Creative Dilemmas: Balancing open access and integrity

Samantha Broadhead[1], Henry Gonnet[2]

Research Department, Leeds Arts University, United Kingdom.
Correspondence: [1]sam.broadhead@leeds-art.ac.uk, [2]henry.gonnet@leeds-art.ac.uk
Bluesky: [1]@profsambroadhead.bsky.social, [2]@henrygonnet.bsky.social
ORCID: [1]0000-0001-9469-1233, [2]0009-0001-3201-9211

Peer review: This article has been subject to a double-anonymised peer review process.

Abstract

This article reflects on two research enabling practitioners' (REPs) experiences related to making creative research outputs open. The REPs operate within a small specialist institution that is a research organisation (RO) focusing on the creative arts where open research is an embedded part of the RO's research culture. Many of the RO's academics are practice-based researchers whose research is disseminated through non-traditional output types such as artefacts, exhibitions, designs and videos.

However, there are tensions when making creative outputs open that can lead to ethical dilemmas faced by REPs and researchers, including issues related to informed consent, intellectual property and reuse of the research. These tensions are illustrated by examining three examples of creative outputs where issues have arisen where the inter-relationships of open research, ethics and integrity are explored through vignettes.

The findings of this article recommend continued training for researchers about the use of licences for creative works. Another recommendation calls for inclusive and transparent processes that support researchers in gaining justice when the intellectual property from their open access research outputs has been reused in a manner which contradicts the principles of research integrity.

Keywords: creative outputs; practice-research; small specialist; open access; research ethics and integrity

Introduction

This article draws upon two research enabling practitioners' (REPs) experiences related to making creative research outputs open. The REPs operate within a small specialist institution that is a research organisation (RO) focusing on the creative arts. The RO is one of 67 members of GuildHE which is a recognised representative body of universities, university colleges, further education colleges and specialist institutions in the UK (**GuildHE, 2025**). Many of the RO's academics are practice-based researchers who produce creative outputs such as artefacts, exhibitions, creative projects, designs, compositions and videos. These researchers undertake a systematic research process where the outcomes are expressed and disseminated through creative outputs that might not be text-based, as they contain visual, tactile, auditory and other sensory forms. Some of these outputs are based on the researchers' individual intellectual property, especially if the corresponding project did not receive external funding.

The RO has an Open Research Policy that addresses both outputs and research data that supports the Concordat on Open Research Data (**UKRI, 2016**). Alongside the Open Research Policy is an Ethics Policy that promotes ethical practice and espouses the five tenets of research integrity: honesty, rigour, transparency and open communication, care and respect and accountability, as described in the Concordat to Support Research Integrity (**Universities UK, 2019**). These policies complement each other, with research and its management conducted according to these underpinning principles. The RO's researchers are supported in making their work open and informed by ethical practice, through training programmes and where appropriate one-to-one support (**Leeds Arts University, 2024**).

Despite embedding open research and research integrity into the policies, procedures and training that contribute towards the RO's research culture, there remain tensions when making creative outputs open (**Bulley & Şahin, 2021**) and this leads to ethical dilemmas experienced by the REPs and the researchers. This is often when the intention to make work open leads to ethical risks that impacts the researchers and participants. These include issues surrounding informed consent, intellectual property, and the reuse of the research data. These dilemmas are significant although not representative of the majority of outputs, however, these issues can have an impact on the RO, the discipline, and the individual. It is important to investigate these issues and identify improvements to practice ensuring that research, particularly when it is publicly funded, can be trusted. Those who rely on research should be confident that both the work and the conditions under which it is produced are honest, fair and ethical.

Due to the nature of the RO and its researchers, at the time of writing (8 January 2025), 52.55% of the 428 items on the Institutional repository are creative outputs and 93.5% of these are openly accessible. 100% of the 86 exhibition outputs have been made open. The licences used when depositing the outputs are currently 47% CC BY (credit must be given to the creator), 30% CC BY-NC (credit must have been given to the creator, only non-commercial uses of the work are permitted), 23% CC BY-NC-ND (credit must have been given to the creator, only non-commercial uses of the work are permitted, and no derivatives or adaptations can be made) (**Creative Commons, 2025**).

In order to explore these tensions more fully, a practice-research project has been undertaken that draws on the REPs' experiences of ethical dilemmas that have become apparent when making creative outputs open. Insights from this work are communicated through a series of vignettes: a story or scenario that exemplifies a dilemma that has originated from professional practice. The article discusses three vignettes, named: 'the painter', 'the film-maker', and 'the photographer'. The findings of this project recommends that additional training is necessary for researchers to understand the benefits and challenges associated with making creative work open under particular Creative Commons licences. We also propose that the wider research sector should work together to ensure researchers are in a position to seek justice when their intellectual property is misappropriated by a third party.

