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Considering Creative Activity in Institutional Repositories: An Exploration of Faculty Perceptions

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INTRODUCTION Institutional repositories capture the intellectual output of a specific institution, but this often does not include the creative works done by those in the fine arts. **METHODS** In-depth interviews with faculty in fine arts disciplines were used to explore their perceptions of institutional repositories and to uncover any benefits or barriers they identify when they consider their creative work within an institutional repository. Fourteen faculty from architecture, art, dance, film, music, and theater were interviewed, with an emphasis on the performing arts. **RESULTS AND DISCUSSION** Benefits included the accessibility of works within the institutional repository (IR) to the wider public, the ability to use deposited content for promotional purposes, and the connection the repository has to the institution. Barriers included financial concerns, uncertainty about what would happen with the ownership of their work, copyright, how to share their contributions in collaborative works, and the added time it might take to deposit materials. Faculty also had several expectations. By understanding fine arts faculty perceptions, libraries can improve outreach to these disciplines regarding repository services and be prepared to include the types of works being created in the arts, if appropriate.

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IMPLICATIONS FOR PRACTICE

By understanding fine arts faculty concerns, expectations, and the value they see in placing their work in an IR, libraries can:

1. Conduct effective outreach to these disciplines.
2. Be prepared to include the types of work created by these disciplines.
3. Help increase visibility to fine arts faculty work through targeted inclusion and marketing.

INTRODUCTION

Institutional repositories (IRs) aim to capture the intellectual output occurring at a specific institution; there is, however, often a lack of content created by those in the fine arts disciplines found in IRs. Many of the documents included in IRs are text-based, including conference papers and other unpublished materials, and pre-prints of published materials such as journal articles and book chapters. In some cases, the documents accepted in IRs have expanded to include supplementary materials, such as data sets, and non-text-based materials, such as audio and video recordings of presentations. But what about the creative work done in the fine arts that doesn't exist in this type of text-based and publishable format?

The absence of fine arts content in IRs can result from a variety of factors: artist concerns over their creative works being openly accessible, a lack of faculty and student understanding of IRs and what they do, insufficient outreach by libraries to arts departments regarding the IR, or uncertainty about whether the IR can accurately display certain types of creative works (e.g., three dimensional objects, architectural renderings, audio and video recordings, etc.). Researchers at Goldsmiths, University of London have termed these types of works and others *defiant objects*, or works that cause difficulty when depositing into an IR (Nadim & Randall, 2013). They also acknowledge that the difficulty is not inherent in the objects or works themselves, but in a variety of factors, including different understandings and definitions of “research output” and “institutional repository,” among others (p. 3), which all contribute to this absence of content.

As Clifford Lynch wrote in 2003, “a mature and fully realized institutional repository will contain the intellectual works of faculty and students—both research and teaching materials—and also documentation of the activities of the institution itself in the form of records of events and performance and of the ongoing intellectual life of the institution” (para. 6). This inclusive early view for IRs directly names the types of content produced in the arts as part of the intellectual output of the institution. It also acknowledges that in many cases,

representational documents of those live events are needed as records of performances. To succeed, this documentation requires a collaboration between the library and disciplinary faculty. In a 2017 *College & Research Libraries* guest editorial, Lynch provided an updated view of IRs, acknowledging that developing a comprehensive record is unrealistic, as is relying on faculty to self-archive. Instead, he proposed a move from emphasizing journal materials to focusing on other scholarly materials not suited for journals. Much of the work created in the fine arts falls into this category of materials not suited for journals, but current IR policies for inclusion or institutional definitions of *research output* may prohibit their inclusion.

One step to the “mature and fully realized institutional repository” that Lynch describes involves understanding the concerns and benefits faculty in those disciplines identify when considering their creative work in an IR. Using interviews to understand fine arts faculty perceptions of IRs provides valuable insight into how to perform outreach to these areas and additional steps that must be addressed before pursuing such outreach. This understanding will help libraries decide whether to pursue inclusion of these materials, and how to do so if desired. Specifically, the goal of this study is to answer the following question: What facilitators and/or barriers do fine arts faculty identify in depositing their works into an IR?

LITERATURE REVIEW

IRs gained significant popularity and momentum following their inception, leading researchers to explore a variety of related topics over the past several years. While a complete overview of the history of IR research is out of scope for this study, a review of various aspects of this literature is relevant, including studies that have analyzed IR content by discipline, studies that have discussed faculty perceptions and concerns regarding IRs, studies that have explored faculty self-archiving tendencies, and studies that have discussed adapting IRs for different types of content.

