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Open Research Case Studies: Faculty of Arts, Humanities, and Cultures

Table of Contents

Open Research Case Studies – School of Design with Pammi Sinha

Addressing post-consumer textile waste in developing economies with project description:

Consumer attitudes and disposal behaviour of textiles in developing economies are under researched, constraining capacity to address dual environmental challenges of increasingly disposable fashion and inefficient waste collection programs. We present the results of a systematic case study about post-consumer textiles waste in Colombo, Sri Lanka. Taking post-consumer textile waste as our unit of analysis, we conducted in-depth and semi-structured interviews with the local industry stakeholders, the waste management infrastructure and an island-wide survey of consumer attitudes and disposal behaviour towards post-consumer textile waste. The results indicate: (a) considerably more post-consumer textile waste than recorded at landfills; (b) consumption and disposal behaviour comparable with developed economies, significant in contexts of no formal mechanisms to address end of life post-consumer textile waste and (c) age, employment category, income level and geographical location, are statistically significant in understanding public textile waste disposal behaviour, indicating the importance of appropriate policy and infrastructure issues.

What does open research mean to you?

Open research is when your research methods and data you collected are open to other researchers to access.

How did this project use open research practices?

We were looking at making the data available by putting it in databases along the open-access publication. By the time we finished the paper we realised that it would take too long to prepare the data and so uploading the data had fallen by the wayside. Our way of doing it was saying that researchers interested in the data can contact us, and we would be more than happy to share.

The other problem with sharing the data, especially since our data comes from interviews with the industry, is that you cannot be sure how they would feel about you naming them the in the project. Initially, it was a six-month-long project, but due to COVID, it was extended to twelve months, which was beneficial because it gave us time to reconsider what we should be doing. We did a simple survey using Google Forms. However, we were unsure how the interviewees would feel about sharing the raw data from the surveys, so we kept it as low-profile as possible.

"Since this had been such a short project, we did the interviews in two weeks - which was fortunate because the first lockdown hit, then the rest of the project was conducted online."

How do you deposit your work?

My publications are on ORCID and Symplectic, but I have not used them for depositing raw data or meta-analysis of data. In the School of Design, we got a big project called Future Fashion Factory: they had to upload all the outputs and any public engagement and prizes or awards. We get asked to update our profile every so often during the lifetime of a project.

In your field, have you found it difficult or easy to identify other people's open research practices?

When I was writing up my project proposal with the Economic and Social Research Council (ESRC), I tried to find relevant data for the project, but it was quite impossible. It is still quite hard to have that conversation because although people are encouraged to share data, I do not know many people within my field that does that.

If you are in the field of Technology or Business, you might be used to it, but in Arts and Design, it is still quite a new concept. When I was looking for the databases, I found some data, which was relevant to the country I did the research. However, you often have to go back to the researcher to get more specific information since it is not open data.

Has your attitude toward open access changed in the recent years?

Since I have gotten to know what open access is, I don't think that my opinion has changed. I publish open access, but I have concerns about the open access data sharing.

"The publication from this project is gold open access: the University of Leeds Library paid for it since the funding bodies don't usually fund to publish open access."

Have you come across any negative attitudes toward open access?

The only issue I can think of as a drawback with the open access is how it would impact the research I am planning. I suppose my biggest concern with open access is the data. I do not have any problem sharing my data, except for how somebody else might use it.

You might be competing with somebody who works in a similar field, so it is a question of how you would hold onto that data that makes your research go in a particular direction without giving out too much information. It feels like patenting.

Have you seen a different view or citation rate between your open and closed access publications?

Yes, I published a book, which was not open-access and rarely gets cited. Although, it was one of the first ones in the field. So, open access might make a difference. On the other hand, you have to be very strategic about the title and whether you are using keywords that people would search for. The journal paper of this project is open access; however, by looking at the title, it does not contain trendy keywords. I was not thinking about it at the time, but I will pay attention to that in the future.

Dr Pammi Sinha from the University of Leeds offers her Zero Waste Fashion top tips

What does data mean in your field?

It can include anything from photographs, film, text, or numbers, as long as it is appropriate to your question. I am a more qualitative researcher, and my research partners did the quantitative survey analysis.

How do you manage your data?

When we were working together as a team on this project, we put the data on SharePoint because both universities had access to Microsoft applications. That was the only data management tool that we used.

Have you written a data management plan?

This project was quite short and internally funded. I started the data management plan but realised soon that by the time I would write and get the data management plan approved, the research project would be over. In the past, I have put together a data management plan for the ESRC project that I recently submitted.

How important have ethical considerations been in your data management?

We have put together an initial ethics framework since they take quite a long time, but until you are at the point of starting the project, there is no point taking it all the way forward. The ethical review process is fairly widespread, so now all my PhD students have done that.

For this project, as the project was fully based in Sri Lanka, we were advised to get the ethics review from the research partner university there, which proved too long to receive feedback from, further complicated by lockdown restrictions. We recorded many interviews; we were mindful of asking permission to do that. When putting journal papers together, you need to go back to the interviewees and give them a copy of your research paper for their approval. Often it takes quite a long time to get that organised: if you suddenly find that a journal will accept your manuscript and they give you a week to edit it, it is challenging to wait for somebody else to come back to you. Sometimes, you just need to publish it because you do not have the time to wait for others, so we anonymised the data.

Would you be able to share your research data?

Yes, I can upload and share analysed data, but there would be certain things that I would be reluctant to share, such as the raw data as in the interview recordings, for legal reasons too. They don't have any safety features in terms of the anonymity of the interviewees.

Have you used open data?

I have used the databases at ESRC because you can deposit your data there. It is free to register, but it is easier for somebody affiliated with an academic institution to register than if you are not. So that is the one database that I have used. I have used another, but it was from the medical field, and when you find the data. It is difficult to understand what the data means, so I struggled to interpret that data.

"I worked with a local social enterprise, who were very focused on waste, and with them we organised a couple of workshops to discuss waste textiles with the public."

How important 'opening up' research process beyond academia is for you?

For me, it is very important since this is my job. In some projects, the 'real-world impact' is essential. Waste textiles are more significant than most people realise, so it is crucial to engage people to think about something as frivolous as fashion. On the other hand, some very conceptual research questions are not necessarily relevant to the public.

How does open research inform your teaching?

I teach an applied management module which looks at management and strategic management for the fashion and textiles industry. I used to set exams for the students, but recently I started asking to do a structured literature review where open access becomes very important. I have to give them some information about that. For example, what is an open-access journal and what is different about an open or closed access paper that has been published?

Open Research Case Studies – School of English with Bridget Bennett

The Dissenting Atlantic: Archives and Unquiet Libraries, 1776-1865 project description:

This research project engages with a historically situated set of transatlantic networks, chiefly centred on communities of nonconformists in Yorkshire and Pennsylvania and their social activism and contributions to architecture and medicine, abolition and institutions of learning as well as libraries. Drawing on nearly a decade of original research, the project reveals a previously little-known story. Reflecting on outward-looking and transatlantic models of personal relationships from history, offers the opportunity to conceive of inclusive models of community, challenge and care.

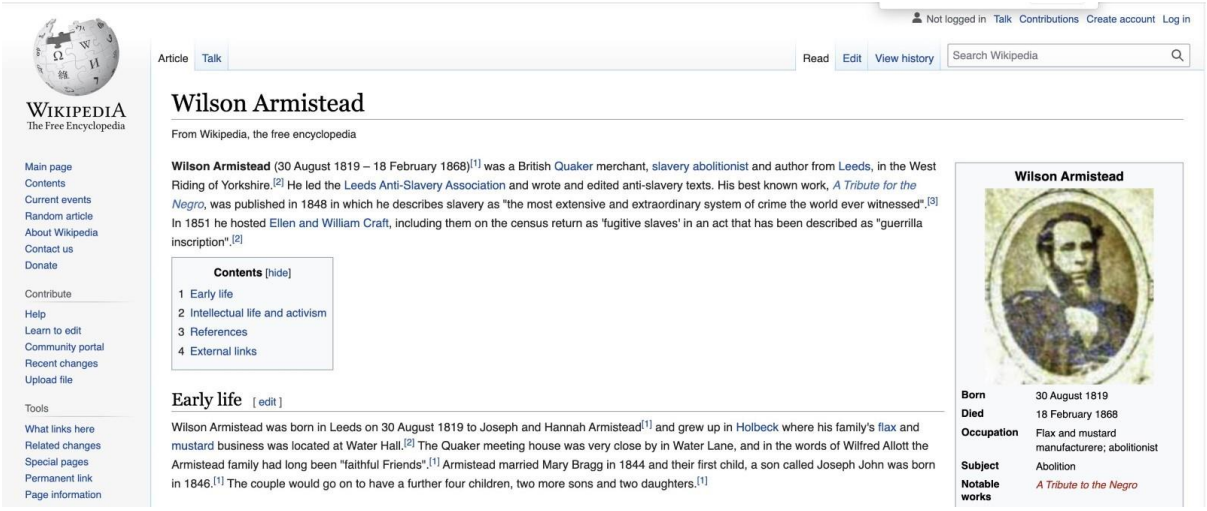
What does open research mean to you?

It means accessible research to all or as many people as possible, without charge or without paywalls put between the research and those who want to access it.

How does this research project benefit open research practices?

The project has been disseminated in public talks; those are broadly open. One part of my research got picked up by Nick Sheppard from the Library, who has created a Wikipedia page for a figure called Wilson Armistead, a slavery abolitionist and author from Leeds. Part of my research is reviving histories and narratives about abolitionism, activism, and social justice that have largely been untold.

I haven't been funded to do things like the Wikipedia article, but I think it is beneficial. There is scope for other forms of public impact: the story about how historical actors get hidden over time and how certain kinds of knowledge get lost.



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Random article
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Community portal
Recent changes
Upload file

Tools
What links here
Related changes
Special pages
Permanent link
Page information

Wilson Armistead

From Wikipedia, the free encyclopedia

Wilson Armistead (30 August 1819 – 18 February 1868)[1] was a British Quaker merchant, slavery abolitionist and author from Leeds, in the West Riding of Yorkshire.[2] He led the Leeds Anti-Slavery Association and wrote and edited anti-slavery texts. His best known work, *A Tribute for the Negro*, was published in 1848 in which he describes slavery as "the most extensive and extraordinary system of crime the world ever witnessed".[3] In 1851 he hosted Ellen and William Craft, including them on the census return as 'fugitive slaves' in an act that has been described as "guerrilla inscription".[2]

Contents [hide]
1 Early life
2 Intellectual life and activism
3 References
4 External links

Early life [edit]

Wilson Armistead was born in Leeds on 30 August 1819 to Joseph and Hannah Armistead[1] and grew up in Holbeck where his family's flax and mustard business was located at Water Hall.[2] The Quaker meeting house was very close by in Water Lane, and in the words of Wilfred Allott the Armistead family had long been "faithful Friends".[1] Armistead married Mary Bragg in 1844 and their first child, a son called Joseph John was born in 1846.[1] The couple would go on to have a further four children, two more sons and two daughters.[1]

Wilson Armistead

Born	30 August 1819
Died	18 February 1868
Occupation	Flax and mustard manufacturere; abolitionist
Subject	Abolition
Notable works	*A Tribute to the Negro*

Wilson Armistead's Wikipedia page

What is your opinion on preprints?

I can see how preprints can be really useful, and though some colleagues publish preprints to get feedback and responses I don't do this. The White Rose Repository is important for us locally, for depositing material that is ready for publication.

I always want to make sure that whatever I publish is rigorous work. There is a value assurance in peer-reviewed papers that is publicly recognised. It is a quality control process that is not there for preprints.

"Open access is an important topic of discussion in my field, but there are multiple (and sometimes conflicting) perspectives."

Has your attitude toward open access changed in the recent years?

My attitude toward open access has changed a lot: during the period of lockdowns, open-access materials were invaluable to my vast research project. I benefited enormously from research libraries waiving costs of all kinds. For example, the National Archives made materials available that you would usually have to pay for. It made a big difference and made me understand the value of open access.

"I have a slight concern: if everything becomes so easily accessible and consumable, it gets devalued. Allowing archival materials to be widely accessible is very useful. But I think it comes with a cost."

Do you use digitised archives?

I love digitised archives: they make my primary material research so much more accessible. The digitisation of archives is invaluable, and, of course, it is more environmentally friendly since you do not need to travel to an archive to see materials. But accessing digitised archives remotely is simply not the same as going into an archive and touching things and holding them in your hands. They are different experiences.

Our responses to certain kinds of texts and artefacts are transformed by a real physical encounter. You see things you wouldn't see if you were looking at them on a screen. Further, if you go to an archive you also meet with archivists and experts as well as other scholars, and those face-to-face discussions are invaluable. In addition, some providers put a paywall between digitised material and users, monetising the process and limiting access. This can limit access, especially for independent scholars or those at less well-funded institutions.

Bridget Bennett, "Archives of Enslavement and Emancipation"

[redacted]

[redacted]

How do you manage your data?

In the archives, I go in with a pencil and paper and make notes, so I have handwritten notes. Then I have notes on a computer and specific files, which are dated and have metadata available. I also have a series of photographs, which I cross-reference and back everything up in a Cloud system, such as Google Drive or OneDrive. It is an incredibly laborious process but worth it in the long run.

Have you written a data management plan?

Yes, for the last AHRC grant I applied for, which was not successful. For writing the data management plan, I received help from the Leeds Library services.

Does your research project have any legal restrictions?

All the people I write about have been long deceased, and therefore, they are out of copyright restrictions. However, there is one kind of restriction, which is to do with sensitivity towards materials. Sometimes there are living family members of people who were enslaved. Understandably, family members can be sensitive about some issues, about which I have to be careful. It is not about the archive, per se, but my position in the research.

How will you disseminate this project?

There is going to be a monograph and open-access articles. I have been thinking of writing, not just scholarly publications. Another output that will happen as a result of my research project is that a **blue plaque** is going to be erected on one of the figures I have been working on.

I did a funded project with an undergraduate student, in which we put on **exhibition** at the Leeds University Library Galleries, including paintings I borrowed from the National Portrait Gallery. My student wrote her dissertation on this project, and I subsequently made a short presentation for a publicly available website.

"These are the formats that make accessibility to knowledge possible."

Open Research Case Studies – School of English with Jane Plastow

What ideas and thoughts come to mind when you hear 'open research'?

For me, it's about **democratising knowledge**, making it **accessible for all**; crucially overcoming monetary concerns that restrict many people from access. To that end, it should be **inclusive and transparent**.

What has been your experience with using co-knowledge production methods in your research?

They have been very extensive. Decolonisation, giving voice and agency to research participants has been something I have believed in and sought to practice throughout my career. Given my focus on Africa, this has mainly been through social activism. For instance, I usually engage in work with taboo subjects/issues where marginalised communities often struggle to express themselves or have themselves adequately heard by relevant organisations (e.g. policymaking bodies) that can help them.

