

Digital Dance Archives (DDA) Survey Report

How digital resources are being used in the dance community

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ABSTRACT

Funded by the Arts and Humanities Research Council (AHRC), the Digital Dance Archives (DDA) project is a collaboration between the University of Surrey and Coventry University. DDA will contain multimedia content available via a public web portal, which will support high quality content as well as novel forms of interaction, including cross-media search using visual similarity (e.g. query by shape or gesture), and 'virtual scrapbooking' of content for online collaboration and social networking. The project website launches in April 2011 and will initially bring together the Siobhan Davies RePlay digital archive (www.siobhandaviesreplay.com) hosted at Coventry University, and various collections held at the National Resource Centre for Dance (NRCD) at Surrey, including: the Rudolf Laban Archive; Extemporary Dance Theatre; and Pioneer Women: early British modern dancers. As part of the user needs activity, an online survey was designed in September 2010 and administered in October 2010 in conjunction with the JISC-funded D-TRACES project, concurrently being run at Coventry University. The D-TRACES project was required to undertake a rapid analysis of Siobhan Davies RePlay to assess current impact and use of the digital archive; the D-TRACES Rapid Analysis Report should be read in conjunction with this survey report.

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Acknowledgements

I would like to thank Joanne Marsh and Gill Evans for their assistance with the design and administration of the survey. I would also like to acknowledge the contribution of the Toolkit for the Impact of Digitised Scholarly Resources (TIDSR) from which this survey report has heavily borrowed with respect to the format and presentation of the data.

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Introduction

The Digital Dance Archives (DDA)¹ project is a collaboration between the University of Surrey and Coventry University. Funded by the Arts and Humanities Research Council (AHRC), the project aims to produce a visually exciting platform to host online dance archives in order to promote and encourage dialogue and exchange between dance artists, researchers, teachers, students and dance audiences.

DDA will contain multimedia content available via a public web portal, which will support high quality content as well as novel forms of interaction, including cross-media search using visual similarity (e.g. query by shape or gesture), and 'virtual scrapbooking' of content for online collaboration and social networking. Content will include videos of performances, associated photographs, artwork and publicity materials.

The project website launches in April 2011 and will initially bring together the Siobhan Davies RePlay digital archive (www.siobhandaviesreplay.com) hosted at Coventry University, and various collections held at the National Resource Centre for Dance (NRCD) at Surrey, including: the Rudolf Laban Archive; Extemporary Dance Theatre; and Pioneer Women: early British modern dancers.

As part of the user needs activity, an online survey was designed in September 2010 and administered in October 2010 in conjunction with the JISC-funded D-TRACES² project, concurrently being run at Coventry University. The D-TRACES project was required to undertake a rapid analysis of Siobhan Davies RePlay to assess current impact and use of the digital archive; the D-TRACES Rapid Analysis Report³ should be read in conjunction with this survey report.

For the DDA project, the survey was designed with the following goals in mind:

1. to better understand the usage and impact of the two AHRC-funded projects, Siobhan Davies RePlay and NRCD Archives Catalogue⁴;
2. to understand more generally how digital resources are being used within parts of the dance community;
3. to collect additional data about collaboration habits and feature-needs to inform the 'virtual scrapbooking' functionality.

About the Survey Design

The survey was based on the one available in the Toolkit for the Impact of Digitised Scholarly Resources (TIDSR)⁵ published by the Oxford Internet Institute (OII). It was an opportunistic survey (i.e. not a random sample) with respondents gathered by announcing the survey to a number of relevant e-mail lists, including:

- Registered users of Siobhan Davies RePlay
- SCODHE: Standing Conference on Dance in Higher Education (UK)
- TIG-SDR: Theatre Information Group/Society for Dance Research
- TaPRA: Theatre and Performance Research Association
- Media Arts and Dance e-mail forum
- Strategic Content Alliance Newsletter
- JISC Digital Media

¹ Digital Dance Archives (DDA) www.dance-archives.ac.uk

² D-TRACES <http://dancetraces.wordpress.com/about/>

³ Marsh, J. & Evans, G. (2010) DTraces Rapid Analysis Report. Available online: <http://dancetraces.files.wordpress.com/2010/11/final-analysis-report1.pdf>

⁴ NRCD Archives Catalogue <http://www.surrey.ac.uk/library/nrcd/archives/catalogue/>

⁵ Meyer, E.T., Madsen, C., Eccles, K. (2009). TIDSR Survey on the Use of Digitised Resources. Available online: <http://microsites.oii.ox.ac.uk/tidsr/kb/27/tidsr-survey-use-digitised-resources>

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The survey contained 25 questions and was designed to take no more than 15 minutes to complete. It was created using SurveyMonkey⁶ since Coventry University Library has an existing PRO account, thus enabling all the required features and reporting functions.

The structure of the survey was as follows:

- Introduction – two questions to determine the general level of ICT use
- Use of Digital Resources – four questions aimed at discovering a respondent's awareness and attitudes towards digital projects (this brief statement introduced the section 'digitised resources refer to a range of materials online, from public access catalogues and databases to born digital material in specialised collections')
- Siobhan Davies RePlay and NRCD Archives Catalogue – seven questions specifically about a respondent's use of these two resources
- Developments in Digitisation – six questions about collaboration habits and the proposed feature-set for the DDA virtual scrapbook
- Demographics – five general questions about their work, gender, age and country of residence.

All questions in the survey were optional and, finally, respondents were invited to include an email address to be included in a prize draw (£25 Amazon voucher); to be notified of the results of the study; or to be included in further data gathering and beta testing for the DDA project.

⁶ SurveyMonkey <http://www.surveymonkey.com/>

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Executive Summary of Findings

Response Rate

- 86 people started the survey with 62 (72%) completing the questions fully
- 36 people answered the questions specifically regarding their use of Siobhan Davies RePlay; 30 people answered with regard their use of the NRCD Archives Catalogue
- 32 people agreed to be included in further data gathering and beta testing.

About the Respondents

- 80% of respondents live in the UK, but other countries are represented: Europe (4); USA (6); Rest of World (2)
- 75% of respondents are female
- A spread of age ranges completed the survey, with 70% in the range 19-49
- A range of users are represented; 56% say their work is in research, 51% in teaching, and 26% as dance artist; of those involved in teaching, 45% are also involved in research and 31% in dance practice. 37% of those in education are from schools or FE
- 80% of respondents rated their ICT expertise as 'excellent' or 'good'.

Online Work and Research Habits

- Digital media is heavily used; 90% respondents use video, 86% use images, 82% use audio
- Online databases are used by the majority (63%), as well as blogs (55%); and, maybe surprisingly, CD-ROMs continue to be used (47%)
- Everyone uses general search engines (e.g. Google); library catalogues are used by the majority (34% 'often' and 36% 'sometimes') but Google Scholar is used by only 33% (18% 'often' and 15% 'sometimes')
- Digitised resources are heavily used for research (59% 'often' and 36% 'sometimes'), online reference (69% 'often' and 24% 'sometimes') and for personal interests (64% 'often' and 29% 'sometimes')
- The majority of respondents use digitised resources for teaching (38% 'often' and 39% 'sometimes'), to find materials to later consult in person (45% 'often' and 24% 'sometimes') and to download for use offline (41% 'often' and 25% 'sometimes')
- Enthusiasm for using digital collections is high (81%) with 85% saying that 'digitised collections are really useful'
- Only 77% feel they enhance their personal productivity and only 42% agree that 'digital collections are easy to use'.