Researchers have explored the disciplinary breakdown of content within IRs. Zuber’s (2008) survey of disciplinary content in 18 institutional repositories discovered that IRs do not demonstrate broad, diverse discipline contributions. Although this was not the focus of their study, Jantz and Wilson (2008) came to similar conclusions in their work focusing on ARL libraries with institutional repositories and noted that the faculty within the humanities deposited the least amount of content. Although it is still true that the sciences are still predominantly represented in IRs, Dubinsky (2014) did notice an increase in humanities content after conducting a study of 107 IRs. While the presence of scholarship within the humanities is increasing in IRs, this may or may not be true for the arts and their unique formats.

Other researchers have focused on faculty perceptions and concerns regarding institutional repositories. An early study from the University of Rochester observed faculty to understand their research and writing process in order to adapt their DSpace repository to meet their needs (Foster & Gibbons, 2005). In addition to several other findings, they found that a change in language used to market the repository to faculty was needed and that a “personalized, tailored approach works best.” An important aspect of IRs is their ability to provide open access to research and scholarship. One European study found that “authors from the social sciences, humanities, and arts were more likely to be unsure about the meaning of open access” (Creaser et al., 2010, p. 152). Another study at a medium-sized university in the United States found that those in the humanities had a negative perception of IRs, but that an awareness and prior experience with repositories were not factors that influenced their overall perception (Oguz & Assefa, 2014). Other researchers have explored concerns from faculty in many disciplines regarding IRs that can be a barrier to depositing their work. These barriers include copyright concerns, a lack of understanding regarding the purpose of an IR and the deposit process, and perceptions of lower-quality content in IRs (Casey, 2012; Covey, 2011; Creaser et al., 2010; Kim, 2011; Yang & Li, 2015).

Many IRs rely on faculty submitting their own content into the IR for development, and several studies have been conducted to assess these self-archiving habits of faculty. The studies range from exploring whether there is a disciplinary culture evident in regard to self-archiving (Xia, 2007), to what the primary motivational factors are for self-archiving in an IR (Kim, 2011). Others have examined the user experience in self-archiving in the hopes of increasing submissions by making the process simpler (Betz & Hall, 2015). Anderson, Dwyer, and Leahy (2012) specifically evaluated the self-archiving behavior of researchers in the music discipline. Through an analysis of articles in top music journals and the contents of the authors’ IRs, they discovered that music faculty are not in the habit of self-archiving and making their work openly available.

The self-archiving habits of faculty in the arts is one aspect of the relationship between the arts and IRs. Another aspect of this relationship is whether or not a repository is technically equipped to support nontraditional scholarly output. Researchers have described methods of modifying IRs for the various parts of performing arts and music related electronic theses and dissertations (Horová & Chvála, 2010; Yang, Ketner, Luker, & Patterson, 2016), while other studies have intentionally excluded the arts because of the tendency to create works outside of traditional scholarship. In addition to technical modifications for theses and dissertations, there is sometimes a need to adapt IR policies for creative works. This became apparent with graduate students in creative writing programs who face issues publishing their writing if it is available freely online through an IR (Foster, 2008; Sinor, 2014). As a

result, policies were adapted so that students in these graduate programs have more options for embargos or are not required to deposit their work into the IR.

One very important project to note, the Kultur Project, which concluded in March 2009, investigated the state of creative and applied arts research in institutional repositories in the United Kingdom (Gray, 2009). The researchers conducted a survey to assess the environment, with an end focus on developing an EPrints repository that could support the needs of these materials. According to Gray (2009), creative and applied arts researchers expressed concerns relating to copyright and intellectual property rights, especially in regard to collaborative works, as well as concerns about how their end product would be displayed on the platform. The project also “revealed the extent to which IRs can be used to support networking within the creative arts community” (White & Hemming, 2010). A follow-up project, the Kultivate Project, explored the best ways for encouraging the deposit of arts research into institutional repositories and continued to explore the concerns of creators (Gramstadt, 2012). Much like Foster and Gibbons, Gramstadt also found it important to personalize outreach and adjust language to reflect the researchers’ own vocabularies in order to increase arts research deposit.

