

Repositories & Preservation Strand D: KULTUR Rev Bid

Cover Sheet for Proposals (All sections must be completed)		JISC Capital Programme
Name of Capital Programme: Repositories and Preservation Programme		
Bid for Call Area : (Please tick ONE BOX ONLY, as appropriate)		
Tools and Innovation (Strand B)		
<input type="checkbox"/>	Call Area I – Tools and Innovation Projects	Please specify area of proposed project e.g. <i>'metadata generation and validation'</i>
Discovery to Delivery (Strand C)		
	Call Area II – Discovery to Delivery Projects	<input type="checkbox"/> a) Version identification framework <input type="checkbox"/> b) Persistent identifier interoperability demonstrator <input type="checkbox"/> c) Federated access management and repositories <input type="checkbox"/> d) Semantic interoperability demonstrator
Repository Start-Up and Enhancement (Strand D)		
	Call Area III – Repository Start-Up and Enhancement Projects	<input type="checkbox"/> a) Repository start-up projects <input checked="" type="checkbox"/> b) Repository enhancement projects
Digital Preservation and Records Management (Strand H)		
	Call Area IV – Digital Preservation and Records Management Projects	<input type="checkbox"/> a) Digital preservation across the lifecycle <input type="checkbox"/> b) Models and implementation of preservation services <input type="checkbox"/> c) Preservation tools development
Shared Infrastructure Services (Strand I)		
	Call Area V – Shared Infrastructure Services Projects	<input type="checkbox"/> a) Pilot implementation of licence registry <input type="checkbox"/> b) Pilot national name and factual authority service <input type="checkbox"/> c) Scoping an architecture to support digital policy management <input type="checkbox"/> d) Scoping a terminology registry
Name of Lead Institution:	University of Southampton	
Name of Proposed Project:	KULTUR	
Name(s) of Project Partner(s):	Primary Partners: University of Southampton; University of the Arts London; University College for the Creative Arts at Canterbury, Epsom, Farnham, Maidstone and Rochester; Arts and Humanities Date Service Visual Arts Associate Partner: Leiden University	
Full Contact Details for Primary Contact:		

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Name:	Mark Brown	
Position:	University Librarian	
Email:	m.l.brown@soton.ac.uk	
Address:	Hartley Library University of Southampton Southampton SO17 1BJ	
Tel No:	023 8059 2677	
Fax No:	023 8059 5451	
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Length of Project:	23 months	
Project Start Date:	1 May 2007	Project End Date: 31 March 2009
Total Funding Requested from JISC:	£299,941	
Funding Broken Down over Financial Years (April – March):		
	Apr06 – Apr07	May07 – Mar08
		Apr08 – Mar09
	£141,304	£158,137
Total Institutional Contributions:	£423,708	
Percentage Contributions over the Life of the Project:	JISC 42%	PARTNERS 58%
Outline Project Description		
<p>The aim of the KULTUR Consortium is to create a transferable and sustainable institutional repository model for research output in the creative and applied arts, a discipline area where repository development is so far underdeveloped. The project will investigate a policy and technical framework for creating a multimedia, multifunctional repository, applicable both to specialist institutions and departments across the sector, and by extension to potential cross-domain users, museums, galleries and performing arts with whom there are strong links within these disciplines. The project is focused both at the technical level, primarily through the software configuration and deployment of <i>EPrints.org</i>, and at the institutional level by developing effective practice for managing multimedia deposit, population and advocacy, dissemination and preservation. An important output is the transfer of experience and expertise across the sector to support those working in the field to translate their mode of scholarly communication into digital form.</p> <p>The key outputs of the project are:</p>		

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a working model of a sustainable institutional repository for research output in the visual and applied arts providing a framework for effective practice in managing and promoting non-text based research outputs.

a transferable model of an *uber* repository based on providing flexibility in matching metadata and indexing to discipline needs.

an application of a model of shared practice across the sector between a mature repository in the research sector and other HE institutions.

a metadata, preservation and access framework as an exemplar for managing material in the visual and creative arts compatible with evolving international standards and the work of a national datacentre (AHDS Visual Arts).

a framework for cross-sectoral, cross-domain partnership in the visual and creative arts.

I have looked at the example FOI form at Appendix A and included an FOI form in the attached bid (Tick Box)	YES ✓	NO
I have read the Circular and associated Terms and Conditions of Grant at Appendix B (Tick Box)	YES ✓	NO

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1. Context

- 1.1 Institutional digital repositories have established a significant profile in the pattern of scholarly communication, and are recognised as an integral element of the common information and communications environment. Digital repositories focused at institutional level are proving successful at leveraging access to a range of research and learning outputs beyond the boundaries of traditional publishing, and at providing institutions with a coordinated corporate approach to managing and promoting their digital assets.
- 1.2 Institutional repositories, however, are still very much in a developmental phase with significant issues of open access, metadata, preservation and sustainability still in the process of being charted. There are very different levels of repository take-up and expertise in HE, and significant gaps in terms of the perceived capability of institutional repositories to provide for research output for non-text based outputs. This is in part related to issues of software formatting and access profiling¹, but, if this range of material is going to be made available to the research and learning community, the issues surrounding populating repositories need to be resolved. Evidence still shows that this is the weakest link in the access chain. The arts community lacks a framework of established practice for capturing their artefacts and activities in digital form.
- 1.3 Attention has turned recently to understanding the imbalance in take-up between deposit in science, technology and medicine where the nature of scholarly publication is changing in response to initiatives associated with open access and repositories, and that in the arts and humanities. At the recent Conference *Moving Towards Open Access* at Keble College, Oxford this September, discipline differences formed the backdrop to debates.² On the whole it was believed that academics in the arts might prefer the institutional repository route to exposing research content rather than the open access journal route, but the overall level of deposit was still low, and there were significant barriers, both technical and cultural, to overcome. Possible priorities to be addressed were awareness and understanding, and managing disciplinary differences. Within the arts disciplines interesting issues are emerging including the use of the repository as an alternative to a journal, peer review, and impact on the student and wider communities.
- 1.4 The aim of the KULTUR Consortium is to address these issues within a discipline area particularly underdeveloped for repositories: research output in the creative and applied arts. The core deliverable, a policy and technical framework for creating a multimedia, multifunctional repository, will be applicable both to specialist institutions and departments across the sector, and by extension to potential cross-domain users, museums, galleries and performing arts, with whom there are strong links within these disciplines. The project is focused both at the technical level, primarily through the software configuration and deployment of *EPrints.org*, and at the institutional level by developing effective practice for managing multimedia deposit, population and advocacy, dissemination and preservation. An important output is the transfer of experience and expertise across the sector, supporting those working in the field to translate their mode of scholarly communication into digital form.