Awareness and Use of Specific Electronic Resources

The compilation of a comprehensive list proved problematic since there are so few dance-specific electronic resources available. What is presented here represents the list of online resources provided to dance students by the respective libraries at Coventry University and University of Surrey. A subsequent question invited respondents to list any other online resources that they find particular good to use in their work.

Siobhan Davies RePlay has the highest overall level of awareness, which is hardly surprising considering the targeted e-mail listing used; however, the NYPL and NRCD catalogues also feature highly.

There are marked differences between the two specific resources; the NRCD Archives Catalogue is an Online Public Access Catalogue (OPAC) and uses a fairly traditional catalogue 'look and feel'. There is scope for improvement in ease of use and discoverability that will require usability testing and development of a friendlier online interface. It is unclear why only 30% respondents consider it to be comprehensive; maybe there is a level of expectation that cannot be met. In contrast, Siobhan Davies RePlay benefits from more recent web development and design in its interface, together with media

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rich content representing the work of a single choreographer. However, there is room for improvement, as over one quarter of users did not agree that the resource was easy to use or comprehensive.

These resources were in general ranked by users as important to their field first, to their research or learning second, dance practice came third and teaching a relatively lowly fourth. The low level of importance to teaching is also tied to the earlier data showing that this sample use electronic resources for research, online reference or personal interests.

For Siobhan Davies Replay it is clear the importance of optimizing an online digital resource to appear on relevant web searches, thereby underscoring Google, and other web search engines, as a primary gatekeeper for access and knowledge. For the NRCDA Archives Catalogue, which has a longer history, the discovery process is far more even across the different methods NB the significance of the library for this resource. Word of mouth also plays an important role for what might be considered specialist collections, and discussion lists or conferences are also major methods of resource discovery.

Three open-ended questions were presented that invited respondents to share their personal experiences of their use of online resources; the following quotes are typical:

- '...Makes teaching more interactive. Students feel much more engaged with professional dance world when they analyse work from SDDC Replay...'
- 'To conduct research that goes through layers of information...is interesting and possible because of the different kinds of resources - seeing a work, then looking at rehearsal footage feels a privilege, then reading an article or interview sheds more light on the work and you can go back and easily watch it again/save it for later in a scrap book...'

(see Marsh & Evans (2010) pp11-13 for more detail about how people are using Siobhan Davies RePlay as a resource for teaching and learning, research and professional practice).

In response to the question asking for other online resources that are considered particularly good, the following are mentioned more than once:

- YouTube [4] <http://www.youtube.com/>
- William Forsythe's Synchronous Objects [3] <http://synchronousobjects.osu.edu/>
- UbuWEB [3] <http://ubu.com/>
- Article 19 [2] www.article19.co.uk
- Library of Congress [2] Performing Arts Reading Room website <http://www.loc.gov/rr/perform/new.internet.resources.html>

Attitudes towards digitisation

- 76% of respondents feel that the use of digitised materials will be 'essential' or 'very important' to the future of their work
- 79% of respondents described themselves as 'enthusiasts' or 'advocates' of digitisation.

Collaboration

- 92% of respondents have collaborated with artists and/or professionals in the last five years
- The majority of respondents have collaborated with someone within their department (66%), within their institution (70%), or outside their institution (68%)
- For these respondents, email (94%), project websites (88%) and email listservs (55%) are found to be the most essential/useful tools
- Social Networking sites (43%) and blogs (46%) are also considered to be useful
- Virtual learning/research environments (VLE/VRE), wikis, message forums and groupware are used by less than half of respondents
- DDA feature-set: annotation rated the highest at 71%, build collections (prescribed theme) 69%, build collections (self-defined theme) 66%, share collections 64%, shared teaching resources 62%, tag content 60%, user profiles 55% and collaborative workspace 47%.

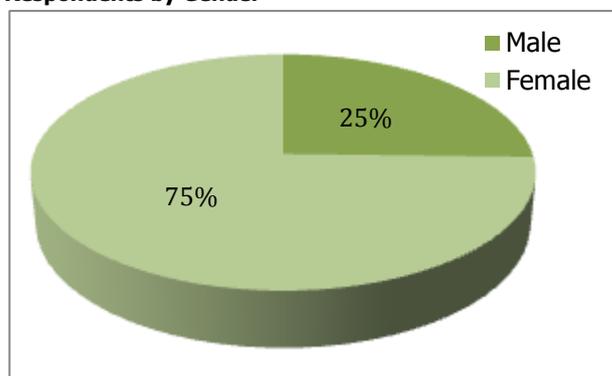
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About the Respondents

The survey was distributed through a variety of e-mail lists, which targeted certain members of the dance community. The list of registered users of Siobhan Davies Replay was likely to be the most diverse in range of user type, e.g. teachers, students, academics and interested parties, while the six JISC Mail lists would serve primarily the academic community, albeit quite broad in its constituency (it was recognized that people appear on multiple lists, depending on their specific interests). This open invitation is less ideal than assembling a random sample of potential respondents and sending them individualized invitations to participate, but since no such list is readily available there was no time to assemble such a list. This non-systematic approach limits the ability to make statistical conclusions from the data; nevertheless the general patterns in the data can be used to suggest tentative conclusions worthy of further study. Anecdotal evidence drawn from various sources over the past 18 months as a result of the Siobhan Davies RePlay project also supports much of the data presented here.

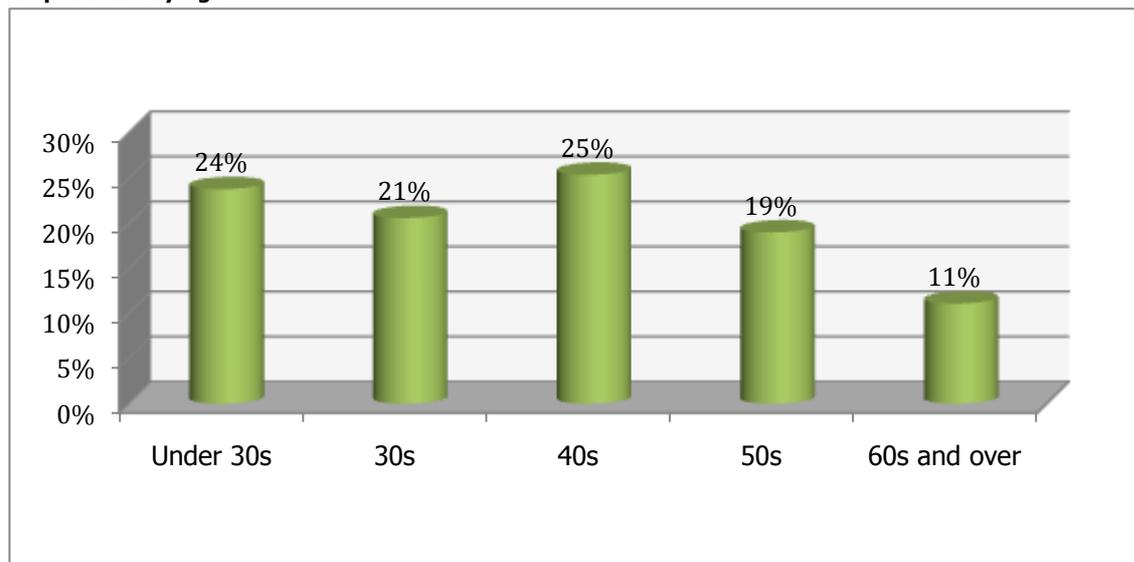
Respondents by Gender



n=63

The responses are indicative of the higher proportion of females to males within dance generally⁷.

