
- **Other mandatory fields:** the relative complexity of creative arts outputs, in comparison with text, has implications on the number of fields that can be made mandatory. Date and title are traditionally mandatory fields within repositories. But for art records, a single date is not always appropriate – in some cases a date range is needed to capture the duration of creation. Similarly, many artefacts are untitled, especially within disciplines such as crafts and ceramics
- Many works involved **contributions from others** which needed crediting. For example, the director, musician and performer involved in performances; the curator and photographer of an exhibition, or the sound engineer of an audio installation.
- Some works were part of an overarching **project or series**. It would be useful if different records could be linked through this information, but there was no field to capture this.
- When depositing artefacts, there was no way of indicating if they had at any stage been part of a show/exhibition.
- The Library of Congress subject hierarchy appeared limited for the Arts Sector: the 'N Fine Art' section did not seem comprehensive enough to account for the full range of practice-led research carried out at UAL, UCA and WSA.

Consequently, a lot of information was ending up in the catch-all 'additional information' field.

User survey

4.1 The results of a user survey carried out in early 2008 pointed up some factors that would inform the metadata and depositing workflow, particularly in terms of

its usability.² The survey of 200 research staff gave an indication of the range of works that our target user group were involved in producing, the most common being installations, photography and video. Exhibitions were the most frequent mode of dissemination used by researchers. The survey also suggested that most had no experience of using repositories, although the majority had some examples of their work available online, usually on personal websites, university websites or arts databases. Some additional comments from those surveyed stressed that a repository needed to be easy to use and easy for depositors to update their own records. They also wanted it to link to other websites relevant to their work.

Advocacy and Steering Group Recommendations

- 4.2 Using the demo as part of advocacy activities and presenting it to the project steering group elicited valuable feedback on the metadata and the depositing workflow. The Kultur steering group brought together practising artists, representatives from University Research and Development, from the V & A and the British Library.³ Presented with a walk through of the metadata fields and depositing process, the group advised that the whole process needed to be made more visual, flexible and that it should consist of several short stages which gradually prompt the depositor for information rather than presenting them with a long and daunting list outright. Usability tests were strongly recommended.
- 4.3
- 4.4 The importance of supplying thorough item-level metadata fields was stressed though there was concern about the likelihood of getting self-archiving researchers to fill out all of these fields. It was suggested that researchers may eventually be led by example here – that seeing the benefits of a more usable object would encourage other depositors to be more conscientious about metadata completion. In line with this it was suggested that the number of mandatory fields should be reduced.
- 4.5 It was recommended that special attention be paid to the language used to name the metadata fields and the accompanying help text, both of which needed work to tailor it to an arts audience. This was a point repeatedly picked up in other advocacy activities and when showing the demo to individual researchers. 'Artefact' was flagged up as a term that artists would rarely use about their own work, a term that belongs instead to the language of research assessment.

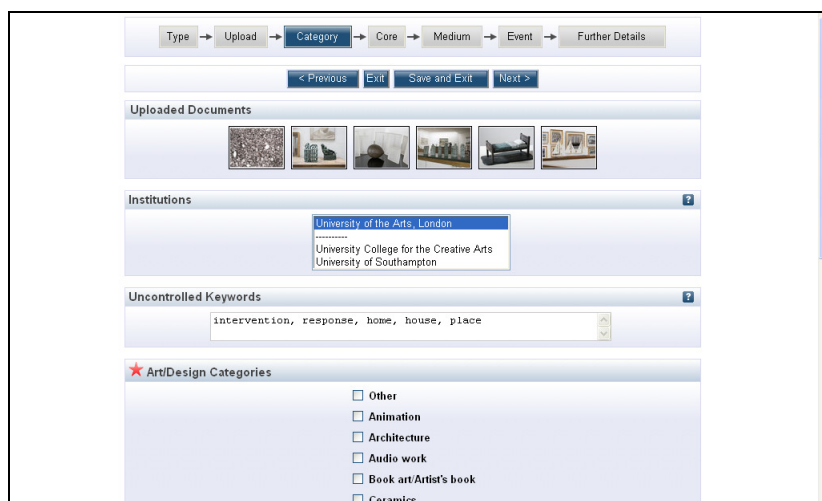
5. Kultur Repository Metadata phase 2

- 4.1 Taking on board the feedback from stakeholders, the ongoing user analysis, and the experience of depositing new material in the demo, the following revisions were made to the metadata fields and workflow:
 - Removal of the Library of Congress subject tree for non-text items. Shifting of 'Keywords' field to an earlier stage in the depositing process as these were felt to be more useful for practice-based material.