2. Approach

- 2.1 Based on the experience of developing the research repository at Southampton³, the project will create working repositories for the creative and applied arts at the University of Southampton, the University of the Arts London, and the University College for the Creative Arts at Canterbury, Epsom, Farnham, Maidstone and Rochester, whose combined subject

¹ see <http://www.leeds.ac.uk/library/midess/MIDESS%20workpackage%20%20-%20Functional%20and%20Technical%20Requirements%20Specification.pdf>. This reviewed software in terms of ability to handle a variety of file formats, and compatibility with standards such as OAI-PMH and OAIS.

² There is a report on the conference at http://www.jisc.ac.uk/events/2006/09/event_oaconf_0906.aspx.

³ see Hey, Jessie M N, White, Wendy, Simpson, Pauline, Brown, Mark and Lucas, Natasha (2006) Fast flows the stream: tackling the workflow challenge with the University of Southampton Research Repository. At, *Open Scholarship 2006: New Challenges for Open Access Repositories*, Glasgow, UK, 18-20 October 2006. <http://soton.ac.uk/41913/>.

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interests cover a wide spectrum of cultural outputs.⁴ On the technical side the project will refine the use of software to develop a flexible repository structure by defining specialist metadata and formats for the model of a central repository. The project will then investigate how metadata and distinctive formats required by the discipline can be matched with the concept of a central repository for the creative and applied arts.⁵ This will review existing models and practices for repository structures, and will consider the scalability of the management of complex metadata types in repositories.

- 2.2 The project is based on the premise that adoption and deposit by researchers is strengthened when there are distinctive discipline structures and policies. It will explore the extent to which, where there is a different community with different requirements, and a different understanding of their scholarly aims, it is more effective to create separate repositories within an *uber* institutional repository with a collective policy framework. The structure will be organic, with the creation of the metadata and format structure based on expert input from the disciplines. It is designed therefore to be primarily user, rather than technology, led, with user input integrated into existing national and international standards and best practice. The implications for output and access for non-text base material will also be explored.⁶
- 2.3 This approach underpins the core of the proposal, which is to investigate the ways in which institutions, research groups and individual academics working in these areas can be encouraged to create and deposit digital representatives of their work, and to create working repositories as exemplars for the discipline area. By engaging in a collaboration between two specialist institutions working with these disciplines, and a mature repository with a history of successful advocacy, the project can share practice and work through the barriers and incentives for academics to deposit their material.⁷ As the disciplines themselves are by their nature working across sectoral boundaries, this will provide a framework for reviewing cross-sectoral as well as cross-domain boundaries. This cross-domain aspect will be represented at Southampton by internal collaboration with the Hansard Gallery⁸, and the Winchester Gallery⁹.
- 2.4 Two project officers, one in each partner institution, will lead the advocacy and populating process, developing technical and user profiles in their specialist areas and interacting with the Project Manager and the technical project officer at Southampton. Southampton will act as a development and testing hub. To facilitate early adoption, it is proposed that Southampton will host demonstration repositories for each of the two sites, and allow work locally to focus on analysis and advocacy. At the same time Southampton will further develop the cultural repository at Southampton with input from the galleries and creative arts activity at the Winchester School of Art, a constituent part of the University. As the two institutions build their infrastructure support, responsibility for the repositories will move across.
- 2.5 This approach will provide a three way perspective, underpinned by the broad based knowledge and expertise of the digital environment provided by AHDS Visual Arts. AHDS Visual Arts will be a project partner, and will contribute expertise in the areas of image data and metadata standards, knowledge of the needs of the visual arts community, expertise in digital preservation and user interfaces. Through AHDS Visual Arts the project will also have a link with practice in using digital visual arts data in digital learning objects, and the harvesting of distributed multimedia resources.

⁴ institutional profiles are included as Appendix A.

⁵ this report indicated that was limited in its functionality to manage the deposit of this type of material. The team consider that this is more a reflection of the current users than a limitation on the software itself. EPrints is able to manage multimedia submission, see the Serpent Project at <http://serpent.org/>. The proposed project would develop this in the context of the creative and applied arts.

⁶ The JISC funded CLIC project has provided a useful background with a review of institutional and technical barriers owners face in image collection building and indicated the value of national initiatives could help in sharing and embedding the collections within the wider national FE and HE sectors. see. <http://www.oucs.ox.ac.uk/tg/projects/clic/>.

⁷ The University of Southampton completed a major JISC funded advocacy project in 2002-5 see TARDIS <http://tardis.org/>. Work on local advocacy was also carried out by SHERPA Plus <http://www.sherpa.ac.uk/projects/sherplus.html>.

⁸ <http://www.hansardgallery.org.uk/>.

⁹ <http://www.hansardgallery.org.uk/haaf/Winchester/Winchester.htm>.

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- 2.6 The project will also benefit from interaction with the Leiden University as an associate partner outside the UK. Leiden University will, as associated partner, investigate the ways in which research groups and individual academics working in the Art History Department and the Faculty of Creative and Performing Arts can be encouraged to create and deposit digital representatives of their work. Findings will be analysed and reported to the partners within the project. Over the past 4 years the Open Access Leiden team has gained some insight into drivers for individual academics within the different Faculties as to why to include a repository into their publication culture, or why just not yet. It is recognized that usage of a repository in a discipline's scholarly communication depends heavily, though not exclusively, on the publication culture.

3. Timescale

The project will run for 23 months from 1 May 2007 to 31 March 2009. The timescales for activity are contained within the WorkPackage profile.