Respondents by Age



n=63

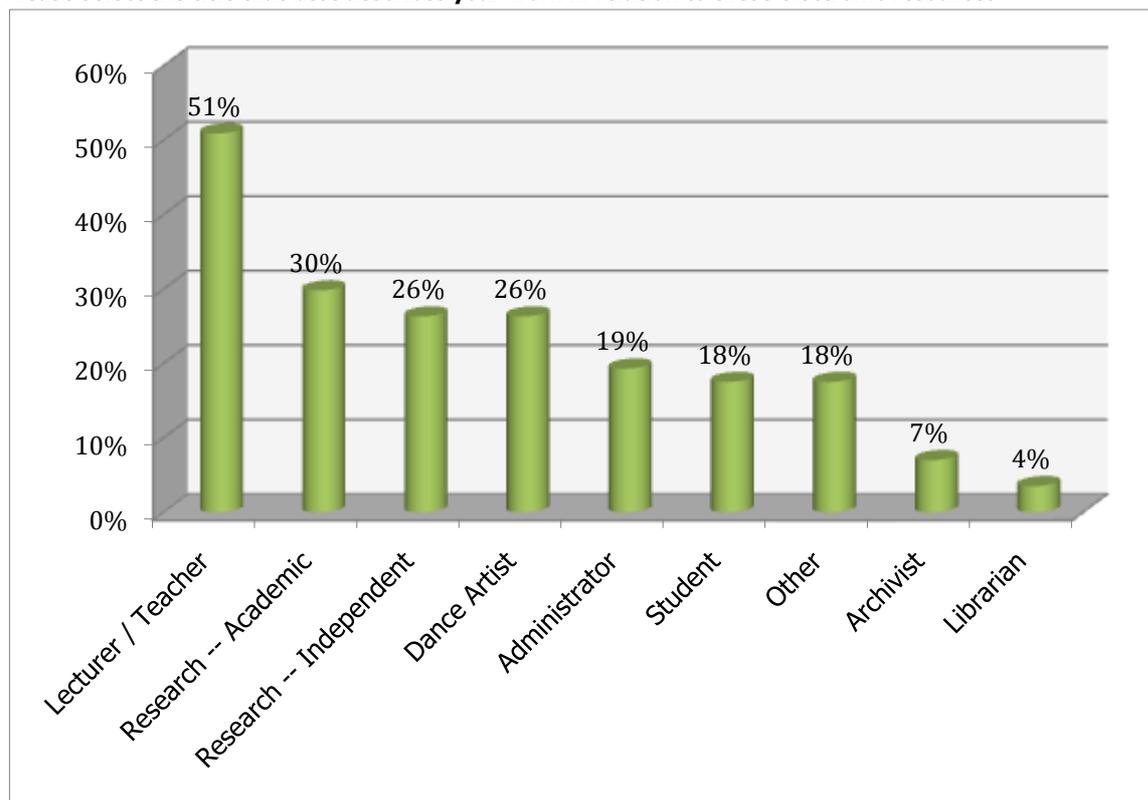
⁷ Data from the 2009/2010 Taking Part survey published by the Department of Culture, Media and Sport indicates that almost twice as many women as men take part in dance activity.

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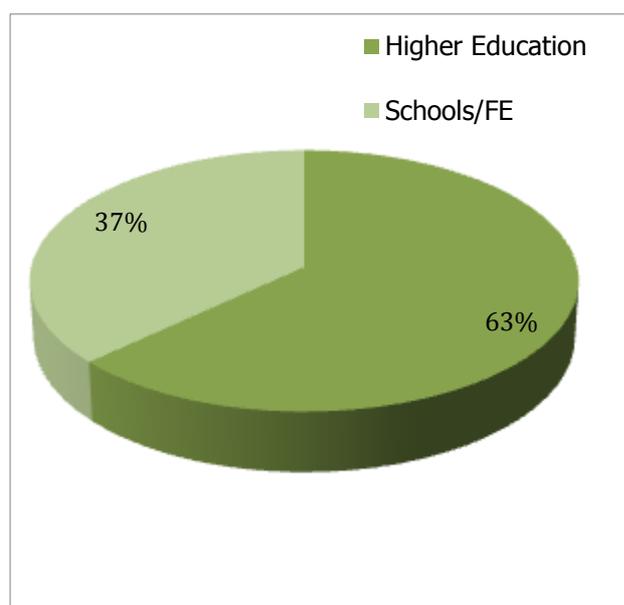
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The survey did not ask for a respondent's age so an average cannot be reported. However, the data does indicate a broad sample across the age-range, with a skew towards respondents in their 40s and below. No respondents were under 18.

Please select the title that best describes your work in relation to these electronic resources



n=57 NB respondents could tick more than one option if appropriate



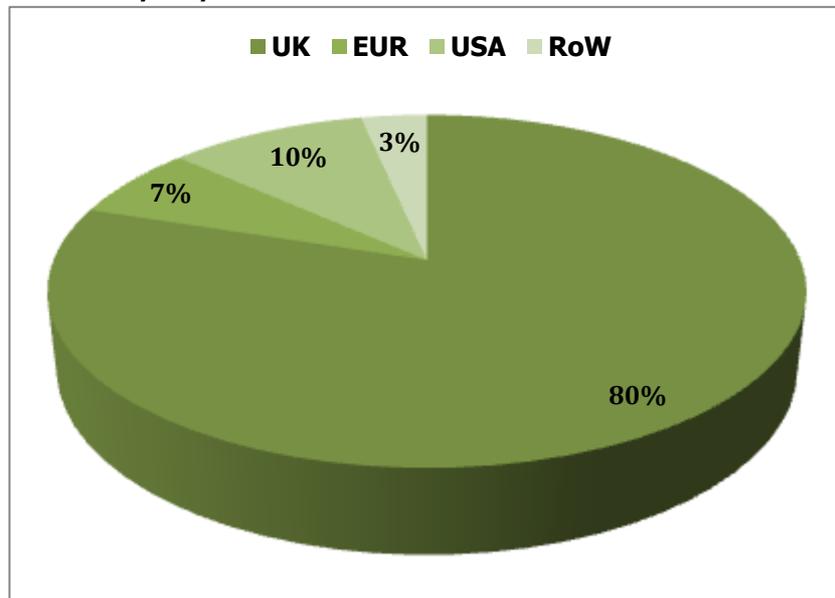
n=46

The responses reflect the range of users that the survey reached out to, as well as acknowledging the portfolio career of those working in the dance field; i.e. those that teach are also engaged in research (13 of 29, 45%) as well as artistic practice (9 of 29, 31%). The survey also shows a significant number (17) of those working in Secondary/FE settings. The 'Other' job areas reported include PhD student, theatre artist, curator, digitization, computer-arts, e-learning, examiner and one who stated 'Private passion'.