² KULTUR Project User Survey Report, 2008
<http://kultur.eprints.org/docs/Survey%20report%20final%20Aug%2008.pdf>

³ For more detail of the Kultur Steering Group and its advice, see
<http://kultur.eprints.org/docs/Steering%20Group%20write%20up.pdf>

- An expansion of the **'item types'** depositors can choose from, to reflect a broader range of works and to give a better indication of the researcher's discipline. From an end-user perspective, these types were felt to offer a useful way of browsing the repository. The type 'artefact' was replaced with a list drawn from the results of the project's user survey (*Animation, Architecture, Audio work, Book art/Artist's book, Ceramics, Conservation work, Crafts, Curation, 2D Design, 3D Design, Digital art, Drawing, Exhibition/show, Fashion, Film, Illustration, Installation, Painting, Performance, Photography, Printmaking, Public art, Sculpture, Site-specific work, Sound art, Teaching, Textiles, Theatre, Typography, Video, Other*).
- Initially, this list expanded the default EPrints 'item types', and the type chosen then determined the metadata fields depositors filled in, according to a number of templates (one template for objects, one for time-based media, one for artists' books, one for exhibitions and installations, and one for theatre and performance). However, this workflow was revised because trials with the demo showed that there were lots of situations where more than one of these types was applicable. So instead, a generic 'art/design item' set of metadata was developed, which was broad enough to encompass events as well as objects. The list of 'animation, architecture, audio work etc' types now constitutes a **'category'** stage within the 'art/design' type workflow. Depositor's can now choose to state, for example, that their item is a work of 'textiles', 'performance' and 'video' all at the same time.
- Addition of the field **'Other Contributors'** (with a controlled list adapted from Dublin Core Relator terms). The option to specify a role not offered in the controlled list is also provided. 'Curator' is one of the roles covered in this list.
- Addition of **'Projects or Series'** field. This maps to Qualified Dublin Core "Relation:is part of"
- Addition of **'Related exhibitions'** and **'Related publications'** fields so that depositors can specify the exhibitions that a work has featured in, or for exhibition records make a link to a related exhibition. Exhibition catalogues can be referenced in 'Related publications'. These fields map to Qualified Dublin Core "Publisher" and "Relation: is referenced by".
- Removal of **'Official URL'** field, which was more relevant to articles than to practice-based arts. Related websites and alternative locations are covered in the 'Related URLs' field.
- Changes to **'Creators'** fields. Where a work is created by a partnership or group, their name can be filled in in the field 'Corporate or Group Creators' (adapted from the default 'Corporate Creators'). Instead of the 'Creators' field being mandatory, if a depositor fills in *either* the 'Creators' or the 'Corporate or Group Creators' field, they can proceed with their deposit. An additional field 'Other Corporate or Group Contributors' was added to take into account companies or groups that have contributed to a work.
- The **depositing process** was broken down into a shorter sequence of distinct stages, and thumbnails of the uploaded documents are visible throughout the process (see below)



- The language and help text were changed to make it more relevant to an Arts audience. For example, 'abstract' was changed to 'description', 'full text' to 'full content'.
- Visibility of metadata to end users: it was important for the name of the copyright holder to appear on the abstract page, and also for it to be repeated on the image preview, along with the name of the creator and the title of the overall work. The importance of providing a copyright statement with each individual image was reinforced by researchers who were asked to comment on the presentation of their work in the demo.

The full list of metadata fields from this stage can be found in appendix 2.