The participating institutions in the Kultur Project aimed to build an IR to accommodate visual arts disciplines, not to adapt an existing one. In that project, the IR was intentionally designed for the arts and did not necessarily need to support other academic disciplines, which is the reverse of the situation for many existing IRs. There is limited scholarship that explores the relationship between the creative work done in the fine arts and IRs that must meet the needs of a variety of academic disciplines, especially repositories that are already developed and in place. There are also few studies that examine both the visual and performing arts. This study seeks to fill a gap in the scholarship by exploring both visual and performing arts faculty perceptions of IRs in order to understand the necessary changes needed to accommodate their creative work.

METHODS

The primary objective of this study is to answer the following research question: What benefits and/or barriers do faculty in fine arts disciplines identify when they consider depositing their work in the institutional repository? For the purposes of this study, fine arts includes the six disciplines in the College of Fine Arts at the University of Nevada, Las Vegas (UNLV): architecture, art, dance, film, music, and theater. By answering this question, a better understanding of faculty and their work can be gained, allowing for more meaningful outreach regarding IR services for these disciplines. The project was approved by the institutional review board at UNLV, which was the author’s institution at the time data was collected.

The population for this study included full-time faculty members in fine arts disciplines. While a study across multiple institutions may have been ideal, it was not realistic; the study was thus limited to the author's home institution at that time, which allowed the author to provide local context to participants. Participants were recruited through purposive sampling in order to find individuals in each of the disciplines in question. In November 2016, interview requests were sent via email to all 96 full-time faculty members in the College of Fine Arts at UNLV. Of this group, 19 individuals responded to the email request, and 12 of those respondents scheduled interviews. In order to have representation from each discipline in the college, four more faculty members were contacted directly, either on recommendation from another participant or because they already had content in the IR under their name; two of these individuals scheduled interviews. In total, 14 interviews were conducted in November and December of 2016. Google Calendar's appointment slots feature was utilized to ease scheduling since the author and all participants used the Google suite offered on campus.

Participants took part in a semi-structured interview ranging from 30 to 60 minutes that included questions designed to allow interviewees to discuss their research, scholarship, or creative activity and to consider any value or concerns they may find in placing their work in the IR (see Appendix A). While interviews involve a significant time commitment for faculty and a different method might have garnered more participation, in-person interviews allowed the interviewer to address any questions interviewees had about IRs. This method also resulted in important relationship building between the interviewer and interviewees. All interviews were recorded using a digital voice recorder and transcribed verbatim by the author. One transcript from each discipline was initially coded by hand using inductive analysis, allowing for themes to emerge from the data itself. The author was, however, also aware of possible themes from the literature review and handwritten notes from the interviews, which could have influenced this process. All interview transcripts were then coded using a qualitative data analysis software, Dedoose, which used these initial themes and allowed additional ones to emerge. Similar themes were then grouped into categories, which will be discussed in the next section.

Participants included six faculty from music, four faculty from theater, and one faculty member each from architecture, art, dance, and film. While the participant breakdown is not representative of the total faculty breakdown and was influenced by the author's existing relationships with specific departments, every effort was made to have representation from each discipline (see Figure 1, following page).

To start the interview, participants were asked whether they considered themselves more practice- or history/theory-based within their field. This demographic question was included