Context

Open Access (OA) was originally conceptualised by the Budapest Open Access Initiative as a means of distributing peer-reviewed journal literature in a manner which provides free and unrestricted access to all scientists, scholars, teachers, students, and other curious minds (**Budapest Open Access Initiative, 2002**). A point of note is that not all researchers identify as being a scientist, although often the two roles are conflated. The idea was that this would mean researchers anywhere in the world could retrieve, read and use the work of others without barriers and that the public, who fund the research through taxes, could access and read it without facing paywalls (**Eve, 2014**). In the 22-years which have followed its creation, the idea of OA now resonates very differently between communities of practice and has evolved to the point where the original proposition no longer reflects the open research currently available through online repositories (**Moore, 2018**). Broadly speaking, OA still refers to the removal of price and permission restrictions to research. However, it now includes a diverse range of research outcomes and information created during the research process. For instance, in the arts

there are many researchers who produce creative outputs, such as artefacts, exhibitions and videos. These outputs are typically derived from arts-based or practice-based processes of investigation, generating new knowledge in the form of creative outcomes, which are then disseminated through platforms such as exhibitions, performances, and concerts (**REF, 2021**) with outputs documented and archived on repositories. Additionally, in the UK, there is an ever-increasing impetus to make the data generated during research process 'as open as possible and as closed as necessary' in-line with the FAIR data principles (**European Commission, 2016: 4**). The Concordat on Open Research Data defines research data as 'evidence that underpins the answer to the research question, and can be used to validate findings' (**UKRI, 2016: 3**). In the case of arts practice-research, examples of research data are sound recordings, score drafts, storyboards, or sketchbooks (**Bulley & Şahin, 2021**). Data such as this provides access to information instrumental to arts-based methodologies and the complex narratives underpinning arts research outputs (**Barker, 2024; UKRN, 2024**). Although OA in the arts is more nascent and slower to grow than in subjects falling under the banner of science it is no less important and beneficial to society. In the case of the sciences, OA can help to accelerate the development of new medicines and useful technologies. In the case of the arts and humanities, it can mean enriched education, politics, compassion, imagination and understanding (**Eve, 2014**).

There has also been a significant scholar-led effort in recent years to support the recognition of practice-research. In 2021, the Practice Research Advisory Group (PRAG) developed a report which highlights the importance of practice-research, as well as addressing the challenges faced by researchers whose outputs are seen as non-traditional. The report draws together current thinking relating to practice-research in all its diversity, providing recommendations to practice-researchers and the ROs who support them (**Bulley & Şahin, 2021**). The report stresses that practice-research has a 'history stretching as far back as the earliest human experiments, as a method of discovering and sharing new findings about the world that surrounds us' (**Bulley & Şahin, 2021: 1**).

Research in the UK is funded by a dual-funding system, with funding for research derived from two main routes: Quality Research (QR) block grant funding to Higher Education Institutions (HEIs) arising from the Research Excellence Framework (REF), and project specific funding from Research Councils (**UKRI, 2023**). The REF is the UK's system for assessing the quality of research at UK HEIs, which informs the allocation of £2 billion per year of public funding for university research (**REF, 2025**). There are four REF panels that assess this research (panels A, B, C, and D). Research in the arts is assessed in Units of Assessment (UoA) under panel D. Despite this

framework for the assessment and funding of arts research, the language used in many UK research policies (such as the Concordat to Support Research Integrity and the Concordat on Open Research Data) is yet to align with the work of arts researchers. For instance, the Concordat on Open Research Data maintains that its tenets apply to all fields of research, and that the commitments it outlines are relevant to all disciplines in which research is undertaken, and yet it uses the term 'Open Science' to describe research, and the term 'data' itself does not translate well to all discipline areas (**UKRI, 2016**). Similarly, UK organisations set up to support ROs in providing research services appear to some arts researchers to have a science-oriented perspective and use of language. Significant translation work of language used needs to be undertaken by REPs at arts ROs for such ideas and policies to be palatable to arts researchers. It is equally important that arts REPs participate in discussions externally to advocate for recognition of the epistemic diversity of those engaging in open research practices, and to ensure that the voices of arts researchers are being heard. This is beginning to be addressed at organisations such as the UK Reproducibility Network (UKRN) and the Association of Research Managers and Administrators (ARMA) where special interest groups and inclusive practices have started to take root and diverse research practices recognised (**ARMA, 2025; UKRN, 2025; Hooper et al., 2024**). The vignettes do not address Artificial Intelligence (AI) issues as they have not yet arisen in relation to research undertaken in this RO. However, it will become important for REPs to think about a means of protecting creative practice researcher's outputs with regards to copyright and licensing infringement by AI software. Outside of academia in the UK there has been a recent campaign led by artists such as Paul McCartney and Elton John against amendments to the UK Data (Use and Access) Bill, which would allow for AI companies to legally use copyrighted works to train Large Language Models (LLMs) without permission (**Courea & Milmo, 2025**). These issues are yet to be formally addressed by UK research policy makers but are likely to present issues for creative researchers in the future as LLMs do not comply with open license terms and do not credit creators, which is a cornerstone of open licensing (**Walsh, 2023; Creative Commons, 2025**).

This article considers dilemmas which have occurred at a small specialist arts RO in the UK, where the research culture aims to respond to the wider research policy landscape. The RO has a small group of twenty-seven researchers, two REPs and two research fellows. The RO is in receipt of QR block grant funding from REF, which is used to fund the research at the institution. The majority of research projects at the RO do not receive any external funding from the funding councils. OA is pursued by researchers because they believe it is the responsible thing to do when research is publicly funded. They also want their work to be accessed and used and

they want to contribute new knowledge to their subject area. Many of the researchers at the RO are early career researchers (ECRs) without PhDs or they have come to research through a non-traditional route. Therefore, it is imperative that REPs are available to provide training and support as and when needed.