6. Phase 3

6.1 There are still further metadata changes that could usefully be made to the Kultur model. Since phase 2 of the demo, further feedback and testing of the demo, liaison with Research Offices, and the results of usability testing have helped to inform a final round of proposed revisions. Many of these are being implemented as each of the partner institutions customises their own repository according to their institutional requirements.

6.2 Appendix 3 outlines the metadata fields and help text that make up the future phase 3 of the Kultur model.

6.3 Usability Testing

In November 2008, the project team conducted usability tests in which real users were observed using the demo repository to carry out specific tasks. Candidates were selected from the three partner institutions and were all practice-based arts researchers and/or working in an Arts Library environment. They were asked to locate information using the browse and search functions, and were also asked to deposit a test item to create the record of an exhibition. The test item comprised a video clip, audio recording, image and text documents.

6.4 When using the demo to **access material**, recurring metadata issues included:

- Some information about the artist/artist's statement when browsing the collected works of a creator would be appreciated
- It would be useful to know why access to some works was restricted
- It is not always clear who photographed the images on display

6.5 The **depositing** task of the usability tests suggested that some stages of the workflow, and some of the metadata fields appeared confusing to new users. Overall, it seemed to be the framing of the metadata fields that caused most confusion – the ordering of the process, the explanatory text, and the phrasing of the fields, rather than the need for any additional fields.

- The initial upload stage in particular caused problems because the fields here refer to individual images/documents that were being uploaded. Confronted with a lot of fields at this stage, users were tempted to try and put in information about the exhibition as a whole, and then found that this information was repeated at the 'Core' stage. More clarification about the distinction between the work and the individual documents was needed, as was a greater explanation of the licenses field.
- The implications of the 'License' field needed more explanation.
- Some of the fields in subsequent stages caused problems because their meaning either seemed vague (eg 'Date' and 'Related Exhibitions') or they had an unhelpful explanation (eg. The help text for 'uncontrolled keywords' suggested to some that sentences rather than words were required).

6.6 Some of the problems highlighted in the usability tests could be alleviated with changes to the language of the metadata fields, and the surrounding help text. Such changes are included in appendix 3. More effective help text is particularly needed at the upload stage. However, some of the difficulties of using the repository for the first time also need to be addressed in training sessions, and supported with separate guidance documents or podcasts.

6.7 An additional field for 'image credit' at the upload stage would help to give photographers the appropriate credit and could potentially clear up confusion about copyright ownership of the work and the copyright of digital representations, where different. More effective help text is needed, especially for the upload stage.

Further demo testing

6.8 As the content in the demo increased, it became clear that the inconsistencies between the text and the non-text items needed resolving. We had received positive feedback about the ability to browse the text by 'category'. But because these categories were only present in the art/design item workflow, and not in the text workflow (which still had a LOC subject tree), text and non-text could not be browsed together easily. It was felt that if someone were looking for all of the fashion-related works in the repository, they may well want to see all the fashion theory with the fashion practice works. Our user analysis, as well as the figures for the 2008 RAE submission suggest that around 30% of all outputs in arts research are text based.

- 6.9 One solution for integrating the text/non-text records for browsing, while also resolving the ongoing problem of subject classification, would be to implement the **JACS subject categories** right across the repository. The 'Creative Art and Design' section of the JACS subjects seem far more effective than LOC at describing the research (both practice and theory) undertaken at specialist arts institutions.⁴
- 6.10 Because they cover the same sort of information, incorporating the JACS subjects into the workflow for art/design items would eliminate the need for the 'Art/Design categories' in the 'category' stage. In phase 3 of the Kultur model, these categories would be removed.

