

# Repository and Metadata Guide for Creative Practice Researchers

Curtin Open Knowledge Initiative

## Revision History

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## Glossary

Term	Meaning
<b>Creative practice research outputs (CPRO)</b>	Practice research is ‘when practice is the significant method conveyed in a research output’ <sup>1</sup> . Not all creative practice research outputs are submitted for assessment to ERA.
<b>Depositing</b>	Depositing is where a copy or digital representation of the actual research output is saved to a repository, along with information about it.
<b>DOI</b>	Digital Object Identifier <sup>2</sup> - a unique persistent identifier, with associated metadata also recorded about the research output.
<b>ERA</b>	Excellence in Research for Australia – a national framework for research evaluation in Australian universities. <sup>3</sup>
<b>FAIR</b>	A set of guiding principles to make research Findable, Accessible, Interoperable and Reusable <sup>4</sup>
<b>Identifier</b>	An identifier is a label used to uniquely name something, for example a URL or an ISBN. A persistent identifier such as a DOI will always point to a research output over time, even if the research output moves around within a repository. <sup>5</sup>
<b>MCASI</b>	School of Media, Creative Arts and Social Inquiry
<b>Metadata</b>	Information used to describe an item, which adds meaning and can make the item more findable. <sup>6</sup>
<b>NTRO</b>	Non-traditional research outputs, a term used in the assessment of creative research outputs by ERA. These research outputs are works other than journal articles and monographs. Examples of NTROs include original, live or recorded creative works; curated exhibitions; building designs and websites. <sup>7</sup> Not all NTROs are creative practice research outputs (commissioned research reports are also classified as NTROs <sup>8</sup> ).
<b>ORCID</b>	Open Researcher and Contributor ID <sup>9</sup>
<b>Recording</b>	Recording is where a record of a research output is saved to a repository. The record in the repository contains information about the research output, but does not contain a copy or digital representation of the research output.
<b>Repository</b>	A repository is an online space for researchers to create a record of their CPROs, and optionally share a copy.

<sup>1</sup> p3, <https://bl.iro.bl.uk/concern/reports/b51c0f52-9801-49d9-9f00-cca89741091b>

<sup>2</sup> <https://www.doi.org/>

<sup>3</sup> <https://www.arc.gov.au/excellence-research-australia>

<sup>4</sup> <https://www.force11.org/group/fairgroup/fairprinciples>

<sup>5</sup> <https://www.ands.org.au/guides/persistent-identifiers-awareness>

<sup>6</sup> <https://www.naa.gov.au/information-management/describing-information/metadata>

<sup>7</sup> p35 – 38, <https://www.arc.gov.au/file/3781/download?token=Wq9o-CbM>

<sup>8</sup> p39, <https://www.arc.gov.au/file/3781/download?token=Wq9o-CbM>

<sup>9</sup> <https://info.orcid.org/what-is-orcid/>

# 1 Introduction

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This guide is a result of a collaboration between [Curtin Open Knowledge Initiative](#) (COKI) and [Curtin University Library](#) that was motivated by a desire to ensure that the creative practice research outputs (CPROs) of Faculty of Humanities researchers are visible within Curtin's systems for capturing research; as well as beyond the university to the communities that are interested in and care about the work we do.

The term CPRO is used throughout this document as shorthand for creative practice research outputs. CPROs are one type of non-traditional research output (NTRO). However, not all NTROs are CPROs. CPROs refer specifically to creative practice research outputs, such as sculptures, poems, novels, films and much more. This project engages specifically with challenges that are encountered by Curtin's creative practitioners when they attempt to capture their creative works.

Uploading a CPRO (or, if the work is a physical artwork, information about it) into an online repository is a key step in the process of making a CPRO visible within Curtin systems like Elements, as well as to communities beyond the university.

At the time of writing this guide, the repository that the University recommends to Curtin researchers is espace. However, espace has a number of limitations and may not be the best choice for every researcher. Other high quality, free repositories also exist, and Curtin researchers can choose to use these as well as, or instead of, espace. This guide discusses the pros and cons of different repository options, as well as how they can be used by Curtin researchers who want to make the most of their CPROs.

This guide also provides practical examples of how Curtin researchers can ensure that important information about CPROs is captured through the creation of thoughtful metadata records. It includes real-world examples of CPROs from MCASI researchers (School of Media, Creative Arts and Social Inquiry). Thank you to the creative practice researchers who agreed to have their work used as examples – Susan Bradley Smith, Rebecca Dagnall, Bruce Slatter and David Whish-Wilson.

## **What are repositories?**

A repository is a digital archive which stores records of research outputs, and sometimes the research output also. Repositories can be institutional such as espace at Curtin University, and only accept outputs from researchers at that institution; they can be subject-based and accept outputs on a specific subject; or they can be general-purpose and accept all research outputs from everywhere.

Repositories provide an online space for researchers to create a record of their CPROs (recording), and optionally share a copy or digital representation (depositing). The information about a research output is known as metadata. For example, a repository could store metadata for a poem e.g., Title, Author and Year Published, but the repository might not hold a copy of the actual poem.

The more metadata you add, the easier it will be for others to find your CPROs. High quality metadata is key to ensuring that research outputs are **F**indable, **A**ccessible, **I**nteroperable and **R**eusable or FAIR<sup>10</sup>.

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<sup>10</sup> <https://www.go-fair.org/fair-principles/>

### What is digital preservation?

Dead links and research outputs that disappear when websites cease to be maintained, online journals stop being published, or online galleries become unavailable for one reason or another are an unfortunate feature of digital landscapes. High quality research repositories have systems in place to ensure that research is kept safe and remains available over many decades. This is what is known as 'digital preservation'.