Methodology: The conceptual journey to the vignette

The article is derived from practice-research undertaken by two REPs who work in a small research department. New knowledge about research culture in a small specialist RO is gleaned by the means of professional practice and also the processes and outcomes of that practice (**Rolling, 2014; Candy, 2020; Vear, 2021**) as insights about the tensions experienced by the REPs can be gained through critical reflection on practice (**Schön, 1984; Akella et al., 2021**). Considered introspection shared with other practitioners, in this case between the REPs, on the practice-research are called upon to identify particular incidents that reveal ethical dilemmas when making creative outputs open (**Dallow, 2003; Xue & Desmet, 2019; Brown & Patterson, 2021**). This approach acknowledges 'that not everything that is knowable or worth knowing can be captured accurately within mathematical or scientific frameworks or…theoretical orthodoxies' (**Rolling, 2014: 164**). The experience of practitioners is seen as having value and the perspectives it offers can shine a light on how policies (for example those relating to open research, ethics and integrity) are enacted in practice.

As noted previously critical reflection is crucial to practice-research where the decision-making is made open and transparent. The following reflective account demonstrates how the research approach evolved in light of the reflections undertaken by the REPs. The REPs had initially intended to create three case studies that would illustrate significant critical incidents that occurred where there were ethical dilemmas around making creative work open. Case studies were seen as a good option because they would describe the processes and outcomes within the particular context of the small specialist RO. The knowledge derived from a case study, **Shenton** (**2004**) describes as transferable, rather than generalisable, because insights maybe transferred to some contexts and not others. An indicator of quality would be trustworthiness (**Lincoln & Guba, 1985**). The aim of a case study is to create trustworthiness through a rich narrative account where events and processes are represented in a coherent and chronological manner (**Bassey, 1999**). Broadhead (**2019**) claims that case studies depend on, 'descriptive verisimilitude or close interpretation of complex relationships between subjects and contexts' (**Ibid: 62**).

On reflection, the REPs were concerned that detailed, accurate and trustworthy case studies could mean that the researchers and their work are recognisable. Even if the written accounts were anonymised and names were changed there was a risk that the reputations of the researchers, their work and their institutions could be compromised. This would be particularly so as the small specialist context in which the researchers were working was to be described in detail. There was also the emotional impact these case studies could have on the individual researchers concerned, for example, the affective experience of having one's intellectual property stolen and misused can be very distressing for the researcher and may even have legal implications (**UK Government, 2025**).

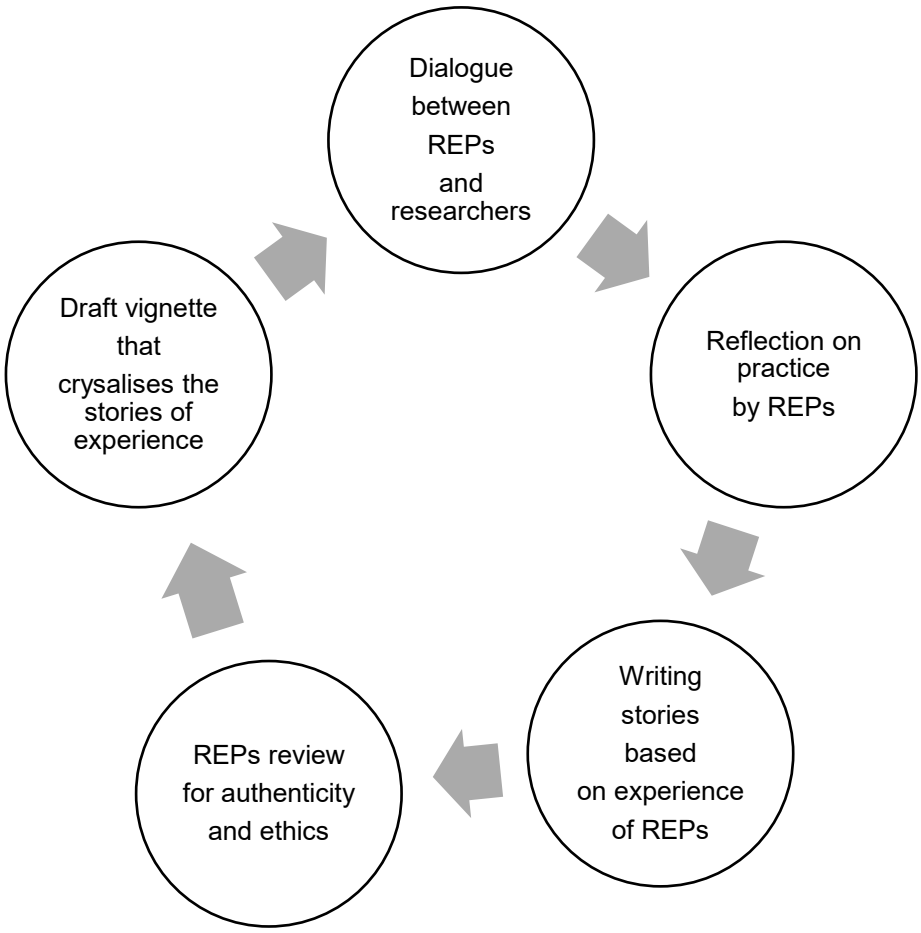
The representation of sensitive research findings was of concern to **Butcher et al.** (**2021**) when they investigated the intersection of race and mental illness. They aimed to ethically disseminate their findings through a series of composite personas (**van Rooij, 2012; Friis Dam & Yu Siang, 2020; Butcher et al., 2021**). This approach is designed to depersonalise stories which can identify individuals and may also evoke traumatic events. A solution was the use of composite personas that ameliorate the backgrounds and identities of the subjects in the research. The REPs wished to depersonalise the case studies, whilst retaining a focus on the events that brought ethical dilemmas to the fore.

