OS-ADM

Open Science for Arts, Design and Music

> guidelines

> training

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> feedback

> questions from the case studies

- How do I clear the copyright of multimedia?
- How do I cite multimedia?
- How do collection societies (e.g. ProLitteris) work?
- What does the Swiss copyright law say and how does it differ from other countries?
- How do I deal with ethical issues?
- How do I produce an art-, design- and music-specific DMP?
- What are the different Open Access formats available?
- How do Creative Commons licences work? How do I choose the right one for my research output?
- How do I deal with the copyright of participatory output and user generated data?
- How can we check and guarantee the quality of Open Access content using a peer review process?
- How can I finance Open Access?
- How can I retrospectively open my research output?
- How can I raise publishers' awareness about Open Access and negotiate with them?
- Are there any alternative forms of publications?
- What are the best practices to store my data?
- How do I deal with issues of privacy and data anonymisation?
- How do I deal with ethical issues?
- How can I ensure long-term sustainability?
- Where can I store multimedia content?
- Where can I store huge data volumes?
- How can I ensure the findability of my data and Open Access content?
- What can I do with my research metadata?
- How can I use my institutional repository?
- What are the dos and donts when sharing data on social media?

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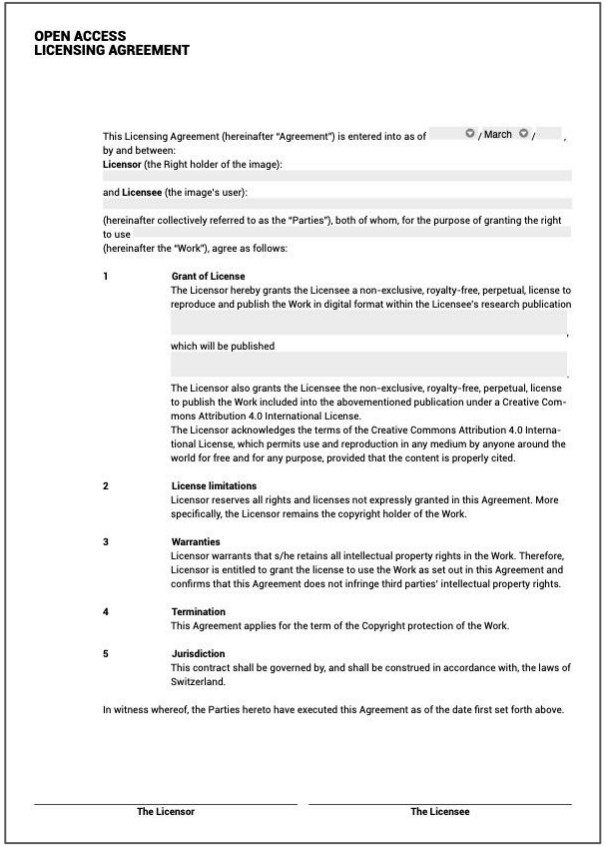
> types of ‘solutions’