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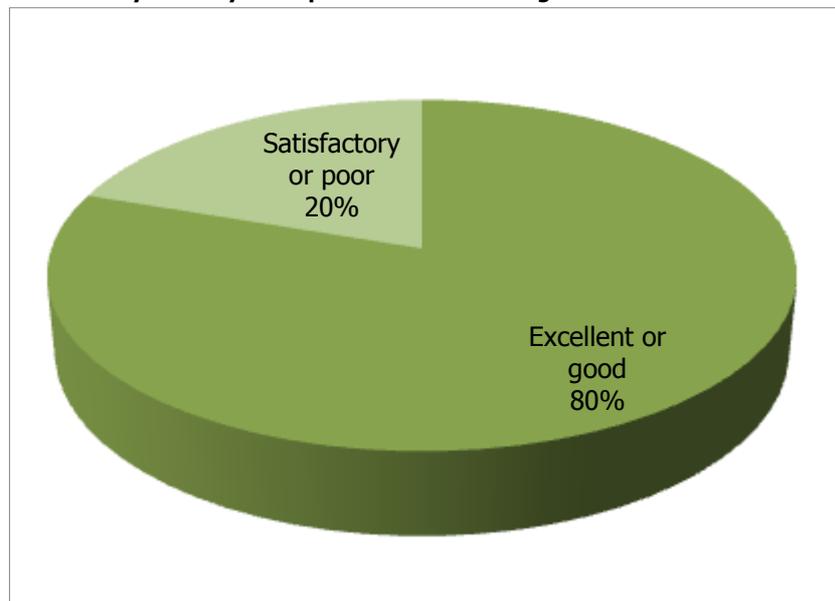
What country are you from?



n=60

Unsurprisingly, the majority of respondents are from the UK (48); however, to show the potential reach of digital resources, other countries are represented: Europe (4) inc. Denmark, Germany, Netherlands, Sweden; USA (6); Rest of World (2) New Zealand & South Africa.

How would you rate your expertise with technologies like the Internet and e-mail?



n=86

80% of respondents consider their general ICT skills to be excellent or good. This is consistent with the near ubiquity of basic computing, such as e-mail, Internet search and word processing. However, when compared with the 93% in the OII survey of digitised scholarly resources maybe it reflects a lower level of confidence for this user community.

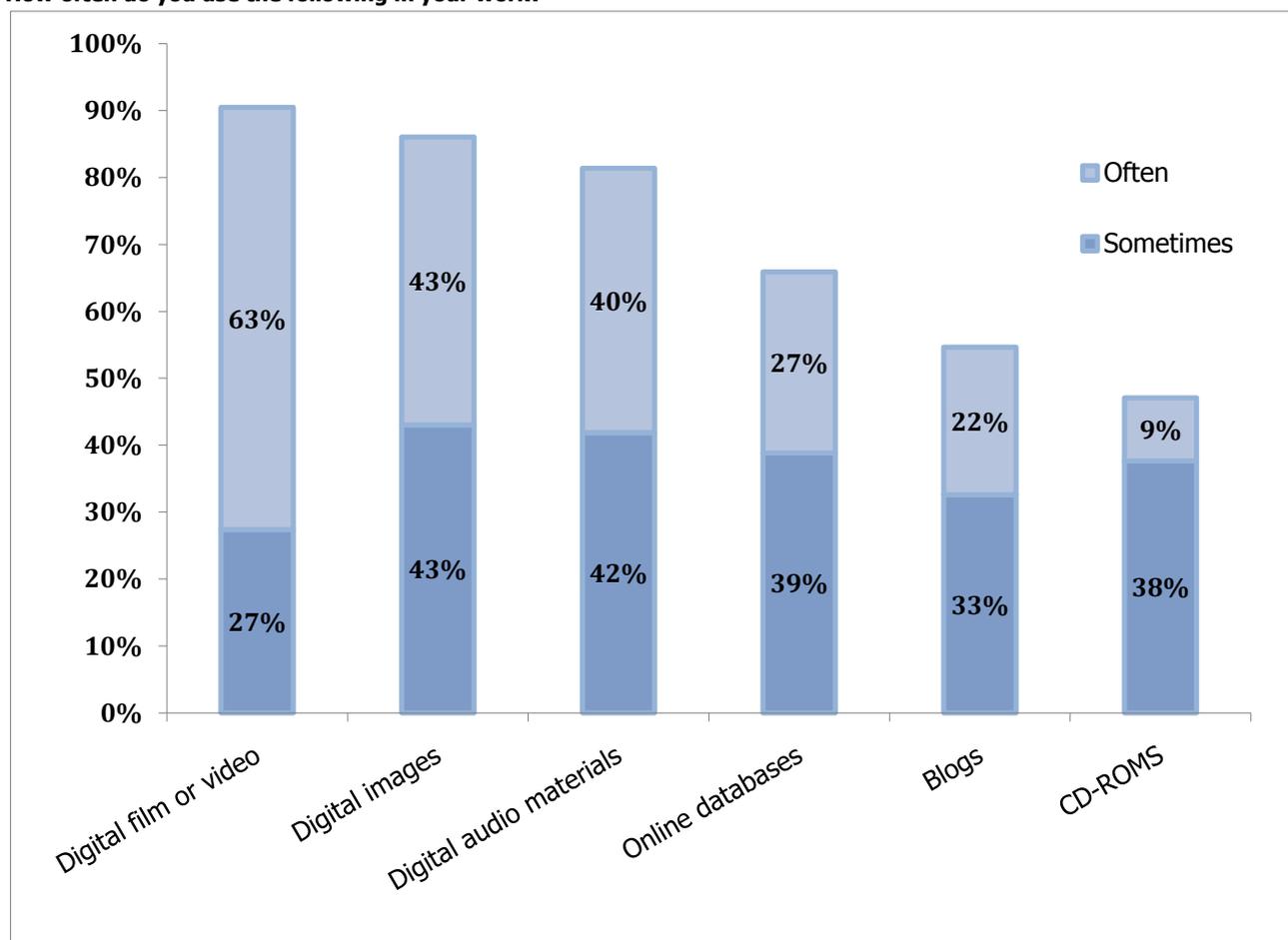
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Online Work and Research Habits

In addition to the questions about the specific digitised resources that were the focus of this study, the survey included a number of questions aimed at discovering a respondent's awareness and attitudes towards digital projects; this brief statement introduced this section 'digitised resources refer to a range of materials online, from public access catalogues and databases to born digital material in specialised collections'.

How often do you use the following in your work?