4 Project Management

- 4.1 The project will be managed by a Project Manager based at Southampton, who will manage WP1, and cross-manage the project to ensure cohesion for the overall project. Each of the project officers based at the partner institutions will be responsible for developing the local environment within their institution, and liaising with the project officer linked with the EPrints team within the Department of Electronics and Computer Science.
- 4.2 The Project Manager and the three project officers will form the Project Management Group, chaired by the current Institutional Repository Manager, Wendy White. The Group will meet quarterly, or when necessary, and be linked through telephone conferencing and email. The Project Manager will also join the existing Institutional Repository Steering Group at Southampton which meets fortnightly.
- 4.3 The Project Director currently chairs the Institutional Repository Steering Group, and will chair the Project Board, which will meet twice a year. The membership of the Project Board will be as follows:

Representatives from the institutions
Project Director
Project Manager

The role of the Project Board will be to oversee the project, endorse any proposed major changes to the original work plan (subject to approval by JISC), represent the interests of the project partners, advise the project team on potential political issues and contribute to dissemination and promotion.

5. Deliverables

The project will provide five core deliverables:

- 5.1 a working model of a sustainable institutional repository for research output in the visual and applied arts providing a framework for effective practice in managing and promoting non-text based research outputs.

Response to themes in the programme call:

developing a model to help institutions develop a coherent and coordinated approach to the capture, identification, storage, preservation, retrieval and dissemination of their intellectual assets, particularly audiovisual objects, learning materials and research to enhance opportunities for efficient use of resources (G5), and radically improve content use and curation (G6).

embedding the federated repository within institutional policies to improve the value of repositories in terms of the resources they offer and the functions they help staff undertake (G65).

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- 5.2 a transferable model of an *uber* repository based on providing flexibility in matching metadata and indexing to discipline needs.

Response to themes in the programme call:
increasing interoperability and content and [providing] a step change in helping to populate repositories in an underdeveloped area by applying practice in a developed area (G57)/(G58). enhancement of .org to develop an integrated approach to multiformat cross-searching (G19).

- 5.3 an application of a model of shared practice across the sector between a mature repository in the research sector and other HE institutions.

Response to themes in the programme call:
bringing together people and practices from across various domains (G6). achieving an economy of scale by sharing technical expertise. (G64).

- 5.4 a metadata, preservation and access framework as an exemplar for managing material in the visual and creative arts compatible with evolving international standards and the work of a national datacentre (AHDS Visual Arts).

Response to themes in the programme call:
Taking a service-orientated approach and contribute to enhanced interoperability (G65).

- 5.5 A framework for cross-sectoral, cross-domain partnership in visual and creative arts.

Response to theme in the programme call:
bringing together people and practices from across various domains (G6).

6. Work Packages

Scoping Study and Work Packages (WP)	Objectives and Main Outputs
<p>WP 1: Project Management <i>Time scale: 23 months</i> <i>Leader: University of Southampton</i></p>	<p>Scope: The Project will be managed by Southampton under the direction of the Project Manager. Project Management will be based on JISC project management guidelines. Objective: to ensure that all the Work Packages of the project are managed coherently and that all the project outputs are delivered within the agreed deadlines and budget. Main outputs: detailed work plan; liaison and coordination with partners; regular reporting; editing of the project web site; dissemination programme.</p>
<p>WP 2: Environmental Assessment <i>Time scale: 6 months</i> <i>Leader: UoA and UCCA with support from University of Southampton</i></p>	<p>Scope: This will provide a scoping study outlining the range of disciplines and their perception of re-purposing research 'outputs', key barriers to participation, and success criteria. This will determine the range of material to be included, and provide a basis for advocacy within the institutions. The assessment will be based on existing experience at Southampton in terms of engaging with the academic community to assess whether it could be successfully applied/ modified for use within the partner institutions, and scaled up and modified accordingly. Objective: to assess potential barriers and incentives to participation and to provide a solid basis from which to determine priorities and workflow. Main output: environmental analysis report.</p>
<p>WP 3: Establishing Pilot Repositories for Partners <i>Time scale: 1 year</i> <i>Leader: University of Southampton</i></p>	<p>Scope: This Work Package will set up pilot repositories based on the University of Southampton research repository to facilitate the partners in developing their knowledge of repository practice, and to act as a showcase for advocacy. The pilot repositories will be populated from existing text linked data within the institutions, and provide the links with the research support environment locally. The pilot repositories will initially be hosted at Southampton to provide the necessary interim support and advice. Data and management will be developed locally.</p>

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	<p>Objective: to make pilot repositories available early in the project to aid advocacy and provide the basis for metadata analysis.</p> <p>Main output: two pilot repositories established.</p>
<p>WP 4: Designing Metadata Analysis and Structures Time scale: 18 months Leader: University of Southampton in collaboration with partners</p>	<p>Scope: One of the principal objectives of the project is to pilot appropriate metadata structures for the different type of artistic and cultural output created by the partner institutions. This will provide a framework for non-text based outputs based on discipline perceptions of use and re-purposing, and will be linked to policy frameworks for input, rights management, access and preservation. This framework will be developed reflecting local policies. The implications for repository structure will be reviewed as part of WP5.</p> <p>Objective: to provide a framework of non-text based outputs based on discipline need and responsive to local policies for input and retrieval.</p> <p>Main output: Metadata structure for artistic and cultural outputs scoped.</p>
<p>WP 5: Software enhancement Time scale: 18 months Leader: University of Southampton</p>	<p>Scope: This will interact with WP4 to develop and test the metadata framework. This will focus both on the relevance of the metadata structure and the implications for repository structure in managing artistic and cultural works. The potential for cross-repository linkages will also be explored. This will include both interface design and usability assessment based on user feedback.</p> <p>Objective: to match the metadata structure with an appropriate repository structure.</p> <p>Outputs: working institutional repository model for cultural and artistic outputs based on local policies.</p>
<p>WP 6: Rights issues Time scale: 6 months Leader: UoA and UCCA</p>	<p>Scope: This WP will review rights issues in terms of artistic and cultural outputs, and determine a best practice method for optimising repository content. This will concentrate on practical options such as Creative Commons and Take-Down policies.</p> <p>Objective: to provide an acceptable use model for rights issues which can be included in institutional policies.</p> <p>Outputs: a rights framework for policy.</p>
<p>WP 7: Assessing author behaviours Time scale: 6 months Leader: University of Southampton in collaboration with partners</p>	<p>Scope: WP6 will review the perceptions of the key institutional stakeholders of the value of the repository in order to assess perceived barriers, and promote strategies to overcome them.</p> <p>Objective: to ensure that the repository is responding to potential users and to develop policies suitable for the management, promotion and populating of the repository.</p> <p>Outputs: report on cultural barriers and framework for enhancing the repository.</p>
<p>WP 8: Assessing the response of multiple audiences Time scale: 6 months Leader: University of Southampton in collaboration with partners</p>	<p>Scope: WP7 will review the response of users of the repository, both internally and externally, to assess its impact on the artistic and cultural community, and the value for the institutions. This will focus on interface design, federated searching and access via Google etc., as well as perceptions of value in terms of re-purposing.</p> <p>Objective: to determine the effectiveness of the repository in reaching out to audiences both within HE and beyond.</p> <p>Main output: assessment report and framework for enhancing the repository.</p>
<p>WP 9: Data Curation and Preservation Time scale: 6 months Leader: AHDS Visual Arts in partnership with the University of Southampton</p>	<p>Scope: This will scope a model for long-term data curation and preservation for these repositories in line with current guidelines being developed by the AHDS and the DCC, and reflect practical options being scoped by JISC preservation standards. The main focus will be on ensuring that the media used for outputs is defined and registered in the metadata.</p> <p>Objective: to outline the key elements for a sustainable model for data curation and preservation.</p> <p>Outputs: effective modelling of curation and preservation, and contribution to developing national models for data curation for artistic and cultural material.</p>
<p>WP 9: Publicity, Evaluation and Impact</p>	<p>Scope: An evaluation plan will be developed and recommendations included in the Final Report.</p>