- templates
- workflows
- charts
- best practices
- external links



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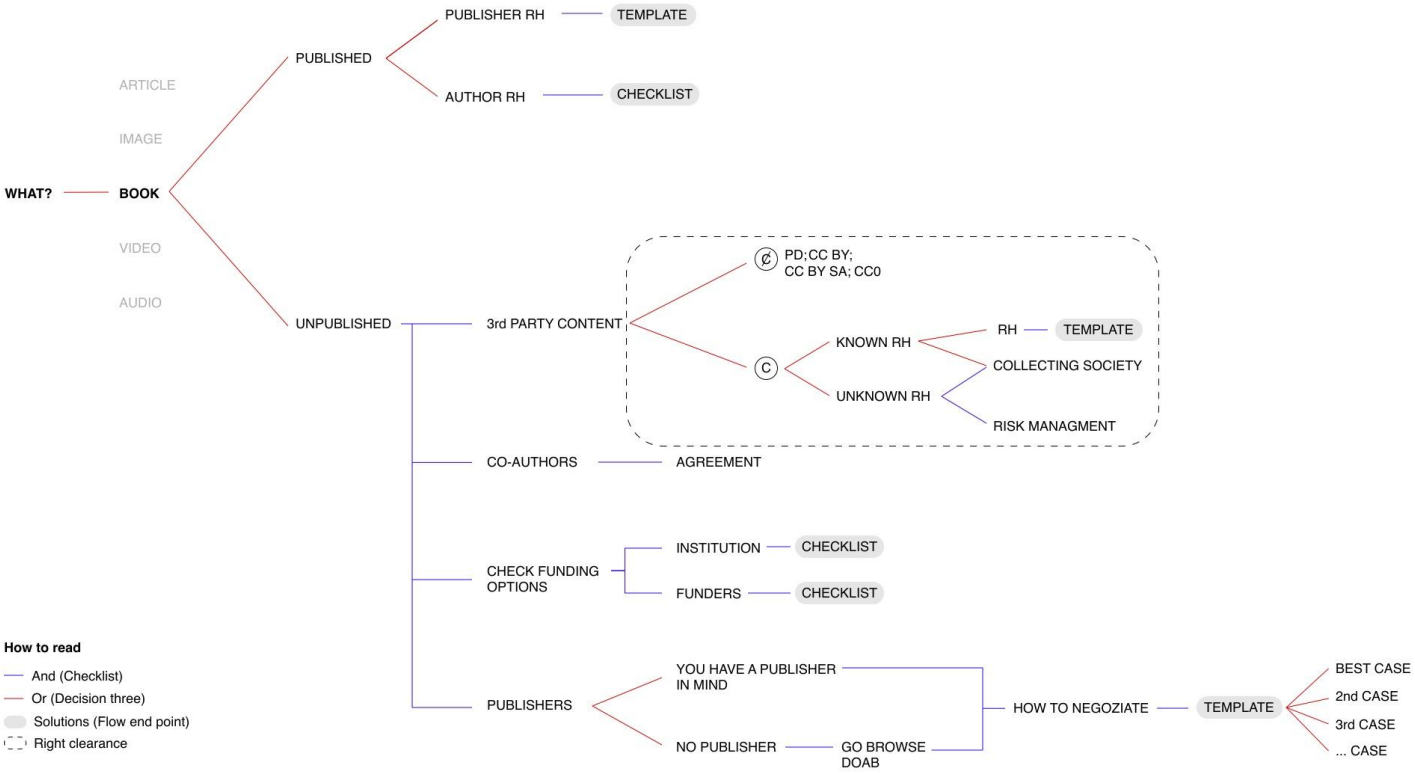
> types of ‘solutions’