In order to mediate against any ethical risks inherent in the case study approach whilst maintaining an authentic and useful story, the REPs decided to construct a series of vignettes derived from the REPs' experiences. Within a research context a vignette is a short story, scenario or depiction of a situation (**Hunter, 2012**). A vignette can provide a trustworthy 'crystallization' of understanding for both the researchers and the readers (**Graue, 2006: 522**). Therefore, rather than describing a particular case in detail, a vignette can condense or abstract the significant features of a series of cases into a story. The story is based on the practitioner's experiences but does not identify any one particular individual or event. Hunter (**2012**) has described the creation of vignettes as telling 'inside stories'. In other words, the REPs were not disinterested agents within the research process, but were insiders with an insider's perspective and ways of knowing. As a result of this consideration of ethical risk, the REPs drafted three vignettes that they believed sprung from their experiences of making creative research openly accessible, checking that they did not identify any researcher. They also made it explicit that these were inside stories written to evoke experience and were not descriptions of actual events.

Method

The REPs scheduled a series of meetings to reflect on their practices in making creative outputs open. They identified the tensions they had experienced as ethical dilemmas. As these reflections also concerned the researchers, they were contacted via email to see if they agreed to their experiences of making work open being the inspiration of a practice-research study. Where necessary a face-to-face discussion was held. The final article would be based on a series of vignettes that would not identify any actual researcher or research project. The REPs devised a research process (see **Figure 1**), based on a cycle of dialogue, reflection on practice, writing stories, reviewing the stories and finally drafting the vignettes that were abstracted from the stories. This cycle was repeated until the REPs thought the vignette was an authentic representation of their experiences.

Figure 1: The Research Cycle.



Findings: The vignettes

Vignette one: The painter

The researcher (the painter) was emailed by a band who asked them if they could use the image of one of their paintings for the cover of their upcoming album.

The band had found an image of the painting online as it had been deposited on an institutional repository as an 'artefact' research output. The image was part of a Portable Document Format (PDF) portfolio under an all-rights reserved copyright to the author of the research; however, this was not indicated anywhere on the repository record. As the output was not available under a Creative Commons (CC) license on the repository, the band offered to pay the researcher to license the image to them. The researcher responded to the email and politely declined the offer.

Several months later the band released their album. Shortly after, the painter saw one of the band's songs on a streaming platform and realised that the band had made an almost identical copy of their painting for the album cover. After some investigation, the painter discovered that the band had paid another artist to reproduce their painting. Despite the commissioned painting being a reuse of the painter's research, they had not been cited anywhere in the album's documentation.

The painter sought advice from the REPs with regards to the issue, as they wanted to know what steps they could take to resolve the situation. The copyright infringement of their Intellectual Property (IP) had made the researcher very upset and angry. Unfortunately, as the painter and the REPs are part of a small specialist institution, legal support is a significant expense and burden on the research budget.

Vignette two: The film-maker

The researcher (the film-maker) co-created a horror film with a visual effects studio specialising in animatronic prosthetics. The collaboration agreement between the film-maker and the visual effects studio allowed for outputs from the research project to be made openly accessible on the film-maker's institutional repository.

When the project concluded, the completed film was deposited to the film-maker's institutional repository as a video research output under a CC BY license. The researcher and collaborators then wanted to disseminate the film further at prestigious, international horror festivals. However, they struggled to get their film accepted for screening as the full work was already openly accessible online on a repository.

To meet a compromise between making the research output open access and allowing the film-maker to disseminate the work further, the REPs removed the full version from the repository and then edited it down into a short excerpt. This was then re-deposited onto the institutional repository alongside a 300-word supporting statement outlining the research process and the contributions to knowledge arising from the project.

Vignette three: The photographer

The researcher (the photographer) made a photobook and exhibition following the lives of a matsutake mushroom foraging community in Oregon. Informed consent was granted from the participants who were photographed in the book. They agreed that the finished photobook could be deposited onto the photographer's institutional repository as an 'artefact' output under a CC BY-NC-ND license. When the research was completed, the photobook was disseminated as part of the exhibition of the photographs. The photobook was then deposited in full under CC BY-NC-ND.

The researcher was later contacted by a participant who featured prominently in the photobook eight months after the work had been uploaded under a CC license asking for it to be taken down. The reason was simply that the participant had changed their mind about the permissions granted, and no longer wanted their image to be openly available online due to privacy. To minimise any further issues, the record on the repository was changed and the photobook was made a restricted item. However, any versions of the work downloaded within the eight-month period would be licensed with the CC license they were deposited under, as they are irrevocable.