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Time scale: 8 months Leader: University of Southampton	Objective: to develop an effective communication and evaluation plan. Main output: evaluation report.
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7. Performance Indicators

7.1 Quantitative (levels to be defined at the end of year 1)

Workpackages completed on time
 Number of researchers engaged in deposit
 Number of deposits per researcher per year
 Number of items in the repositories
 Variety of object types held
 Exemplar policies adopted
 Number of hits on the content expressed by origin and domain

7.2 Qualitative (methodology to be defined as part of evaluation)

User satisfaction measured through feedback
 User satisfaction measured through feedback
 Influence on academic activity within the disciplines

8. Risk Management

Risk management will be continually reviewed by the Project Board. The risk to Project Management is initially set high to reflect the need to recruit suitable candidates.

Risk	Probability (1-5)	Severity (1-5)	Score (P x S)	Action to Prevent/Manage Risk
Project Management	2	5	10	Use expertise in the area to recruit suitable candidates; maintain strong team working; clear definition of responsibilities; forward monitoring of project plan; regular meetings of Project Management Board.
Staffing: retention	2	3	6	Maintain strong inter-institutional links; integrate activity as far as possible into mainstream developments within institutions.
Staffing: skills	2	3	6	Maintain skills profiles and ensure effective recruitment; establish external links to buy in skills on a short-term basis.
Advocacy fails	2	2	4	Ensure experience and approach is transferred very early; engage significant stakeholders within institutions; ensure effective communication strategy; work from a user led perspective.
Technical viability	2	4	8	Existing team and experience; analyse technical options early on in the project; review technical infrastructure options regularly.
Preservation strategy	1	2	2	Expertise and knowledge of AHDS Visual Arts, and Soton PRESERV project; scope profile effectively.
Framework fails to meet user perceptions of value	2	3	6	Maintain close relations with intended audiences; ensure adequate skills within the team to provide effective knowledge base for design and monitoring.
Sustainability	2	4	8	Establish initial framework based on

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				realistic appraisal of options; ensure stakeholders are committed to sustainability.
Insufficient budget	2	2	4	Budget presentation based on realistic assessment of need.

The relationships between the University of Southampton and the associates will be governed by memoranda of understanding defining Project Management framework and deliverables.

9. Intellectual Property

9.1 This project is part of a continuing exploration of the open source, open access environment. All the software development will follow the existing model for making enhancements available to the community. As much as possible of the content will be made available as open access.

9.2 It is recognised that making material in the creative and applied arts available on open access poses particular issues relating to copyright restrictions. WP6 will provide an overview of these issues and provide a framework within which the project outcomes will be delivered. Reference will be made to existing practice, including the recent work on access by JISC/SURF.¹⁰ The partners are committed to the repurposing of material held in the repositories for learning and teaching.

10. Sustainability

10.1 The institutions in the partnership are committed to creating sustainable institutional repositories. Both UoA and UCCA have advanced plans for creating a repository at the time of the call, and as part of this project they will be building capacity for long-term sustainability. Sustainability of the content itself will be addressed in WP9 and will reflect best sector practice as developed in collaboration with AHDS Visual Arts. This will reference JISC funded work in repository preservation.¹¹

11. Evaluation

11.1 There will be both formative and summative evaluation. Formative evaluation will take place at the end of each of the workpackages to ensure that objectives were met, and any lessons learned incorporated into further work. Summative evaluation will take place at the end of the project as part of the final report.

12. Dissemination

12.1 Dissemination of progress and evaluations will be through a project website, and series of reports. There will be three reports compiled by the Project Manager with support from the project officers. There will be an environmental assessment report outlining the key issues for encouraging deposit of the material. There will then be a technical report outlining changes in the functionality and metadata structure to accommodate this material. Thirdly there will be final report reviewing the project as a whole and the lessons learned. All these reports will be available from the project website. Where appropriate the Project Manager and the project officers will submit papers to open access journals such as *Ariadne*, and make presentations at JISC and other meetings. The work of the project will be acknowledged by submitting these outputs on the repositories at each of the three sites.

12.2 Academic input from the disciplines will be reflected in workshops and a one day activity conference to encourage community awareness of the project.