### Copyright resources

Indigenous creative practice research outputs	<p>Protocols for using First Nations Cultural and Intellectual Property in the Arts  <a href="https://www.terrijanke.com.au/australia-council-for-the-arts-prot">https://www.terrijanke.com.au/australia-council-for-the-arts-prot</a></p> <p>Indigenous Cultural and Intellectual Property (ICIP) Information sheet  <a href="https://www.artslaw.com.au/information-sheet/indigenous-cultural-and-intellectual-property-icip-aitb/">https://www.artslaw.com.au/information-sheet/indigenous-cultural-and-intellectual-property-icip-aitb/</a></p> <p>Curtin University content will be developed in 2022</p>
Copyright at Curtin	<p><a href="https://copyright.curtin.edu.au/">https://copyright.curtin.edu.au/</a></p> <p>Contact - <a href="mailto:Library-Copyright@curtin.edu.au">Library-Copyright@curtin.edu.au</a></p> <p>Curtin University content specific to creative practice research outputs will be developed in 2022</p>
Open Research FAQs (includes info about Creative Commons)	<a href="https://library.curtin.edu.au/guides/open-research/faqs/">https://library.curtin.edu.au/guides/open-research/faqs/</a>
Creative Commons	<a href="https://creativecommons.org/">https://creativecommons.org/</a>
Creative Commons Licence Chooser	<a href="https://creativecommons.org/choose/">https://creativecommons.org/choose/</a>

## 1.1 Why you should share your creative practice research outputs

At Curtin University, researchers are 'responsible for recording their research outputs in the institutional publications management system (i.e., Elements), and depositing a copyright compliant version of their output into espace, Curtin's institutional repository.'<sup>11</sup> In addition to being a university requirement, making CPROs available through a repository has many benefits:<sup>12</sup>

- Your CPROs will be more discoverable (Burgess, 2019, pp. 1–2; Lambaria, 2020, p. 10)
- Your CPRO is safely stored and digitally preserved if you need a copy of it in the future (Garrett & Gramstadt, 2012, p. 92), for example for funding applications (Shelley, 2020, p. 132) or ERA submissions.
- Your research could have more impact due to being shared more widely (Burgess, 2019, pp. 1–2; Simons & Richardson, 2013, p. 6)
- You will meet any funder requirements on open access for funded research (Burgess, 2017, p. 245)
- Making your CPROs more visible could lead to new opportunities to collaborate with others (Burgess, 2019, pp. 1–2)
- Others can re-use your research methods (Burgess, 2019, pp. 1–2)
- Your CPROs can be used to support teaching (Garrett & Gramstadt, 2012, p. 94), both at your institution and globally
- Your CPROs can showcase your school and faculty (Lambaria, 2020, p. 10), including potential students

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<sup>11</sup> P3, Authorship, Peer Review and Publication of Research Outputs Procedures.  
[https://policies.curtin.edu.au/local/docs/policy/Authorship\\_Peer\\_Review\\_and\\_Publication\\_of\\_Research\\_Outputs\\_Procedures.pdf](https://policies.curtin.edu.au/local/docs/policy/Authorship_Peer_Review_and_Publication_of_Research_Outputs_Procedures.pdf)

<sup>12</sup> This list of benefits has been extracted from p6, Quigley, N. (2021). Increasing the visibility of creative practice research outputs (NTROs): Literature review. <https://doi.org/10.5281/zenodo.5336401>

## 1.2 How to use this guide

Three free repositories suitable for creative practice researchers were assessed for this guide – Zenodo, Figshare, and Humanities Commons CORE.

### **Choosing a repository**

If you are trying to choose a repository, go to the following sections:

- Section 2.1.1 Advantages and disadvantages of Zenodo
- Section 2.2.1 Advantages and disadvantages of Figshare
- Section 2.3.1 Advantages and disadvantages of Humanities Commons CORE

### **Uploading to Zenodo, Figshare or Humanities Commons CORE**

If you are trying to upload to a specific repository, go to the following sections:

- Section 2.1.2 How to add CPROs to Zenodo
- Section 2.2.2 How to add CPROs to Figshare
- Section 2.3.2 How to add CPROs to Humanities Commons CORE

### **Metadata examples for Zenodo, Figshare, and Humanities Commons CORE**

If you want to see examples of metadata in these repositories, go to the following sections:

- Section 2.1.3 Zenodo example
- Section 2.2.3 Figshare example
- Section 2.3.3 Humanities Commons CORE example

### **Comprehensive metadata examples**

If you want to see more comprehensive metadata examples, see Section 3.



## 2 Repositories for Creative Practice Research Outputs

This section looks at three free repositories where you can share your CPROs – Zenodo, Figshare, and Humanities Commons CORE. The advantages and disadvantages of each repository for creative practice researchers are listed. Information about how to use each repository is also provided, with examples.

### 2.1 Zenodo

<https://zenodo.org/>

Zenodo is hosted by CERN. CERN is an intergovernmental organization also known as the European Laboratory for Particle Physics, and is one of the world's largest and most respected centres of scientific research. The CERN research repository, Zenodo, is free for researchers from any discipline, and any country, to use. The repository is funded by the European Commission, CERN and the Arcadia Fund<sup>13</sup>.

#### 2.1.1 Advantages and disadvantages of Zenodo

Advantages	Disadvantages
<ul style="list-style-type: none"> <li>• Free for researchers</li> <li>• Provides a DOI</li> <li>• Can upload text, images and videos</li> <li>• Your shared CPROs can be viewed by others as text and images within the browser</li> <li>• Can look up and link to funded grants</li> <li>• Can link to your ORCID</li> <li>• Broad licencing options</li> <li>• ORCID can import your Zenodo CPROs (via DataCite)</li> <li>• Can specify a community to add your CPRO to</li> <li>• Zenodo will store your CPRO for at least 20 years<sup>14</sup></li> </ul>	<ul style="list-style-type: none"> <li>• Must deposit a copy of the CPRO i.e., cannot record it only</li> <li>• No built-in video viewer</li> </ul>

<sup>13</sup> <https://about.zenodo.org/infrastructure/>

<sup>14</sup> Zenodo – 20 years at least (<https://about.zenodo.org/policies/>)

### 2.1.2 How to add CPROs to Zenodo

1. Create a Zenodo account <https://zenodo.org/signup/>
2. Create a New upload by clicking on **Upload** at the top of the Zenodo webpage
3. Add the file for the CPRO
4. Select the **Upload type** using the following table as guidance:

Your CPRO Type	Zenodo Upload Type	Zenodo Subtype
Artwork – physical object e.g., digital representation (photo) of sculpture or painting	Physical object	N/A
Artwork – digital e.g., digital photo	Image	Image type = Photo
Artwork – video	Video/Audio	N/A
Creative writing – shorter piece e.g., article, short story, poem	Publication	Publication type = Journal article or Book section or Other
Creative writing – longer piece e.g., book	Publication	Publication type = Book
Film of any length	Video/Audio	N/A
Theatre performance	Other	N/A

5. Fill in the **Basic Information** section
6. Fill in the License section
7. If relevant, fill in the following sections: Funding, Related/alternate identifiers, Contributors, Journal, Book/Report/Chapter, Subjects
8. Save and Publish the CPRO.