The REPs felt that they had done as much as they could to support the photographer and the participant recognising that this was the pragmatic, if not the best outcome they could have hoped for.

Discussion

In vignette one, the item did not have 'all rights reserved' explicitly signposted, nor was it licensed under any CC license. This omission assumes that repository users have a knowledge of copyright law, and that they know that creations are automatically all-rights-reserved copyrighted to the author unless licensed otherwise (**UK Government, 2025**). It may have been clearer if the painter had licensed the work under a CC license, because this makes the image OA, the reuse permissions explicitly and actively assert the author's rights.

In the case of the painter's dilemma, the user did have some knowledge of copyright law, as they offered to pay for the work to be licensed to them for a specific use. However, the absence of clearly marked licensing on the repository record created a perceived vulnerability in statutory framework governing copyright enforcement that unscrupulous third parties could exploit, despite this work still being protected by Section 11.1 of the UK Copyright, Designs and Patents Act (**UK Government, 1988**). Similar situations could possibly be avoided if researchers ensure that they assert their rights through clearly indicating licenses or lack thereof, for their research outputs on the repository record. REPs must therefore be thorough in their training of researchers and when providing research enabling support, ensuring that researchers have a sufficient understanding of copyright and repositories.

Although ensuring that license and copyright information is clear offers some protection in the form of a deterrent, there is no clear process for researchers to follow when license terms are not adhered to. This is particularly an issue for creative outputs such as those of the painter, as this work has been self-archived and not published under a creative commons license. Legal action would need to be pursued, which would require significant resource from either the researcher or their RO. At small ROs, such as that of the painter, there may not be sufficient resource to fund any legal support or representation.

One recommendation arising from this could be that the sector works towards creating an inclusive way for researchers to gain support when their IP is subject to copyright infringement. It is not proportionate or inclusive to assume that all researchers and ROs have the available resources to challenge for legal dispute. Issues in creative research can be emotionally and psychologically damaging - as creative works are often personal to the creator's identity and experiences (**Vessel, Star & Rubin, 2012**). Therefore, REPs working in ROs facilitating creative research need to be especially sensitive and empathic towards the emotional impact copyright infringement may have.

The film-maker's dilemma in vignette two is indicative of where creative industry norms are not always conducive with good practice and conduct in research. Something that is distinctive about a creative output is that its dissemination can take many forms and can be iterative rather than a single, linear occurrence. Further dissemination, for example in international contexts, can strengthen the perceived value of an output because of the international recognition (**REF Steering Group, 2019a**). This is of particular importance when it comes to research assessments, and limiting the researcher's ability to disseminate the work further could affect career progression.

A way of minimising this dilemma could be for creative researchers to plan the dissemination of their research outputs before they are made openly available on a repository. Alternatively, outputs which have not yet met their potential for dissemination opportunities could be deposited on repositories as restricted items until the researcher is satisfied that the output can be made open. These alternatives mean that openness does not present as much of a barrier to improving the perceived quality of the research through further dissemination.

It is, however, important that disseminators of creative research, such as galleries, festivals, and other organisations or venues, recognise that accessing an open item on a repository is a very different experience to seeing it in a presentation context. **Estrada-Gonzalez, East, Garbutt, & Spehar** (**2020: 2**) comment that artworks viewed in 'different presentation contexts' as opposed to on a screen 'have been reported to result in different viewing behaviours' such as prolonged interaction times, and differences in aesthetic experience. This does seem to be acknowledged by some creative research disseminators such as museums and galleries, where institutional repositories have begun to emerge that allow viewers from around the world to have open access to items from their collections (**Styliani, 2009; Tate, 2025**). There also needs further consideration from research policy makers with regards to what openness means for creative outputs, where openness potentially restricts future dissemination opportunities.

In the case of the film-maker's dilemma the REPs were able to resolve the situation through discussion with the film-maker by finding a compromise. The flexible alternative of the video extract works as an adequate representation of the output, and is coupled with a 300-word supporting statement detailing the research process and contribution to knowledge arising from the project. The 300-word supporting statement is REF mandated supplementary information for the submission of an output where 'the role of the researcher or the research process is not evident in the submitted output' and is a requirement for non-textual outputs such as the film-maker's (**REF Steering Group, 2019b: 58**). These 300-word statements are often found on repositories alongside a completed creative output to contextualise the item on record.

The photographer's vignette highlights the need for researchers to provide participants with clear information about the consequences of open access before informed consent documents are signed. This is of particular importance in research where the participant's personal data (their image) forms part of the research output.

In this dilemma a participant requested that the photographs be taken down from the repository eight months after deposit, as they no longer wanted their image to be shared as an open access item online. Informed consent was gained before any work with participants began, and those participating were provided with a project briefing and it was made clear that they had the right to withdraw at any stage. However, the photographer may have needed to make it clearer to participants that once outputs have been deposited under a CC license on a repository, it is not possible to revoke the rights given (**Creative Commons, 2025**).