- templates
- **workflows**
- charts
- best practices
- external links



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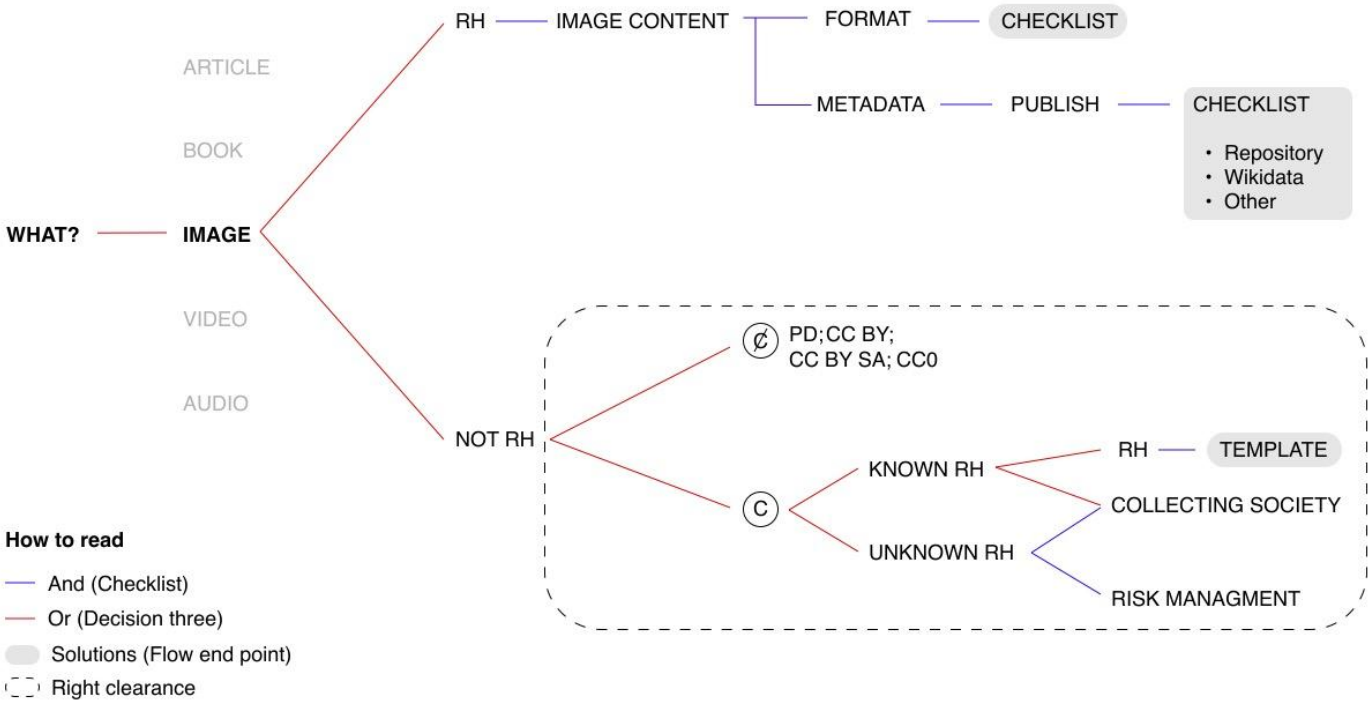
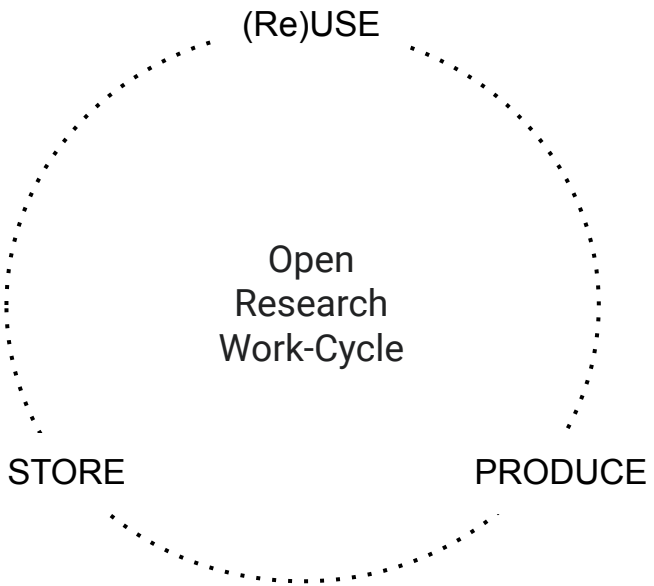