## 2.1.3 Zenodo example

Field	Example
Upload type	Image
Image type	Photo
Publication Date	2016
Title	Edge of the Abyss
Authors	Rebecca Dagnall
Description	<p>Edge of the Abyss is a landscape photograph of trees, with the ground underneath fading to black. Edge of the Abyss is one of a series of photographs in 'Absence and Presence—states of being in the Australian landscape'. This series was completed as part of Dr Dagnall's PhD at RMIT, and explores 'how the Australian Gothic haunts our response to the Australian landscape.'</p> <p>Finalist in William and Winifred Bowness Photography Awards 2016, Victoria</p> <p>Exhibited as part of 'Absence and Presence' at the Perth Centre for Photography from 12 October – 11 November 2017</p> <p>Sources:  <a href="https://www.rebeccadagnall.com/absence-presence">https://www.rebeccadagnall.com/absence-presence</a>  <a href="https://researchrepository.rmit.edu.au/esploro/outputs/doctoral/Landscape-photography-and-the-imaginary-of/9921863800401341?institution=61RMIT_INST#details">https://researchrepository.rmit.edu.au/esploro/outputs/doctoral/Landscape-photography-and-the-imaginary-of/9921863800401341?institution=61RMIT_INST#details</a>  <a href="https://www.pcp.org.au/exhibitions/1992-current-archive/absence-and-presence-rebecca-dagnall/">https://www.pcp.org.au/exhibitions/1992-current-archive/absence-and-presence-rebecca-dagnall/</a></p>
Keywords	Australian landscape; Australian Gothic; photography
Additional notes	<i>Add funding details here if the grant number is not available in the Funding field</i>
Access right	<i>Choose Open Access to make your CPRO more visible</i>
Licence	<i>Choose licence</i>
Funding	-
Related/alternate identifiers	<p>Identifier = <a href="https://researchrepository.rmit.edu.au/esploro/outputs/doctoral/Landscape-photography-and-the-imaginary-of/9921863800401341?institution=61RMIT_INST#details">https://researchrepository.rmit.edu.au/esploro/outputs/doctoral/Landscape-photography-and-the-imaginary-of/9921863800401341?institution=61RMIT_INST#details</a></p> <p>Relationship = has this upload as a part</p> <p>Resource type of related identifier = Thesis</p>
Contributors	-
Subjects	<p>Term = Photography, video and lens-based practice</p> <p>Identifier = <a href="https://linked.data.gov.au/def/anzsrc-for/2020/360604">https://linked.data.gov.au/def/anzsrc-for/2020/360604</a></p> <p>Browse the FOR codes here <a href="https://vocabs.ardc.edu.au/viewById/316">https://vocabs.ardc.edu.au/viewById/316</a></p>

#### 2.1.4 Communities in Zenodo

In Zenodo, communities can be set up to gather together a collection of research outputs. This functionality can be used in a number of ways, for example:

- **As a way to gather together work by a single researcher.** Prof. Daniel O'Donnell has created a [collection called \*Daniel Paul O'Donnell Personal Repository\*](#) using the Zenodo communities functionality.
- **As a way to gather together work by a group of researchers.** For example, the [Curtin Open Knowledge Initiative \(COKI\) has a Zenodo community](#) including articles, conference papers and presentations by COKI researchers.
- **As a way to gather together work relating to a specific project.** The '[Open Access eBook Usage Data Trust](#)' [Zenodo community](#) contains outputs and documents related to the Andrew W Mellon Foundation funded research project *Developing a Pilot Data Trust for Open Access EBook Usage*.

#### 2.1.5 More help on Zenodo

<https://help.zenodo.org/>

## 2.2 Figshare

<https://figshare.com/>

Figshare is owned by Digital Science, a company whose other products include Symplectic Elements and Dimensions.<sup>15</sup> The repository <https://figshare.com/> is free, and Figshare also offers a paid customisable institutional repository product.<sup>16</sup>

### 2.2.1 Advantages and disadvantages of Figshare

Advantages	Disadvantages
<ul style="list-style-type: none"> <li>• Free for researchers</li> <li>• Provides a DOI</li> <li>• Can upload text, images and videos</li> <li>• Your shared CPROs can be viewed by others as text, images and videos within the browser</li> <li>• Can look up and link to funded grants</li> <li>• Can link to your ORCID</li> <li>• ORCID can import your Figshare CPROs</li> </ul>	<ul style="list-style-type: none"> <li>• Figshare can suspend this free service at any time<sup>17</sup></li> <li>• Limited licencing options licence options relevant to CPROs for free Figshare:  <a href="#">CC BY 4.0</a> – others can download your work, and remix it (even commercially) with attribution  <a href="#">CCO</a> – no copyright, your work is in the public domain</li> </ul>

### 2.2.2 How to add CPROs to Figshare

1. Create a Figshare account <https://figshare.com/account/register>
2. Follow the guide 'How to upload and publish your data'  
<https://help.figshare.com/article/how-to-upload-and-publish-your-data>
3. Suggested **Item types** when uploading to Figshare:

Your CPRO Type	Figshare Item Type
Artwork – physical object e.g., digital representation (photo) of sculpture or painting	Figure
Artwork – digital e.g., digital photo	Figure
Artwork – video	Media
Creative writing – shorter piece e.g., article, short story, poem	Journal contribution or Online resource
Creative writing – longer piece e.g., book	Book
Film of any length	Media
Theatre performance	Media

<sup>15</sup> <https://www.digital-science.com/>

<sup>16</sup> <https://knowledge.figshare.com/institutions>

<sup>17</sup> Figshare 'reserves the right, at its sole discretion, to change, suspend, or discontinue any part of the Service at any time without notice to you.' (<https://figshare.com/terms>)