For example, for eight years now we've been doing what could be called 'responsive practice', where we worked with poor, slum communities in Uganda. The idea is that rather than go in there with a predetermined project, collect data and leave, we discuss issues pertinent to people there and then apply for funding to develop a project that can help them So, they play an active, democratic role in the research process. This 'open door' policy is something I have practiced for a long time now in my research.

University of Leeds Centre for African Studies

The Leeds University Centre for African Studies (LUCAS) is one of the most interdisciplinary centres of African Studies in the UK. It brings together scholars with an active interest in Africa from across different schools and faculties at the University of Leeds. The Centre also has an active community of postgraduate research students.

Members of our Centre are leading researchers in various sub-fields of African Studies, such as arts, cultures, development, health, history, literature, politics and political economy, and religion. They have won research awards from the Arts and Humanities Research Council, the Economic and Social Research Council, the British Academy, and the Leverhulme Trust, among other funders. At LUCAS, we promote African Studies at the University of Leeds and in the city of Leeds, and are also part of the Yorkshire African Studies Network (YASN). In 2017 LUCAS joined the Africa-Europe Group for Interdisciplinary Studies (AEGIS), a research network of centres for African studies in European countries. Our centre began in 1964 as the African Studies Unit. It is now a significant research centre offering teaching, research support, an annual African Studies Lecture, a regular seminar programme and an African Studies Bulletin.

I joined LUCAS in 1994 at a time when we had no black board members, and very few black, African academics anywhere in the University. We have, of course, sought to change this and we have definitely been moving in a much more Afrocentric, inclusive direction. We now have much better representation, with knowledge production flowing more from Africa to Europe, though there is still more to do in the Centre and across the University.

LUCAS's purpose is to bring people together from a whole range of different departments, disciplines and subjects of research with commonality in a focus on Africa. This covers such a wide breadth, ranging from STEM-based subjects to arts and social sciences. At the core, we try to give voice to African academics and affairs, because African-based researchers and students can struggle to make their voices and perspectives heard in global academia.

Last but not least, we also seek to be a home for African students studying at the university, where we host various social events designed to bring them together, as well as more traditional academic activities like seminars and conferences. Sometimes it can feel quite isolating for students travelling from so far to come here to study, so we strive to create a welcoming space and meeting place for them at LUCAS.

What is your role in LUCAS?

I led it for around 10 years until 2016, and have continued to serve on the executive board ever since. It is my spiritual home here at the university.

Research experiences

Participatory action research (PAR)

African theatre production has traditionally been my main area of research focus. More recently I have been working with marginalised communities in Kenya and Uganda using theatre to exchange knowledge and to discuss matters of significance to local communities within these countries. Subjects have covered maternity rights, sexual health education, and gender equality issues. One of the main motives has been to engage people in open dialogue and debate around what are traditionally sensitive, even taboo issues, such as dispelling a lot of the myths and fears around contraception.

Crucially, we use theatre to facilitate these endeavours because lectures can be quite boring and not sufficiently engaging. Further, because we are doing research in poorer settings many of the people we work with are not very well educated and illiteracy remains a major issue. Recent ICT/technological developments like social media have helped in some way in overcoming these challenges, but they can leave people vulnerable to misinformation. So, theatre remains very much an important medium, and I've also used film and art to open up discussions. We use the arts to talk to local authorities, to health officials and so forth. Working with arts not only helps us overcome language and education barriers, but because of how emotive they can be, and how they can illustrate lived experiences and passions, they can have a more powerful impact than a neutral, intellectual-only academic approach.

Photo courtesy of Matthew Elliott

In terms of the decolonisation aspect, we try to encourage - and are usually successful in - getting local people/groups to take charge of these initiatives and steer them. For instance, we usually do workshops in such a way that people get a chance to discuss their anxieties and exchange more knowledge. We also do our performances/productions in local languages, again very much directed by local people. It's not the case that we, as Western-educated and based academics go over to these countries and strictly apply top-down our interpretations and directives; there's very much a bespoke bottom-up direction.

It would therefore be fair to say participatory research is a major strand to my work, which in itself is a major practice that can be considered 'open research', given the inclusivity, transparency, and authoritative roles it gives to people we engage with.

I always try to inscribe my participants as co-researchers because, after all, I'm usually working at a very grassroots level. It is their experience that's going to lead us into developing whatever the intervention is and what we're going to make, so that meaningful engagement is essential from the start. We now have a number of community-based organisations which have set themselves up, coming out of the various pieces of work and training that we've done together. For example, in January, I'll be going back to Uganda, where I'll be running multi-arts workshops around issues of gender equality for 100 kids over 10 days with seven different art forms. All of these forms, except film, which is not very developed in Uganda, are being taught by Ugandans. And three of the areas are being taught by people who started off being trainees on the project and are now running their own arts interventions.

How do you go about forging such collaboration?

You normally need to go through local authorities, so the local councils or the local chieftains. If you're in rural areas you explain to them what you want to do, and usually ask them to get the word out. You might give people a bit of money for logistical costs and you ask them to reach out through their networks to begin to mobilise interested people.

It's often quite a protracted process at the beginning, where a lot of preliminary research may be needed to help establish the groundwork for the main project. For example, when I was working with an anthropologist, when we first went to Uganda in 2015, we ran five months of open workshops. The purpose of these was to explore the issues that were important to people in the community before we actually constructed and implemented a project. So, that involves spending a lot of time sitting under trees and playing games, making little sketches, discussing them and just talking and building up relationships with people.

There really isn't a shortcut, but this process in itself is invaluable because it allows you to gain a greater understanding of the subject and issues, and helps you build good, trusting relationships with local communities. This is important because many have been exploited by others throughout their lives, so there is naturally an element of wariness and distrust that needs to be overcome. Overall, the major significance of such an approach lies in being able to establish that strong connection with the people you seek to work with and help, allowing them to take a commanding and informative role, and trying to ensure a sustainable impact(s) long after you've left.

What have been your experiences with these engagements?

Naturally, levels of engagement and outcome vary project to project. However, I believe we have had powerful impacts in both Kenya and Uganda. One of the best outcomes we've had has been opening up conversations on the taboo topics, particularly sexual health and education, where people are now demanding that health authorities address concerns and anxieties around these.

Because of our work with health educators and theatre people, we have helped make them more open to addressing these issues and discussing them. We can never expect to change attitudes overnight, but it’s crucial to open-up and foster debates and understanding that can lead to change. I think we've had a lot of success in achieving this with our methodologies.

Public engagement and policymaking

Courtesy of Matthew Elliott

The theatre productions and subsequent debates/dialogues are important forms of public engagement. The kind of public performances produced usually seek to speak to those in power. Young, poor people don't usually get their voices out. But sometimes if they come together and make a performance and you can get the local authorities to come along, and be forced to engage with those communities, then you can achieve the desired impacts.

I have also been involved in other forms of engagement which have not been so successful. For example, we made a film in 2019 about the problems of what are supposedly free maternity services in Kenya, which was supposed to go out on national television as a half-hour documentary with some dramatised elements. However, the doctors lobbied and prevented its broadcast. We have done small screenings for officials and communities around Kenya, but still have not managed to nationally broadcast it. This is symptomatic of some of the power imbalances you encounter there, where the doctors are in a strong authoritative position.

You always want to try to have an impact on policymaking, but there's being able to provide advice, reports or recommendations on policies, and then there's actual implementation. There's only so much you as a researcher can do. In the past we've found findings and reports we have produced have been taken onboard by officials but badly implemented. As a result, I have tried to focus my efforts more on trying to better implement policies/actions and change at the grassroots level. This is another benefit for participatory-based research.

What are views and attitudes like towards open research in your discipline?

I would say it's a mixed picture. 'Open research' will mean different things to different people depending on what their research is and the specific approaches they take. So, there will be many colleagues who do not engage with the sort of participatory research I do because they may be focused more on looking at archives and libraries. However, I do think it has been

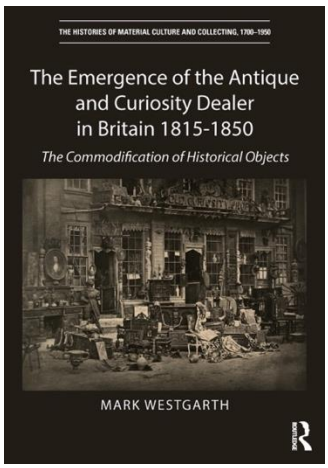
given a boost over the past few years where people are now more aware of it. A major reason why this has been the case is it has come increasingly under the research impact remit of the annual REF. Open research does still require more awareness and, importantly, training on specific practices and how they fit with certain research activities, but I believe it is on the right track.

Open Research Case Studies – School of Fine Art, History of Art and Cultural Studies with Mark Westgarth

Sold! The Year of the Dealer project description:

The project seeks to disseminate the rich seam of research on the history of the antique trade through a series of public engagement events, activities and public museum heritage trails. The collaborating partners are The Victoria & Albert Museum, London, The National Museum, Scotland, Edinburgh, The Bowes Museum, Barnard Castle, Temple Newsam, Leeds, The Lady Lever Art Gallery, Liverpool, The Ashmolean Museum, Oxford and Preston Park Museum, Stockton. We also have as cultural partners, The Witham Community Arts Centre, Barnard Castle, and The Stanley & Audrey Burton Gallery, University of Leeds; together with one of the world's leading antique dealers, H. Blairman & Sons, London. The project aims to draw attention to the relationships between the art market and public museums and to share expertise, experience and perspectives among stakeholders. It aims to increase public engagement with the significance of the history of the antique trade in British cultural life. 'SOLD! The Year of the Dealer' was planned to run from 1st June 2019 until 31st May 2020; due to COVID-19 we gained extensions to the project to 30th November 2022

How does the project benefit open research practices?



It is mainly through digital formats but also collaborative practice, working, and collaborating with partners and the public. We use the website as a kind of archive and public-facing celebration of what we are doing. We are thinking of not just engaging the general public with our work in the present but considering strategies whereby we can continue engagement. We are very keen not just to have the research filtered through standard traditional narratives, like art historical narratives, but we are also using a freely accessible film (*Quinneys*) and a digital artwork (Echo) as a mode of engagement. The participants of the film become ambassadors for the project; this way, the research project reaches people in theatre and performance art with whom normally we would not engage. We have also done 'Oral History' interviews as part of the project: I consider these as open-access data and research.

How do you engage with and reach different stakeholders?

This project works with the museums both as a collaborator and as a platform to engage the public. We run one-to-one workshops with the museum front of the house to make sure that they are not just there as a kind of surrogate of the project but are also directly involved in it.

I have completed a digital artwork (Echo) which we are going to show in some of the museums: it contains ten-minute series of little vignettes based on repetition and gesture and performance in the art market. The objective is to get us to think about what these gestures mean in the art market when people are manipulating objects, opening drawers, and closing drawers in old furniture. This film is aimed at a younger audience or the contemporary art

audience who may or may not be interested in antiques. I am constantly thinking of engaging with different communities.

Dr Mark Westgarth introduces the Set of Quinneys 2021 Part A

Do you use preprints?

There are some in the White Rose Repository, but most of my work is focused on monographs, which at present are not necessarily captured by open access. I think preprints are very good for ensuring that you are at least going down the right track in terms of accessibility.

Do you have open-access publications?

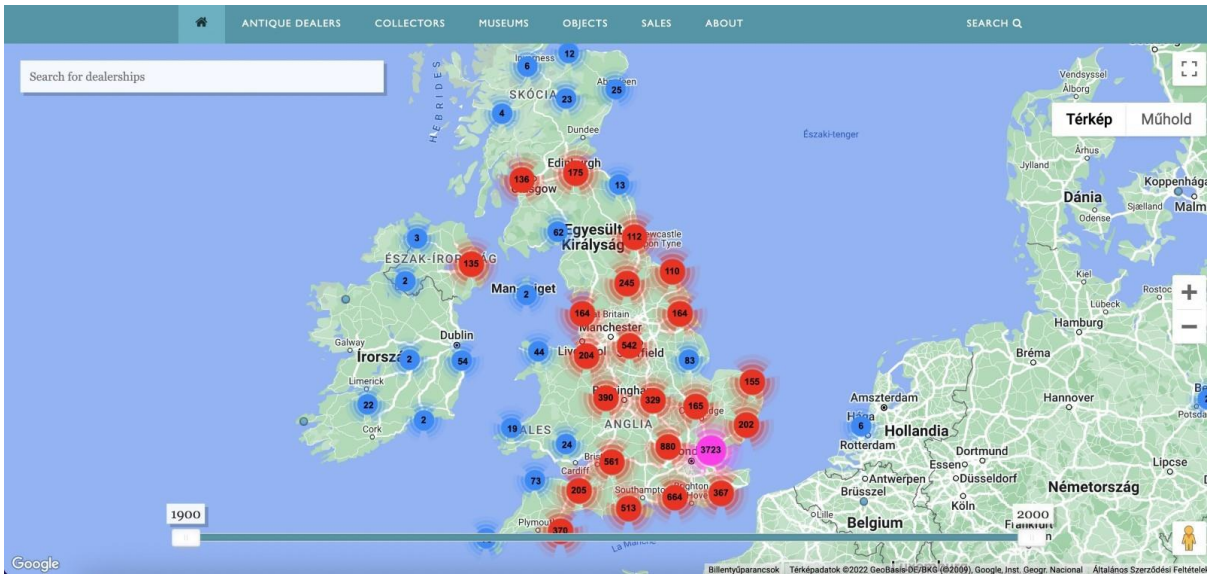
I tend to look at long-term projects and devote more energy to larger outputs, which normally would be published as monographs. I don't have that many journal articles that would qualify for open access. The monographs also have lots of images in them, which are subject to copyright.

"I use a lot of archives in my research, and I have noticed a shift since the pandemic: there is an increasing digitisation of archives, and I think that is very good."

What does data mean in your field?

Data could be an accumulation of information, for example, we have an interactive map as part of the project; here, all the collected data could be viewed. The data itself was generated by particular fields or classifications that we devise at the very beginning of the project. The Oral Histories interviews are also data: we wanted to know how the dealers described themselves and how they are classified in sources such as trade directories. Our data comes from multiple places: archives in museums, the Brotherton Antique dealer archives, trade directories, publications, and newspapers.

Interactive website of the Year of the Dealer project



How did you come up with the idea for the film?

Quinneys (2021) is one of those legacy projects that was a result of the pandemic. We were going to stage the play *Quinneys*, written by Horace Annesley Vachell in 1915, as a live performance at The Witham Theatre in Barnard Castle. We were about a week away from the opening when the first lockdown happened. I took the decision that we would use some money that was devoted to live events and workshops to create this film. We had students from the university as actors, and now our film is free to access on YouTube. We have screened it three times, once in York at a proper cinema with a reception, with about 150 people present.

