

1	[Title Slide]
2	What do you think about when you think about museums?
3	Specifically, what do you think about when you think about museum collections?
4	I'm Sian Woodward, Collections Manager for the Museum of Domestic Design & Architecture, or MoDA and I want to share with you our experience of using Figshare
5	I'll start with an overview of MoDA to give you some background, and then look at how we came to use Figshare; then I'll talk about our experience and then share some of the things we've learned so far from our experience.
6	MoDA
7	The Museum of Domestic Design & Architecture houses collections relating to domestic design , such as this design for a drawing room by Arthur Silver, the founder of the Silver Studio
8	Furnishings like this upholstery moquette designed by one of the Silver Studio designers Lewis Jones
9	and interiors – and here's a catalogue for all your early 20 th century furniture needs. Its core collection,
10	the Silver Studio Collection, was Designated in 2008 . Designated status is awarded to museum, library and archive collections of national and international importance and administered by Arts Council England .
11	The museum's collections are well used by students from Middlesex University and elsewhere, and public access is provided by appointment , by talks , lectures , publications and online . We don't have exhibition spaces as you might find at other museum, so these are our main points of access. The Museum is part of Middlesex University and all staff are University employees.
12	MoDA's mission states that 'We believe that interesting things happen at the intersection of collections, audiences and staff. Our vision is the provision of dynamic and innovative opportunities for these three things to intersect, enabling exploration, inspiration and critical reflection around MoDA's collections, for both Middlesex University and wider audiences.
13	You can see examples on our website of collaborations with students and researchers around our collections, and while the end result can often be a great exhibition , such as the one shown here for the student project 'I Am A Magazine' based on our collection of interior design and home management magazines
14	or an interesting video , such as this one based on a 1930s women's advice book, the research and development process usually involves collecting and creating materials for the purposes of analysis. These may be digital, paper based or in other forms such as performative or practice-based
15	So how and why did we come to use figshare?
16	Like most learning institutions, MoDA are looking at the digital outputs of our research projects and wondering how to maintain them in the long term and how to make them accessible in the short term. Instead of data stored on multiple PCs, hard drives and memory cards locked in cupboards
17	We want to have one place to put data that makes is easy to find, easy to view, and easy to reuse . We want to meet open data requirements , promote our research and collections and have a system that is straightforward for staff, researchers and audiences generally to use
18	At the same time, our parent institution, Middlesex University had become a pilot stakeholder in a project run by Jisc trying to develop a research data management service for their researchers.
19	Figshare was one of the repository providers assigned to institutions in the pilot project, and so we found ourselves working with figshare

20	A portal was set up for Middlesex University on figshare at https://mdx.figshare.com/
21	And figshare helped us set up a group portal under Middlesex University for MoDA at https://mdx.figshare.com/MoDA ,
22	and under this group we set up a Project.
23	<p>MoDA were in the middle of an interdisciplinary research project funded by Arts Council England to supports projects ensuring the long-term sustainability of Designated museum collections, and particularly to open up collections in a way which will enable research and understanding to become established and sustainable. Our project centred on our Japanese Katagami stencils.</p> <p>Katagami are handmade Japanese stencils that were originally used for applying patterns to kimono cloth using a resist dye method. The katagami at MoDA are part of the Silver Studio Collection, and were acquired as design reference in the 1890s. It is one of the UK's important collections of Japanese katagami stencils. Other significant collection can be found at ULITA, part of Leeds University, at the V&A in London, and at the Museum of Carpet in Kidderminster.</p>
24	This is our figshare Project space , where researchers could collaborate on the project as it progressed. This space is part of the institutional space but could include external researchers like ours.
25	I could email an invitation like this, which would take them to the figshare log-in page, where they could set up a figshare account and then join the project.
26	How did we find using figshare?
27	How easy was it to use?
28	We got most of our project researchers signed up to use figshare and contributing their data to the project space – but not all
29	The researchers that did sign up realised that they could make the most of linking their profile on figshare to ORCID
30	And to social media
31	as well as listing publications
32	and showcasing any files they uploaded to the project
33	We were able to choose which data files should be published in the project and which should remain unpublished, - green dots = published, grey dots = unpublished.
34	while at the same time having a space that allowed all project members to see all uploaded data - so data in the project could remain unpublished but viewable by other members of the project.
35	Files could also be uploaded so they were part of the project and the metadata was visible, but the file content wasn't. The file content is accessible to the person who uploaded it, and could therefore be applied for on request – useful for managing personal or sensitive data
36	Files can be added by dragging and dropping, and each upload requires the completion of metadata defined by a few key fields
37	These are generally straightforward to use, but rely on the uploader to complete them correctly. A Digital Object Identifier or DOI can also be created for published items, useful for citation.