## 2.2.3 Figshare example

Field	Example
Title	Expedition Recollection
Authors	Bruce Slatter
Categories	Type and choose a Category e.g., Fine Arts (incl. Sculpture and Painting). The categories are from the Australian Fields of Research classification system.
Item type	Figure (choose this from the Item type dropdown)
Keyword(s)	sculpture; display cabinets; dioramas
Description	<p>Expedition Recollection is a sculpture made from stacked repurposed cabinets and a set of drawers. It contains toy figurines and recycled objects, to create a sculptural visualisation of real and imagined ambitious adventures. This work brings together the language of museum and domestic cabinets with vivid and impossible crafted narrative that reflects a playful frivolity as well as the sometimes anxious and momentous spectacle of human experience.</p> <p>2014 Bankwest Art Prize for Sculpture (Winner)</p> <p>Sources:  <a href="https://news.curtin.edu.au/stories/giant-win-miniatures-artist/">https://news.curtin.edu.au/stories/giant-win-miniatures-artist/</a>  <a href="https://www.art-almanac.com.au/bruce-slatter-wins-2014-bankwest-art-prize/">https://www.art-almanac.com.au/bruce-slatter-wins-2014-bankwest-art-prize/</a>  <a href="https://au.news.yahoo.com/slatters-micro-world-wins-bankwest-art-prize-25549331.html">https://au.news.yahoo.com/slatters-micro-world-wins-bankwest-art-prize-25549331.html</a></p>
Funding	-
References	<a href="http://bruce-slatter.squarespace.com/expedition-recollection">http://bruce-slatter.squarespace.com/expedition-recollection</a>
Licence	Choose licence

## 2.2.4 Collections in Figshare

Alternatively, you can create a collection in Figshare containing multiple files that you have already uploaded. See Figshare's guide for how to do this:

<https://help.figshare.com/article/how-to-use-collections>

Example of a CPRO collection in Figshare:

[https://data.bathspa.ac.uk/collections/Artist\\_Boss/4327292](https://data.bathspa.ac.uk/collections/Artist_Boss/4327292)

## 2.2.5 More help on Figshare

Tutorials <https://help.figshare.com/section/tutorials>

User guides <https://help.figshare.com/section/user-guides>

How to upload linked files, embargoed and restricted access items, and metadata records only:

<https://help.figshare.com/article/how-to-upload-linked-files-embargoed-and-restricted-access-items-and-metadata-records-only>

## 2.3 Humanities Commons CORE

<https://hcommons.org/core/>

Humanities Commons is a non-profit network funded by the Andrew W. Mellon Foundation and Michigan State University. Their CORE repository was funded by the National Endowment for the Humanities' Office of Digital Humanities, and developed by Columbia University's Center for Digital Research and Scholarship.<sup>18</sup>

### 2.3.1 Advantages and disadvantages of Humanities Commons CORE

Advantages	Disadvantages
<ul style="list-style-type: none"> <li>• Free for researchers</li> <li>• Provides a DOI</li> <li>• Can upload text, images and videos</li> <li>• Your shared CPROs can be viewed by others as text, images and videos within the browser</li> <li>• ORCID can import your Humanities Commons CORE CPROs</li> </ul>	<ul style="list-style-type: none"> <li>• Humanities Commons can suspend this free service at any time<sup>19</sup></li> <li>• Must deposit a copy of the CPRO i.e., cannot record it only</li> <li>• Closed access is only possible via an embargo of up to 2 years, which means you must periodically update the embargo date</li> <li>• Cannot look up funded grants</li> <li>• Does not add your ORCID to the CPRO metadata</li> </ul>

<sup>18</sup> <https://hcommons.org/about-humanities-commons/>

<sup>19</sup> Humanities Commons – Michigan State University 'reserves the right to modify, suspend, or discontinue the network, with or without notice, at any time' in the Humanities Commons Terms of Service (<https://hcommons.org/terms/>). Items deposited in CORE fall under these terms (<https://hcommons.org/core/faq/>).

### 2.3.2 How to add CPROs to Humanities Commons CORE

1. Create a Humanities Commons CORE account <https://hcommons.org/membership/>
2. Click on 'Share & preserve your work' to upload (or <https://hcommons.org/deposits/item/new/>)
3. Add the file for the CPRO by selecting 'Select File'
4. Select the **Item Type** using the following table as guidance:

Your CPRO Type	Humanities Commons CORE Item Type
Artwork – physical object e.g., digital representation (photo) of sculpture or painting	Image/Visual art
Artwork – digital e.g., digital photo	Image/Photograph/Visual art
Artwork – video	Performance/Video
Creative writing – shorter piece e.g., article, short story, poem	Article/Book chapter/Essay/Fictional work/Online publication/Poetry
Creative writing – longer piece e.g., book	Book/Fictional work
Film of any length	Documentary/Video
Theatre performance	Performance

5. Fill in the Title, Description, Contributors, Subjects, Tags, File Type, Publication Type, Date of Creation, Creative Commons License, and if the CPRO should be embargoed (for up to two years).



## 2.3.3 Humanities Commons CORE example

Field	Example
Title	The lifeguard is taxed
Item Type	Poetry
Description	<p>A story of a drowned woman and a man who failed to rescue her, 'The lifeguard is taxed' explores the experience economy of love for women and men in contemporary life, suggesting that it remains too dangerous for the female subject. Myth and reality—from the Gods, to nature, and even a lifesaver—are unable to save women from their existential subjectivity under late capitalism, wondering if it is love itself that keeps women oppressed, and men perpetually confounded.</p> <p>The lifeguard is taxed is a Fellowship shortlist commissioned poem by Red Room Poetry. This poem was also published in the Poetry collection Gladland:  <a href="https://recentworkpress.com/product/gladland/">https://recentworkpress.com/product/gladland/</a></p> <p>Source  Susan Bradley Smith</p>
Contributors	Susan Bradley Smith
Subject	Select a suitable subject from the drop-down list Feminism
Tags	Similar to keywords, these are free text feminist poetry; love as an experience economy; female desire under late capitalism
File Type	Text
Publication Type	Online publication
Date of Creation	2019
Creative Commons License	Choose licence
Embargo this deposit	No

## 2.3.4 Groups in Humanities Commons CORE

Humanities Commons offers groups, where researchers with similar interests can share an online space. This includes the ability to share CPROs in Humanities Commons CORE with a group. See the Humanities Commons guide on groups for more details:

<https://support.hcommons.org/guides/groups/>

## 2.3.5 More help on Humanities Commons CORE

<https://support.hcommons.org/guides/>

### 3 Comprehensive Metadata Examples for Creative Practice Research Outputs

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This section will help you understand different kinds of metadata, with real world examples. These examples could be useful when using new repositories or research output management systems, so that you can understand how metadata can be used to provide rich description for CPROs.