¹⁰ see Copyright management for scholarship SURF/JISC <http://www.surf.nl/copyright/aboutus.php>

¹¹ This will include PRESERV <http://preserv.org/> and SHERPA DP <http://ahds.ac.uk/about/projects/sherpa-dp/>

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13. Budget

Directly Incurred Staff	May 07– Mar 08	Apr 08– Mar 09	Institutional Contributions	TOTAL £
Project Manager 1 FTE Level 4 Southampton Library	£29,397	£34,309		£63,706
Project Officer 1 FTE Level 4 Southampton EPrints	£31,359	£36,484		£67,843
Project Officer 1 FTE Lib 2 University of the Arts London.	£33,524	£37,672		£71,106
Project Officer 1 FTE Lib 2 University College for the Creative Arts	£33,524	£37,672		£71,196
Total Directly Incurred Staff (A)	£127,804	£146,137		£273,941
Non-Staff	May 07– March 08	April 08– March 09		TOTAL £
Travel and expenses	£8,500	£7,500		£16,000
Hardware/software (UCCA/UAL)			£17,500	£17,500
Dissemination (UCCA)			£2,500	£2,500
Total Directly Incurred Non-Staff (B)	£ 8,500	£7,500	£20,000	£36,000
Directly Incurred Total	£136,304	£153,637	£20,000	£309,941
Directly Allocated	May 07– March 08	April 08– March 09		
Staff Southampton (Library) Southampton (EPrints) UCCA UAL			£69,000 £62,276 £64,600 £57,000	£69,000 £62,276 £64,600 £57,000
EPrints support and hosting			£14,692	£14,692
AHDS Consultancy	£5,000	£5,000	£10,000	£10,000
Directly Allocated Total (D)	£5,000	£5,000	£267,568	£277,568
Indirect Costs (E) Southampton (Academic activity at 50% of total FEC calculation)			£126,140	£126,140
Total Project Cost (C+D+E)	£141,304	£158,637	£413,708	£723,649
Amount Requested from JISC				£299,941
Institutional Contributions				£423,708
Percentage Contributions over the life of the project	JISC 42%	Partners 58%		Total 100%

A summary of the quantitative and qualitative benefits to lead institution & partners is contained in Appendix B. Partner contributions are presented as Appendix D.

14. Key Personnel

Southampton

Dr Mark Brown, University Librarian (Project Director) University Librarian at the University of Southampton since 2001. Project Director for a range of digitisation projects, including the AHRC EPPI Project and the current CSR2 Digitisation Project, and leader of the digitisation team at Southampton. Has acted as Project Director for the JISC funded TARDIS project in the FAIR Programme to develop an institutional repository at Southampton, and currently leads the Institutional Repository Steering Group, which is coordinating the development of the IR at Southampton. Currently Chair of the Consortium of University Research Libraries (CURL), a member of JISC Content and Services Committee, and the JISC IE Working Group, and is the nominated JCCS representative on the EDINA Board.

Dr Leslie Carr is Senior Lecturer in the School of Electronics and Computer Science at the University of Southampton. Dr Carr's background is as a researcher in distributed information systems (hypermedia, Web, Semantic Web), and he was chair of the 2006 international World Wide Web conference. He has worked with Stevan Harnad on Open Access for over 10 years, through a number of collaborations including the UK-US/JISC-NSF International Digital Libraries II "Open Citations" project, a collaboration between Southampton, Cornell and Los Alamos. Since then Dr Carr has become Technical Director of repository software (and its commercial arm Services), the Repository Manager for the School's Repository (EPrints.ecs.soton.ac.uk) and a member of the advisory board of the Southampton Institutional Repository (EPrints.soton.ac.uk). He currently directs a number of JISC projects on preservation (PRESERV), e-research environments (R4L, EBank), research assessment (IRRA) and usage statistics (IRS).

Wendy White is Manager of the University of Southampton's Institutional Research Repository e-Prints Soton and a member of the University's main RAE Planning group. She has responsibility for strategy and policy development and manages a team of staff including the metadata editors and software developers. She has developed strong links with diverse research user communities across the University including the AHRC Centre for Textile Conservation and Textile Studies and the John Hansard Gallery. As Faculty Liaison Librarian for Law Arts and Social Sciences she is also responsible for developing and delivering library support for researchers across the Faculty.

Dr Jessie Hey, Digital Repositories Researcher, has a strong background in library management, supporting researchers' needs and a PhD in Resource Discovery in Digital Libraries. She explored the issues of setting up IRs in the TARDIS project and is involved in a range of repository projects exploring preservation and curation, linking with data and e-learning. She is also a member of the Institutional Repository Steering Group at Southampton.

University of the Arts London

Pat Christie, Director of Library and Learning Resources, was first Acting Director and then appointed Director in July 2006. Longstanding active member of ARLIS/UK & Ireland through involvement with various committees, through elected membership of ARLIS Council and through serving in some of its officer posts. As Director of Library and Learning Resources currently an ex officio member of the ARLIS/UK & Ireland National Co-Ordination Committee, with cross sectoral representation from senior representatives of national libraries, regional groups and selected academic libraries within the creative and applied arts, and the remit to improve and extend co-ordination, at a national level, of art documentation resources. Acts as institutional sponsor.

Sarah Mahurter has 16 years experience of working in art and design librarianship, and her career at the University of the Arts London has spanned special collection management and links with researchers, as well as the provision of electronic information in the post of Information Services Manager. An experienced project manager, she is currently developing the University Archive and Special Collections Centre. She has been active in ARLIS/UK & Ireland for over ten years on a number of committees and working groups. Currently Chair of the Education and Professional Development Committee, and as editor of the Newsletter of the CILIP Rare Books and Special Collections Group, has professional links to many art, design and special collection libraries.

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Jess Crilly has over 20 years experience in academic librarianship, joining the University of the Arts London, in 1990. Previously Electronic Information Manager, and currently Learning Resources Manager (Resources & Systems). Has extensive experience of strategic and operational management of electronic resources, and their role in teaching learning and research. Past member of ARLIS Visual Resource Committee, and a current member of the JISC Content Services Committee.

Dr Shân Wareing is Dean of Learning and Teaching Development at the University of the Arts London, where she has responsibility for developing and implementing the Learning and Teaching Strategy, the eLearning Strategy, and building a culture of pedagogic research.

University of the Creative Arts at Canterbury, Epsom, Farnham, Maidstone and Rochester

Rosemary Lynch is Director of Library and Learning Centres and Deputy Head of Library and Learning Services, responsible for the strategic direction and operational management of the University College's five Library and Learning Centres. Rosemary has over twenty years experience in Further and Higher Education, leading and managing Libraries and Academic Support services, including ICT. Has designed and managed ground-breaking learning technology projects in large partnerships of independent organisations and has extensive experience of project management, including the Hampshire Online Learning Project, a partnership of 22 FE institutions, the QUILT funded "Virtual Libraries" programme; and the NOF e-Learning/Widening Participation Project delivering mobile, web-based learning in the community via satellite technology. Rosemary chairs the group responsible for formulating an e-learning strategy for the institution and advises on IR development. Externally, Rosemary has been a member of the JISC Learning Materials Working Group since its inception and, more recently, served on the JISC X4L E-Studio Steering Group. Currently, she is serving on the M25 Consortium Resource Discovery Group.