This is indicative of the importance of effective communication, especially when providing technical information (such as open access) to laypeople. In order to mitigate this, REPs need to ensure that they are providing researchers with thorough training on copyright, licensing, and repository use, making it transparent that, once granted, CC licenses are irrevocable. There also needs to be additional guidance through ethics policies and procedures which are monitored on a regular basis.

Additionally, REPs need to ensure that creative researchers have an understanding that they have a duty of care to their participants. Creative researchers need to ensure that participants are aware that informed consent is ongoing, and that there is a dialogue between researcher and participant throughout the process so that they are informed about how their data/image is being used. It is positive that the REPs were responsive, even though they could not totally rectify the situation. The RO states, in its Open Research Policy, that outputs can be removed or restricted on the institutional repository on ethical grounds, which enabled them to act swiftly and comply with the participant's wishes.

Conclusion

The iterative cycle of dialogue, reflection on practice, vignette-writing and review has exposed the dilemmas that can exist between the desire to make research outputs open and the rights of researchers and participants. It is often the role of the REPs to try to resolve these tensions or dilemmas when they arise. Sometimes a compromise can be sought that partly resolves an ethical dilemma. However, the need to anticipate some of the ethical risks is apparent because when the output has been made public on a repository it is often too late to reach a satisfactory solution for all interested parties. The emotional impact this can have on people involved in the research process cannot be underestimated and REPs are often mindful of the need to act with sensitivity and compassion. Violation of intellectual property from creative research can feel invasive as artwork can be very personal and emotive.

A series of recommendations are suggested for the improvement of practice going forward. It is acknowledged that these suggestions may only decrease the likelihood of such dilemmas arising rather than stopping them altogether.

Researchers should plan their dissemination strategies including the licencing approach carefully at the earliest opportunity, ideally when the research project is being designed. This would enable them to inform their participants about how their contribution will be represented on an institutional repository. It would also mean that researchers could decide, strategically, when the best time would be to deposit an output so that it does not bar them from further dissemination.

ROs and REPs should look for opportunities to train researchers in issues related to intellectual property, OA, and in particular, the benefits of licencing the work so that the terms of reuse are clear and explicit to third parties. Additionally, the vignettes used within this article can be used as examples during this training. A further step REPs should take would be to work towards to development of an open database of vignettes which highlight intellectual property issues experienced by creative researchers. These could include future vignettes illustrating the complexities and intellectual property concerns raised by AI data scraping on repositories hosting creative outputs.

OA should not curtail any future dissemination that enhances the output. It would be beneficial for there to be recognition by people running festivals and other dissemination platforms that viewing a film at a festival is a very different experience from viewing it on a computer screen via a repository. However, film festivals and art galleries are not necessarily designed with the dissemination of research outputs in mind. Further consideration is needed by policy makers about what openness means for creative outputs, and where openness can restrict future dissemination opportunities.

The policies related to research misconduct often do not address the misappropriation of intellectual property by third parties outside academia and it would be difficult to enforce them if they did. This omission creates uncertainty for creative researchers, leaving them with the dilemma of risking making their outputs OA or protecting their IP but falling short of adhering to good research practice. The research sector should consider clear and inclusive ways for researchers to gain support for when their intellectual property is subject to copyright infringement.

Acknowledgements

The authors would like to thank Leeds Arts University for supporting this project and Chris Graham for his support in writing this article.

Samantha Broadhead is Head of Research at Leeds Arts University. Her research interests include access and widening participation in art and design education. She serves on the Journal of Widening Participation and Lifelong Learning's editorial board. Broadhead has co-authored with Professor Maggie Gregson (2018) Practical Wisdom and Democratic Education - Phronesis, Art and Non-traditional Students, Palgrave Macmillan. She also has co-authored with Rosemarie Davies and Anthony Hudson (2019) Perspectives on Access: Practice and Research, Emerald Publishing. She has edited a book, Access and Widening Participation in Arts Higher Education, Palgrave Macmillan (2022).

Henry Gonnet is the Research Coordinator at Leeds Arts University. His research interests are currently focused on meta-research, exploring how arts research operates within the broader research landscape. Gonnet is a Local Network Leader for the UK Rereproducibility Network (UKRN) at Leeds Arts University, and is a co-founder and co-leader of UKRN's Arts Research Special Interest Group.

References

Akella, D., Gibbs, A., Gilbert, B., Henry, B., Lee, V., Mathis, D. & Williams, V., 2021. Critical reflection and communities of practice as professional development strategies for educators. *International Journal for Cross-disciplinary Subjects in Education*, *12*(1), pp.4339-4349.

ARMA, 2025. *Special interest groups*. Available at: https://arma.ac.uk/special-interest-groups/. [Accessed: 09 January 2025].

Barker, G., 2024. Working sketchbook (Observational drawings with notes). Zenodo. DOI: 10.5281/zenodo.13684033 [Accessed: 09 January 2025].

Bassey, M. (1999). Case Study Research in Educational Settings. Buckingham, Philadelphia: Open University Press.

Broadhead, S., 2019. The Artists' House: The recontextualized art practices of British postgraduate students in conversation with Italian amateur artists. *Art, Design & Communication in Higher Education*, *18*(1), pp.51-65.