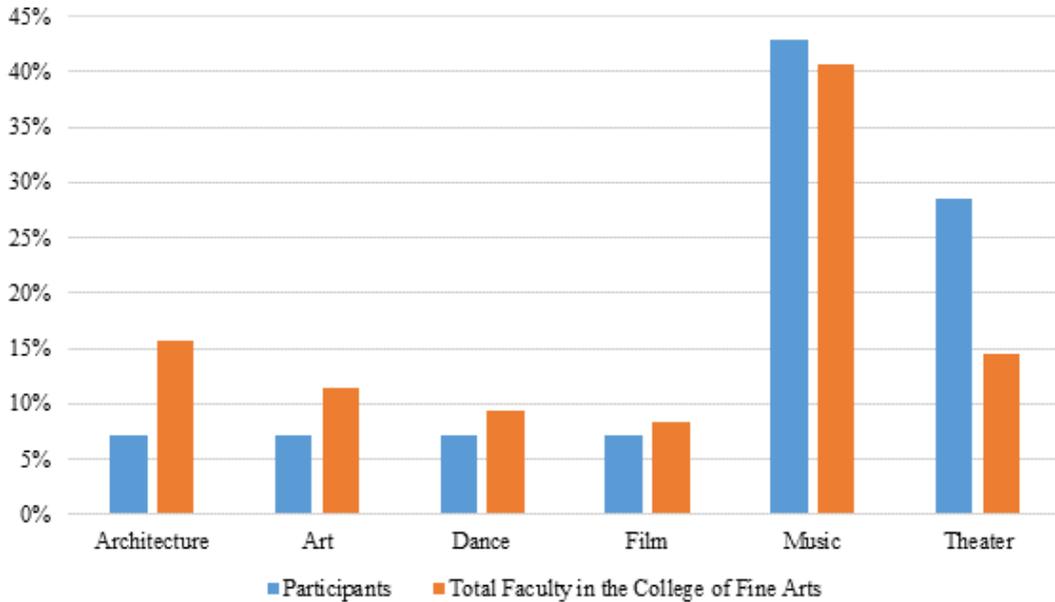


Figure 1. Percent of faculty participants by discipline compared to percent of total faculty by discipline in the College of Fine Arts at the time interviews were conducted.

to relate their work and creative output; those who are primarily history/theory-based are more likely to produce traditional scholarship (e.g., journal articles, book chapters, books, etc.) already the focus of IRs, while those that are practice-based are more likely to create non-traditional scholarship (e.g., musical works, performance, visual art works, etc.). All faculty who participated identified themselves as practice-based in some capacity, and four of the fourteen also identified as a combination of practice-based and history/theory-based. Two of the participants did primarily teach history courses within their departments and therefore leaned more towards history/theory than practice, though they were actively engaged in practice in some capacity. Only one participant had self-deposited their materials into the IR and five self-identified as being familiar with the concept of institutional repositories or had attended a presentation about it.

RESULTS

Context

Like many other institutional repositories, Digital Scholarship@UNLV has a mission to “capture, preserve, and share the intellectual output of UNLV faculty, staff, students, and collaborations with other stakeholders” and eligible content includes journal articles,

conference papers and presentations, supplementary materials (audio, video, images, etc.), books, monographs, posters, electronic theses and dissertations, datasets, and technical reports (“About the Repository”, n.d.). The eligible content listed on the website is primarily text-based and excludes much of the work done in the fine arts.

At the time of data collection in 2016, there were 837 items in the College of Fine Arts collection within Digital Scholarship@UNLV, which accounted for about 9% of the content in the IR (see Figure 2).

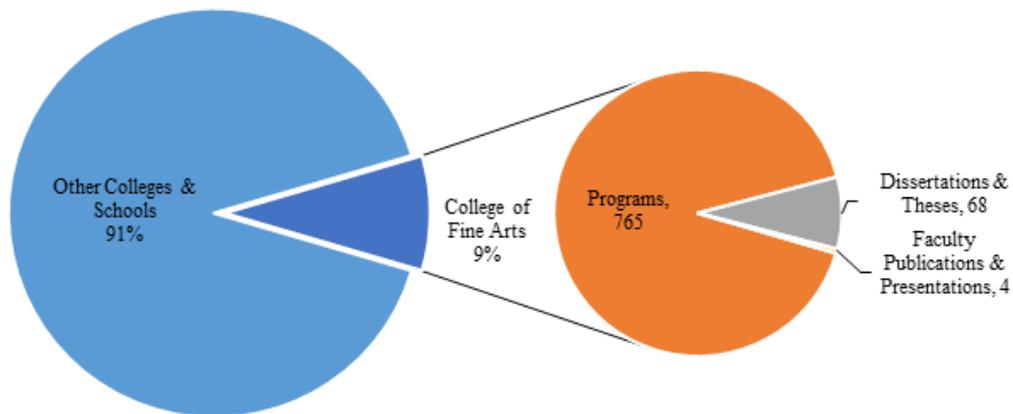


Figure 2. Percent of items by College or School in the repository at time of interviews and breakdown of materials within the College of Fine Arts. “Other Colleges & Schools” does not include institutes, centers, or other units on campus that submit materials. The top three colleges with materials include College of Engineering (26%), College of Liberal Arts (14%), and College of Urban Affairs (11%).

Due to an existing program between the University Libraries and the School of Music, 765 of these items were programs from School of Music performances that had been added by the Library. Of the five faculty who said they were familiar with institutional repositories, three were familiar because their name was included on one of these programs and they had received automated emails from bepress’s Digital Commons with readership information about the programs. Of the remaining 72 items, 68 were dissertations and theses and only four were faculty documents. The four faculty documents were publications and presentations, primarily text-based, contributed by three authors in art and architecture. Since initial data collection, the number of items under the College of Fine Arts has grown significantly, including an increase in faculty materials. This growth is the result of a bibliography program that added citations

exported from the system used for annual reports.¹ Many of the new items are only citations and do not include files of the work.