Research Management

- 6.11 Research Offices and Research Managers across the partner institutions were also asked for input on the metadata schema. One of the project's strategies in promoting the institutional repository to research managers has been to stress its useful role in evidence-gathering for research assessment processes. As a result, there were expectations that the metadata would be sufficient for collecting a large proportion of the kind of data required for the recent RAE submission. At UAL it became clear that a new IR could not be the single source for all of the data required for research assessment. A lot of RAE-type data (eg. on research grants, postgraduate numbers, full-time/part time research posts, measures of esteem) will still need to come from the University's other systems – Human Resources, Student Administration, and Financial systems. Fully integrating the repository with these other systems or developing tools to enable the repository to store information about measures of esteem are substantial undertakings that would need to be the subject of further development work. There are further practical and cultural reasons for not using research evaluation as the main driver for the metadata schema. Firstly, the requirements of the REF, particularly as it affects Art & Design subjects, have yet to be defined. Secondly, in order to engage researchers in using it, the repository needs to be seen as something that is there to benefit them in disseminating their work and not only as a tool for research evaluation.
- 6.12 However, as a means for researchers to store representations of individual works and exhibitions, the repository will still be a very valuable resource for Research Offices, and it will still be possible to collect information on outputs required for research assessment. Additional metadata fields could be added to help with this. For example, the fields 'Physical location' and 'number of pieces' for artefacts and exhibitions were incorporated into the Southampton repository for RAE purposes.
- 6.13 Discussions with research offices and managers at UCA and UAL have suggested that the following fields may also be useful:
- Field indicating if a work was submitted to the RAE, or will be submitted for the REF. This could remain a hidden field.

⁴ JACS categories. http://www.hesa.ac.uk/dox/jacs/JACS_complete.pdf. This list has been adapted for each institution to incorporate the research and teaching that goes on at UAL and UCA. Not all of the art and design areas are included in the JACS classification on the HESA website, but the additional JACS codes for courses taught at UAL and UCA are available through the UCAS site, and these have been added into the JACS hierarchies for each institutional repository.

- Ability to indicate research centres as well as constituent colleges of the university.
- Field indicating if a work has been purchased/collected.
- Field for grant number. The AHRC require work deposited in a repository to reference this information.⁵

7. Conclusion

7.1 Discussions with the research office serve as a reminder that the Kultur metadata remains fluid; as each repository becomes embedded within its host institution, it is likely that the metadata will be adjusted and customised in liaison with the policy groups set up to oversee the repository. Interoperability for the arts is still in its early days and in order to build Kultur's community-based approach to metadata, there needs to be continued collaboration within the HE arts sector, to prevent diverging approaches to metadata. Early experiences of text based repositories suggest that most end users pick up repository material through Google. In order to further enhance the arts metadata, future work could investigate how arts repository material is accessed, browsed and used; both within the creative arts communities and by those with interdisciplinary interest from other communities.

⁵ SHERPA JULIET, Research Funders' Open access Policies, <http://www.sherpa.ac.uk/juliet/index.php?fPersistentID=2>

Appendix 1: Default EPrints 3.1 metadata fields and workflow

STAGE Type

Key:
R = Required, O = Optional

	Article	Book Section	Monograph	Conference Item	Book	Thesis	Patent	Artefact	Show/Exhibition	Composition	Performance	Image	Video	Audio	Dataset	Experiment	Teaching Resource	Other	Help Text
Item Type	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	Please select the most appropriate type for your deposit.

STAGE Upload

Content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The content of this document, as oppose to the format.
Format	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Please select the storage format of this document.
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Visible to	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Please indicate the required "security level" of this document. Who is allowed to download it? If you set this to anything other than "anyone" then consider adding a contact email for this eprint (on the next page), this will allow users to use a web form to request a copy of the document, and you can decide on a case-by-case basis.

	Article	Book Section	Monograph	Conference Item	Book	Thesis	Patent	Artefact	Show/Exhibition	Composition	Performance	Image	Video	Audio	Dataset	Experiment	Teaching Resource	Other	Help Text	
Patent Applicant							R													
Identification Number	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>				R											<input type="radio"/>	The unique identification number of this item, or a DOI.	
Number of Pages		<input type="radio"/>	<input type="radio"/>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>													
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Department			<input type="radio"/>			R														
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Volume	<input type="radio"/>	<input type="radio"/>			<input type="radio"/>															Enter the volume number of the journal or series in which your item appeared.
Number	<input type="radio"/>	<input type="radio"/>			<input type="radio"/>															Enter the issue number of the journal or series in which your item appeared.
ISBN		<input type="radio"/>			<input type="radio"/>				<input type="radio"/>											
Page Range	<input type="radio"/>	<input type="radio"/>		<input type="radio"/>																
Title of Book		R																		
Journal or Publication Title	R																			
ISSN	<input type="radio"/>																			
Media of Output								<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>					
Copyright Holders																	<input type="radio"/>		A person, firm or corporate body which holds the copyright for the item.	
Related URLs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		URLs that are related to this item.