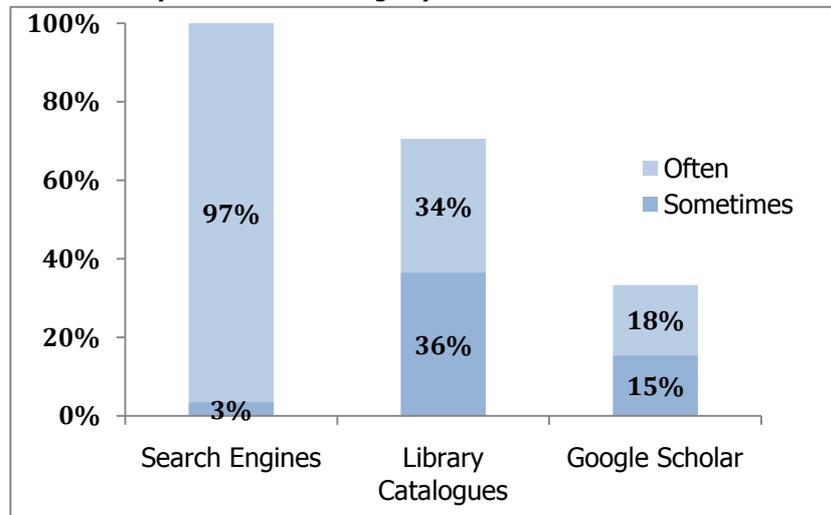
n=86

Unsurprisingly, use of digital media is very high and reflects the demand for access to online multimedia (at least from those that completed this survey). Online databases are used (66%), as well as blogs (55%), and CD-ROMs continue to be used (47%), which maybe underlines the longevity and effectiveness of an oft-neglected medium.

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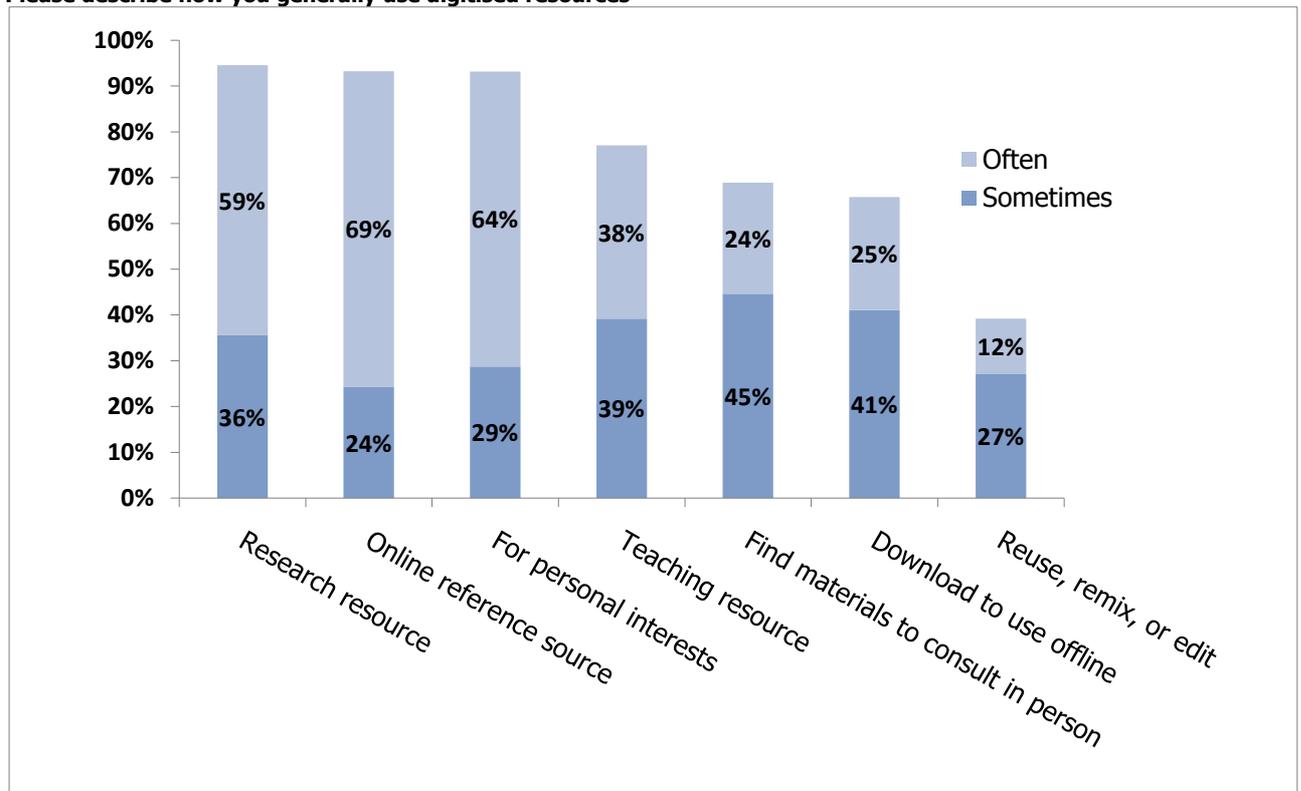
How often do you use the following in your work?



n=86

General search engines are heavily used by everyone (97% 'often' and 3% 'sometimes'), whereas library catalogues are less used (34% 'often' and 36% 'sometimes'); only 33% of respondents said they use Google Scholar (18% 'often' and 15% 'sometimes').