Mike Hibbert is Head of Computing and Information Technology at the University College for the Creative Arts. Mike is responsible for computing and IT in support of the University College's core activities of teaching, learning and research. Mike's academic background is in electronic media and visual communication and he is a subject reviewer and external examiner in his field.

Hilaire Graham is the Director of Teaching and Learning at the University College for the Creative Arts. She is responsible for the strategic planning and operation of the Learning Innovation Network in the Creative Arts (LINCA). The purpose of LINCA is to further develop and externalise the University College's pedagogic expertise in the art, architecture, design, media and communications disciplines and to develop a research profile in the pedagogy of the arts.

AHDS

Dr Mike Pringle is Director of AHDS Visual Arts, and specialises in the use of digital resources in the visual arts education sector, with particular emphasis on the long term preservation of digital arts objects (particularly images – still and time-based) and research outcomes. Member of the JISC Images Working Group and involved in the review of AHRC projects with digital elements. Mike is also a consultant in user-centred design, responsible for the usability/accessibility policies and guidelines for the AHDS. Prior to joining AHDS Visual Arts, he was Technical Manager (Internet and New Media) for English Heritage, responsible for a number of large, internet-driven initiatives, including making the National Monuments Record available to the public via an intuitive, novel interface. Other IT projects include interface and database-driven developments within the New Opportunities Fund (NOF) and European Commission's Information Society Technologies (IST) Fifth Framework Programme. His principal areas of research interest are user-led preservation strategies, Human Computer Interface design; the simplification of complex data structures; development of image based retrieval methods; and models for the improvement of system usability and accessibility.

Appendix A Institutional Profiles

University of Southampton

The University of Southampton is one of the major research Universities in the UK. The University has nearly 20,000 students and 5,000 staff based across several campuses in Southampton and Winchester, and a broad discipline base, encompassing most major academic subjects. The University has a strong commitment to innovation, evidenced in a record of research and scholarship at the leading edge.

Researchers are at the forefront of technical and conceptual developments to support the development of repositories and the University Library is an early adopter of an Institutional Repository through the TARDIS Project. The University of Southampton Research Repository (e-Prints Soton) is now mature and embedded into the policies and practice of the University with the full support of the University's senior managers. The repository is being used to support the RAE process and the Manager of the Institutional Repository sits on the main RAE Planning Group of the University. Recent project involvement has focussed on the investigation of non-text outputs e.g. research data in the CLADDIER project, as well as strengthening links to existing discipline-led repository innovations such as e-Crystals.

Current strategic development is focussed on the creation of an institutional framework for co-ordinating local repository policies and maximising user-focussed interoperability. The University has a good track record of contributing to the development and testing of national and international metadata standards and added-value tools to support interoperability e.g. through contributions to the EPrints Application Profile Working Group and the meetings on "Augmenting interoperability across scholarly repositories" summarised by Jeroen Bekaert and Herbert Van de Sompel. There is also a strategic emphasis on building ongoing collaborations with Research Councils and other national services, e.g. through the GRADE and SERPENT projects.

Links to related project work:

<http://claddier.badc.ac.uk/trac>

<http://ecrystals.chem.soton.ac.uk/>

http://www.ukoln.ac.uk/repositories/digirep/index/Eprints_Application_Profile

<http://msc.mellon.org/Meetings/Interop/>

<http://edina.ac.uk/projects/grade/>

University College for the Creative Arts at Canterbury Epsom, Farnham, Maidstone and Rochester

In August 2005, the University College for the Creative Arts at Canterbury, Epsom, Farnham, Maidstone and Rochester was created by the merger of the Kent Institute of Art & Design and The Surrey Institute of Art & Design, University College. With around 6,500 students enrolled on more than 80 different courses, the University College for the Creative Arts at Canterbury, Epsom, Farnham, Maidstone and Rochester is one of the UK's leading providers of specialist art and design education, offering strengths in art, design, architecture, media and communication. The University College's vision is to be, by 2010, the leading University for the Creative Arts, serving the needs of the Creative Industries in the South East.

The University College plays a significant role in the creative, economic and cultural life of the UK. It is home to several public art galleries, to the Crafts Study Centre and to research centres that include the Centre for Sustainable Design and the Animation Research Centre.

As a specialist organisation, the University College's purpose-built facilities, its expanding programme of research and development, and its growing range of business and professional links are all focused on the promotion of the creative arts. In seeking to achieve university status and with ambitious plans for the future, the University College aims to enhance the reputation of further and higher education in the creative arts, drive forward research, and provide a gateway to the cultural industries in the UK and worldwide.

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The University College's strong local profiles mean that it can work in partnership with a wide range of local government bodies, community groups, schools and other educational institutions. The combined strengths across the University College give it a more influential voice at regional level. A cultural strategy has been developed during 2005/06 in collaboration with Arts Council SE that will be taken forward with partners including the South East England Development Agency, Arts Council SE, and the Cultural Forum. The broad network of local connections within one strong institution makes the University College a natural regional and national champion for the sector, bringing the creative arts to a wider audience. These aspirations are in accord with the Government's and other stakeholders' growing acknowledgement of the social and economic importance of the creative industries.

Strategies have been defined to enhance the activities of our Research Centres and clusters which make particularly notable international contributions to our research profile including: the Anglo-Japanese Textile Centre; the Animation Research Centre; the Crafts Study Centre; the Centre for Sustainable Design; the Digital Art Research Centre; and the Hasselblad Centre for High Resolution Digital Imaging Research. The University College is also developing specialist facilities and technical support for digital archiving to enhance access to our collections for research, scholarly activity and teaching purposes.

In 2006 the University College launched the Learning Innovation Network in the Creative Arts (LINCA). The purpose of LINCA is to further develop and externalise the University College's pedagogic expertise in the art, architecture, design, media and communications disciplines and to develop a research profile in the pedagogy of the creative arts.