	Article	Book Section	Monograph	Conference Item	Book	Thesis	Patent	Artefact	Show/Exhibition	Composition	Performance	Image	Video	Audio	Dataset	Experiment	Teaching Resource	Other	Help Text
Funders	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The sponsoring bodies who contributed funding for the creation of this item.
Projects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The names or codes of the projects that created of this item.
Pedagogic Type																	<input type="radio"/>		The pedagogic type that defines the resource.
Completion Time																		<input type="radio"/>	The approximate learning time required to complete.
Task Purpose																		<input type="radio"/>	Outline of the main purpose of the tasks involved.
Skill Areas																		<input type="radio"/>	
Learning Level																		<input type="radio"/>	
Event Title				R					<input type="radio"/>	<input type="radio"/>									
Event Location				<input type="radio"/>					<input type="radio"/>	<input type="radio"/>									
Event Dates				<input type="radio"/>					<input type="radio"/>	<input type="radio"/>									
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	Article	Book Section	Monograph	Conference Item	Book	Thesis	Patent	Artefact	Show/Exhibition	Composition	Performance	Image	Video	Audio	Dataset	Experiment	Teaching Resource	Other	Help Text
References	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	You are strongly encouraged to paste in the reference list of your item into the box below. It may be used to link your item to those it cites and to those that cite it.
Uncontrolled Keywords	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Natural language terms to describe the content of the item
Additional Information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	If you think you can specify some useful information about your deposit that can't be entered anywhere else, please enter it here. This information will appear on the public summary page for this item.
Comments and Suggestions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Any comments to the editor. This information will not be displayed to the public.

STAGE Subjects

Subjects	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	Please select at least one main subject category, and optionally up to two other subject categories you think are appropriate for your submission, from the list below.
----------	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Appendix 2: Metadata fields developed in the Kultur project

STAGE Type

Key:
R = Required, O = Optional

	Notes	Required/ Optional	Help Text
Is this an Art/Design item?	Choose Art/Design item or Text item. Selecting 'Text item' takes the user to the standard EPrints 3 workflow.	R	

STAGE Upload

Title and/or Description	Text field	O	Enter a title or short description of this item
Format	Choose from list of options: HTML, PDF, Postscript, Plain text, MS Power point, MS Word, Audio (AC3), Audio (MP3/MPEG), Audio (WAV), Image (JPEG), Image (PNG), Image (GIF), Image (BMP), Image (TIFF) Image (Photoshop), Image (PDF), Video (MPEG), Video (Quicktime) Video (Windows Media), Video (AVI), Video (Flash), Archive (Zip), Other	O	Please select the format of this document.
Format Description	Text field	O	You may offer an additional brief description of the format.

	Notes	Required/ Optional	Help Text
Visible to	Choose from list of options: Anyone, Registered users only, Repository staff only	<input type="radio"/>	Please indicate the required "security level" of this document. Who is allowed to download it? If you set this to anything other than "anyone" then consider adding a contact email for this eprint (on the next page), this will allow users to use a web form to request a copy of the document, and you can decide on a case-by-case basis.
License	Choose from list of options: Unspecified, Creative Commons Attribution No Derivatives, CC Attribution, CC Attribution Non-commercial, CC Attribution Non-commercial no derivatives, CC Attribution Non-commercial Share-Alike, CC Attribution Share-Alike, CC Public Domain Dedication, CC GNU GPL (Software), CC GNU LGPL (Software)	<input type="radio"/>	Specify an explicit license for this document (does not affect the access rights you grant at the end of this deposit process). This repository allows Creative Commons licenses
Embargo expiry date	Date field	<input type="radio"/>	The date that a publisher- or sponsor-imposed embargo expires. On and after this date, this document will be made publicly accessible