Please describe how you generally use digitised resources



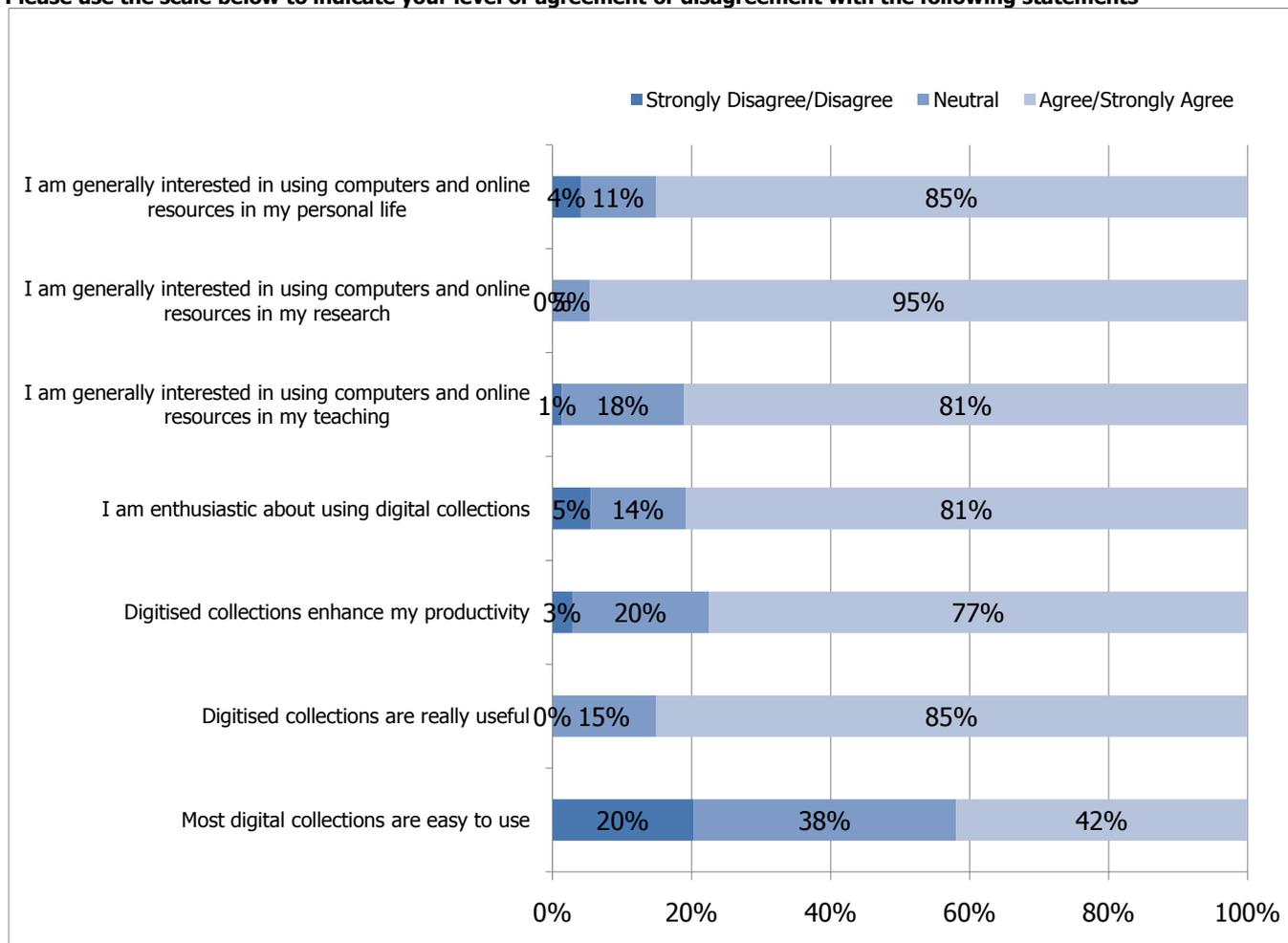
n=74

For these respondents there is a high level of use for research, online reference, and for personal interests, plus a significant use for teaching resources, for download and use offline and to find materials to later consult in person.

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Please use the scale below to indicate your level of agreement or disagreement with the following statements



n=74

Respondents were asked to agree or disagree with a number of statements about digitisation.

Respondents are generally enthusiastic about digital technologies. 81% are enthusiastic about using digital collections and 95% about using computers and online resources in their research (85% in personal life, 81% in teaching).

85% say that 'Digitised collections are really useful' but a lower 77% that they enhance their personal productivity and only 42% agreed they are easy to use, so scope for improving the user experience with digitised collections.

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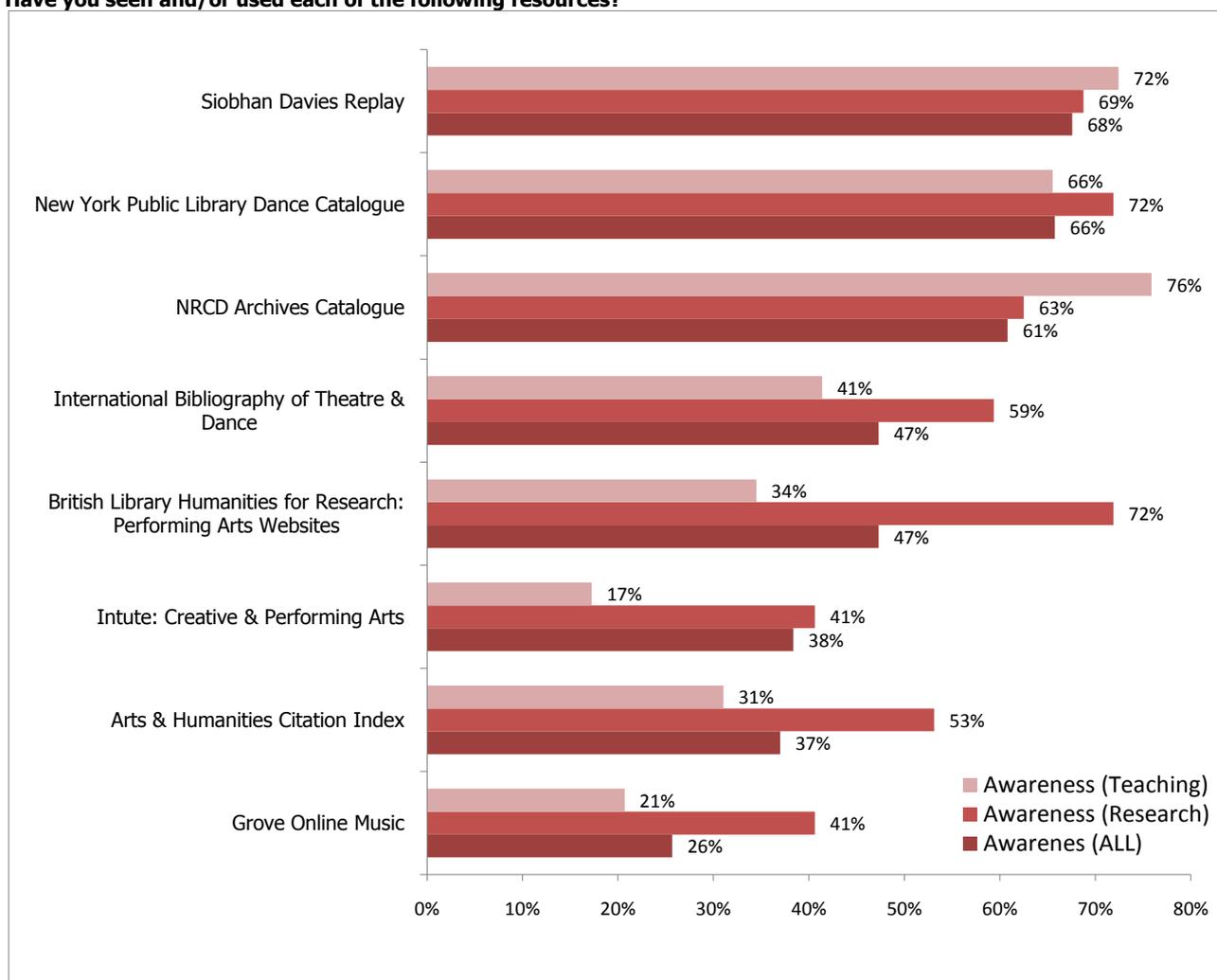
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Awareness and Use of Specific Electronic Resources

Respondents to the survey were presented with a grid showing the following electronic resources, which asked them to mark if they use it regularly or frequently, use it on occasion, had seen it but never used it, or hadn't heard of it. The following chart reports on the overall awareness of any given resource, as measured by whether a respondent had at least heard of the resource.

The compilation of a comprehensive list proved problematic since there are so few dance-specific electronic resources available. What is presented here represents the list of online resources provided to dance students by the respective libraries at Coventry University and University of Surrey. The original list was presented alphabetically in order to reduce any bias in the responses. A subsequent question invited respondents to list any other online resources that they find particular good to use in their work.