There is an ongoing track record of involvement in national projects. Both historic institutions participated in projects funded through JISC, FDTL and its predecessor TLTP. The Surrey Institute received funding from JISC to digitise its textiles collection and selected images from the Crafts Study Centre. The images, together with associated teaching and learning material, have been added to the collections of AHDS Visual Arts. The Surrey Institute also led the TLTP funded project Alladin (Autonomous Language Learning for Art & Design Using Interactive Networks), KIAD was a partner with the University of Kent in TLTP project to further the integration of ICT within course delivery, and recently both historic institutions were involved as dissemination partners in the FDTL project Writing Pad. The University College plays host to AHDS Visual Arts. The service is one of five Subject Centres of the National Arts and Humanities Data Service (AHDS), preserving collections of visual arts digital resources and offering advice for their creation and use.

The Research Policy and Development Committee of the UCCA has already approved the establishment of a central depository for research outputs and associated evidence of esteem within the University College's Library in preparation for the RAE and for the future development of an institutional research repository to capture and preserve the intellectual output of the University College's academic community. In parallel the Teaching, Learning and Assessment Committee has approved provision for a three year development plan for an institutional repository through its TLA Strategy 2006-2010.

University of the Arts London

University of the Arts London consists of six internationally renowned colleges, Camberwell College of Arts, Central Saint Martins College of Art and Design, Chelsea College of Art and Design, London College of Communication, London College of Fashion, and Wimbledon College of Art. The University is committed to national and international leadership in the study and practice of the arts, communication, performance, and design. The vision of the University is to be recognised as one of the foremost institutions in the world for learning, practice, research and development in arts, design and communication. It will provide a learning environment in which originality is recognised, difference is respected and excellence is pursued.

As a leader in the art and design sector, UAL emphasises the practice-based nature of much of our research, and promote an understanding of the importance of research to the academic life of the University. The University has consciously looked beyond interim points of measurement, such as the Research Assessment Exercise, to develop a long-term approach that sustains research at the heart of our activities. UAL was rated 5 in the last RAE assessment. The University currently has 4,500, FE students, 11,000 HE Undergraduates and 1,550 postgraduate students.

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The IT Research and Development Unit has a mission to promote and develop technology for learning, teaching and research in art, design and communications. Recent projects include Podcasting workshops and demonstrations. The British Museum, the Tate and the V&A are currently collaborators, and Apple have asked them to pilot the new 'iTunes U' academic version of their client software. Other projects are the SMS Building Block which is an extension for the Blackboard VLE environment which allows instructors to send SMS messages to their course members. The Virtual Newsroom is an interactive online exercise designed to help journalism students improve their skills; the Central Saint Martins IT Induction Course is a fully accessible multimedia website, which allows new students and staff to learn how to use the IT facilities within the college. The above activity is supported by the UAL Strategy for Student Learning 2006-2010 which aims to link teaching and learning.

The Centre for Excellence in Teaching and Learning (CETL) is one of 74 Centres for Excellence in Teaching and Learning throughout England and was established with £4.5 million of funding over 5 years from the Higher Education Funding Council for England. The Centre is investing £2million in equipment and resources and is running numerous projects to reward excellent teaching practice, and to further invest in that practice so that it delivers substantial benefits to students, teachers, colleges and the University.

In support of the research strategy the University has established 6 dedicated research centres and 3 research units:

- Centre for Design Against Crime
- Centre for Fashion, the Body & Material Cultures
- Centre for Materials and the Arts
- Centre for Fine Art Research
- Photography and the Archive Research Centre
- Centre for Transnational Art, Identity & Nation (TrAIN)
- Unit for Creative Research in Sound Art & Performance
- Unit for Sensory Computer Interface Research & Innovation for the Arts (SCIRIA)
- Unit for Textiles Research

These centres and units represent focused areas of research interest within the University with collaborations across the HE and the museum sector. There are also programmes of research developing in areas as diverse as drawing, spatial design, performance, oral history and conservation studies.

In October 2006 Research Directors Group approved the establishment of a central institutional research repository to capture and preserve the intellectual output of the University's academic community. The scope of a central research repository for the University has sufficient potential to demonstrate a variety of outputs with significant focus on the art, design and communication remit of the University. It is envisaged that research outputs are potentially very varied, and could include: articles, chapters of books, e-theses, video and film, digitised images, records of exhibitions, sound recordings and performances.

The LLR department has participated in several previous digitisation projects. For example several UAL special collections were digitised as part of the JIDI project, and are hosted on the AHDS Visual Arts website. The University is also a partner with Intute: Arts and Humanities, and provided content for the original establishment of Artifact

AHDS Visual Arts

AHDS Visual Arts is one of five subject centres which, together with an executive, make up the Arts and Humanities Data Service (AHDS). It supports research, learning and teaching by

- Providing collections of visual arts digital resources and advice for their creation and use
- Preserving visual arts digital resources to ensure their long term use
- Promoting good practice for the creation and use of visual arts digital resources

The AHDS and AHDS Visual Arts are funded by the Arts and Humanities Research Council (AHRC) and the Joint Information Systems Committee (JISC).

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AHDS Visual Arts brings the following skills to the project:

- Expertise in image data and metadata standards, acquired through its role as an advisory service for UK arts and humanities digitisation projects
- Expertise in national strategic ambitions in digital content provision through involvement in JISC IE and AHRC ICT programme
- Extensive involvement with the visual arts community and its needs regarding digital materials, acquired through involvement in projects such as *The Digital Picture*, *CLIC: Community-Led Image Collections*, *The Hunt for Submarines in Classical Art* and the forthcoming JISC-sponsored volume on community led image collections.
- Expertise in local and strategic issues relating to digital preservation, acquired through its role as a national preservation service for digital visual arts data
- Expertise in the development of clear and robust user interfaces, acquired through its role as a provider of digital visual arts data
- Expertise in the use of digital visual arts data in digital learning objects, acquired through the PICTIVA Project and whilst assembling *The Learning Index*
- Expertise in e-learning, acquired through consultancy work for UCCA

AHDS Visual Arts also contributes a national collection of multimedia digital visual arts resources which can be used to test the harvesting of distributed multimedia resources from a national service and their aggregation into an institutional repository. Comprising image collections and other associated material, these include:

- material stemming directly from AHRB- and AHRC-funded academic research (e.g. the digital outputs of AHRC Resource Enhancement, Research Grant and Fellowships in CPA schemes)
- material provided by major institutions under various initiatives funded by organisations such as the JISC (e.g. JISC funded content through JIDI, 5/99, X4L)
- a collection of works from student degree shows at UCCA

Appendix B Summary of qualitative and quantitative benefits the lead institution and any project partners as a whole expect to receive from the project

Generic gains

Generic gains from the implementation of an institutional repository are now well rehearsed, and include:

- The provision of quick, easy, simultaneous and remote access to deposited material
- A mechanism for the partners to retain and manage their research outputs
- Digital repositories are increasingly seen as useful tools for the RAE
- Facilitates re-use of deposited material for new teaching and learning
- Minimised physical storage requirements
- The promotion of institutional research, increasing visibility and impact

Project specific gains: anticipated benefits to the partners of a collaborative approach to IR

The partners bring complementary skills to the table – considerable experience and expertise of repository development and management at Southampton; knowledge of art, design and media at University College for the Creative Arts and University of the Arts London; expertise of AHDS in the collection, management and preservation of visual arts digital resources. Both University of the Arts London and the University College for the Creative Arts can demonstrate proven project management skills through INTUTE, RSLP, JISC and FDTL projects; contribution to AHDS Visual Arts through the digitisation and preservation of several collections and a high profile in the arts community through active involvement in ARLIS, the Arts Libraries Society.

The University College for the Creative Arts and the University of the Arts London would gain both experience and technical know-how from the University of Southampton and, by working together, The University College for the Creative Arts and the University of the Arts would each gain a partner at a similar level of development in terms of IR, working within the same subject specialisms to explore the specific issues relating to developing an IR in this field.

Experience and expertise of Southampton University staff in establishing an IR and a suite of associated repository services will inform and fast track development of IR at the University College for the Creative Arts and University of the Arts, resulting in a faster, and more effective, start-up than could be achieved solo

Fast tracking the technical issues will allow IR developments at University College for the Creative Arts and University of the Arts London to focus on populating the repositories.

Critical technical support for software interface customisation

Enhancing e-prints services to accommodate arts based material

Opportunities to experiment with harvesting from/ to a National Data Service (AHDS) where appropriate, utilising the technical expertise of the University College for the Creative Arts and University of the Arts London and AHDS Visual Arts in handling a variety of arts formats

Gains for partners and the wider community

Exploring cultural change - adopting the model that Southampton has used successfully to involve academic and other staff in populating the repository and sharing experience of the cultural factors relating to an IR (achieving buy in, adapting processes)

Using University College for the Creative Arts and University of the Arts London provides opportunities for testing IR developments across a distributed campus model which can be scaled up

Two new repositories and an enhanced repository offer from Southampton

As there has been very little development of IR in the UK HE art and design sector, scoping the nature of an IR in an arts context would bring a number of benefits:

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- IR that will be specialising in formats and representing communities that are currently underdeveloped in terms of IR
- A greater understanding of what research outputs constitute within this community of practice, and how they are used and re-used
- Greater acknowledgement and recognition of practice based research outputs
- A greater understanding of the application of metadata to digital objects in art and design
- An exploration of specific rights issues, and possible licences, that apply to the creative arts
- An initial step towards the longer-term preservation of institutional research outputs

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Appendix C FOI Withheld Information Form

We would like JISC to consider withholding the following sections or paragraphs from disclosure should the contents of this proposal be requested under the Freedom of Information Act.

We acknowledge that the FOI Withheld Information Form is of indicative value only and that JISC may nevertheless be obliged to disclose this information in accordance with the requirements of the Act. We acknowledge that the final decision on disclosure rests with JISC.

Section / Paragraph No.	Relevant exemption from disclosure under FOI	Justification
None Registered		

Please see <http://www.ico.gov.uk> for further information on the Freedom of Information Act and the exemptions to disclosure it contains.

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APPENDIX D Partner Contributions

<i>Institution</i>	<i>Yr 07-08</i>	<i>Yr 08-09</i>	<i>Total</i>
Southampton			
<i>Directly allocated costs (Library)</i>			
Project Director (.1FTE Level 7)	£7,000	£7,000	£14,000
Institutional Repository Manager (.2 FTE Level 5)	£10,000	£10,000	£20,000
Subject Liaison Team (.4 FTE Level 4)	£14,000	£14,000	£28,000
Admin support (.2 FTE 2b)	£2,000	£2,000	£4,000
Setup costs (PC, Office space etc.)	£3,000		£3,000
<i>Directly allocated costs (Library)</i>			
Senior Project Team Leader (1.5FTE Level 6)	£11,500	£11,500	£23,000
Eprints developer support	£19,630	£19,646	£39,276
Eprints hosting			£14,692
Indirect costs (ECS)			£126,140
<i>Total Southampton</i>			£272,108
UCCA			
<i>Directly incurred costs</i>			
Server and IT support	£7,500		£7,500
Final dissemination event		£2,500	£2,500
<i>Directly allocated costs</i>			
Project Manager for UCCA (Director of Library and Learning Centres)	£6,500	£6,700	£13,200
Library Liaison staff	£6,500	£6,700	£13,200
Project support (Head of IT Services)	£6,500	£6,700	£13,200
Web development	£3,600	£3,700	£7,300
Research office support	£3,600	£3,700	£7,300
Academic staff reference group	£5,100	£5,300	£10,400
<i>Total UCCA</i>			£74,600
UAL			
<i>Directly incurred costs</i>			
Server and IT support	£10,000		£10,000
<i>Directly allocated costs</i>			
Senior manager sponsor	£7,500	£7,500	£15,000
IT support	£2,000	£2,000	£4,000
Researcher input for metadata profile	£3,000	£3,000	£6,000
Web development (ITRDU)	£5,000	£5,000	£10,000
Library liaison staff	£5,500	£5,500	£11,000
Research office admin	£5,500	£5,500	£11,000
<i>Total UAL</i>			£67,000
AHDS			
<i>Directly allocated costs</i>			
Project support	£5,000	£5,000	£10,000
<i>Total AHDS</i>			£10,000
<i>Total contribution</i>			£423,708