STAGE Category

	Notes	Required/ Optional	Help Text
Institutions	Choose from list of options: University for the Creative Arts, University of Southampton, University of the Arts London)	O	The institutions with which this work should be associated
Uncontrolled Keywords	Large text field	O	Natural language terms to describe the content of the work.
Art/Design Categories	Choose from list of options: Other, Animation, Architecture, Audio Work, Book art/Artist's book, Ceramics, Conservation work, Craft, Curation, 2D Design, 3D Design, Digital art, Drawing, Exhibition/show, Fashion, Film, Illustration, Installation, Painting, Performance, Photography, Printmaking, Public art, Sculpture, Site-specific work, Sound art, Teaching, Textiles, Theatre, Typography, Video)	R	

STAGE Core

	Notes	Required/ Optional	Help Text
Title	Large text field	R	The title of the work. The title should not end with a full stop, but may end with a question mark. There is no way to make italic text, please enter it normally. If you have a subtitle, it should be preceded with a colon [:]. Use capitals only for the first word and for proper nouns. Example: Multicoloured gum piece Example: Wonderland: when chemistry, design and culture collide Example: The story of the African choir
Description	Large text field	O	A description of the work or the context of the work. No complicated text formatting is possible.
Date	Date field	R	The date this work was completed, or first made public

	Notes	Required/ Optional	Help Text
Creators	Name field	R if no Corporate or Group Creator	<p>If there are more than four creators, click on the [More input rows] button. Example: [Smith] [J.P.] [j.smith@soton.ac.uk] Example: [Chance-Collins] [Chris] [chris@bar.com] Example: [Fu] [Yan-Li] [] Example: [von Höpfner] [Ludwig G.] []</p> <p>If the work has been created by a named group rather than individuals, please fill in the 'Corporate or Group Creators' instead.</p>
Corporate or Group Creators	Text field	R if no Creator	<p>Companies, organisations, research centres/groups, or collaborative partnerships that have created this work. Example: BFI Example: Applied Arts Research Centre Example: Gilbert & George Please put funding bodies and sponsorship in the 'Funders' field.</p>

	Notes	Required/ Optional	Help Text
Other Contributors	Name field, with individual roles chosen from list: Actor, Actress, Animator, Author of screenplay, Calligrapher, Choreographer, Cinematographer, Composer, Conductor, Conference organiser, Costume designer, Curator, Dancer, Designer, Director, Exhibitor, Film editor, illustrator, Instrumentalist, Librettist, Lighting designer, Lyricist, Musician, Performer, Photographer, Printmaker, Producer, Production personnel, Programmer, Recording engineer, Researcher, Set designer, Singer, Translator, Videographer, Vocalist)	O	The names of others who have contributed to the production of this work and the role they have played, such as director, curator or photographer.
Other Corporate or Group Contributors	Text field, with individual roles chosen from list (see above)	O	The names of others who have contributed to the production of this work and the role they have played
Funders	Text field	O	The sponsoring bodies who contributed funding for the creation of this work.
Project or Series	Text field	O	The project or series that this work is part of.

STAGE Medium

	Notes	Required/ Optional	Help Text
Material	Text field	<input type="radio"/>	Media of the physical object(s) Example: Oil on Canvas Example: Silk Example: 3 screen video
Measurements or Duration	Text field	<input type="radio"/>	Physical dimensions of item or duration of video, film or audio work

STAGE Event

Locations/venues	Combination of Text (Location) and Date (Start and End) fields	<input type="radio"/>	The venues where this exhibition or performance has taken place, or the locations of an installation, site-specific, or public art work. Put in the most recent locations/venues first.
Number of pieces	Text field	<input type="radio"/>	If you were one of the exhibitors, fill in the number of your pieces that were shown in this exhibition. If you were the curator or organiser, fill in the total number of pieces in this exhibition.