> new structure



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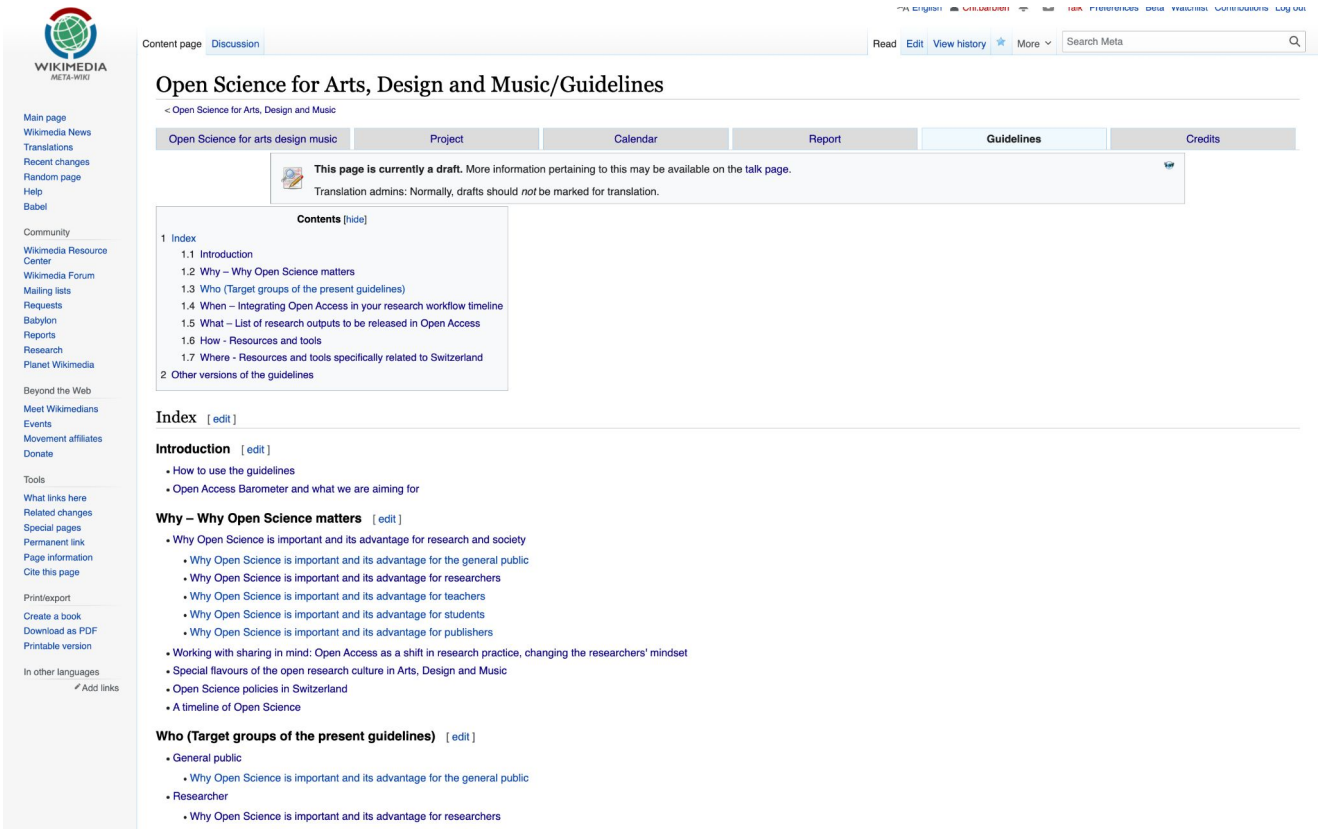
> content



WIKIMEDIA
META-WIKI

Main page
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Babel

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Wikimedia Forum
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Open Science for Arts, Design and Music/Guidelines

< Open Science for Arts, Design and Music

Open Science for arts design music | Project | Calendar | Report | **Guidelines** | Credits

This page is currently a draft. More information pertaining to this may be available on the talk page.
Translation admins: Normally, drafts should *not* be marked for translation.

Contents [hide]

1 Index
- 1.1 Introduction
- 1.2 Why – Why Open Science matters
- 1.3 Who (Target groups of the present guidelines)
- 1.4 When – Integrating Open Access in your research workflow timeline
- 1.5 What – List of research outputs to be released in Open Access
- 1.6 How - Resources and tools
- 1.7 Where - Resources and tools specifically related to Switzerland

2 Other versions of the guidelines

Index [edit]

Introduction [edit]
- How to use the guidelines
- Open Access Barometer and what we are aiming for

Why – Why Open Science matters [edit]
- Why Open Science is important and its advantage for research and society
  - Why Open Science is important and its advantage for the general public
  - Why Open Science is important and its advantage for researchers
  - Why Open Science is important and its advantage for teachers
  - Why Open Science is important and its advantage for students
  - Why Open Science is important and its advantage for publishers
- Working with sharing in mind: Open Access as a shift in research practice, changing the researchers' mindset
- Special flavours of the open research culture in Arts, Design and Music
- Open Science policies in Switzerland
- A timeline of Open Science

Who (Target groups of the present guidelines) [edit]
- General public
  - Why Open Science is important and its advantage for the general public
- Researcher
  - Why Open Science is important and its advantage for researchers

> new structure and solutions to case studies

(Re)USE - how to use open access and third parties data (*user*)

- How do I clear the copyright of multimedia?
  EDHEA, Womanhouse Open Access publication
- How do I cite multimedia?
  HGK, Together Elsewhere
- How do collection societies (e.g. ProLitteris) work?
  SUPSI, Gino Severini in Switzerland
- What does the Swiss copyright law say and how does it differ from other countries?
  HSLU, Video Essay: Futures of Audiovisual Research and Teaching
- How do I deal with ethical issues?