Every repository has different options for the metadata you can add about your CPROs. These guidelines explain some of these options, with examples using from CPROs from Curtin University researchers. Each example has recommended and optional. The more metadata you can add, the easier your CPROs will be for others to find, with the benefits listed at the start of this guide in section 1.1 'Why you should share your creative practice research outputs'.

### 3.1 Physical artwork



**Bruce Slatter**

*Expedition Recollection*, 2014

Photo courtesy of Bruce Slatter and Acorn Photography

© Bruce Slatter and Acorn Photography 2014

Physical artwork – Recommended metadata		
Field	Description	Example
Title	Name of the research output	Expedition Recollection
Creator(s)/author(s)	Name of the creator(s)	Bruce Slatter <a href="https://orcid.org/0000-0003-4136-7709">https://orcid.org/0000-0003-4136-7709</a>
Contributor	Name of contributor(s), collaborator(s) and any acknowledgments	-
Abstract/description	Short description of the physical artwork, what kind of artwork is it	Expedition Recollection is a sculpture made from stacked repurposed cabinets and a set of drawers. It contains toy figurines and recycled objects, to create a sculptural visualisation of real and imagined

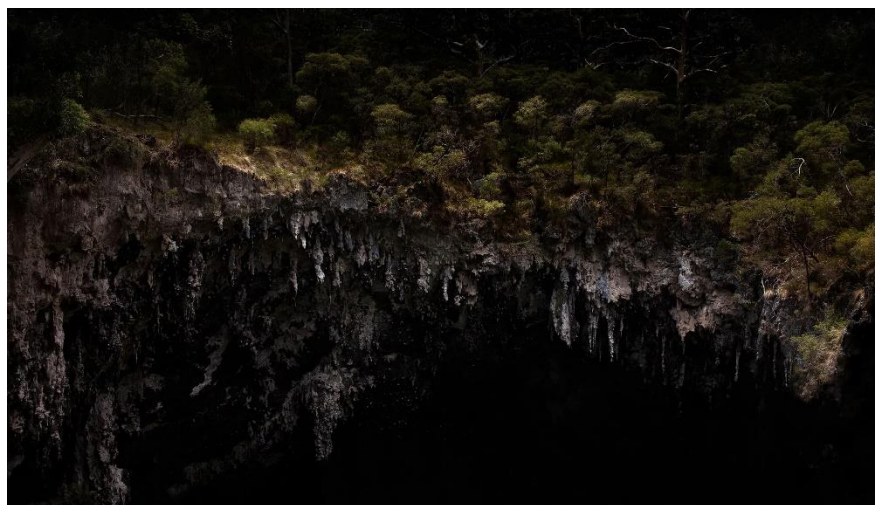
## Repository and Metadata Guide for Creative Practice Researchers

	Add any awards/prizes/recognition/reviews here and relevant links	<p>ambitious adventures. This work brings together the language of museum and domestic cabinets with vivid and impossible crafted narrative that reflects a playful frivolity as well as the sometimes anxious and momentous spectacle of human experience.</p> <p>2014 Bankwest Art Prize for Sculpture (Winner)</p> <p>Sources:  <a href="https://news.curtin.edu.au/stories/giant-win-miniatures-artist/">https://news.curtin.edu.au/stories/giant-win-miniatures-artist/</a>  <a href="https://www.art-almanac.com.au/bruce-slatter-wins-2014-bankwest-art-prize/">https://www.art-almanac.com.au/bruce-slatter-wins-2014-bankwest-art-prize/</a>  <a href="https://au.news.yahoo.com/slatters-micro-world-wins-bankwest-art-prize-25549331.html">https://au.news.yahoo.com/slatters-micro-world-wins-bankwest-art-prize-25549331.html</a> </p>
Date	Date the research output was first made publicly available	2014
Type	Type of CPRO	Sculpture
Publisher	Gallery where the artwork is	Bankwest Art Gallery
Place of publication	The physical location of where the artwork was exhibited	Bankwest Art Gallery, Perth, WA
Funder	If applicable, the funder of the research leading to the research output	-
Keywords	Keywords used to describe the research output	sculpture; display cabinet; dioramas
Rights	An indication on if the research output can be reused, and if so to what extent e.g., by assigning a Creative Commons licence	Choose licence
Copyright holders(s)	The copyright holder(s) of the research output	Bruce Slatter
Technique	The techniques used in the creation of an artwork	constructions (sculpture)

## Repository and Metadata Guide for Creative Practice Researchers

Dimensions/Size	Physical dimensions of an artwork	193 x 92 x 45cm
Collection name	The collection that the artwork is part of & if the artwork was in a touring exhibition	Bankwest Art Collection
<b>Physical artwork – Optional metadata</b>		
<b>Field</b>	<b>Description</b>	<b>Example</b>
Alternate Identifier	An additional identifier for the research output	Artist website <a href="http://bruce-slatter.squarespace.com/expedition-recollection">http://bruce-slatter.squarespace.com/expedition-recollection</a>
Research statement	ERA specific description that identifies the research component of a research output, where NTROs are nominated for peer review. See guide from University of the Sunshine Coast, Queensland: <a href="https://libguides.usc.edu.au/HERDC-ERA/research-statement">https://libguides.usc.edu.au/HERDC-ERA/research-statement</a>	Research background Research contribution Research significance
Evidence	Evidence that shows the content of the work, e.g., image of a physical artwork	<a href="http://bruce-slatter.squarespace.com/expedition-recollection">http://bruce-slatter.squarespace.com/expedition-recollection</a>
Related Item	A different item which is related to the research output, for example a journal article about the CPRO.	-