Quinneys (2021 film)

How do you navigate copyrights?

Recently, a member of my team was negotiating copyright for a short clip that I want to use in one of the films I am making. It is for educational use and is going to be free for the public, accessible via scanning a QR code. The copyright holder is adamant that they want money for the short clip. I guess it is a process of negotiation in the future with the people who underpin open-access publishing.

In art history it is quite complicated: a lot of my research is normally with objects rather than paintings, like decorative art. In a book, the image does not sit there like wallpaper: it is discussed in the text. By removing the image, the text would make no sense.

Do you use digitised archives?

I am a great believer in the push to increase access through digital surrogates, but also my counterargument is that it can undermine the curiosity of investigating archives as material things. Archives are more than just information. I have been stressing to my students:

be curious about the use of an object; why and how it was produced. I take the students to the Brotherton Library to look at materials and to feel their weight and to work out how the objects might have been used.

Open Research Case Studies – School of History with Emilia Jamroziak and Kathryn Dutton

The sacred landscapes of medieval monasteries project description:

The architectural sacred space of medieval monastic buildings is well studied, but little work has been done taking such interpretations out into the wider landscapes within which these structures sit. Indeed, the attention of historians and archaeologists working on such landscapes has been focused on estate economies or on patterns of patronage represented by grants of land. It is clear from medieval literature and church dogma, however, that the created world was regarded as a reflection of the human relationship with the divine.

This project seeks to identify appropriate data and to develop methodologies which will reveal how the makers of individual monasteries, including the orders themselves, their patrons, artists and their wider communities, designed these institutions into the fabric of the world around them and how the world itself was adjusted physically to reflect the metaphysical. The project will seek both to understand the ways in which the monastery was laid out in relation to existing topographies and to explore the background and motivation for these actions. Such analyses will be set alongside the history, archaeology and geography of estate economy and political patronage. The project has selected two British regions for comparative purposes where work has already been initiated, Wales and central Lincolnshire, and has chosen a small number of monasteries within them for detailed attention.

Sacred Landscapes

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What does open research mean to you?

E. J.: To me, open research is linked to open access, so the end product is freely available, but potentially the research process and material are also accessible. In the study of medieval

history, open research is, for example, the digitisation of manuscripts and transcripts, so not just the research outputs but the evidence and data are made accessible.

How does this project use open research practices?

E. J.: Since this is an AHRC-funded project, the research outcomes have to be published with green open access. It turned out that other elements of the project can be made digitally accessible, not just the final product. That is what Kathy is doing as a postdoctoral research assistant: she is transcribing a very difficult manuscript as an addition to the project.

K.D.: Our project has also benefited from the National Archives, making everything digitised open access.

How to deposit your work?

E. J.: I have an ORCID account, and we have to deposit everything in Symplectic. I have also used the White Rose repository not just for my work, but I suggest it for my PhD students to use too.

K. D.: The pandemic has impacted our projects, so I haven't had anything to deposit at Leeds's Symplectic yet. My earlier works are listed on Academia.edu. If people want to access my work, it would be through either printed form or repositories like JSTOR.

Have you found it difficult or easy to identify other people's open research practices?

E. J.: In my experience, the discussion can go in two different directions: one is very practical when you have to publish open access, find information on how you do it and have funding for it. The second way in which discussion might go is about the general principles and opinions about open research. For example, at the University of Leeds, one of my colleagues, Dr Alaric Hall, has turned a journal that goes back to the 1950s into an open-access journal. They digitised the back catalogue, and it runs as an open-access journal.

For a project – separate from the AHRC one – that I was working on in 2019 and 2020 in Germany and was funded by Horizon 2020 and Marie Curie, we had a tour at the Max Weber Kolleg University of Erfurt of the library with a long lecture about how various types of practices of open access and repositories can work. The design and process of publishing open access do not sit comfortably with the publishing industry.

Have you come across any negative attitudes toward open access?

E. J.: In financial terms, when it became clear that UKRI will require to publish open access, some of my colleagues questioned: who is paying for it? In a way, commercial publishers are double-charging the public sector.

K. D.: I have been working remotely since the pandemic, but from my community of peers, I have never really encountered negative attitudes toward open access. Yet, there is a lack of awareness of the practicalities of open access because it varies from funder to funder and

project to project. There is a need for a greater understanding and to explain open-access publishing for early career researchers.

Have you developed a way to ‘by-pass’ restricted content?

E. J.: Open access is massively important; even a "backdoor open access", for example, people sharing their publications or putting them up on social media. It is another lesson from the pandemic and everything we experienced in the last couple of years: people are keen to share materials in informal ways.

K.D.: I agree; anecdotally, the informal ways of sharing research have always been there. I have had many requests myself, and I have sent out requests to people who are always very happy to share their work.

Has your attitude toward open access changed in the recent years?

K. D.: I can only give you a practical answer: we go with what the funder wants us to do.

E. J.: The funders have changed how people approach open access, which has also been overlaid with the pandemic. My experience has been that we consume much more open access than before 2019. The lack of access to libraries made us appreciate open access, generally, open research without even formulating it in our heads.

Do you use preprints?

E. J.: I think in the Humanities, preprints make much less sense than in STEM because the time frame of publications is very different.

K. D.: I have read preprints to see what people are working on in my field. I have not used them beyond that. There are a lot of preprints, especially on Academia.edu, and they are useful. I would tell my students to read them, it is also what I practice, but you should not cite them.

What does data mean in your field?

K. D.: In this project, we have many fields of expertise. For example, we are working with a medieval codex, which includes administrative documents, land grants, and dispute settlements from the 12th to the 14th century. My role in the project is to transcribe and edit this medieval book effectively, so there are lots of different data within the documents, such as place names, personal names, and transactions. We do not have a quantitative analysis in the project; it is very much a qualitative project that focuses on place names and reconstructing landscapes from these documents written for a purpose. We are using them for a different kind of purpose.

E. J.: We are also interested in how they treated data. For example, how medieval monks collected information and recorded it. In some ways, the manuscript is a large information holding. Data is the information we are interpreting, for example, about the landscape but how people in the Middle Ages controlled and presented information.

How do you manage your data?

K. D.: We have a digitised archive as image files. We have the transcription, which I have done, which is in MS Word document. It is effectively the first stage of producing an additional document, a transcription of the Latin document. We could manage data by making an index of names or thinking about people as different nodes in a map of all the connections within it, but we did not need to go down that route. It is a difficult task managing the data, and it has got to the stage now where we have a transcription, and if the work did continue, there would be a review of the things that we do to manage the data.

E. J.: The work that Kathy described has follow-up funding from another founder on which she will be PI, which will enable publishing of the transcription. Within the AHRC project, we are interpreting information, and the outputs will be on different problems and themes emerging from this very complex document. The complexity of Kathy's work is due to the medieval volume written by a large number of people. It has different handwriting, but also the sections are different in terms of language and design.

What are the copyright restrictions of the digitalised manuscripts you are working with?

K. D.: If we want to reproduce an image from the codex, we have to pay the British Library to be able to do that. But the transcription is ours. I don't think there is anything that we could use that would not cost some money. We used Lincolnshire Archives, National Archives, British Library, and others. We would have to pay if we wanted to reproduce them as image files.

Have you used more digitised archives since the pandemic?

D. K.: More and more of them are digitised by archival places, but we have also spent some money on it. The materials that are currently digitised are the least important for the project. If we want to use documents, for example, relating to the dissolution of the monasteries, we will have to have them digitised or go and take photos ourselves and then pay to be able to use those images in a publication if we wanted to.

E. J.: Digitisation is often by external projects. Different repositories work differently; for example, the National Archive is probably more systematic in digitisation than others. But it is very ad-hoc, and although British Library now charges less than it did a few years ago, they do not digitise for free.

K. D.: At the moment, one of the constraints is staffing: we are waiting for some news from Lincoln Archives Office, for example, about digitising or access to very highly degraded manuscripts that would still be very useful for the project. We have been waiting to know whether we can access those or have them digitised since September 2021. We still do not have an answer.

Have you written a data management plan?

E. J.: Yes, it was a requirement from the funder. In the beginning, this was supposed to be a large project collaborating with two other universities. Because of the impact of the pandemic, the collaboration ended up being very different from what was initially envisaged.

There was no fieldwork in the end, and the meetings were more sporadic. The project changed, so our data management plan has changed too: we lost quite a bit, but we also clearly gained. I used the library's guide on writing a data management plan.

Open Research Case Studies – School of Languages, Cultures and Societies with Catherine Davies

Social Distancing & Development project description: This project examines how changes in childcare, parenting style, social interactions, sleep, screen use, and outdoor activities/exercise affect young children's cognitive development during the COVID-19 UK lockdowns. We are following a cohort of 600 8–36 month-old children living in the UK. Our research methods capture changes in their environment and measure the impact on vocabulary size and executive functions.

How did this project benefit from open research practices?

We have had to engage openly with policymakers, families, schools, and nurseries. From the beginning, engagement with practitioners has been essential since we want our findings to inform policy and practice. When we wrote the papers and our evidence briefings, we spoke to practitioners about what was most pertinent for them: for example, we have a paper about children who went to the nursery during the lockdowns and did better in their language and executive functions than children who didn't or just went for less.

When I talked to practitioners about that, they said, this agrees with what we are saying, and we want more children to benefit from nurseries. In some areas, the take-up is difficult for many reasons, which could be cultural, economic, social, or family-related, and of course, that changed a lot during the pandemic. It felt like a partnership at that stage: the practitioners wanted more people to use those places, and we could show why they should be using them.

How do you deposit your work?

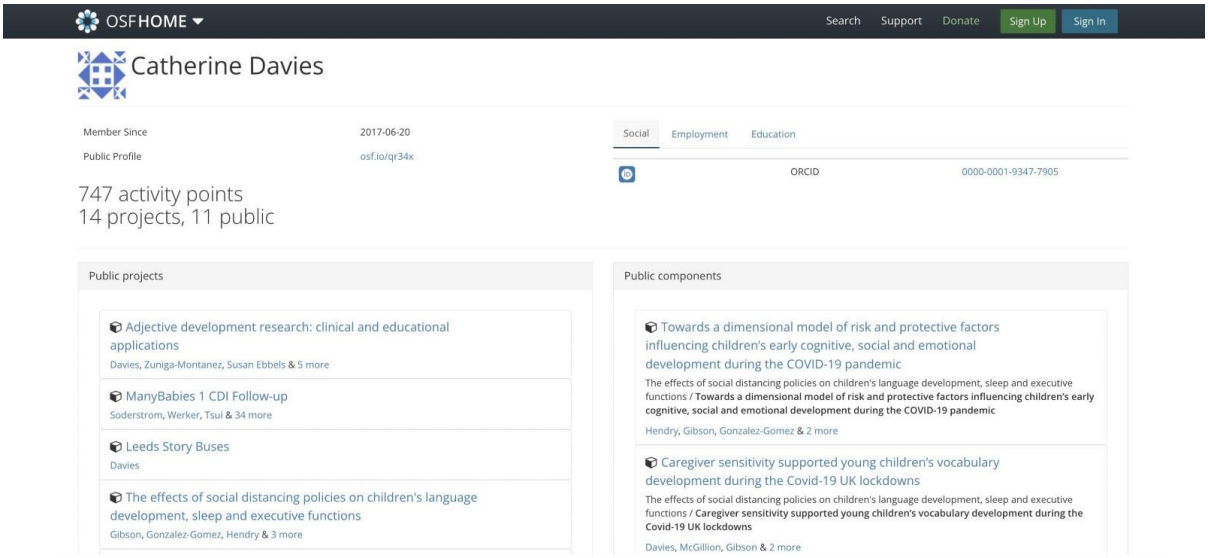
We deposited preprints in the Open Science Framework (OSF) and uploaded open data there, which you can also find on the project's website.

Do you use preprints?

Yes, I usually deposit preprints and sometimes read them if papers are taking a while to come out in journals, or if colleagues request feedback.

Are preprints common in your field?

For some journals, it takes years to publish, so often, people upload preprints in repositories or their personal websites, and sometimes it is more convenient to read those. Developmental psychology has been a leading field in open research; therefore, preprints are expected and common. In linguistics, which is my original field, this is less common.



Catherine Davies's OSF profile

Do you have any concerns about preprints?

Yes, I do about anonymity: if you upload a preprint in a repository with your name on it, a reviewer of the finished paper can easily find out who the author is, which leaves people open to biased reviewer decisions. Of course, reviewers shouldn't search for preprints. In some disciplines, I understand some journals will not accept a publication if it appeared as a preprint previously.

Has your attitude towards open access changed in recent years?

We are required to publish open access now: it is a part of mandates on open research. Recently, a colleague asked my advice about submitting to a journal, which is gold open access, the researcher has to pay to publish, and they were inquiring about my opinion on this. In my view, the journal is good, they are quick, and their reviews are great, but I oppose their publishing model, which only allows people with funding to get published. I am for open-access publishing, but I don't support pay-to-publish.

Have you had open-access work published?

For some projects, my funding covers open access, or it's covered by the institutional deal. In the past, I often went through the green open access route, in which the author-accepted manuscript goes to the White Rose repository and then the paywall version at the journal.

Have you ever developed a means to 'bypass' restricted content?

At the University of Leeds, we have access to more or less everything, so I never need to do that, but I tell my students that it is normal, and academics like it when you write to them. So please do that. I also tell this to friends and family outside of academia: you can write to the author, and they are most like to be happy to supply a copy to you.

What does data mean in your field?

In the Social Distancing project, and more generally, data is both quantitative and qualitative. For example, we use reaction time, eye tracking, neurophysiological, and behavioural as quantitative data. Our qualitative data is the stories people told us about their experience of lockdowns, which is a kind of narrative data. We also had standardised school data for this project, where we contacted schools to use, for example, their foundation stage profile data, which was taken from all children.

How do you manage data?

We used Excel spreadsheets, and for storage, we used a secure Google Drive since all the collaborators were from different institutions.

Have you used open data?

Yes, I have. The open data from this project is on OSF, and it should be linked to the project website.

What software do you use to read your open data?

We use R, which is an open-sourced tool.

Have you ever written a data management plan?

Yes, I have written a lot of data management plans, and I usually use the previous one I wrote as a template. For this project, I'm not the Primary Investigator; it is Oxford Brookes University, and they wrote the data management plan.

Have you ever used any resources or training to write a data management plan?