Brown, S. & Patterson, A., 2021. Me-search? Search me! A new twist in the tale of introspection. *Journal of Marketing Management*, *37* (13-14), pp.1343-1373. DOI: 10.1080/0267257X.2021.1928268 [Accessed: 09 January 2025].

Budapest Open Access Initiative, 2002. Read the declaration. Budapest Open Access Initiative. Available at: https://www.budapestopenaccessinitiative.org/read/ [Accessed: 20 December 2024].

Bulley, J. & Şahin, O., 2021. Practice Research-Report 1: What is practice research? and Report 2: How can practice research be shared? London: PRAG-UK. Available at: https://research.gold.ac.uk/id/eprint/30222/ [Accessed: 8 January 2025].

Butcher, J., Awan, R. & Gray, D., 2021. How do we talk about race… and mental health? *Widening Participation and Lifelong Learning*, *23*(3), pp.147-162. DOI: 10.5456/WPLL.23.3.147 [Accessed: 09 January 2025].

Candy, L., 2020. Critical Reflection and Communities of Practice as Professional Development Strategies for Educators, Practice Based Research: A Guide Creativity Cognition Studios. Available at: http://www.creativityandcognition.com [Accessed: 8 January 2025].

Courea, E. and Milmo, D. (2025) 'Ministers to amend data bill amid artists' concerns over AI and copyright', *The Guardian*, 30 April. Available at: https://www.theguardian.com/music/2025/apr/30/ministers-include-concessions-in-ai-copyright-bill-before-crucial-vote [Accessed: 8 January 2025].

Creative Commons, 2025. *Share your work*. Available at: from https://creativecommons.org/share-your-work/cclicenses. [Accessed: 08 January 2025].

Dallow, P., 2003. Representing creativeness: Practice-based approaches to research in creative arts. *Art, Design & Communication in Higher Education*, *2*(1), pp.49-66. DOI: 10.1386/adch.2.1.49/0 [Accessed: 09 January 2025].

Estrada-Gonzalez, V., East, S., Garbutt, M., & Spehar, B., 2020. Viewing art in different contexts. *Frontiers in Psychology, 11*, 569, pp. 1-20. DOI: 10.3389/fpsyg.2020.00569 [Accessed: 09 January 2025].

European Commission, 2016. *H2020 Programme: Guidelines on FAIR Data Management in Horizon 2020*. Publications Office of the European Union. Available at: https://repository.oceanbestpractices.org/bitstream/handle/11329/1259/h2020-hi-oa-data-mgt_en.pdf?sequence=1&isAllowed=y. [Accessed: 10 January 2025].

Estrada-Gonzalez, V., East, S., Garbutt, M., & Spehar, B. (2020). *Viewing Art in Different Contexts*. *Frontiers in Psychology*, 11, Article 569. DOI: 10.3389/fpsyg.2020.00569 [Accessed: 10 January 2025].

Eve, M.P., (2014) *Open Access and the Humanities,* Cambridge: Cambridge University Press. DOI: 10.1017/CBO9781316161012 [Accessed: 10 January 2025].

Friis Dam, R. and Yu Siang, T., 2020. Personas: A Simple Introduction. Available at: https://www.interaction-design.org/literature/article/personas-why-and-how-you-should-use-them [Accessed: 8 January 2025].

GO FAIR, 2016. *FAIR Principles*. Available at: https://www.go-fair.org/fair-principles/ [Accessed: 23 December 2024]

Graue, B., 2006. Writing in Education Research. In: C. Conrad and R. Stein, eds., *The Sage Handbook for Research in Education: Engaging Ideas and Enriching Inquiry*, Thousand Oaks, CA: Sage, pp. 515-529.

GuildHE, 2025. *About*. Available at: https://guildhe.ac.uk/about-5/ [Accessed: 8 January 2025].

Hooper, S., Gonnet, H. & Broadhead, S., 2024. *Professional and Technical Staff Supporting Open Research: Case Study 5, Practice-based Arts Research Project*. Available at: https://osf.io/a2r5p. [Accessed: 10 January 2025].

Hunter, P., 2012. Using vignettes as self-reflexivity in narrative research of problematised history pedagogy. *Policy Futures in Education*, *10*(1), pp.90-102. DOI: 10.2304/pfie.2012.10.1 [Accessed: 10 January 2025].

Laakso, M. & Lindman, J., 2016. Journal copyright restrictions and actual open access availability: a study of articles published in eight top information systems journals (2010–2014). *Scientometrics*, *109*(2), pp.1167-1189. DOI: 10.1007/s11192-018-2751-5 [Accessed: 10 January 2025].

Leeds Arts University. 2024. Open Research Guidelines. Available at: https://gateway.leeds-art.ac.uk/proxy/4b49b3ee/https/portal.leeds-art.ac.uk/content/open-research-guidelines. [Accessed: 13/05/2025].

Lincoln, Y., & Guba, E. G. (1985). *Naturalistic inquiry*. Newbury Park, CA: Sage.

McKenna, J., 2024. Why open access is important. *MDPI Blog*. Available at: https://blog.mdpi.com/2024/10/15/open-access-is-important/ [Accessed: 8 January 2025].

Moore, S.A., 2018. Open/Access: Negotiations around a Concept. In: U. Herb, and J. Schöpfel, eds., *Open Divide? Critical Studies on Open Access*. Sacramento: Litwin Books, pp. 1-11.