## 3.2 Digital artwork



**Rebecca Dagnall**

*Edge of the Abyss*, 2016

Photo courtesy of Rebecca Dagnall

© Rebecca Dagnall 2016

Digital artwork – Recommended metadata		
Field	Description	Example
Title	Name of the research output	Edge of the Abyss
Creator(s)/author(s)	Name of the creator(s)	Rebecca Dagnall
Contributor	Name of contributor(s), collaborator(s) and any acknowledgments	-
Abstract/description	<p>Short description of the artwork, what kind of artwork is it</p> <p>Add any awards/prizes/recognition/reviews here and relevant links</p>	<p>Edge of the Abyss is a landscape photograph of trees, with the ground underneath fading to black. Edge of the Abyss is one of a series of photographs in 'Absence and Presence—states of being in the Australian landscape'. This series was completed as part of Dr Dagnall's PhD at RMIT, and explores 'how the Australian Gothic haunts our response to the Australian landscape.'</p>

# Repository and Metadata Guide for Creative Practice Researchers

		<p>Finalist in William and Winifred Bowness Photography Awards 2016, Victoria</p> <p>Exhibited as part of 'Absence and Presence' at the Perth Centre for Photography from 12 October – 11 November 2017</p> <p>Sources:  <a href="https://www.rebeccadagnall.com/absence-presence">https://www.rebeccadagnall.com/absence-presence</a>  <a href="https://researchrepository.rmit.edu.au/esploro/outputs/doctoral/Landscape-photography-and-the-imaginary-of/9921863800401341?institution=61RMIT_INST#details">https://researchrepository.rmit.edu.au/esploro/outputs/doctoral/Landscape-photography-and-the-imaginary-of/9921863800401341?institution=61RMIT_INST#details</a>  <a href="https://www.pcp.org.au/exhibitions/1992-current-archive/absence-and-presence-rebecca-dagnall/">https://www.pcp.org.au/exhibitions/1992-current-archive/absence-and-presence-rebecca-dagnall/</a> </p>
Date	Date the research output was first made publicly available	2016
Type	Type of CPRO	Photography
Publisher	Gallery where the artwork is	-
Place of publication	The physical location of where the artwork was exhibited	-
Funder	If applicable, the funder of the research leading to the research output	-
Keywords	Keywords used to describe the research output	Australian landscape; Australian Gothic; photography
Rights	An indication on if the research output can be reused, and if so to what extent e.g., by assigning a Creative Commons licence	Choose licence
Copyright holders(s)	The copyright holder(s) of the research output	Rebecca Dagnall

## Repository and Metadata Guide for Creative Practice Researchers

Technique	The techniques used in the creation of an artwork	photography
Dimensions/Size	Physical dimensions of an artwork	69 x 120 cm (as printed archival pigment print)
Collection name	The collection that the artwork is part of & if the artwork was in a touring exhibition	Absence and Presence
<b>Digital artwork – Optional metadata</b>		
<b>Field</b>	<b>Description</b>	<b>Example</b>
Alternate Identifier	An additional identifier for the research output	<p><i>Artist website</i>  <a href="https://www.rebeccadagnall.com/absence-presence">https://www.rebeccadagnall.com/absence-presence</a></p> <p><i>Link to purchase a limited-edition print</i>  <a href="https://store.pcp.org.au/collections/rebecca-dagnall-absence-and-presence/products/copy-of-rebecca-dagnall-down-by-the-river">https://store.pcp.org.au/collections/rebecca-dagnall-absence-and-presence/products/copy-of-rebecca-dagnall-down-by-the-river</a></p>
Research statement	ERA specific description that identifies the research component of a research output, where NTROs are nominated for peer review. See guide from University of the Sunshine Coast, Queensland: <a href="https://libguides.usc.edu.au/HERDC-ERA/research-statement">https://libguides.usc.edu.au/HERDC-ERA/research-statement</a>	<p>Research background</p> <p>Research contribution</p> <p>Research significance</p>
Evidence	Evidence that shows the content of the work, e.g., image of a physical artwork	<a href="https://www.rebeccadagnall.com/absence-presence">https://www.rebeccadagnall.com/absence-presence</a>
Related Item	A different item which is related to the research output, for example a journal article about the CPRO.	<a href="https://researchrepository.rmit.edu.au/esploro/outputs/doctoral/Landscape-photography-and-the-imaginary-of/9921863800401341?institution=61RMIT_INST#details">https://researchrepository.rmit.edu.au/esploro/outputs/doctoral/Landscape-photography-and-the-imaginary-of/9921863800401341?institution=61RMIT_INST#details</a>



### 3.3 Poem

#### **The lifeguard is taxed**

By Susan Bradley Smith

Her drowning was stranger than the story of Eden. She's on the hard sand now, waiting for the emergency services to arrive, but there is no doubt she's dead. Her ovaries are sodden orchards, her lungs choked billabongs, separated twins. The lifeguard, who is really a very nice kid, he is, wishes he'd had the courage to ask her out when the chance still pumped blood, even pulled the girl religiously by her hair into the cool cement chamber of the surf club and made love to her, worshipped her, liked he'd wanted to. Counterfactually, the sandbank would then have collapsed without her, she'd be no sad mermaid with that hair wrapped around her dead, blue throat. Someone had pulled her down, he swore. No one believed the lifeguard: perhaps it was sunstroke talking. Zinc — atomic, brittle zinc — had offered him no real protection. You are a peach, girl, he'd thought, watching her enter the water, You are made entirely of fruit — then felt ashamed of his own loose desire. Now, he is angry, and will never again be so stupid as to ignore the gods. He returns to the lip of the ocean and has a quiet word with Poseidon, in the Australian way, which involves much silence and no mucking about.