38	Figshare have been very helpful in working with us to find ways to do what we are trying to do with our data. They helped us set up a group portal for a symposium connected to our project. This allowed us to gather papers from the symposium in one place. Papers were given by a variety of academics, researchers and curators, and rather than asking them all to set up figshare accounts, we set up
39	a non-login submit. A URL for this page was sent to those who gave papers at the symposium so that they could upload their papers.
40	This is what it looked like to the submitter, very similar to uploading as a logged-in contributor to a project, but in this case once the paper and metadata has been submitted, it can be curated.
41	Here in the review area
42	This is where I could approve and publish items submitted. When reviewing an item, I could also edit the metadata.
43	If I found a problem with the file itself, I could reject the item and send an email to the submitter explaining the issue and asking them to resubmit. So what was uploaded by our researchers?
44	Audio field recordings
45	Sets of spreadsheets of research findings
46	Html for an applet – one of our researchers was looking at mathematical patterns within the stencils
47	Sketchbook drawings
48	Video interviews and transcript
49	Infrared photography of the stencils
50	As a result of putting the research data on figshare, we have been able to embed it on our website [click]
51	within blog posts and pages
52	We have also been able to see when items have been viewed, downloaded, and cited, and what 'attention' they have received online
53	Through Altmetrics data we can see some of the tweets that linked to this item, and the things people were saying, as well as how this score compares.
54	So we can now make our files easy to find, particularly as they are easy to view – the ability to visualise many file types on the site helps the data become more visible and all of this makes the data easier to reuse, and particularly with features such as embedding, citation, sharing, following
55	What can I share with you from our experience?
56	Things to celebrate: using figshare helps meet funding requirements. Our funding required a commitment to being an essential source of expertise in the relevant subject matter as well as facilitating research around the collection on an ongoing basis
57	It keeps project data together: Previous projects often result in much data remaining with researchers, or attempts to share meeting technological or other barriers.
58	It enhances discoverability of data: With other projects, because data can be difficult to gather, it is then difficult to make it available more widely, and difficult to make people aware of its existence

59	We can track usage of data more easily: Being able to see how people are using the data helps us to assess future projects and research based on evidence rather than guess-work
60	Using figshare helps us to open up research practices: This can be particularly useful for interdisciplinary humanities research like this, as it will hopefully encourage others to think about how our collections can be a resource in more tangential study. It also allows further development of lines of enquiry
61	But there have also been things to think through more carefully, like how can figshare fit our rhythms and resourcing. We were already halfway through our project when I introduced the use of figshare, and this meant some researchers were not prepared for it to form part of their practice. I would want to ensure future projects are built around clear guidelines for how to use figshare to meet our requirements, so that expectations are clear from the start. Also, using figshare can easily be seen as an additional burden to a full workload, and because it wasn't embedded practice for us, it required working closely with some of the researchers to talk them through how to use the tools. For a small project with a small number of researchers, it was manageable, but scale of use should probably be a consideration based on other demands
62	We need to think carefully about how digitally capable our staff and researchers are: For some researchers, it was beyond their digital capability, and I had to upload data for them, once they had worked out how to transfer it to me. Although figshare is not complicated to use in many ways, it does still require a level of digital competency that may not be central to some subject areas
63	So, should we go back to keeping our research data in cupboards?
64	<p>Isn't that how many of you already think museum collections operate? That our collections are made up of historical objects and collected knowledge, learning and research that is sometimes difficult to access?</p> <p>While the formally-funded part of our Katagami project has finished, the data remains available on figshare, and we hope that this leaves the project open-ended, something that will continue to develop, and continue to be used.</p>
65	For us at MoDA, museum collections should be about shared historical objects, and shared knowledge, learning and research. Knowledge is no good hidden away. Figshare as a repository has created a space for us to open up knowledge, where the museum collections, audiences and staff can intersect, allowing our data to be easily stored, found and shared.
66	Thank you