REF Steering Group, 2019a. *Panel criteria and working methods (REF 2019/02)*. Available at: https://2021.ref.ac.uk/media/1450/ref-2019_02-panel-criteria-and-working-methods.pdf. pp. 49. [Accessed: 08 January 2025].

REF Steering Group, 2019b. *Panel criteria and working methods (REF 2019/02)*. Available at: https://2021.ref.ac.uk/media/1450/ref-2019_02-panel-criteria-and-working-methods.pdf. pp. 58. [Accessed: 08 January 2025].

REF, 2021. *Annex C: Definitions of Research and Impact for the REF*. Available at: annex-c-definitions-of-research-and-impact-for-the.pdf. [Accessed: 23 December 2025].

REF, 2025. What is the REF?. Available at: https://2029.ref.ac.uk/about/what-is-the-ref/. [Accessed: 09 January 2025].

Rolling, J. H. (2014). Artistic Method in Research as a Flexible Architecture for Theory-Building. *International Review of Qualitative Research*, 7(2), pp.161–168. DOI: 10.1525/irqr.2014.7.2.161 [Accessed: 10 January 2025].

Schön, D.A., 1984. The architectural studio as an exemplar of education for reflection-in-action. *Journal of Architectural Education*, *38*(1), pp.2-9.

Shenton, A. K. (2004). Strategies for ensuring trustworthiness in qualitative research projects. *Education for Information*, *22*(2), pp.63-75. DOI: 10.3233/EFI-2004-22201 [Accessed: 10 January 2025].

Styliani, S., Fotis, L., Kostas, K., & Petros, P., 2009. Virtual museums, a survey and some issues for consideration. J. Cult. Herit. 10, pp.520–528. DOI: 10.1016/j.culher.2009.03.003 [Accessed: 10 January 2025].

Tate, 2025. *Creative Commons Licences at Tate*. Available at: https://www.tate.org.uk/about-us/policies-and-procedures/creative-commons-licences-tate [Accessed: 08 January 2025].

UK Government. 1988. Copyright, Designs and Patents Act 1988, Section 11. Available at: https://www.legislation.gov.uk/ukpga/1988/48/section/11. [Accessed: 13 May 2025].

UK Government, 2025. *How long copyright lasts*. Available at: https://www.gov.uk/copyright/how-long-copyright-lasts [Accessed: 8 January 2025].

UKRI, 2023. *UKRI Open Access Policy*. Available at: https://www.ukri.org/wp-content/uploads/2023/11/UKRI-14112023-Nov-2023_UKRI-Open-Access-Policy_Version-1.8.pdf [Accessed: 23 December 2025].

UKRI, 2023. Explainer: Dual support funding for research and innovation. Available at: https://www.ukri.org/publications/explainer-dual-support-funding-for-uk-research-and-innovation/explainer-dual-support-funding-for-research-and-innovation/ [Accessed: 09 January 2025].

UKRI, 2016. Concordat on Open Research Data. Available at: https://www.ukri.org/wp-content/uploads/2020/10/UKRI-020920-ConcordatonOpenResearchData.pdf [Accessed: 23 December 2024].

UKRN, 2024. *Open Research Across Disciplines: Art and design*. Available at: https://www.ukrn.org/art-and-design/ [Accessed: 10 January 2025]

UKRN, 2025. *Art and design*. Available at: https://www.ukrn.org/art-and-design/. [Accessed: 08 January 2025].

Universities UK, 2019. *The Concordat to Support Research Integrity*. Universities UK. Available at: https://www.universitiesuk.ac.uk/sites/default/files/field/downloads/2021-08/Updated%20FINAL-the-concordat-to-support-research-integrity.pdf. [Accessed: 09 January 2025].

van Rooij, S.W., 2012. Research based personas: Teaching empathy in professional education. *Journal of Effective Teaching*, *12*(3), pp.77-86.

Vear, C., 2021. Practice-based Research. In: L. Candy and E. Edmonds, eds., *The Routledge International Handbook of Practice-Based Research*. London: Routledge, pp. 27–41.

Vessel, E. A., Starr, G. G., & Rubin, N., 2012. In the 'I' of the beholder: People believe self-relevant artwork is more beautiful. *Psychological Science, 23*(2), pp. 185-193. DOI: 10.1177/0956797611429577 [Accessed: 10 January 2025].

Walsh, B. (2023). "Why I let an AI chatbot train on my book." *Vox*, 25 October. Available at: https://www.vox.com/future-perfect/2023/10/25/23930683/openai-chatgpt-george-rr-martin-john-grisham-ai-safety-artificial-intelligence-copyright-law-chatbot [Accessed: 09 January 2025].

Xue, H. & Desmet, P.M., 2019. Researcher introspection for experience-driven design research. Design Studies, 63, pp. 37-64. DOI: 10.1016/j.destud.2019.03.001 [Accessed: 10 January 2025].

To cite this article:

Broadhead, S., & Gonnet, H., 2025. Creative Dilemmas: Balancing open access and integrity. *Exchanges: The Interdisciplinary Research Journal*, 12(3), 31-49. Available at: https://doi.org/10.31273/eirj.v12i3.1817.