Poem reproduction courtesy of Susan Bradley Smith

© Susan Bradley Smith 2019

<b>Poem – Recommended metadata</b>		
<b>Field</b>	<b>Description</b>	<b>Example</b>
Title	Name of the CPRO	The lifeguard is taxed
Creator(s)/author(s)	Name of the creator(s)	Susan Bradley Smith <a href="https://orcid.org/0000-0002-2677-5221">https://orcid.org/0000-0002-2677-5221</a>
Contributor	Name of contributor(s), collaborator(s) and any acknowledgments	-
Abstract/description	Short description of the CPRO  Add any awards/prizes/recognition/reviews here and relevant links	A story of a drowned woman and a man who failed to rescue her, 'The lifeguard is taxed' explores the experience economy of love for women and men in contemporary life, suggesting that it remains too dangerous for the female subject. Myth and reality—from the Gods, to nature, and even a lifesaver—are unable to save women from their existential subjectivity under late capitalism, wondering if it is love itself that keeps women oppressed, and men perpetually confounded.  The lifeguard is taxed is a Fellowship shortlist commissioned poem by Red Room Poetry. This poem was also published in the Poetry collection Gladland: <a href="https://recentworkpress.com/product/gladland/">https://recentworkpress.com/product/gladland/</a> .  Source Susan Bradley Smith
Date	Date the CPRO was first made publicly available	2019
Type	Type of CPRO	Poem
Publisher	Publisher of poetry	Red Room Poetry <a href="https://redroompoetry.org/">https://redroompoetry.org/</a>
Funder	If applicable, the funder of the research leading to the CPRO	Red Room Poetry

## Repository and Metadata Guide for Creative Practice Researchers

Keywords	Keywords used to describe the research output	feminist poetry; love as an experience economy; female desire under late capitalism
Rights	An indication of if the CPRO can be reused, and if so to what extent e.g., by assigning a Creative Commons licence	Choose <i>licence</i>
Copyright holders(s)	The copyright holder(s) of the CPRO	Susan Bradley Smith
Pages/lines	The pages/lines in the CPRO	17 lines
Collection name	The collection that the CPRO is part of	This poem was also published in the Poetry collection Gladland: <a href="https://recentworkpress.com/product/gladland/">https://recentworkpress.com/product/gladland/</a>
<b>Poem – Optional metadata</b>		
<b>Field</b>	<b>Description</b>	<b>Example</b>
Alternate Identifier	An additional identifier for the CPRO	<a href="https://redroompoetry.org/poets/susan-bradley-smith/lifeguard-taxed/">https://redroompoetry.org/poets/susan-bradley-smith/lifeguard-taxed/</a>
Research statement	ERA specific description that identifies the research component of a research output, where NTROs are nominated for peer review. See guide from University of the Sunshine Coast, Queensland: <a href="https://libguides.usc.edu.au/HERDC-ERA/research-statement">https://libguides.usc.edu.au/HERDC-ERA/research-statement</a>	Research background Research contribution Research significance
Evidence	Evidence that shows the content of the work, e.g., copy of or extract of a poem	<a href="https://redroompoetry.org/poets/susan-bradley-smith/lifeguard-taxed/">https://redroompoetry.org/poets/susan-bradley-smith/lifeguard-taxed/</a>
Related Item	A different item which is related to the research output, for example a journal article about the CPRO.	This poem was also published in the Poetry collection Gladland: <a href="https://recentworkpress.com/product/gladland/">https://recentworkpress.com/product/gladland/</a>

## 3.4 Poetry collection as book

Poetry collection as book – Recommended metadata		
Field	Description	Example
Title	Name of the CPRO	Gladland
Creator(s)/author(s)	Name of the creator(s)	Susan Bradley Smith <a href="https://orcid.org/0000-0002-2677-5221">https://orcid.org/0000-0002-2677-5221</a>
Contributor	Name of contributor(s), collaborator(s) and any acknowledgments	-
Abstract/description	Short description of the CPRO  Add any awards/prizes/recognition/reviews here and relevant links	Gladland is an experimental elegy, a poetic tale of what heartbreak can and can't do to a modern woman. Set to a 1970s psychosonic soundtrack, and staged in various cities from Detroit to Rome and Perth, these poems are glam rock operettas of everyday life. A contemporary elegy, a poetic tale of praise, lament, and consolation, Gladland makes a distinctive contribution to feminist international poetry.  Winner of the 2020 Niall Lucy Award  Source Susan Bradley Smith
Date	Date the CPRO was first made publicly available	2020
Type	Type of CPRO	Poetry collection
Publisher	Publisher of poetry	Recent Work Press <a href="https://recentworkpress.com/">https://recentworkpress.com/</a>
Funder	If applicable, the funder of the research leading to the CPRO	-
Keywords	Keywords used to describe the research output	feminist poetry; love as an experience economy; female desire under late capitalism

## Repository and Metadata Guide for Creative Practice Researchers

Rights	An indication of if the CPRO can be reused, and if so to what extent e.g., by assigning a Creative Commons licence	Choose <i>licence</i>
Copyright holders(s)	The copyright holder(s) of the CPRO	Susan Bradley Smith
Pages/lines	The pages/lines in the CPRO	56 pages
Collection name	The collection that the CPRO is part of	-
<b>Poetry collection – Optional metadata</b>		
<b>Field</b>	<b>Description</b>	<b>Example</b>
ISBN	ISBN	9780648685340
Alternate Identifier	An additional identifier for the CPRO	<a href="https://recentworkpress.com/product/gladland/">https://recentworkpress.com/product/gladland/</a>
Research statement	ERA specific description that identifies the research component of a research output, where NTROs are nominated for peer review. Includes the headings: research background, research contribution, research significance. See guide from University of the Sunshine Coast, Queensland: <a href="https://libguides.usc.edu.au/HERDC-ERA/research-statement">https://libguides.usc.edu.au/HERDC-ERA/research-statement</a>	<p>Gladland is an experimental elegy, a poetic tale of what heartbreak can and can't do to a modern woman. Set to a 1970s psychosonic soundtrack, and staged in various cities from Detroit to Rome and Perth, these poems are glam rock operettas of everyday life. A series of epistolary poems also hold to account writers who have in turn haunted the speaker, from Sylvia Plath to Robert Lowell and Dorothy Hewett. Here, confessional impulses are scrutinised as agents capable of deconstructing self from meaning and identity, and encouraging madness. A contemporary elegy, a poetic tale of praise, lament and consolation, Gladland speaks with tenderness and a feminist clarity to the politics of joy and sorrow that underscore the history of women's addiction to love. A philosophical and exhilarating examination of the human impulse to run away from and into trouble, this collection employs the witnessing imagination to offer testimony, reminding us equally of poetry's roar and solace, and that the personal is forever political.</p> <p>Taking as its research question 'Is love as an experience economy under capitalism too dangerous for the female subject?' Gladland—through its imaginative rendering of that question in play— makes an original</p>