When discussing their research, scholarship, or creative activity, faculty identified several different types of work, which were then discussed in the context of the institutional repository. These were works done in both physical and digital formats and included physical objects and photographs that were representative of those objects; journal articles and conference presentations; live performances, some of which were recorded; studio recordings; original works of art or music compositions; documents created in preparation for performances and other activities (e.g., research that might be done by a director before a play or designs for buildings); and handwritten documents, sometimes including scans of these documents. Several participants noted that these were often works that were already intended for the public in some capacity, which positively impacted their willingness to contribute their work to an online venue that is also open to the public. In some cases, their work fits within current collecting (articles or presentations) or already has a digital representation that could be deposited (sound recordings or PDFs of compositions), while others would require creating a digital object for deposit (sculpture or sketches of costume designs). In other cases, the work is a performance or exhibition, which can't be truly captured digitally, but collaborative efforts could be made to create digital objects that represent these works.

Themes fall into three major categories: benefits, concerns, and expectations.

Benefits

As faculty considered their creative work in the context of an institutional repository, several benefits, or aspects that might motivate faculty to deposit their work, were identified. These benefits included the accessibility of works within the IR to the wider public, the ability to use deposited content to promote work being done in the departments, and the connection the repository has to the institution.

Accessibility was the first, most commonly identified beneficial theme. Participants valued openly accessible materials, as a consumer, and having their materials accessible, as a producer. Many of the faculty in fine arts disciplines create work that is intended for the general public, not only others in their disciplines. In response to being asked if there is a point at which they hesitate to share their work online, one participant said, “Well,

¹ For more information about the bibliography program and Digital Scholarship@UNLV, see Novak & Day (2018).

the work I do is for the public, so I don't think so because it's for performance. I mean, a performance is for the public, so as a performance person, there wouldn't have been any reason to want to hold it back...the idea of it being up online I think is wonderful because then it's universal access..." Placing work in a public online environment is a natural next step for artists who create work intended for the public. The difference between the original intent and the online environment is the ability to reach a wider audience. This new accessibility would have local implications as well, as materials deposited by faculty would become more accessible to their students.

Other participants responded with similar sentiments. When discussing embargo options for materials in IRs, one participant explained how that would not be an option they were interested in pursuing, stating, "So for me, the big thing is not just holding it here at the university, I would want it, and it appears the website already does that, to be worldwide access. I think that's just very important. I think closing your doors off to just inside your little hub is very old-school." Others shared similar views: "I do keep all of the files of everything we've done, but it seems like those sorts of things should...end up in a repository somewhere.... They shouldn't just live in my hard drive, they should be something that's accessible." There is a desire to share their work in a way that is accessible to others.

Another benefit identified by faculty that participated in this study included the opportunity to use the IR to raise awareness and promote the work being done by those in the fine arts. Works being created in these disciplines may not bring in the large grants and, therefore, often do not receive the same amount of publicity as works being done in other disciplines. By sharing work in an open online environment, those in the fine arts can use the IR to promote their work and the work done by others in their departments, either for personal self-promotion reasons, or to encourage new students or visiting artists to consider their institution as a new home. There is value, too, in sharing the same space with the work being done in those other disciplines, and IRs may be one venue for publicizing and celebrating these works.

One participant expressed this value by saying, "What I really feel is lacking for the whole [department] is promotion of our activities.... I think we could be doing a much better job promoting ourselves, but the problem is that nobody has time. And it's always this feeling of having to start from scratch, to build something new to make it happen..." In this case, the tool does not need to be built from scratch; if there is an existing IR, this could be adapted to be the platform that provides access to works representative of departments in the fine arts. The important difference in this situation, compared to other disciplines, is that the library needs to have the infrastructure in place and support available to start ingesting materials beyond text-based documents and the willingness to work closely with practitioners in these disciplines to work out the fine details.

In response to discussing the differences between disciplines and the values society has attributed to some, but not others, one participant expressed how the arts could benefit from IRs by saying, “So if there’s a way to use this digital strategy...to forward the arts and to put us at the vanguard of something, or at least raise awareness of the arts.” For this participant, viewing the arts amongst the other disciplines already represented in the IRs helps show others that the institution values them all equally.