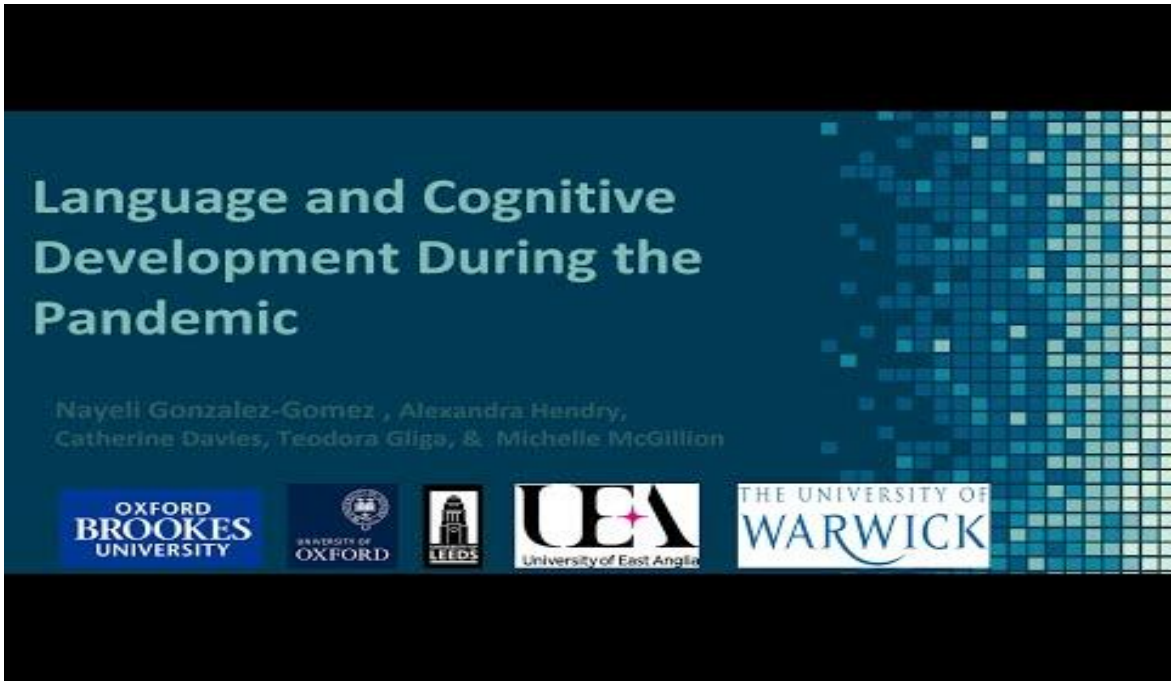
I've probably used them in the beginning. At the moment, I've got an intern to whom I sent some resources about the ReproducibiliTea at Leeds from Kelly Lloyd and information on the open research training run by Nick Sheppard and Rachel Proudfoot.

What ethical considerations have you had in managing your data?

We would never have any data linked to any personal information. Everybody gets a participant number, and the data is linked to that; it's separated from personal data. In the information sheet and consent forms, we need a certain level of anonymity the caregivers want to give: for example, we often video the children doing the experiments, and some of them are happy for those to go into a repository, some allow us to show the videos at conferences, and some don't want that.

I have noticed an increase in the last few years in people choosing the latter option: people are a lot more knowledgeable about data protection now, and you have to be careful. There are vulnerable children; they need to be kept anonymous for many different reasons.

Presentation on the impact of social distancing on early years development



How long-term are you thinking about using data? Would you use it for future projects?

The narrative data we got from parents during the pandemic is a rich dataset, and I would like to use that again for secondary analysis in the future.

How does your job role as Dean of Research Culture relate to open research?

Within Arts, Humanities, and Social Sciences, I'm probably a typical case in how much I engage with open research. But I think I maybe understand the benefits better than average because it's part of my job as Dean for Research Culture.

"Open research leads to better research quality: if we can reproduce experiments and protocols, that makes for more robust research."

It is a big task: it can take up a lot of time: do we give academic training, or do we enable professional services and support staff to 'open up' research? That is a bigger question about how we get the shift to openness done. Some academics feel that don't have time to engage in the various aspects of open research. I tend to do what is required of us or for what I can see as the benefits, but I can see why certain colleagues are more reluctant. Open access is a great example: first, you have to have the infrastructure in place to make it possible, and then you need to make it easy for people. With those things in place, you can move to embed it in policy.

Open Research Case Studies – School of Languages, Cultures and Societies with Cécile De Cat

Quantifying bilingual language experience project description:

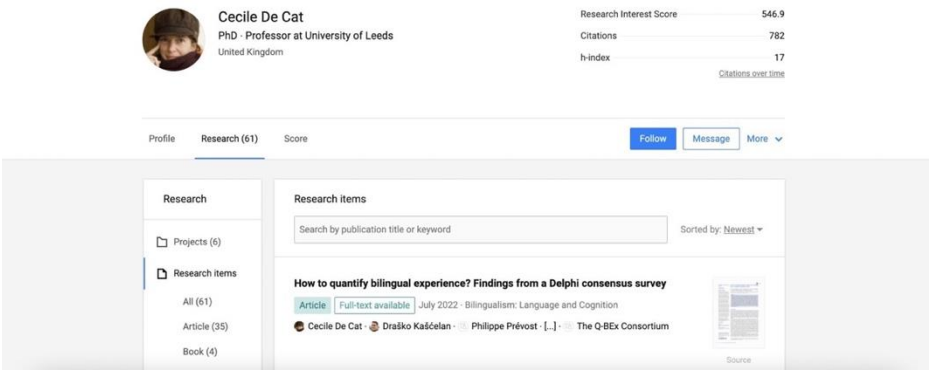
This project aims to bring a step-change in the measurement of bilingual language experience. It will seek to establish an optimal metric informed by an in-depth review of existing tools and a consensus among researchers, speech & language therapists and educators on what aspects of language experience to index. We aim to deliver user-friendly, online questionnaires (and their associated back-end calculators) to return measures of current and cumulative language experience in real-time, as well as a number of other measures to inform the profiling of bilingual children. The questionnaires will be available in 13 languages, and vary in length and level of detail: the shortest version will be useful when parental consultation is challenging; the longest version will yield more fine-grained measures to enable in-depth enquiries. The reliability and cross-language validity of the tools we develop will be assessed using new data from 300 children in 3 different countries. Based on this assessment, we will provide evidence-based guidance to inform users' choice on the level of questionnaire detail most appropriate to their needs.

How did the project benefit open research practices?

We use open research practices as much as possible. We haven't done a preregistration, but apart from that, we try to share it and make it open. The preprints are also deposited at the OSPF repository.

How do you deposit your work?

On an intuitional level, I use Symplectic, but I don't think that is the main place people are going to look for my research. I have an account on a ResearchGate, and it is also linked to my personal web page where I post preprints which also can be found on the OSF repository.



Cécile De Cat's ResearchGate profile

How does your research inform your teaching practices?

At the moment, I do not teach undergraduate students apart from supervising dissertations. I do talk to postgraduate students about publication and open data. I want to create a module on data science for linguists, for which we will be using R, a programming language where

you can make it transparent how you have prepared and cleaned up your data. This is key in teaching students about reproducibility, the centre of open science.

"In my field, the speed at which something can be published is glacial. With my latest paper, it was about a year and a half between submission and publication, which is just shocking. If you have a preprint out there, people can quickly access your research."

Do you see any negative attitudes in your field toward preprints?

No, it has always been positive in the field of linguistics. Some great works never got published but were cited as manuscripts, so they still had an impact.

We recently did a survey on open science practices in our field with a postgraduate student from Cambridge: we were looking at people's attitudes towards open research practices. The paper is available on OSF, though it does not cover aspects of it.

Has your attitude towards open access changed in the recent years?

I am less worried than I would have been earlier on in my career, and I have more confidence in the methods that I have been using. We are all constantly learning and there are always better methods coming along. For instance, I might have a very rich data set that I use for publication that I would attach to the publication. It would not be the whole data set, only what I have used for that analysis. If there is more that I can do with the dataset before sharing it, I will do that first.

What does data mean in your field?

A lot of the time I work with experimental measures, so data that you collect under controlled conditions. There is also questionnaire data, which is a mixture of quantitative and qualitative.

How do you manage your data?

We pseudonymise the data early on – it counts almost as anonymised –, which I usually share with colleagues through Dropbox. (Colleagues can access my data via repositories.) Anything that has personal identification of any kind is only stored on the university's OneDrive folders that can be accessed only by myself and usually a research assistant. We have one such shared folder with our colleagues abroad. When we come to the end of the project, there are safekeeping measures regarding the long-term storage of the data that are guaranteed by the university, so I just follow those measures.

Have you written a data management plan?

Yes, this was a funded project, so we had to write two pages about data management for the application. Since it was for a grant application, I went by their guidelines and then I worked with the data management support team at the university. They have forms you have to fill in and that was very helpful.

"You can have projects where you have a hypothesis, and it makes sense to preregister it, and then some others where you know that there is a substantial amount of exploration that needs to happen."

Open Research Case Studies – School of Languages, Cultures and Societies with Professor Paul Cooke

Changing the Story project description:

"Changing The Story" was a four-year international, multi-disciplinary project which supports the building of inclusive civil societies with, and for, young people in 5 post-conflict countries. It was a collaborative project between universities, INGOs, artists, grassroots civil society organisations and young people across the world. The legacy of internal conflict, violence, even genocide poses one of the most intractable obstacles to development in post-conflict states. The on-going lack of resolution of the past is often a very significant factor in the marked fragility of any development gains in such countries. This AHRC Global Challenges Research Fund project “Changing the Story” investigated the efficacy of civil society organisations (CSOs, including museums, heritage organizations, community participatory arts and activist groups) in promoting social reconciliation and respect for equality and human rights in the aftermath of conflict in 5 countries: Colombia, Cambodia, Rwanda, Kosovo and South Africa.

What does open research mean to you?

Open research became the ethos of the Changing the Story project: we tried to publish as much of the work-in-progress as possible, which was put out on our website, which was a repository of materials that could form part of the debate surrounding the project. These tended to be pre-publication materials, similar to how you would upload preprints in a repository. We have instinctively been producing reflection nodes, like interviews, and participatory artworks, which are part of the research process of our project, and all that material on our website. We are keen to capture all data, so we have a repository of everything we have produced that can then be used for future research. We also invested in a digital archive team to join us in the final phase to ensure our entire resource archive remains organised and accessible to a public audience for many years to come.

"I deposit the research outputs on Symplectic since we have to do that for REF. I would also make sure that they are all linked to my ORCID."

Changing the Story in a Minute

In your field, have you found it difficult or easy to identify other people's open research practices?

We talk about it as a team within Changing the Story, which is a big network. There is a broader shift towards people being more open. However, I have not talked to people about the practicalities of doing open research, and we are still at the phase where we are trying to address those issues in real-time. I have not reused anybody's data apart from, of course, in the world of Arts and Humanities, everybody is using everyone's data because most researchers tend to write about other people's films or books.

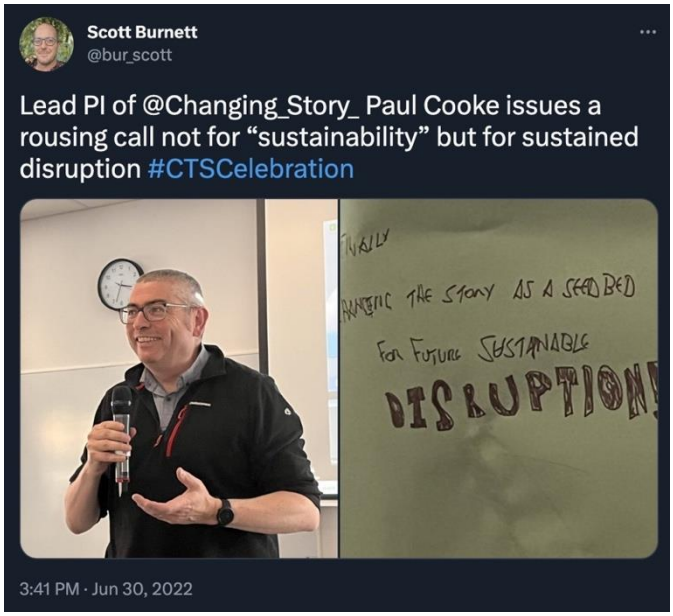
Do you have any concerns about preprints?

I think you have got to know the status of the work you are reading, particularly in a world where you can get published easily. One of the important mechanisms that we have in terms of quality control is academic peer review, so that needs to be protected. I am not against preprints, and I am not against the debate. I am trying to be as open as possible. I make the pre-publication material available on a blog, rather than as a preprint in a repository. I can see how you could be nervous about putting something out that has not been peer-reviewed, and then it is taken as the standard definitive work that you have produced on that topic.

"In principle, open research is the way to go: the more open and transparent we can make the research process, the better."

Has your attitude towards open access changed in recent years?

Yes, I have become more into it, and I think that is because more publishers have got Open Access options. My work has moved towards the social sciences, where open access is more common. I am still at the point where I am nervous about letting open access drive publication strategy, but I am more positive toward it than I was five years ago. Some things are published with open access. In the Arts and Humanities, green rather than gold open access is the standard. However, my other work involves people in public health and all that is published in gold open access.



In your field, have you come across any negative attitudes towards open access?

The perception is that research is going to be driven by the quality of the publisher as opposed to whether they have got an open access policy or not. However, that is changing, and I think certainly the work that I have done, funded by the Global Challenges Research Fund (UKRI), was all about opening up research opportunities for the Global South and creating more equitable partnerships with universities.

What does data mean in your field?

I have moved more into Social Sciences, where people do interviews and work with a focus group: that is the data. However, I come from participator action research in the Arts, where we are making films, theatre, or pictures with young people. For us, the data would be the interviews you would do with the young people and the materials they have made. I look at

the films as texts that can be read and can be triangulated against what they say in the focus groups. But there is nervousness among social scientists about doing that.

"We ran into ethical issues of how long we can keep people's anonymised data. If we would give our research data to a repository or archive everything in the British Library, it would diminish participatory research. Some of the participants do not want to have their thoughts recorded and kept till perpetuity. The plan was to store the data for five years, considering ethical issues and negotiating with our participants. Of course, we are not alone in this: everybody is grappling with the different issues and constraints regarding ethics and openness."

What kind of ethical considerations did you have for this project?

I am working with participants as co-researchers, so there is complexity, particularly in working on sensitive topics. Everything has to have a formal ethical review, and you have to have mechanisms in place where you are continuously informed consent. You have to be able and willing to remove the data. For example, you may have participants who have made a film, and they might say I do not want that film involved in this project anymore. If you are doing co-production, you generally have to live by the fact that your co-researchers and participants are equal partners with you.

Have you written a data management plan?

Yes, I have written a lot of data management plans. If you apply for funding, you have to do it. I usually look at what I did previously. When I did the first one in 2010, there were not many resources. We have got better support now: we have a lot of resources and help from the Library. But back in the day when I was first doing it, nobody knew what they were, certainly not for the AHRC for us and the Humanities.