Have you seen and/or used each of the following resources?



n=74

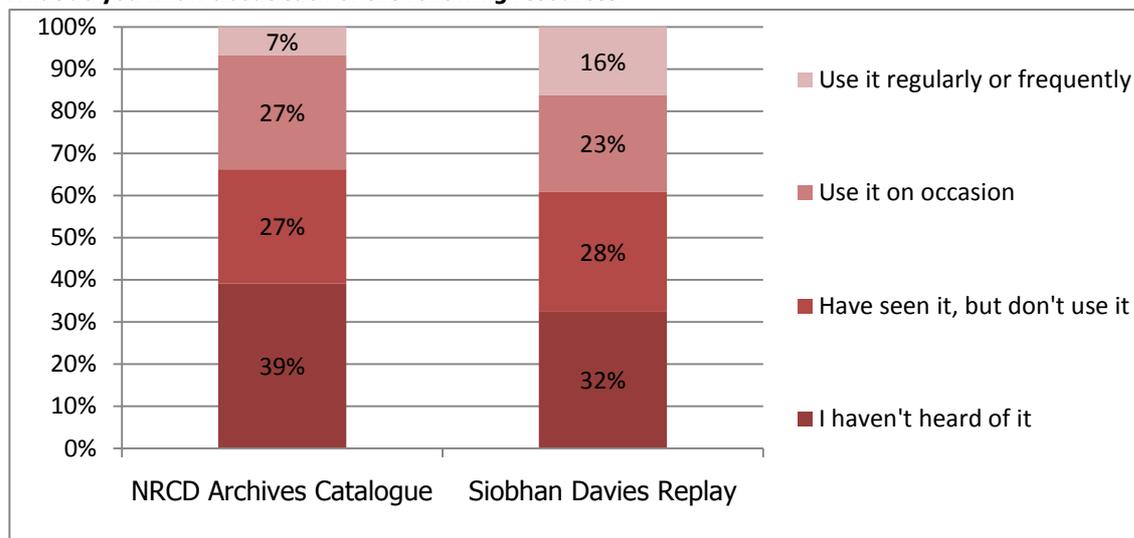
The average overall awareness of all listed resources was 49%. However, awareness does not equal impact; impact is a complex measure that requires multiple metrics as discussed in the OII Usage and Impact Study. However, awareness does provide at least a basic measure of the effectiveness of the marketing of any given resource to the potentially interested community.

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In this case, Siobhan Davies Replay has the highest overall level of awareness, which is hardly surprising considering the targeted e-mail listing used; however, the NYPL and NRCD catalogues also feature highly. It is also important to note that a number of the listed resources are more relevant, and more accessible, to the research community, hence the reporting of data as above. More detailed responses for Siobhan Davies Replay and NRCD Archives Catalogue are given below.

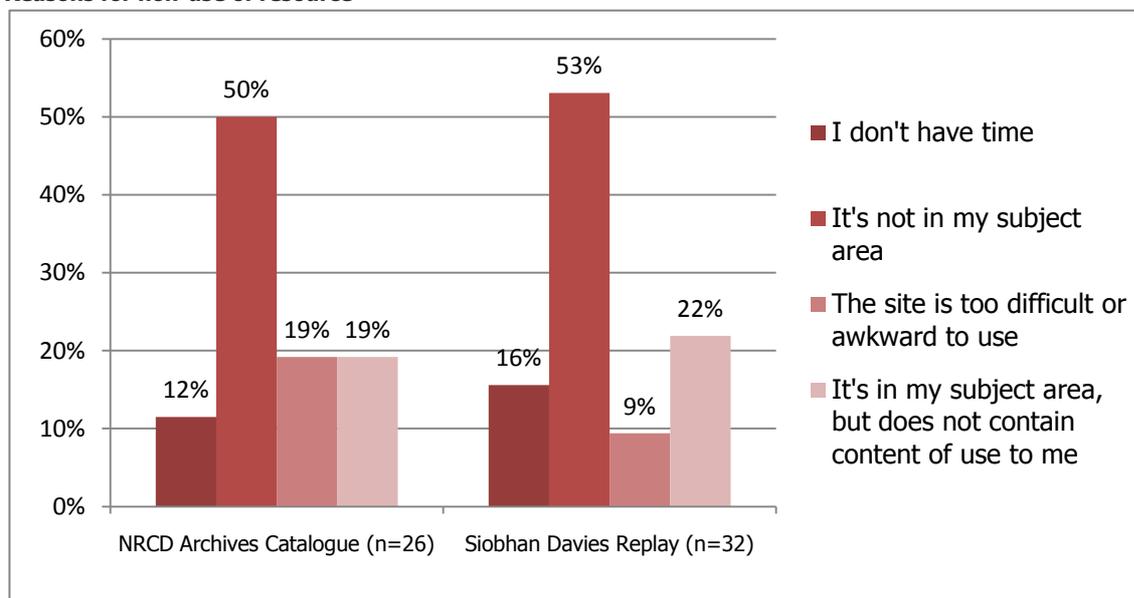
What do you know about each of the following resources?



n=74

This chart is similar to the previous chart, but showing the detailed breakdown of responses for the collections most relevant to the DDA project in terms of awareness.

Reasons for non-use of resource



Respondents, who said they know of these resources but do not use them, mainly said it was because the resource was not in their subject area. However, a small number said that neither site contained content of use despite being in their subject area. Five (19%) reported they found the NRCD catalogue too difficult or awkward to use, and five (16%) said they didn't have time to use Siobhan Davies Replay.

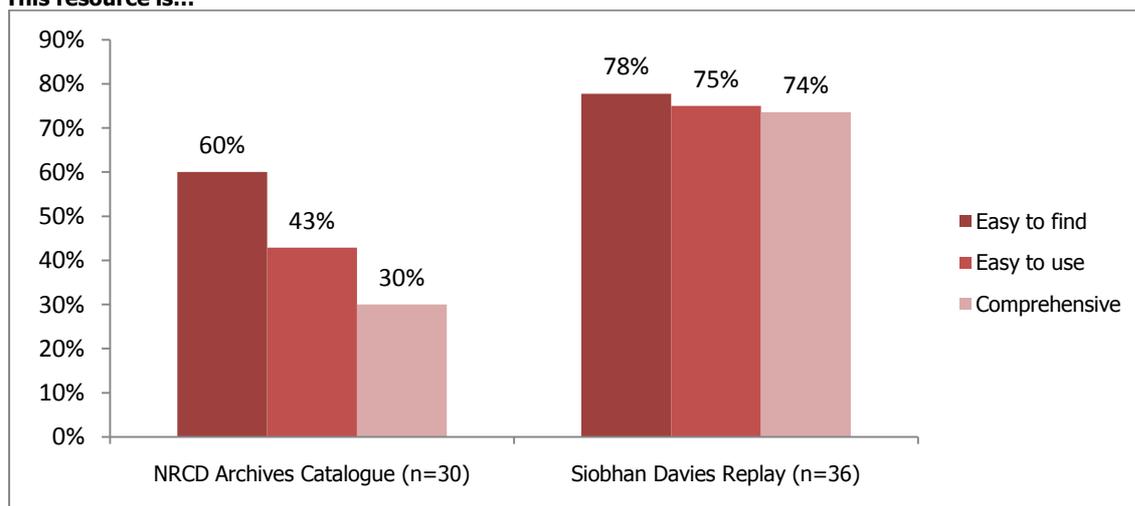
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Other reasons were offered for non-use:

- Re NRCD - not sure why don't use it, I suppose there is just so much info out there that unless someone tells you about a specific resource it is easy to just forget it's there because it isn't a place (a building...)
- Have not needed to use it since its been developed
- Didn't know about it but will now investigate
- I have no idea what these things are
- I found the basic Siobhan Davies web site hard to get into - even after email assistance - and haven't been able to explore properly
- Don't know what's in there
- None of the statements is true for me. The really important thing is that I don't know enough about them to use them effectively. What I really need is a handy user's guide to digital on-line resources for Dance in HE. We have Grove in the Library, but never thought that it is on-line, so that I reference it on-line
- Only heard about NRCD now and taking a fast look it seems rather impenetrable. Too many clicks.