As will be discussed later in the Results, faculty creating works in the fine arts disciplines are often expected to maintain personal websites, or to have some online presence, in order to promote their work. As a result, many participants found value in sharing their work on a platform that had a connection to the university. The university connection added a level of legitimacy to what others might find about them on the web. As one participant expressed, they found it beneficial to share their work “particularly in an institutional repository like this one, because it gives seriousness to it. You know, I have a website, but I am just a person.... If someone Googles me and finds my name first, it’s because I’ve been referred to by [institution].” Their work may show up in less formal online environments, such as Instagram photos by others of their work or unofficial YouTube recordings of performances.

Concerns

While faculty identified several benefits to having their work in an open, online environment, they also held several concerns. These concerns included financial considerations, uncertainty about what would happen with the ownership of their work, copyright, how to share their contributions in collaborative works, and the added time it might take to deposit materials.

Some of these concerns are related. For example, several faculty members expressed concerns related to money and ownership. As some faculty in the fine arts would see financial gain from their creative work if they were producing it outside of the academic environment, they feared that others could take their creative activity from an open-access setting and repurpose it for financial gain. One participant said, “If I don’t make money, that’s okay because this is what I do, this is my life. But if somebody else is going to take it and make money, then I’d get mad.” This financial concern is closely related to the next concern expressed: ownership and use of their materials.

Faculty participants registered worries over ownership of their materials and how others might use them, a concern for many people who create new works, even outside of academia. One participant articulated this concern as “just someone...taking and

downloading your work and repurposing it or saying that it's theirs." By placing their work in an open online environment, this concern regarding ownership is created, whereas it might not normally exist otherwise. While this concern can certainly manifest in a variety of other disciplines, it does manifest differently in the arts due to the financially lucrative possibilities of the fine arts in popular culture.

Copyright is a significant concern, especially in the performing arts. For those performing works originally created by others, such as musicians and actors, copyright might prevent them from placing recordings of their creative activity online without certain permissions. Participants expressed an understanding that they would need to work through copyright issues in order to share their work online. As one participant said, "What we do in our areas will be difficult to make a public presentation of without a whole bunch of waivers." It appears that faculty know they should be concerned about copyright, but do not necessarily understand the nuances of copyright procedures and how to share their work online. As one participant expressed, "I don't know about rules in terms of royalties and copyright."

Regarding collaborative works, two specific concerns arose: one regarding unions and one regarding ownership in collaborative work. The effect that union rules might have on a person's ability to share their work in an open, online environment without prior arrangement surfaced as an unexpected concern during interviews. Something as simple as taking photographs of theater productions at the university might prove problematic if they include outside actors who might be members of the Actors Equity Association or other unions. As one participant said, "But I'm an equity union member. I cannot be recorded. I could waive those rights; for example, if I'm doing a show here... I have to get approval from my union even in order to do it." In other cases, faculty did not feel like they fully owned their work because of the collaborative aspect, and adding this work to an IR was a concern: "The creative activity stuff I feel a little bit more hesitant about because it's not fully mine in any way, because I'm part of a collaborative team." While they may have contributed to a performance, they recognize that they do not fully own that performance and identifying their individual contributions may prove difficult.

Faculty across disciplines express concerns regarding the time it takes to deposit their work into an IR, and this was also found to be true in the fine arts. Individuals are less likely to deposit their work if they know the process will be an additional burden on an already lengthy process, and libraries know that streamlining and simplifying this process is the best way to encourage deposit. This concern manifests slightly differently for those within the fine arts, as one participant articulated when they asked, "Is this an additional step that you wouldn't do if you were in the actual profession?" For many in the fine arts

disciplines, sharing their work is done publicly and only at the time of creation; in many cases, a digital file that could be shared more widely on the web does not even exist. Decisions would need to be made in advance so that documents could be created. This conflict that faculty articulated between their academic life and their professional life also related to their expectations for sharing their work within an IR.

Expectations

Faculty also had several expectations as they considered sharing their materials in an IR. Most of these expectations were related to how they would share their work—maintaining control over what will be included, making connections between online platforms, and receiving assistance from the library through the process. The final expectation was specific to their industries—the already existing importance of an online presence.

Because they often live dual lives as professionals in their fields and as academics, fine arts faculty expect a certain level of control over the curation of their materials deposited into the IR. Creative work done in collaboration with students in an educational setting is a driving factor in the faculty's desire to hand-select which materials are deposited. In the academic setting, students and faculty often take the stage together; in the professional setting, on the other hand, faculty take the stage with other professionals in their disciplines. One participant described this concern, noting that fine arts professionals “get afraid that this is becoming representational of who they are as a professional creator, when they may not be working in a professional setting,” in relation to collaborating with students in productions. Faculty identified the need to be selective and for appropriate context to be applied to works done in a university setting versus those done in professional settings. If they had materials in the IR that were done both at the university and beyond, it was important that there was a clear difference between the two.