What does participatory research mean to you?

Participatory research can mean different things, from having an advisory board to a genuine co-production and co-evaluation of a project. My instinct tends to be more at the co-production end, where the participants have total control and are also part of the research design. For some projects, participatory research means working with consulting end users on the research process. Fundamentally, in these contexts, the experts are the experts, the experts are the experts, and they are using the end users like a repository for data, where you can find out what they want and think.

In Changing the Story, it is more about young people defining what is the problem and how they want to solve it. They work with the rest of the research team to support them in delivering the project the way they want to. Not all the research we have done is like that, but that is what we are always aiming for. We would see those research having a good practice where there is a lot of co-design, co-delivery, and co-evaluation of research projects. Therefore, the project is more accountable to the participants than the funders.

Changing the Story: the Kosovo Strand

What is the stance of major funders on participatory research?

The good thing about the AHRC is that they are very open to participatory research: they want us to do good research, and we are trying to be accountable to the young people participating rather than them. They are more open to it sometimes than the researchers, but it is not necessarily an appropriate methodology for everybody.

Changing the Story became more about working with the young people and giving them ownership over the project. It became clear that we were using the funding to support the young people involved in the project and make sure we achieve what they wanted, as opposed to what the funders wanted. The funders were fine with that because that fitted with the research ethos. However, many other partners were surprised, and for them, it took a while to trust our approach.

Have you come across any conflict arising from the power imbalance between the participants and you as the researcher?

I do not think I have had any issues in the project between the community-based organisations and participants. The conflicts have been with some of the NGOs we worked together. We had a lot of debate about who owns the research data. Our attitude was that we all collectively own the data, which was problematic for some big organisations that are used to owning the data.

"In terms of open research, people are very nervous about making research data available: there is no ethos that failure of research is alright. Researchers are worried about funding. You have to prove the success of research all the time, so making the research process and data available is challenging."

Open Research Case Studies – School of Media and Communication with David Hesmondhalgh

MUSICSTREAM: Music Culture in the Age of Streaming project description:

MUSICSTREAM provides such analysis, focusing on the UK and China, but also bringing together research from across the world via symposia and collaborative publication. The project therefore offers an ambitious empirical and theoretical analysis that will also contribute to understanding how culture, political economy and technology interact in the digital era. Undertaking such a project requires an interdisciplinary approach that incorporates analysis of the changing media industries, including new conditions for music creators, and changes in the way people 'use' music. The aim of MUSICSTREAM is to understand how the role of music in the lives of producers and audiences is being reconfigured by developments over which these groups have little or no control. The very nature of music as a cultural practice is changing across the world, and this project examines why and how this is happening, and the implications for the role of music in people's lives.

Digit Debates - David Hesmondhalgh

What does open research mean to you?

Open research is research that becomes publicly available once the results are formulated in some way and some of the data might be available under certain conditions.

How does this research project use open research practices?

It is a European Union-funded project that enables open-access publication. That is tremendously helpful because many of the issues that we will cover in the project relate to matters of public concern about issues, such as fair payment for musicians and whether music streaming is harming music culture in some way. Those are live debates the in various public spheres. By making our contributions publicly available, we hope to enable people to conduct those debates in a more informed and multi-perspective way.

How do you deposit your work?

I use the White Rose repository, ORCID, and also ResearchGate and Academia.edu.

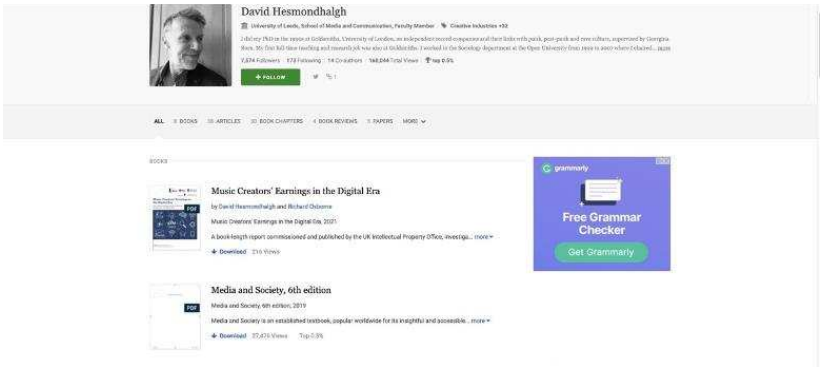
Have you found it difficult or easy to identify other people's open research practices?

The most striking way it becomes apparent to me that research is open access is when doing general searches, and you do not have to go through your institution to download the paper. It is very convenient.

"Open access makes it much easier to be sure that non-academic colleagues and colleagues in other academic institutions can access your research."

Do you use preprints?

Yes, I upload preprints to repositories, and I sometimes read them, but I'm finding that online publication is happening quickly now. I would read preprints if, for some reason, the library does not have a copy and it is not an open-access publication.



David Hesmondhalgh on Academia.edu

Have you seen any advantages or disadvantages of the different repositories?

Many people access my research through Academia and ResearchGate, but it also takes time to maintain them. They have been helpful to me, much more than White Rose. I am glad that White Rose is there, but I sense that more people access my work through Academia and ResearchGate.

Has your attitude toward open access changed in recent years?

Most of my work recently has been published open access, and it has been a very useful way of ensuring that people who do not have library subscriptions for the journals, especially books in edited collections. They are often expensive, and many libraries do not have those, whereas the libraries of leading universities will always tend to have the top journals.

Open access helps ensure access to knowledge for all. Recently, I've been using research funds to pay for open access to book chapters. I always feel that the book chapters get less of an audience and fewer citations than the journal articles. I managed to get some money to pay for the last book chapter I published to be open access in the hope that it might get more attention.

ZeMKI Research Seminar w/ Prof Dr David Hesmondhalgh on "Digital Platforms in the Realm of Culture"

Have you come across any negative attitudes toward open access?

I've now become aware that it is a way of generating a great deal of money for publishers. The charges seem very expensive, and they are often not very transparent: it is not clear why they would cost what they do, and you wonder what the implications are going to be for journal

subscriptions. I would be curious to know more about those debates; I haven't followed them as carefully as perhaps I should.

Another criticism I've heard that I would partly subscribe to is that this rhetoric around openness does not reflect the nature of the academic publishing industry and the research bureaucracies behind it. Arguably anybody can set up a journal, and some are independent or run by universities. I've published a couple of times in those. That would be an example of an open-access publication outside the dominant system of the big publishers

What does data mean in your field?

I work in the Internet studies domain where data is an object of research and datafication is the hottest topic. I think of myself as working across the Social Sciences and Humanities, but I am sufficiently within the former. For me, data is, for example, interviews and surveys: it is all things that you generate through your investigations.

How do you manage your data?

Sometimes a little bit too chaotically, but in recent research projects, it is all digitised and also anonymised data.

Do you use open data?

It is probably worth saying that music streaming companies are notoriously secretive about their data. The platforms I've been looking at are characterised by a lack of openness. Although it gets a lot of criticism, Spotify is one of the platforms with more data available than Apple Music or Amazon. It is a real frustration how little open data there is concerning the music industry and those industries that are associated with the music industry.

Have you ever written a data management plan?

Yes, the University of Leeds Libraries have helpful information. I do not like writing, but it is important, and I am glad those resources are there.

Have you had any ethical considerations when revising your data management plan?

Yes, always. There are always issues with things you have not thought about that research ethics committees ask you to think about, and of course, when working with my PhD students.

Have you come across any legal difficulties in your research?

The long-standing problem for many people working in the field is around quoting musical extracts, for example, if you are doing more musicological analysis. There is great sensitivity about the politics of the industry which means you have to be careful sometimes how you express yourself. I do not think this is a legal matter, except for copyright constraints on what you can quote.

Open Research Case Studies – School of Music with Scott McLaughlin

The Garden of Forking Paths: material-indeterminacy driving open-form composition for clarinets project description:

This is a project about composing and performing the indeterminate spaces of the clarinet by inverting the standard approach to the instrument (arguably, this could be applied to any instrument). Instead of starting with notes or sounds and working out how to produce them, we start with the physical instrument and see what sonic results are more or less likely through exploration; especially when the starting point is off-the-beaten path or non-standard in some way. This project sought to open up questions, and to provide some responses that hopefully allow others to explore further. This website hosts a range of different materials for learning, composing, and performing, see specific pages below for suggestions of material that might suit your particular interests and level of experience.

1: clarinet resonance and registers (Garden of Forking Paths)

Where do you deposit your work?

Anything I make, I upload to my website, which is linked to my university website and ORCID account. It's much less the case that I'm doing some research and then producing a journal article. In terms of open research and open data, I am most usually uploading music experiments and sketches onto YouTube or places where I know they can reach stakeholders who might be interested.

How do you engage with open research practices?

I am primarily a composer, but I also do a lot of work on the culture and policy of practice research: especially conversations around the distinction between a research output – e.g. a piece of music – and its research dimensions. I release the research output into the world as freely as I can, meaning it is open access. I am rarely tied down by issues of copyright, simply because the kind of music I make has very limited commercial interest.

"We have a REPRODUCIBILITY crisis in the Arts as well: we are very good at showing final outputs, but we so rarely show process, so no one can reproduce our work because no one knows how we got there."

Has your attitude towards open access changed in the recent years?

No, my principle on open access has always been that everything should be available to everyone for no money. Open access is wonderful because I can send out these freely accessible materials to people. In theory, it means that people I don't know can also find them and be able to access them, so I don't see any downsides to Open Access. The only negative effect it has is on the profit margins of publishing corporations.

Do you use preprints?

I am very much in favour of pre-printing: publicly funded knowledge and information should be put out in the public domain as rapidly as possible.

What does data mean in your field?

In my field, we are coming around to the idea of data. It is also something where we are being led by the libraries (in a positive way). For repositories to function, the library sets guidelines. The library has an understanding of what data is, so we have to move our practice to fit in with that. The SPARKLE project builds on that the impetus that libraries don't have enough variety in what they consider to be data for us to work with. It looks into improving metadata and other kinds of things to be able to handle the vast diversity of practice research outputs.

Data is anything that I can use to show people research and insights. This can include full compositions, which can be musical scores in PDFs, or audio and video recordings, but also it can mean annotated excerpts of scores/videos to emphasise something especially pertinent or non-obvious. When you're not working in text, it's often helpful to point out what 'you' consider to be new knowledge in the work.

Have you had any kind of ethical consideration in terms of working with human participants?

In this project, I was working with three professional clarinettists and a lot of students, so I had an ethical review, particularly in working with students. I had consent forms in place for them to consent to me sharing their video performance on the website or YouTube. With the professional clarinettists especially, we had an interesting question about whether they should be anonymised, and they respond is that they want their names publicly associated with the research.

"Since music practice is a less codified academic field [than e.g., musicology], we don't have a strong history of how open research works. When you speak to another practice researcher, you might get quite different answers to what I'm giving you. It is quite difficult to generalise how open research looks like in practice research."

Open Research Case Studies – School of Performance and Cultural Industries with Jonathan Pitches

Performing Mountains project description:

Performing Mountains was a 24-month project culminating in the completion of an academic monograph (Palgrave, 2020), a new piece of practice-led research, based on the first ascent of Indian Face in Snowdonia, (stage@leeds, November 2017; followed by a screening at the Kendal Mountain Festival), several public talks and an international symposium. KMF were close collaborators on the project alongside a postdoctoral researcher, Dr David Shearing, who developed the performance piece and gathered brand new data for the project. A wide range of public events has been delivered, including talks at Mountain Festivals in the UK and Canada and a very popular series of Mountainsides seminars, bringing together theatre academics, mountaineers and explorers to discuss common themes such as risk, light and composition. Two panels at the Kendal Mountain Festival have also featured research from the project.

What does open research mean to you?

For me, open research means that whatever output of research an academic might have produced, it is accessible within and beyond the academy. So, it isn't behind a paywall; it has appropriate accessibility in terms of its medium. There are different challenges associated with different kinds of outputs and research. I'm talking from my perspective as a journal editor and how I think about open access and open research in that context as a practising researcher. Some challenges come from that. And I'm also talking as someone deeply involved in the REF process, which raised some important questions about how practice research particularly aligns with the open research agenda.

How does your research use open research practices?

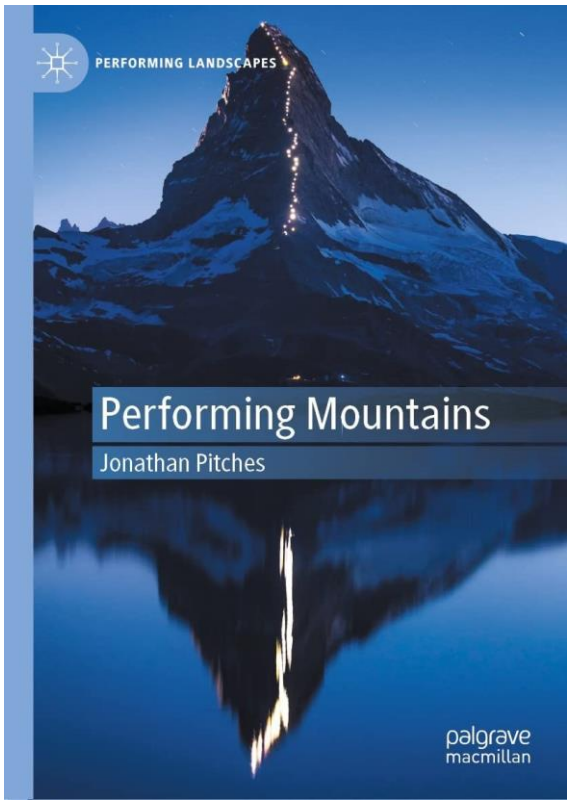
I'd start with the Mountains project I ran through an AHRC fellowship. Since it was UKRI-funded, it had a mandate for open access and open research protocols. I was only secondarily familiar with it; it wasn't in my thinking as I strategically went into publishing the work.

Retrospectively, after I finished the work, I realised that it was important to meet the demands of the UKRI but also to disseminate the research. There were two significant written outputs that I produced as part of the project. These were gold open-access journal articles that I went through the processes to publish as such. The biggest output from that project was a monograph, which didn't have the same set of mandates at that stage in terms of open access. It remains behind a paywall in Palgrave chunked down into its chapters. That is a pretty significant barrier between the audience that I would want to be able to read that monograph and those who can actually access it.

Who would be the ideal audience you would want to have access to your research outputs?

My book was consciously interdisciplinary – it worked between geology, geography, performance studies, and history. It was practitioner-led and practitioner-based in terms of the research, and I collaborated with and interviewed practitioners. So, theatre and performance practitioners, many of whom were not affiliated with an institution; therefore, were unable to

access it. I am losing an audience of professionals in the creative industries who are pushing at the forefront of the work I am doing and who should be part of that dialogue.