	Notes	Required/ Optional	Help Text
Related Exhibitions	Text field	<input type="radio"/>	Exhibitions that this work has featured in. If there is a URL for the exhibition, please enter this in the 'Related URLs' field.

STAGE Further Details

Contact Email Address	Email field	<input type="radio"/>	The contact email address for this work. If the full content is not available to the public, then requests to view the full content will be sent to this email. The email address will not be made public.
Copyright Holders	Text field	<input type="radio"/>	A person, firm or corporate body which holds the copyright for the work
Related URLs	Text field	<input type="radio"/>	URLs that are related to this work, such as an artist's website or a gallery website.
Related Publications	Text field	<input type="radio"/>	Any publications relating to this work, such as an exhibition catalogue, article or review. If there is a URL for the publication, please enter this in the 'Related URLs' field.
References	Large text field	<input type="radio"/>	If any of your documents have a list of references, you are strongly encouraged to paste this list into the box below. It may be used to link your item to those it cites and to those that cite it.

	Notes	Required/ Optional	Help Text
Additional Information	Large text field	<input type="radio"/>	If you think you can specify some useful information about your deposit that can't be entered anywhere else, please enter it here. This information will appear on the public summary page for this item.

Appendix 3: Proposed metadata fields

STAGE Type

Key:
R = Required, O = Optional

	Notes	Art/Design Item	Show/ Exhibition	Performance	Help Text
Item Type	Text item types can also be chosen - selecting a text item type takes the user to the standard EPrints 3 workflow.	R	R	R	Please select the most appropriate type for your deposit.

STAGE Upload

Title or Description of this document	Text field	O	O	O	Enter a title or short description of this document
Image credit	Text field	O			Enter the image credit, if different from the creator of the work
Format	Choose from list of options: HTML, PDF, Postscript, Plain text, MS Power point, MS Word, Audio (AC3), Audio (MP3/MPEG), Audio (WAV), Image (JPEG), Image (PNG), Image (GIF), Image (BMP), Image (TIFF) Image (Photoshop), Image (PDF), Video (MPEG), Video (Quicktime) Video (Windows Media), Video (AVI), Video (Flash), Archive (Zip), Other	O	O	O	Please select the format of this document.
Format Description	Text field	O	O	O	If format is 'other', add an additional brief description

	Notes	Art/Design Item	Show/ Exhibition	Performance	Help Text
Visible to	Choose from list of options: Anyone, Registered users only, Repository staff only	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Please indicate the required "security level" of this document. Who is allowed to download it? If you set this to anything other than "anyone" then consider adding a contact email for this eprint when prompted. This will allow users to use a web form to request a copy of the document, and you can decide on a case-by-case basis.
License	Choose from list of options: All rights reserved, Creative Commons Attribution No Derivatives, CC Attribution, CC Attribution Non-commercial, CC Attribution Non-commercial no derivatives, CC Attribution Non-commercial Share-Alike, CC Attribution Share-Alike, CC Public Domain Dedication, CC GNU GPL (Software), CC GNU LGPL (Software)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Specify an explicit license for this document (does not affect the access rights you grant at the end of the deposit process). This repository supports Creative Commons Licenses. The default license is 'Attribution No Derivatives'. To find out more about the differences between licenses, click here. If you are depositing an image, film or audio file, and you want to prevent users downloading it, select 'All Rights Reserved'. users will still be able to preview it but will not be given the option to download it
Embargo expiry date	Date field	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The date that a publisher- or sponsor-imposed embargo expires. On and after this date, this document will be made publicly accessible