Another discussed intentionally curating due to the repetitive aspect of performances, stating, “Well, we have a very solid [ensemble] program here...but not every concert is outstanding.... There are flaws in the performances; sometimes there are wrong notes, things that are out of tune. It's an accurate portrayal of what we do, but... some of it would not be representative of what our highest standards are.” Ensemble work is reflective not just of the faculty member, but of the program itself. The quality of the work presented online in an IR may affect a program's ability to recruit students to their program(s). Having the option to select content for deposit and any associated identifying metadata is preferred.

The next expectation is not unique to the fine arts, but participants expressed it frequently in this study. Faculty want a connection between platforms—both with other repositories

so that materials can be easily discovered, and with other digital tools that might be used at the institution (e.g., with annual reporting). Their expectation was closely related to their concern regarding the amount of time it would take to deposit their materials. Faculty expect a single location where they can share their materials, especially in spaces supported by the university, so that they don't need to spend time adding the same documents to multiple locations. While there was a desire for these platforms to communicate, faculty did acknowledge the value in having their content available in multiple locations. One participant said, "If it's just on one platform and nobody knows about it, even though it is out there, nobody knows how to find it or cares to look for it." Having a link between platforms, at least those in use at an institution, is of high importance to faculty and would work toward motivating them to participate.

Closely related to faculty concerns about time and their desire for a connection between platforms, there was also the expectation of assistance and support to make the deposit process as easy as possible. This expectation is twofold; faculty expected instructional support about how to deposit their materials and assistance with clearing any licenses and waivers they may need in order to deposit their creative work. This would mean providing instructional support for different file types than are usually seen in IRs. As one participant said, "Every time I'm trying to upload something onto YouTube it's like a huge task because I don't really know how to do it; if the process can be made very clearly with instructions and also not too complicated, then it would help a lot." When working with sound and video files, there may need to be different instructions for faculty depositing their work so that concerns regarding file size are not an issue, for example. This would also mean building upon the support that libraries already provide in this area regarding author rights and articles and extending it to creative works. Participants expected that the library would play a supporting or guiding role in this effort and would help with creating representational documents that might be added to this IR in place of the live performances, exhibits, buildings, etc. that faculty in these areas create.

The final expectation faculty identified in their interviews was not related to the library, but to the industries in which these faculty work. Many of the arts industries expect artists to have an online presence, so the idea of them being represented online—in the IR, for example—is already familiar, making it an important outreach tool for libraries. One participant expressed an understanding that a website is "a calling card now...more so than just your resume," and having an online presence within an IR would be an added plus.

DISCUSSION

By understanding how faculty in the fine arts view institutional repositories and the role they may or may not play in sharing their creative work, libraries can prepare for these types

of materials and conduct more effective outreach. While some of this preparation may not need to be done in advance, it's important to consider fine arts faculty needs before pursuing creative works for inclusion. Being aware of the possibilities can produce more effective partnerships, as library staff will bring additional understanding to the conversation, which may be crucial in avoiding stumbling blocks.

One way to promote the IR to faculty in these disciplines is to emphasize the role content in an IR can play in developing an online presence for faculty. This type of promotion will be especially attractive to faculty who are at earlier stages in their careers and are starting at a time when having an online presence is already considered a necessity. Although this need is not specific to the fine arts, fine arts faculty in administrative roles are more likely to see how the IR can benefit a department or specific program as a means of outreach to potential students and more generally to the larger field. Contributing fine arts work to the IR also places this content within the larger context of the university, increasing its visibility. As discussed in the 2002 SPARC positions paper, institutional repositories play a role in institutional visibility and prestige (Crow, 2002). Including creative works in the IR provides an opportunity to highlight scholarship that is often not documented as part of the intellectual output of a university.

Faculty participants expressed concerns over ownership of their work and with copyright. Library staff would need to work with faculty to help identify work that can be placed online easily (original works by faculty such as photographs, costume designs, or musical compositions, for example) and to help them understand the roles of copyright and fair use. Explaining deposit options in advance of having faculty share their work online would be an important component of a successful program. Conducting outreach around available licensing options (e.g., Creative Commons) for faculty to consider when planning to deposit their materials might help alleviate their concerns. Another possibility would be to explore options related to file quality and download that may ease concerns faculty have over ownership of their creative works. For example, lower-quality files may be made available for download instead of the high-quality originals, or downloads may be restricted altogether. For performances with multiple participants, working past copyright concerns would require preparation in advance of making a digital representation of the work. The library and participating faculty would need to obtain appropriate permissions for copyrighted works and make sure all participating parties are willing to place the work online.