> new structure and solutions to case studies

PRODUCE - how to produce and publish your data (*author*)

- How do I produce an art-, design- and music-specific DMP?
  EDHEA, DMP: Training and awareness in research data management planning
- What are the different Open Access formats available?
- How do Creative Commons licences work? How do I choose the right one for my research output?
  SUPSI/ATD, Production, archiving and publication of audiovisual materials
- How do I deal with the copyright of participatory output and user generated data?
  HKB, Participatory Knowledge Practices in Analog and Digital Image Archives
- How can we check and guarantee the quality of Open Access content using a peer review process?
- How can I finance Open Access?
- How can I retrospectively open my research output?
  Ecal, Visual Archives
- How can I raise publishers' awareness about Open Access and negotiate with them?
- Are there any alternative forms of publications?
  SUPSI, EVENTI: Cultural institution and their public
  ZHDK, Insert. Artistic Practices as Cultural Inquiries

> new structure and solutions to case studies

STORE - how to enable reuse of your data (*author* and *user*)

- What are the best practices to store my data?
  HGK, Alpine Netze der Verbundenheit
- How do I deal with issues of privacy and data anonymisation?
- How do I deal with ethical issues?
  HKB, Ehrenreich Collection
- How can I ensure long-term sustainability?
  HSLU, Timeline Economies of Performance Art
- Where can I store multimedia content?
  EDHEA, EPoD
- Where can I store huge data volumes?
  HSLU, Silk Memory
- How can I ensure the findability of my data and Open Access content?
  HSLU, Mapping Self-Organisation in the Arts
- What can I do with my research metadata?
- How can I use my institutional repository?
- What are the dos and donts when sharing data on social media?
  HGK, Fashion as Performance

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> feedback

> webinars

date	title	convenor
February, 8 11.00–12.30 am	Introduction to copyright and Creative Commons	Creative Commons International, Brigitte Vézina
February, 15 11.00–12.30 am	Copyright and Open Access in Switzerland	CCDigitalLaw, Suzanna Marazza
March, 8 11.00–12.30 am	Reuse of open access material and content	Creative Commons International, Brigitte Vézina
April, 5 11.00–12.30 am	Cultural products: CC in the Art, Design and Music fields	Creative Commons International, Brigitte Vézina
April, 19 11.00–12.30 am	A conversation with ProLitteris	Noa Bacchetta, Philip Kübler
May, tbc	Open access and multimedia publications	tbc
May, tbc	Data Management Plan for arts, design and music	tbc

> workshops: **SUPSI** local training

date	title	target audience
	Copyright and Open Education Resources	teachers
	Open Access and institutional communication	institutional communication department
29 Sept. 2023	Introduction to copyright and open access, with a focus on publications	librarians
	Introduction to copyright and open access, with a focus on social media	students BA Visual Communication
	Data Management Plan	researchers

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> swissuniversities annual report 2022

	2022			2023			2024		
	Real money		Virtual money	Real money		Virtual money	Real money		Virtual money
		HSLU			HSLU			HSLU	
Personnel costs	19.000	9.000	6.000	18.500	9.000	7.000	14.000	4.000	7.000
Other material costs	1.000	1.000		1.500	1.000		6.000	6.000	
Total per year	**20.000**	**10.000**	6.000	**20.000**	**10.000**	7.000	**20.000**	**10.000**	7.000

- budget OS-ADM application
- send financial report by 31 Dic. 22

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> **online** project meetings: calendar

date	title	agenda
16 Nov. 2022, 11.00–12.00 am	OS-ADM Q&A annual report	support partners
1 Feb. 2023 11.00–12.00 am	OS-ADM swissuniversities annual report	presentation of report 2022
7 June 2023 11.00–12.00 am	OS-ADM Training	feedback and next steps
15 Nov. 2023 11.00–12.00 am	OS-ADM Q&A annual report	support partners
31 Jan. 2024 11.00–12.00 am	OS-ADM swissuniversities annual report	presentation of report 2023
20 Nov. 2024 11.00–12.00 am	OS-ADM Q&A annual report	support partners

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