How do you deposit your work, particularly those that are practice research?

I would use the White Rose repository and strive to get open access to my journal submissions. Practice research has many challenges: I discovered this working through the REF processes. For practice research, we were putting together portfolios of evidence, collective, multicomponent pieces. We connected very productively with the Library.

Having said that we could begin to evaluate how you create a collective and homogeneous space for the multiple outputs that often come out of practice and retain certain accessibility through digital object identifiers (DOIs). I don't think we found the solution for this particular REF.

One can point to several reasons, one of them being platform-based. The digital space for the Library documents wasn't agile, dynamic, and intuitive enough. Another would be around IP and the challenges around collective and collaborative work, for example: who owns this work? On my mountains project, there was a composer, there was a writer, there was a creative director, there was a sound designer, and there was a choreographer and -two dancers. It is difficult to tie down where the IP lies. The University might say I was employed by them, and it was UKRI-funded, so the IP is with me. But I wouldn't feel comfortable with that simple solution.

In your field, have you found it difficult or easy to identify other people's open research practices?

I think it's fair to say that I've found it difficult, but not that I've been looking for it; maybe that's an unfair observation. As a journal editor, I'm always very struck by the differentiation between open gold access articles and the pieces sitting next to them that aren't open access. Gold open-access articles often have ten or even twenty times more readers, and I don't think it's to do with the fine detail of the article. It has absolutely to do with the accessibility of it. I'm talking here about the finely-themed special issues, and you would imagine that people would want to access the whole journal. So, my perspective on this comes as a journal editor.

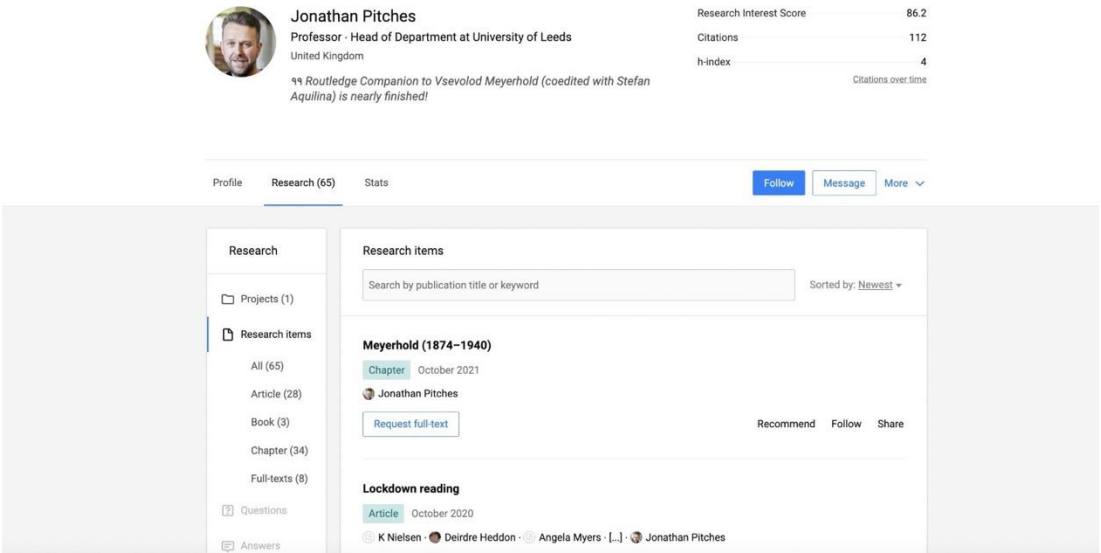
How does open research inform your teaching practices?

I wouldn't say it informs it strongly because what I would be selecting for my materials would be behind a virtual learning environment firewall, and there would be fair use. I would effectively be creating an open-access space for my students irrespective of the status of the articles.

However, I use Twitter a lot to promote open-access articles. I do that broadly to bring my students, followers, and academic networks into reading it. There's nothing more frustrating than tweeting a new article that you click on and get stuck in because you cannot access it. So, I tend not to do that for the closed-access ones.

Do you use preprints?

Yes, I deposit preprints: I use ResearchGate, the White Rose repository. I have used Academia.edu. Sadly, their business model seems to have changed for the worse over the last five years.



Jonathan Pitches's ResearchGate profile

Do you have concerns about preprints?

I don't have concerns on a day-to-day basis. If preprints are the only access you have to the output, that is fine. I'm not sure how robust that kind of benchmarking is for preprints, whether the agency is more with the author than with the platform.

Has your attitude toward open access changed in the recent years?

Yes, definitely; I think that's because I'm very close to the publishing industry through my co-editorship, and I've seen how things have changed in the twelve years. I was talking in the editorial for the last issue of TDPT about the move to pulling page budgets from journals because there's no longer a need for a material space to worry about - what used to be print-driven processes for publication. I think it is directly connected to open access: we don't count those papers anymore. They are free, which means we can publish more articles, and we have fewer frustrated authors because we publish immediately online. But we still collate them into an issue at the end of the year. That's often when colleagues feel they've got proper recognition. So yes, it has shifted in line with industry changes.

You can build a readership of your research with open access in ways I certainly wouldn't have dreamt of ten years ago. I can get a thousand hits on an article that would usually be about two hundred just through tweeting. In my discipline, that's quite a lot.

In your field, what is the state of open access?

It isn't as common as you'd expect it to be in my journal. We would usually publish about seven main articles and then a suite of other pieces of material, shorter essays, non-peer reviewed, and some reviews. It is very unlikely to have more than two out of seven of those gold access at the moment. We keep green access on a more dynamic level, but that is switched on by Routledge and then switched off again. We try to promote things for a short amount of time. I can see it being transformed in the next two years.

Are there any negative attitudes toward open access you have come across?

The cost is astronomical; it's shocking when you put it all together. One of my special issues for the journal I edit was led by two guest editors. Gold access was quoted as a huge sum for the whole issue, but they had the funding for it.

I suppose those frustrations are hidden from me because I see that status bestowed on articles, and when I had the UKRI funding, I just went through the open-access process. So, when I don't have the funding, I do have frustrations, but when I do, I don’t.

"I'm always slightly nervous of confusing the terminology within the range of policies and principles. I'm sure, even as

a publishing editor, I mix up open access with open data with green access and gold access etcetera."

What does data mean in your field?

I'd say data sits on a continuum from a captured live piece of practice research, so already a translation of what actually happened, right the way through to quantitative data like data surveys associated with a cultural event, for instance. It's incredibly challenging how you would have open data and outputs, given that a lot of my research is co-created. If you're working with professional practitioners, they don't have the institutional backing, but they're still producing that data. They're not in a secure salary position that allows them to be generous with the data. So, I think making the data open is really complex: you work from, as I said, all spectrums, from quantitative to qualitative to performance and all types of data. Even in the journal, I'm co-editing, we get the biomechanics scientists who are measuring dancers' injury levels right the way through to a piece of poetry that is half a page long, evoked by the experience of a workshop. All of that sits within the same two covers.

How do you manage your data?

I manage my data through the University's repository system. For the last project, I would have put all my interview data and the performance documentation into a secure space in OneDrive. The research data isn't available to the public, so it isn't open data.

Have you written a data management plan?

I have in the past. The data management plan is often triggered by a big UKRI bid that you might be putting in, so I've drawn on specialist support within the institution. It is a growing requirement: it has found its way into postgraduate research too.

How important have ethical considerations been in devising your data management plan?

It is pretty fundamental. I think the two work in consort: you are managing data for ethical reasons, such as security, how it is shared, and when it's deleted. Those elements are in a marriage, at least, they are in my thinking.

Would you say your research data is FAIR or closed data?

The latter, so it is closed data, certainly in the Mountains project that I've been referencing.

What would you like to see change in the next REF in terms of practice research?

I'd like to see the opportunity to submit a dynamic live and hyperlinked website of the practice. Effectively, this is what we had to do to show the relationships between video, documentation, research, questions, written outputs, stills, photographs and all other data, such as interviews. The only way we could determine coherence to this was to embed navigation to link those data. What we weren't allowed to do was then submit that as a live website. In the latest REF, so our unsatisfactory solution was to turn it into a clunky PowerPoint with linked slides.

I thought the guidance from REF was very late on practice research and was still being changed about a year before we submitted it. So, I would like to see much earlier, clearer, and more ambitious guidance and support for the interconnectedness of practice research to allow us to do that and to trust us not to tweak things in the background after the submission process. I think we defaulted back to the late 90s in terms of our technology to get through REF principles.

Open Research Case Studies – School of Philosophy, Religion and History of Science with Helen Beebee

What does open research mean to you?

In the context of Philosophy, open research means making your research as openly available as possible, preferably without any general subscriptions or paywalls. There is a strand of philosophy where people do empirical research similar to social psychology, and in those cases, open research also means making all your raw data available.

How does your research use open research practices?

I try to, within legal limits, share my research, for example, by putting up the pre-published versions of papers, book chapters etc. There is also a platinum open-access monograph series by the British Society for the Philosophy of Science, for which I am the editorial chair. Here, we are publishing monographs that are free on both ends, so the publishers are stumping up money. You do not have to pay to publish it or download the whole book.

How do you deposit your work?

I have got most of my work in Academia.edu and ResearchGate, but they are also on the University's repository.

In your field, have you found it difficult or easy to identify other people's open research practices?

In the UK, we've got used to it because of the REF (Research Excellence Framework) and funders' requirements, so people tend to be reasonably good at it. As far as I have seen, colleagues from the US seem to put out the published versions of their papers on social media, which technically isn't legal, but no one seems to stop them.

How does open research inform your teaching?

Sometimes, if the published version of a paper or chapter isn't available or it's behind a paywall that the Library doesn't subscribe to, then in those cases, I would put a preprint version of a paper on the reading list, and if I can't, it doesn't go on there.

Helen Beebee interview

Do you use preprints?

Yes, both for research and teaching. I usually go to Google Scholar, and they show up in whichever repository they are uploaded. In Philosophy, not many people use ResearchGate, so I usually find preprints on Academia.edu. There is also a significant repository in my field called philpapers.org, where you can upload your preprints.

Do you have concerns about preprints?

No, I don't have any concerns.

Has your attitude toward open access changed in the recent years?

I am a bit worried about the requirements for gold open access. The funding model seems a bit problematic for learned society journals. See more here.

How does open access benefit your research?

It just makes it much easier to get hold of papers or use the preprint version of something I do not have access to. Sometimes philosophy journals take a long time to publish a paper, so it's very useful to find the (more or less) final version since I might want to talk about something that I am writing, and I wouldn't be able to access it without preprints.

In your opinion, what is the current state of open access in your field?

It is changing quite fast. If you are affiliated with a university that pays for APCs (Article Processing Charges), then people will go to those open-access journals. Though, they won't if they don't have the means to pay for the open access charges.

I have also got an edited collection for a special issue for an open-access journal. The special issue was on *Diversity in Philosophy*, and I thought it was important to make the papers widely available. My co-editor and I deliberately targeted this open-access journal so that the publications wouldn't be behind a paywall.

Have you ever developed a means to 'bypass' restricted content?

If I really cannot find something, I look up the author's email address and ask them if they could send me a copy of that paper.

Are there any negative attitudes toward open access you have come across?

There is a general worry about the changing business models of journals, and people aren't sure whether it is for the best. If you are unemployed between PhD and your first job, it's incredibly important that you publish in certain high-status journals, and if those are charging for APCs and you have no funding, then that's a problem. These are those general worries in my field.

What does data mean in your field?

The only time I come across data is when people do experimental philosophy. They run experiments on people; therefore, they would have raw data. The paper will usually summarise the analysed results. Sometimes, there is a web link to the raw data too.

I also had an AHRC-funded project where we were publishing two volumes of a philosopher's correspondence, and here, the archival materials are the data.

How do you manage your data?

For the correspondence project, we constructed a large database. This was at my previous institution, the University of Manchester, and we used Dropbox or Google Drive since we could not make it work with their data repository (OneDrive).

Have you written a data management plan?

Yes, I have, but I did not use any help or resources for writing the data management plan.

BSPS Open: All You Need To Know

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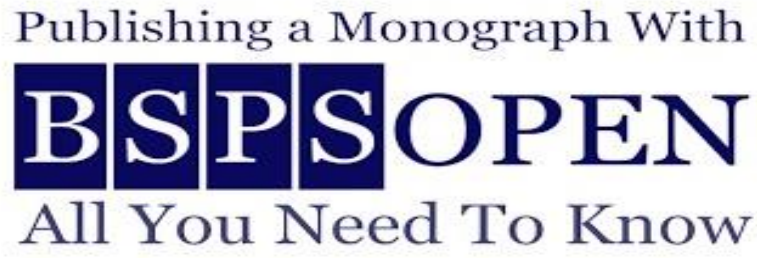

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How did you become the Chair of the Editorial Board of BSPS Open?

I just got asked to do it by some people who I knew me, and I said yes.

What requirements do you have for publishing an open-access monograph with BSPS Open?

This project is a collaboration between the British Society for Philosophy of Science and the University of Calgary Press. We assembled an editorial board, and they do the job as a university press would do. They read the proposals and make decisions about what is going to get published and what isn't.

We've only published one open-access monograph so far, and our policy is based on the quality of the monograph: if it is good enough, then we will publish it.

How viable do you think models like the BSPS Open are with the new UKRI open access policy?

So, monographs are very expensive, and the mandate seems to be an issue with the funding. On the other hand, I am also on the editorial board of a journal in the US, published by Cambridge University Press. The publisher often discusses open access policies, but the US

colleagues on the editorial board look disinterested because they don't have the same mandates, so they are not interested. Meanwhile, I am there, trying to work out what this means for researchers in the UK and how we need to satisfy those requirements. It is very hard when you have, for example, international collaborations with different policies.

Open Research Case Studies – School of Philosophy, Religion and History of Science with Adriaan Van Klinken

What does 'open research' mean to you?

One of the first thoughts that comes to mind is open access, which I've engaged with for some while now. Also, data sharing, and sharing your research findings as widely possible, and making them accessible and understandable for different audiences.

What have been your personal experiences with open research?

Aside from aiming to make my publications open access, a major element to my work where open research is concerned is to adopt participatory research questions and approaches around decolonial knowledge production. This is a principle I am firmly committed to. Having participants playing an active role in a project feels like the most meaningful way of doing research because it makes it more meaningful, accurate and inclusive. By treating them as equals and incorporating their views and perspectives into the decision-making process behind the research you can build strong relationships conducive towards achieving that data and outcomes you want.

"In terms of the research outputs it gives you access to data, to voices, to experiences, to perspectives that otherwise are impossible to access."