STAGE Core

	Notes	Art/Design Item	Show/Exhibition	Performance	Help Text
Title	Large text field	R	R	R	The title of the work
Description	Large text field	O	O	O	A description of the work or the context of the work. No complicated text formatting is possible.
Keywords	Text field	O	O	O	Words to describe the content of this work, separated by commas
Date made public	Text field	O	O	O	The date this work was first made public
Creators	Name field	R if no Group Creator	R if no Group Creator	R if no Group Creator	<p>Those primarily responsible for the creation of this work. If there are more than four creators, click on the [More input rows] button.</p> <p>Example: [Smith] [J.P.] [j.smith@soton.ac.uk] Example: [Chance-Collins] [Chris] [chris@bar.com] Example: [Fu] [Yan-Li] [] Example: [von Höpfner] [Ludwig G.] []</p> <p>If the work has been created by a named group rather than individuals, please fill in the 'Institutional or Group Creators' instead.</p>

	Notes	Art/Design Item	Show/ Exhibition	Performance	Help Text
Institutional or Group Creators	Text field	R if no Creator	R if no Creator	R if no Creator	Companies, organisations, research centres/groups, or collaborative partnerships that have created this work. Example: BFI Example: Applied Arts Research Centre Example: Gilbert & George Please put funding bodies and sponsorship in the 'Funders' field.
Other Contributors	Name field, with individual roles chosen from list: Actor, Actress, Animator, Author of screenplay, Calligrapher, Choreographer, Cinematographer, Composer, Conductor, Conference organiser, Costume designer, Curator, Dancer, Designer, Director, Exhibitor, Film editor, illustrator, Instrumentalist, Librettist, Lighting designer, Lyricist, Musician, Performer, Photographer, Printmaker, Producer, Production personnel, Programmer, Recording engineer, Researcher, Set designer, Singer, Translator, Videographer, Vocalist)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The names of others who have contributed to the production of this work and the role they have played, such as director, curator or photographer.
Other Institutional or Group Contributors	Text field, with individual roles chosen from list (see above)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The names of others who have contributed to the production of this work

	Notes	Art/Design Item	Show/ Exhibition	Performance	Help Text
College	Choose from list of affiliate colleges	R	R	R	The college within your institution that this work should be affiliated with
Funders	Text field	O	R	R	The sponsoring bodies who contributed funding for the creation of this work.
Grant Number	Text field	O			The grant number relating to this funding
Project or Series	Text field		O	O	The project or series that this work is part of.

STAGE Medium

Material	Text field	O	O	O	If you are describing a physical object(s), state the media, Example: Oil on Canvas, Example:Silk, Example: 3 Screen Video
Measurements or Duration	Text field	O	O	O	If you are describing a physical object(s), state its dimensions. If you are describing a video, film, audio work or performance, state its duration

STAGE Event

	Notes	Art/Design Item	Show/Exhibition	Performance	Help Text
Locations/venues	Combination of Text (Location) and Date (Start and End) fields	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	If this item is an exhibition or performance, fill in the locations/venues where it has taken place. Put in the most recent locations/venues first. You can also use this field to specify the location of installations, site-specific, or public art works
Number of pieces	Text field	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	If you were one of the exhibitors, fill in the number of your pieces that were shown in this exhibition. If you were the curator or organiser, fill in the total number of pieces in this exhibition.
Related Exhibitions	Text field	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Exhibitions that this work has featured in. If there is a URL for the exhibition, please enter this in the 'Related URLs' field

STAGE Further Details

Contact Email Address	Email field	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	The contact email address for this work. If the full content is not available to the public, then requests to view the full content will be sent to this email. The email address will not be made public.
Copyright Holders	Text field	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	A person, firm or corporate body which holds the copyright for the work

	Notes	Art/Design Item	Show/ Exhibition	Performance	Help Text
Related URLs	Text field	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	URLs that are related to this work, such as an artist's website or a gallery website, eg http://www.mywebsite.com
Related Publications	Text field	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Any publications relating to this work, such as an exhibition catalogue, article or review. If there is a URL for the publication, please enter this in the 'Related URLs' field
References	Large text field	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	If any of your documents have a list of references, you are strongly encouraged to paste this list into the box below. It may be used to link your item to those it cites and to those that cite it.
Additional Information	Large text field	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	If you think you can specify some useful information about your deposit that can't be entered anywhere else, please enter it here. This information will appear on the public summary page for this item.

STAGE Subjects

Subjects	Choose from JACS subject headings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
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