		<p>contribution to feminist theory, arguing that existential subjectivity is not equally empowering for men and women. As a collection, Gladland makes original, theoretical arguments about female desire under late capitalism, and thus makes an original contribution to women's studies, feminist poetry, and feminist history. Presented in the form of an experimental elegy, using the witnessing imagination in a creative and novel manner, Gladland makes also makes an original contribution to Creative Writing in its innovative engagement with traditional poetic form. This book also employs the techniques of social poetics and its embrace of community voices in its postmodern collaging of true and invented statements about women's lived experience, including song lyrics, newspaper reports, archival letters, and other poets' work, and as such is both cultural history and poetry.</p> <p>Employing the aesthetics of rock journalism, this poetry collection interrogates Julian Cope's theory of 'The Glam Descend' (his musical term for the descending guitar-led 1970s rock hits characterised by glam rock). Like Cope—who derived this term from the Druidical curse known as the Glam Dicenn (in which the poet stands on one leg, screws up one eye and extends one arm and delivers a mighty poetic blow to his opponent)—I am interested in the victims of the Glam Dicenn, who are 'shunned by all levels of society' (The Oxford Dictionary of Celtic Mythology). I have incorporated this idea into Gladland in an original manner, concentrating on the unique suffering of women who choose to live life 'outside' the conventional permissions of commodified love, and are heedless of consequential 'blows'. A contemporary elegy, a poetic tale of praise, lament, and consolation, Gladland makes a distinctive contribution to feminist international poetry. Gladland won the 2020 Niall Lucy Award.</p> <p>Source - Susan Bradley Smith</p>
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## Repository and Metadata Guide for Creative Practice Researchers

Evidence	Evidence that shows the content of the work, e.g., copy of or extract of a poem	Read the poem 'The lifeguard is taxed' from this collection <a href="https://redroompoetry.org/poets/susan-bradley-smith/lifeguard-taxed/">https://redroompoetry.org/poets/susan-bradley-smith/lifeguard-taxed/</a>
Related Item	A different item which is related to the research output, for example a journal article about the CPRO.	-

## 3.5 Novel

Novel – Recommended metadata		
Field	Description	Example
Title	Name of the CPRO	Line of Sight
Creator(s)/author(s)	Name of the creator(s)	David Whish-Wilson <a href="https://orcid.org/0000-0002-4710-0645">https://orcid.org/0000-0002-4710-0645</a>
Contributor	Name of contributor(s), collaborator(s) and any acknowledgments	-
Abstract/description	<p>Short description of the CPRO</p> <p>Add any awards/prizes/recognition/reviews here and relevant links</p>	<p>'When a brothel madam is shot on a Perth golf course in 1975 it should be a routine murder enquiry. But it isn't. In fact there's barely an investigation at all, and Superintendent Swann thinks he knows why. Heroin is the new drug in town and the money is finding its way into some very respectable hands.</p> <p>It's the brave or the foolish who accuse their fellow cops of corruption, and sometimes not even Swann is sure which he is. Especially when those he's pointing the finger at have mates in every stronghold of power in the state – big business, organised crime, the government. He might have won the first round by forcing a royal commission, but the judge is an ailing patsy and the outcome seems predetermined. If that's not enough to contend with, Swann's teenage daughter has disappeared, he doesn't know whether she's alive or not, and the word on the street is he's a dead man walking.'</p> <p>Short-listed for a 2011 Ned Kelly award</p> <p>Source <a href="http://davidwhish-wilson.com/line-of-sight">http://davidwhish-wilson.com/line-of-sight</a></p>



## Repository and Metadata Guide for Creative Practice Researchers

Date	Date the novel was first made publicly available	2010
Type	Type of CPRO	Novel
Publisher	Publisher of novel	Viking
Funder	If applicable, the funder of the research leading to the CPRO	-
Keywords	Keywords used to describe the research output	Australian crime noir; Western Australian fiction; organised crime
Rights	An indication of if the CPRO can be reused, and if so to what extent e.g., by assigning a Creative Commons licence	Choose licence
Copyright holders(s)	The copyright holder(s) of the CPRO	David Whish-Wilson
Pages/lines	The pages/lines in the CPRO	272 pages
Collection name	The collection that the CPRO is part of	-
<b>Novel – Optional metadata</b>		
<b>Field</b>	<b>Description</b>	<b>Example</b>
ISBN	ISBN	9780648685340
Alternate Identifier	An additional identifier for the CPRO	-
Research statement	ERA specific description that identifies the research component of a research output, where NTROs are nominated for peer review. See guide from University of the Sunshine Coast, Queensland: <a href="https://libguides.usc.edu.au/HERDC-ERA/research-statement">https://libguides.usc.edu.au/HERDC-ERA/research-statement</a>	Research background Research contribution Research significance
Evidence	Evidence that shows the content of the work, e.g., copy of or extract of a poem	-

## Repository and Metadata Guide for Creative Practice Researchers

Related Item	A different item which is related to the research output, for example a journal article about the CPRO.	Article about the writing of Line of Sight (contains spoilers about the novel) <a href="http://hdl.handle.net/20.500.11937/3630">http://hdl.handle.net/20.500.11937/3630</a>
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[https://policies.curtin.edu.au/local/docs/policy/Authorship\\_Peer\\_Review\\_and\\_Publication\\_of\\_Research\\_Outputs\\_Procedures.pdf](https://policies.curtin.edu.au/local/docs/policy/Authorship_Peer_Review_and_Publication_of_Research_Outputs_Procedures.pdf)
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[researchers/uqespace-publications-datasets/non-traditional-research-outputs](https://guides.library.uq.edu.au/for-researchers/uqespace-publications-datasets/non-traditional-research-outputs)