Tales of Sexuality and Faith: The Ugandan LGBT Refugee Life Story Project

Sacred Queer Stories is a research project exploring the intersections of bible stories and the life stories of Ugandan LGBTI refugees. More specifically, it examines the potential of reclaiming the Bible and using it to signify the queer lives of LGBTI refugees in East Africa. The rationale for the project is two-fold. First, autobiographical storytelling is an important and empowering method for members of marginalised communities to overcome their silencing in society and claim a space to make themselves heard. It also builds on long-standing traditions of storytelling in African cultures. Second, the Bible is an authoritative religious text and a popular cultural archive in contemporary Africa. As much as the Bible serves to reinforce existing power structures and social inequalities, it can also be used for purposes of community empowerment and social transformation.

I worked on it with my colleague Johanna Stiebert, also here at Leeds. It's finished now, but it was a project that involved a community of LGBTQ refugees in Kenya, who I met and developed a relationship with in a previous project (https://www.psupress.org/books/titles/978-0-271-08380-3.html). Our experiences with that project led to us developing a fresh idea for a collaborative project focussed around storytelling methodologies. This entailed us collecting their life stories and developing life stories in creative ways through drama and video.

In-keeping with the main idea of participatory research we sought to work together from start to finish, treating the community we were working with as equal partners. It was funded through the British Academy, so there was a concern we had towards the beginning that such might create a perceived power imbalance, because we were white Europeans coming in with the money. However, we made clear from the outset the research design of the project and developments along the way would be informed by the community we were working with on the ground. Further, the community had other resources essential to the project like networks/connections, trust relationships, etc.

They played a major role in shaping the outlets for engagement like how the storytelling was formatted and creative forms of community-based theatre. Really this could only be done through treating those we were working with as equals and having them play major decision-making roles in project, as they had a far better lay of the land, so to speak, and relationships conducive towards positive outcomes. So, we benefited from the level of trust that they as an organisation already had established in the community as a whole, which was essential because otherwise people are not going to share their life stories.

Most of these members came from Uganda, and had left their country because they didn't feel safe. So, they are/were refugees in Kenya, where life was really tough for them as well, where they feel marginalised: they feel that their voices are not heard. This project basically was an opportunity for their stories, their life experiences to be shared with a much wider audience. This was therefore a major motive for them to get involved.

How did you go about forging collaboration with local organisations?

I've been doing research in Kenya now for seven years, so I have developed strong, lasting relationships and networks conducive towards developing such collaborative projects. However, of course, this was a different story before then when I didn't have any of those connections. From my experience its very much a learning curve, where you start from

scratch. So, I just went out there and got to working contacting people, meeting up with them, developing trust and interest, and progressing from there.

I think an established problem/risk we have as academics is the perception that research tends to be quite 'instrumental'. By that I mean we have a process where we establish a given project before visiting the places for data collection, visit them to collect that data, leave, do some analysis, and then publish the results and findings, and then move onto a new project. In reality, it doesn't work out like that, and nor should it. You need direct involvement with the people you are procuring the data from, not only so you can build trust and rapport to get that data but so you can engineer the project to provide accurate results and have positive outcomes. Therefore, a great deal needs to go into simply getting to know the people you want to work with, learning what their own objectives and interests are, and constructing a project that incorporates them. You can't plan a project fully from here in the UK and stick to it to the end.

Investing in these long term relationships is important, but of course that takes time and it doesn't always work within the life cycle of a particular project. It is therefore a good idea to maintain your networks and connections from previous projects to help inform newer ones, as this obviously cuts down massively on the time it takes to build trust and collaboration. That's why you may see a lot of projects done by a researcher that seem similar or link together; because they are working with the same participants. Even if it is not relevant for a particular project you're working on right now, those existing relationships have a value in themselves and you will likely need them in future.

"I can't simply travel to Kenya and expect people to automatically start sharing their life stories with me, right? So it's exactly because we established those connections, we had those relationships, we had those networks, there was a kind of an environment in which people were very keen to actually participate and to share their stories."

What was feedback like from project?

It was amazing. We published a book (https://boydellandbrewer.com/9781847012838/sacred-queer-stories-ugandan-lgbtq-refugee-lives-and-the-bible/) with numerous life stories that we had collected, along with analysis, commentaries and reflections in Kenya. I gave some of the books out to people we had worked with and we had kind of a big party to celebrate, share what we had found and have discussions, which was well-received. It was an opportunity to bring the community together to celebrate the success of that outcome, but also to share that with not just members of that community, but with representatives of other organisations as a way to raise the profile of the work that they are doing and have been doing as part of this project.

Did you encounter any challenges?

Obviously in some cases it can be harder to cultivate those relationships conducive towards the project. This goes hand-in-hand with investigating a marginalised community, where some members will be more distrustful and/or less likely to engage with you due to stigmas and any perceived fears of backlash.

Data ownership is something that you have to carefully consider in such collaborative endeavours with participatory research. It's something you usually have to tackle on a project-by-project basis where I don't think there a single model for going about this issue. What I have tended to do is be open and honest from the beginning about who will be in what position and what will be done with the data and outcomes produced.

There can be misconceptions, for instance. So, I've been involved in filmmaking projects and sometimes people have this misconception that we, as producers, were aiming to make loads of money out of it. However, these were documentary films which are not made to make money and rarely do. We therefore need to fully clarify everything at the start, where we have to clear up issues around finances, ownership and how people want to be represented. It's not always easy, and is something we have to constantly navigate, but through building that crucial trust I mentioned earlier we can help mitigate any discord or problems we may encounter.

Have you been involved in public engagement based on your research?

I've been working with LGBT communities for the past ten years or so. I've been involved as a legal advisor or as expert advisor in some refugee court cases both in the UK and in the US, where people from different African countries applied for asylum for refugee status on the basis of sexuality. In quite a few cases I've been involved in writing expert reports and providing input on the legal process of asylum claims.

Currently I'm involved in a project around religious leaders and LGBT inclusion in in East African countries where we're working with LGBT organisations there, helping them to develop training programmes for religious leaders to mobilise and get them involved in promoting more inclusive environments in their communities.

I've also been involved in some more public dissemination events. For example, the drama films that we made with the refugee community around our life stories and the documentary film have been screened at film festivals across the world, usually accompanied with seminars, public discussions, etc. They have helped in creating awareness around those kind of issues across the world.

How important is decolonisation to your research?

'Decolonisation' is a tricky concept, with many different meanings these days. For me, it has helped emphasise the importance of my adoption of participatory research methods. From a decolonial perspective, at the practical level, I think it's deeply problematic to reproduce the models in which UK and Western-based researchers visit several to Africa collect data and run away with it, and don't share the findings, where they seldom get the community actually involved. From the decolonial perspective, I'm therefore very suspicious towards those kind of models and have come to believe in the importance of building and investing in relationships as a basis for doing the work that I do.

From an ethical level, I always make the effort to focus on the work produced by African scholars on the continent as part of the scholarship I engage with as part of my research, which you would hope is self-evident. Unfortunately, this is not easy and remains a major problem when it comes to information transmission from Africa and indeed the global south. Given issues like Western academic dominance, greater finance accessibility networking, etc., it is harder to find and access such works.

Scavenger approach

For my research I adopt what can be called the 'scavenger approach', which in essence refers to taking various different aspects of different research methods and ideas, and bringing them together into one approach. My work is very interdisciplinary/transdisciplinary. I'm based in the School of Philosophy of Life and History of Science, in the religious studies section. However, this in itself covers a wide array of fields like sociology, anthropology, political science, cultural studies, etc. Because my work focuses on Africa, African Studies is another kind of field in which I am engaged with is composed on many, various disciplines and focus. On top of that, my research addresses issues around gender and sexuality, so there are then numerous fields like gender studies, queer studies, LGBT studies, etc.

Overall, as you can see there is such a wide breadth of areas and focusses that my research draws upon, where adopting interdisciplinary approaches is natural and a necessary requirement. Honestly, I can't see myself sticking to just one discipline; the interdisciplinary approach allows me so much freedom. I can play around with various perspectives, methods and theories, and create an original and effective research project.

Open education in teaching

I try to open up the teaching process as much as possible for my students. By that I mean I try to encourage them to engage in their own research, as opposed to a traditional model where I teach them subject material (through lectures), they go away and do readings and

write up coursework and revise for exams. Instead, I encourage them to collect their own primary data.

For instance, I teach a level 1 module on religion in Africa (https://webprod3.leeds.ac.uk/catalogue/dynmodules.asp?Y=202223&F=P&M=THEO-1910), where one of the assessments is for them to engage with a new item on the subject and critically analyse it as a primary source. In higher up modules I expand on this where I get them to engage with more primary sources including video material like sermons from churches in Africa, websites from faith-based organisations, literature published by African authors, etc. The overall idea is to give students a better sense of the issues surrounding the subject and to develop skills in data collection and analysis, as opposed to just giving them loads of secondary-based literature.

Most students I teach are white British students who have never been to Africa. So, they have certain misconceptions about the continent, they tend to have very generalised views about it. Allowing them to work with primary material is a way of discovering the enormous diversity for themselves. For instance, at first glance there is the issue of gay rights where there are misconceptions that the entire continent is homophobic, where in fact there's a wide variety in opinions, attitudes, experiences, policies, etc., on this subject. Through exploring primary sources they develop both a better understanding of what homophobia across Africa is about, where it comes from, what the reasons are, etc., but then they also encounter opposite divergent voices that actually exist in the same context, which helps nuance the narrative.

University of Leeds Centre for African Studies (LUCAS)

The Leeds University Centre for African Studies (LUCAS) is one of the most interdisciplinary centres of African Studies in the UK and in Europe. It brings together scholars with an active interest in Africa from across different schools and faculties at the University of Leeds. The Centre also has an active community of postgraduate research students.

Members of our Centre are leading researchers in various sub-fields of African Studies, such as arts, cultures, development, health, history, literature, politics and political economy, and religion. They have won research awards from the Arts and Humanities Research Council, the Economic and Social Research Council, the British Academy, and the Leverhulme Trust, among other funders.

Here at LUCAS, we promote African Studies at the University of Leeds and in the city of Leeds, and are also part of the Yorkshire African Studies Network (YASN). In 2017 LUCAS joined the Africa-Europe Group for Interdisciplinary Studies (AEGIS), a research network of centres for African studies in European countries. We also run the Schools Africa Project, a scheme that recruits postgraduate African students to go into British schools and promote a better understanding of African cultures and societies to pupils. Our centre began in 1964 as the

African Studies Unit, and has grown from a small cataloguing enterprise to a research centre with an annual African Studies Lecture, a regular seminar programme and an annual African Studies Bulletin.

Basically, LUCAS aims to bring together academics and research students across the university with an active research interest in Africa and in African Studies. LUCAS acts as a platform for exactly the kind of inter- and transdisciplinary work I mentioned earlier, and to stimulate the development of and the conduct of collaborative work. Here at Leeds, we aim to bring together students and colleagues from different schools, but in recent years we have be going beyond this to develop a fellowship programme for academics based in Africa to work with our colleagues here.

We have faced some challenges in this endeavour. For instance, referring back to being able to access literature by those either from and/or based in Africa, there are still obstacles in flows between there and here. Many publish in journals that are largely confided to the continent, where works struggle to circulate outside. A major underlying reason has been that many are put off by the expensive fees for publishing in the more widely-known Western-based journals. This is why I'm hoping developments in open access will help overcome these trends. In itself open access should be an important strategy in global knowledge exchange.

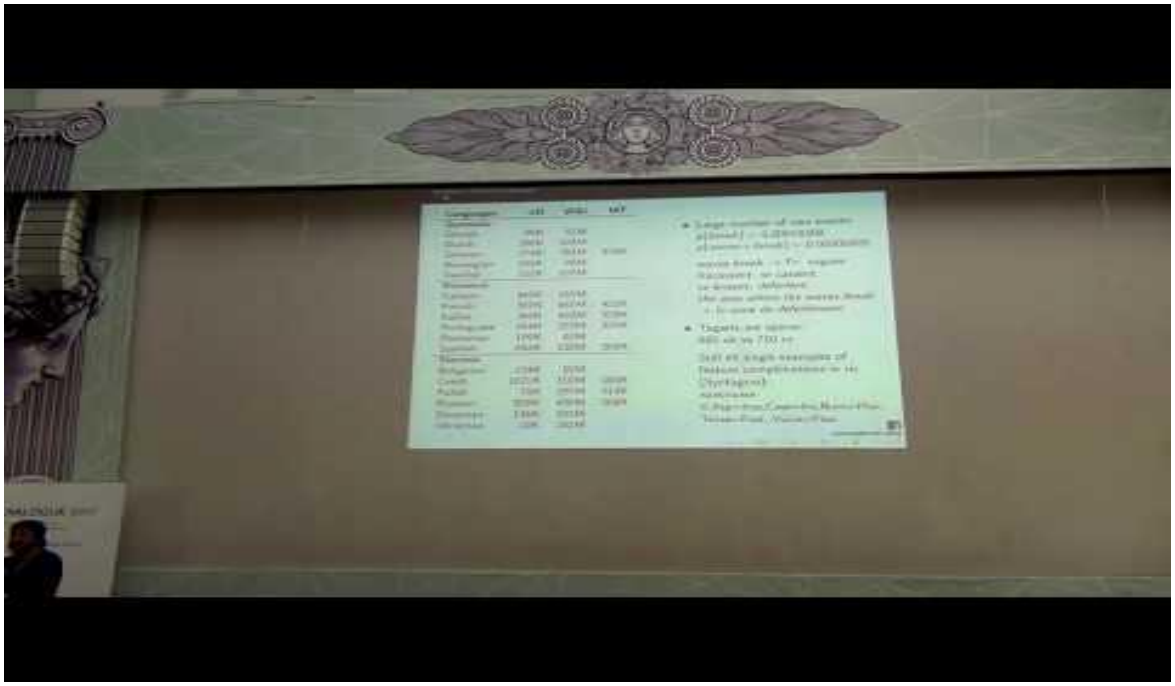
However, we need to also be aware of other challenges open access may present. For instance, the cases where some journal request additional costs on the part of the author to make their publication open access. This is a non-starter for many African-based scholars who simply can't access the funds to do such. So, we need to be careful as open access in some quarters may actually lead to reinforcing these inequalities; we need to address ways to eliminate this potential burden on the author across the board.

Open Research Case Studies – School of Languages, Cultures and Societies with Serge Sharoff on Digital Humanities

What does open research mean to you?

Open research is crucial for reproducibility: I trust reproducible research more in comparison to a study which has a claim, but the research is difficult to replicate. My field is linguistics, and the number of steps I have to do to make my research reproducible is much less than what is needed in, for example, the medical field.

Sergey Sharoff "Deep Learning and Language Adaptation"



How does your research use open research practices?