Much of the work done in the arts, especially the performing arts, is collaborative in nature. Thus, it may include professionals outside of academia, raising concerns over union membership rules. Addressing these concerns requires that work be done before the performance to clear and waive restrictions on performers in unions so that faculty can add

documented collaborative performances to the IR. Establishing workflows to streamline and simplify the collection and deposit process would allow IR staff to work more easily with fine arts faculty who are also practitioners. However, this work would need to be done in advance, because retroactively seeking permission for copyright can be difficult. In some cases, fine arts faculty might not create the digital representative document in the first place because of these concerns.

The final expectation faculty had was their ability to intentionally select and curate which materials would be included in an IR. It's important for libraries to understand that there will be materials faculty in these disciplines do not want to include because it may somehow impact their program's future or their professional lives outside of the university. While faculty in any discipline may be self-conscious about their work, the impact on fine arts faculty is different because it can affect their ability to find work in their professional field. Had it not been placed in the IR, it would not have had such an impact, as that work may not have been seen outside of the local community.

CONCLUSION

If the role of IRs is to document the research and scholarship produced by those at an institution, where does creative activity fit in? Establishing an understanding of the concerns and benefits of those in the fine arts identify is one way to move forward with including creative works in IRs and promoting these works. Further research focusing on creative works in IRs at various institutions is needed, including a better understanding of how IRs are currently supporting these types of works and case studies on how to successfully collaborate with those in the arts to include creative works in IRs. Comparing IRs to other ways in which creative activity is preserved and shared, such as through digital collections, could provide additional context.

Ten years after the Kultur Project, Meece, Robinson, and Gramstadt (2017) reflected on the IRs involved, noting that "For disciplines in the creative arts, which do not primarily communicate through journal articles, and indeed often lack formal digital publication of research outputs, the institutional repository is the only way to achieve formal open access to research" (pg. 228). IRs can help address a need to better share the work done by those in the fine arts, and collaboration with faculty in these disciplines will be necessary to make it happen. This may, however, require adjusting the scope or policies of an IR in order to include these *defiant objects*, and that is a conversation that should be had while keeping institutional service goals in mind.

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APPENDIX A

In-depth interview guide used by author during faculty interviews.

DEMOGRAPHICS

I'd like to start by briefly discussing your work so that I have a better understanding of your creative activity.

Do you consider yourself more practice or theory based within your field, or a combination of both?

In regard to your research/scholarship/creative activity, what format does your work take? *(If necessary, probe with examples: a physical work of art [painting, photography, sculpture, etc.], digital art, public art, film or video, performance [art, dance, music, theatre], etc.)*

- Do you create digital work, or a digital copy of your work?
(If an appropriate follow-up.)
- How do you preserve your work?
- Do you have a personal website?

INSTITUTIONAL REPOSITORY [Provide data visualization of contents for example and have laptop with IR open to display.]

Thank you! Now we are going to move on to a discussion of institutional repositories. When I use the term “institutional repository,” I am referring to a searchable online collection like UNLV’s Digital Scholarship@UNLV. Has anyone talked to you yet about Digital Scholarship@UNLV?

If participant is not familiar with the institutional repository, provide a definition.

What worth do you see in (possibly, if identified as not submitted) having your content accessible through our institutional repository?

EXPERIENCE DEPOSITING [if identified as having submitted]

Can you please describe your experience putting your work into Digital Scholarship@UNLV?

Were there any factors that made the experience easier than you anticipated? Did you have any concerns prior to submitting, that were then alleviated? (*If an appropriate follow-up.*)

FACILITATORS/BARRIERS

What motivated you (or would motivate you, if identified as not submitted), as a faculty member at UNLV, to put your work into our institutional repository? (*If necessary, probe with examples: accessibility, contribution to university record, tenure, preservation, increasing your profile, etc.*)

What concerns did you and/or do you still have in regard to your work being openly accessible through the institutional repository? (*If necessary, probe with examples: copyright concerns because of accessibility, one more thing to consider, no digital copy to deposit, poor representation of work in digital environment, prefer to have an embargo, etc.*)

Final Question: Is there anything else you would like to add that we have not discussed today?