In my field, which is language processing, many research problems have already been identified. If there is a useful way of doing simple things with textual data or a new way of doing statistics with language, then others, like I and my students, can use it as a good starting kit for experiments. From the viewpoint of dissemination, if the outcomes are open, the research can be replicated and reproduced. There are limits around copyright since not every text we use for research can be fully shared. For example, if I collect data from Twitter, I can share the tweet handles as long as the handles haven't been deleted or become private, and then anyone can reproduce at least part of my study.

"If you have reproducible research and others can look at what you have done, it likely will increase the attention and citation rate of the study."

How do you deposit your work?

Symplectic is required to be used by the University of Leeds, and my ORCID account is linked to that. I report any new publication to my School, and they deposit it in White Rose Repository.

I use Google Scholar to find what others have done, in a sense, because our field is quite large.

In your field, have you found it difficult or easy to identify other people's open research practices?

There are a few big conferences in the field: this is the primary way for disseminating research in the research community. You would also find open datasets in reading papers: for example, if a research paper does not report a dataset, it inherently makes it a bit less interesting for me. If you have a modest budget, you can annotate your dataset and do experiments with it.

How does open research inform your teaching?

Since my research tends to be informed by my research interests, what I teach is related to what I want to investigate, which tends to embed open research. I teach the students methodological practices; they have small projects on data collection supported by open-source tools and datasets. In some cases, their collected data might become shareable too.

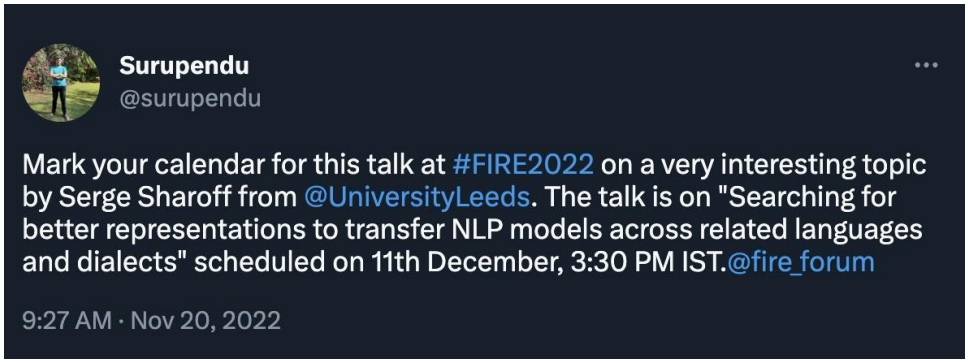
What does reproducibility mean in the Humanities?

From the viewpoint of my research, you have a dataset: you can produce a frequency list, and then this frequency list is reproducible. If you have a description of how something is done and there is a tool, which does it for you, then reproducibility is taken for granted.

In qualitative research, it is harder to define what reproducibility is. One of the examples is if we have a sample of articles that come with a guideline concerning whether they are informative reporting, opinion pieces, or propaganda. If you have a working definition of what it means to express an opinion, propaganda, or informative reporting, then, in this case, it's straightforward how you can reproduce the textual analysis. But this is open to scrutiny: you can say to what extent there is a disagreement between the annotators, whether a text is treated not as propaganda but more as an expression of opinion or something else. By looking at the data, someone might distinguish propaganda from informative reporting, but they don't have the guidelines, and they don't have actual annotated samples. One can question whether they understand propaganda the same way as other people.

Do you use preprints?

To some extent, yes: in our field, large corporations, such as Google and Facebook, publish some research related to language and textual data or academics and often they don't bother with publications in traditional conferences or journals, so they count as a form of preprint. However, for me, peer-reviewed texts are still more primary sources than preprints. Some of my students prefer depositing data on preprint repositories, and I don't object to it.



In what ways do you deposit the preprint of your work?

In our case, it is arXiv.org, practically everyone publishes there.

Do you have concerns about preprints?

Preprints are voluntary contributions, mainly from a couple of universities in the United States. If they decide that this voluntary contribution on their side is not worth it, then there is a possibility that a sizable chunk of research goes astray; then this is one concern. These are papers which didn't go through peer review. Some organisations, such as Facebook or Google, are not under pressure to have a proper peer-reviewed academic publication: they publish on, for example, arXiv. There are obvious flaws, which people sometimes ignore: I often see how a preprint could have improved if it would go through the peer-review process.

Has your attitude toward open access changed in recent years?

I have been doing open research for the past fifteen years, in one form or another, so my attitude probably didn’t change.

In your opinion, what is the current state of open access in your field?

Open access became the mainstream in my field. I’m glad about this since, in the past, a substantial proportion of publications were closed and didn’t produce open data or tools to replicate their study. The lack of openness would create doubts about the validity of the research and some frustration. Now, most of the studies in my field are open-access and include open data.

Are there any negative attitudes toward open access you have come across?

My research is on language processing, and language is, to some extent, available to everyone. In the 1990s, this was limited to people working in large institutions. Now, it is freely

available in large numbers; therefore, it is treated as an advantage. There is a concern that large corporations use data for their purposes, essentially information about everyone on how we produce texts and how we search. It is also a source of revenue for Google and Facebook: they sell it to advertisers, and this is how the legislation around GDPR appeared, which made data collection a bit more complicated for the right reason. There can be some hurdles you need to go through to collect data from the web, but this is the price for fairness.

What does data mean in your field?

Text is qualitative data, but sometimes I extract some statistical information from it, and then it becomes quantitative data.

How do you manage your data?

In addition to the standard OneDrive storage, we also have some servers, which are managed by IT, so the data is backed up, and we keep the data safe.

Do you use open data?

Yes, most of the time, practically everything we do is open datasets.

Have deposited your datasets?

Yes, primarily via GitHub. I know this can be done in other ways, but the tradition in the field is to disseminate everything via GitHub.

Have you written a data management plan?

Yes, it’s mandatory for projects I do.

Have you used the University of Leeds’s resources for implementing a data management plan?

Yes, I used a template provided by the Data Management Team at the Library.

How important have ethical considerations been in devising your data management plan?

I don't need to know from whom the data belongs if, for example, I collect a large sample of tweets. There is this level of data anonymisation if I want to publish something. However, if I want to publish examples data anonymisation is quite easy.

"Many of the tools I rely on to code are open source, and then depending on the licence of the software, we usually repeat this licence. Most of the time, this would be a Creative Commons share-alike."

What kinds of software do you use for your research?

In our field, almost everything is open source: one of the major libraries is supported by Facebook, and they decided to pay for the open-source tool Pytorch.

Have you made your code open access to others following the completion of your research?

Yes, I produce codes with my students that we upload to GitHub.

Open Research Case Studies – Practice Research with Alex de Little

SPARKLE project description:

‘Sustaining Practice Assets for Research, Knowledge, Learning and Engagement’ (SPARKLE) will be a national infrastructure for the storage, discovery, access, analysis, and preservation of practice research assets: which may include text, but also image/video/audio/software, and other less common mediums. Practice research is a broad community that cuts across disciplines (creative arts, humanities, healthcare, and others) that is not well-served by current text-focussed repositories, needing a more considered approach to a wider range of mediums. Equally, the current repository focus on single outputs is a poor fit for the processual and interconnected nature of practice research. SPARKLE will address these issues and fill in a significant gap in the interconnected trusted repositories landscape, as the current institutional/subject repositories lack capabilities in the management of complex, multipart, interconnected assets. It will provide an integrated technology infrastructure for innovative design and practice research, along with economies of scale through a cloud-based data service, encompassing critical FAIR (Findable, Accessible, Interoperable, and Reusable) principles. As a holistic service to support practice research for now and the future, SPARKLE will include capabilities for analysing quantitative, thick, and big data and learning resources to support documenting, accessing, and reusing practice assets. This project will produce an initial scoping of the required data infrastructure and community training needs.

What does open research mean to you?

In my opinion, knowledge should be shared and communicated in a digestible way for the general public. We shouldn’t really need to define what open research is because it should be an assumed base.

As a society, we could benefit much more from open access to knowledge, which also has implications for academic writing and communicating complex ideas. The need for researchers to communicate outwardly is also significant within research projects, particularly for impact, outreach, and engagement with the public. I think these should be part of the project and not only be an ‘add-on’ or an afterthought.

How does your research use open research practices?

As a practitioner, my research is often sited in engagement in the world rather than solely in writing or documentation. My practice is developed around human, environmental, and ecological relations; therefore, there's an innate openness to it. I'm interested in experiences of place and space, and I often engage in practices of listening to people as a process of transformation or discovery.

My research is often necessarily open to the public in the form of workshops or engagements, so a lot of what I end up writing up to as a publication will come from some sort of embodied engagement. If I were working, for example, in the School of Engineering investigating hydraulics, it might be more academic or, potentially, commercial; and by extension, the audience for the research might be more specific. As a creative practitioner, my networks are oriented towards a non-academic or partly academic community.

In your field, have you found it difficult or easy to identify other people's open research practices?

The only time I engaged explicitly with open research as a concept was when I was working on the SPARKLE project and developing a blueprint for a repository for practice research. The data collected from interviews clearly suggested that the repository should be open since there would be no point in having a publicly funded repository for practice research if it isn't accessible to everyone.

The endeavour of doing practice research also has to be linked to notions of openness or closeness: it doesn't really suit most of the practice to occur within the walls of an institution, for example. In the creative disciplines, research outputs might often be disseminated in various formats, reaching a broad audience. I feel like in practice research communities, you only find a small number of people who publish exclusively in traditional journals these days. It's crucial in this avenue of research to develop critical reflexivity and think about the role of the institution and how research connects to broader society.

Has your attitude toward open access changed in recent years?

I was always a supporter of open access: I remember being a first-year undergraduate student and finding it strange that we had to log into all these repositories to access the publications. I keep seeing friends who might be involved in campaigning or activism who struggle to access the works they need. It is kind of bizarre and frustrating. The economy of academic publishing is not fair or equitable since the people who write the publications don't get paid. To me, the economy of these platforms is questionable: it isn't transparent.

I would always choose to publish with an open-source publication where possible. Creative Commons is also interesting, where you can licence your work with varying levels of copyright control.

Have you had open-access work published?

I have published in the Science Museum Group Journal, which is an open-access journal. My work usually appears in more digestible formats in magazine-like publications and not in traditionally peer-reviewed journals. I recently wrote a blog post for the House Kulturen de Welt blog, and I did a podcast episode for the organisation Theatrum Mundi which is about creative practice and city-making. As a creative practitioner, I am concerned about the reach of my work outside academic circles. Often, publishing in a peer-reviewed journal isn't enough: work needs to be shared on Twitter or public-facing platforms to access your networks and to get further funding or support for your projects.

Alex De Little - Spatial Listening Games - Kosmologym - Den Frie Centre for Contemporary Art

In your opinion, what is the current state of open access in your field?

Journals like the Journal of Sonic Studies, Journal of Embodied Research, and Architecture and Culture are all peer-reviewed journals and are mostly open. There's a real precedent for artist-led grassroots initiatives of journals and looking at editing as critical practice and the journal as practice. Ben Spatz from the University of Huddersfield runs the Journal of Embodied Research, a platform that explores video as a format for conveying embodied praxis and embodied ways of knowing. Comparatively, at Leeds, Simon Lewandowski, Visiting Research Fellow in the School of Fine Art, History of Art and Cultural Studies, does a lot of work around bookmaking and publishing as a critical practice.

"For me, data is a word I try not to engage too often: my practice research is concerned with experiences in the world, and I feel that framing human experience as data seems reductive. There are situations where I might interview people after they experience certain things, or there are audio, image, or video recordings that support my research in various ways, and that could be called data. However, data is not what drives the research."

How do you manage your data?

During my PhD research, if something was in a gallery that made sense to have an exit interview, there was always a release form and a data management plan stored on OneDrive. I always anonymised those and did not disseminate the raw data, which was used only for supporting the commentary about the pieces.

How important have ethical considerations been in devising your data management plan?

I did a project with the University of Nottingham, where we looked at frameworks for curating with sound and listening in, co-produced with the National Science and Media Museum. We paired groups of gallery audiences and museum audiences with artists to create exhibitions. There was a lot of form-filling, including a data management plan and an archiving plan. The closeness of data was important in terms of ethical questions.

The experience is open: the accessibility of the practice and to invite people to be part of a workshop or to attend if they can, and the raw data was closed and used as supporting evidence.

"As a practising researcher, you can spend too much time conceptualising and thinking, but a lot of the joy and work is in the doing, the practice itself."

What is the aim of SPARKLE?

SPARKLE was a project about a practice research repository. The project was a collaboration between the University of Leeds, the British Library, and Edina – a digital consultancy based at the University of Edinburgh. But they are an independent organisation with digital expertise. Many academic disciplines convey research inquiries through text, but the world of practice research is quite different, and it is being increasingly legitimatised by funding bodies, such as UKRI. However, we don't have the infrastructure to disseminate multi-modal research outputs, and much less we have a centralised repository to store these outputs. SPARKLE was a project about establishing a repository for practice research that would be housed in and maintained by the British Library.

I came in during the middle phase as a Postdoctoral Research Assistant. My role was – along with Matthew Warren – to interview librarians, archivists, and practitioner researchers for their ideas on how they imagine it. I found that the University's managerial class had a very different view from the grassroots artists, and were interested in linking the repository to the REF submission format. However, everyone agreed that it should be open source.

Ways of Listening

What stage is the SPARKLE project at the moment?

We did the initial research on the repository. Its future hinges on the outcomes of further applications. It depends on whether this is important enough for UKRI to allocate the funds to the repository.

Why is it important to talk about practice-research data differently than quantitative data, usually associated with STEM subjects?

I think how research is stored, disseminated, and accessed should be a conversation that develops in tandem with the vanguard of that discipline. To be a researcher requires you to be constantly in critical contact with the nature of research and the nature of the system for its accessibility and dissemination. The University - as an institution - is rooted in society and culture, so there has to be an idea of the critical relationship to labour, working conditions, and the institution's role within the world. The Arts and Humanities potentially draw more attention to these debates than other areas and disciplines.

Data and methodology are fundamentally different in the fields where you have, for example, ethnographic or anthropological techniques. Practice research is (r)evolutionary in terms of thinking about data, self-reflexivity, and the embodiment of research. An academic article can seem like a somewhat reductive format for conveying the richness of those research enquiries. It's still a key to research dissemination.

How can the University of Leeds support practice researchers?

Building on the idea of SPARKLE, it would be interesting to create a platform for practice research. The University could support practice researchers by promoting events, such as exhibitions and performances, particularly for postgraduate students. The allocation of funding is also crucial: for example, for travelling to venues, developing practice, and promoting events. I would also like to see a meeting point between the University of Leeds and the city, such as opening a venue.