Please use the scale below to indicate your level of agreement or disagreement with the following statements. This resource is...

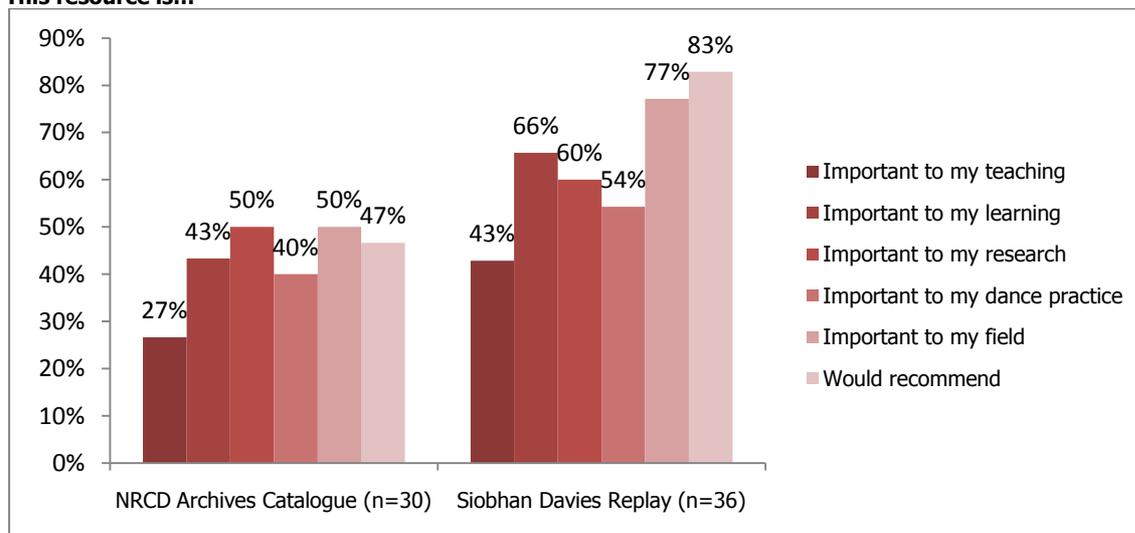


There are marked differences between the two resources; the NRCD Archives Catalogue is an Online Public Access Catalogue (OPAC) and uses a fairly traditional catalogue 'look and feel'. There is scope for improvement in ease of use and discoverability that will require usability testing and development of a friendlier online interface. It is unclear why only 30% respondents consider it to be comprehensive; maybe there is a level of expectation that cannot be met. In contrast, Siobhan Davies Replay benefits from more recent web development and design in its interface, together with media rich content representing the work of a single choreographer. However, there is room for improvement, as over one quarter of users did not agree that the resource was easy to use or comprehensive.

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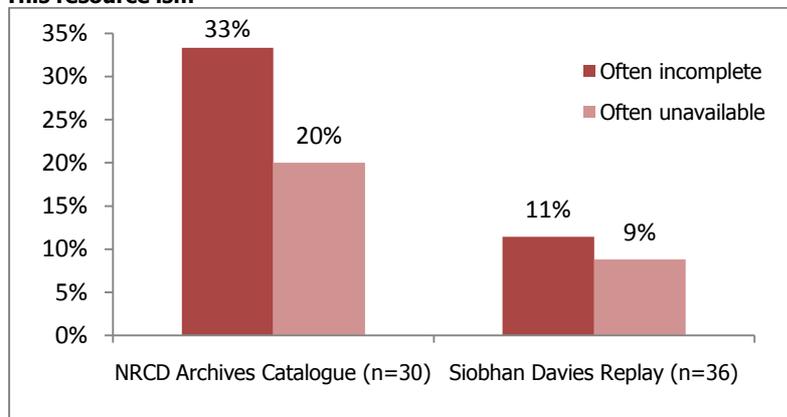
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This resource is...



These resources were in general ranked by users as important to their field first, to their research or learning second, dance practice came third and teaching a relatively lowly fourth. The low level of importance to teaching is also tied to the earlier data showing that this sample use electronic resources for online reference or research. The higher percentages for Siobhan Davies Replay compared to the NRCD Archives Catalogue is possibly related to the earlier data around ease of use.

This resource is...



Respondents report relatively high numbers for whether the NRCD Archives Catalogue is either incomplete (33%), or unavailable (20%). Subsequent enquiries elicited this response:

'...were they expecting to find something that they knew we had or are they just assuming that we have something and when they don't find it assume that the catalogue is incomplete??... There has always been this assumption that "everything" is available on-line but unfortunately the reality is anything but!!' (NRCD Archivist)

Similarly, with regard the catalogue being unavailable, there have been issues with server-outages in the past:

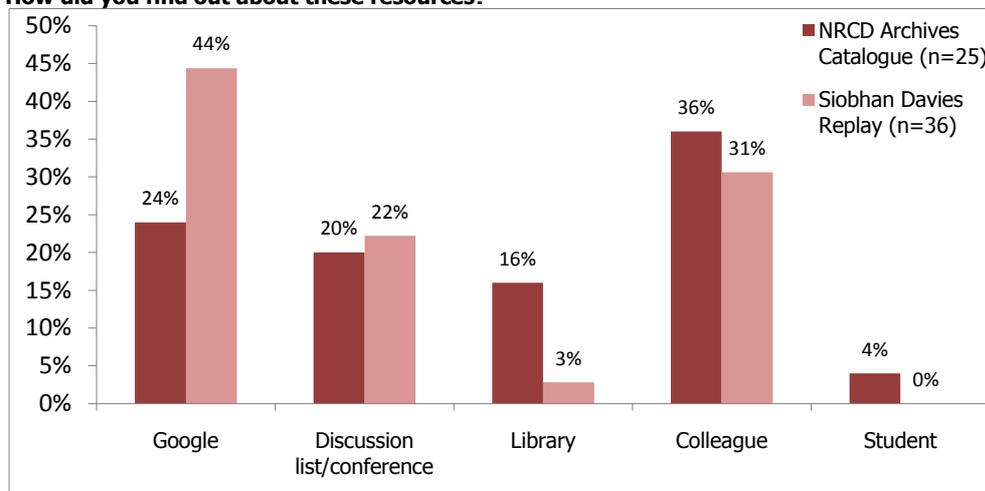
'...I am not usually informed by IT if there is an issue with the servers... Usually the evidence comes in the form of emails saying that the enquirer can't access the catalogue in answer to me telling enquirers to search the on-line catalogue for answers!!' (NRCD Archivist)

Siobhan Davies Replay has a lower number reported, but still significant, to suggest that there are perceived gaps in the collection (11% 'often incomplete') and sometimes individuals have issues with access (9% 'often unavailable').

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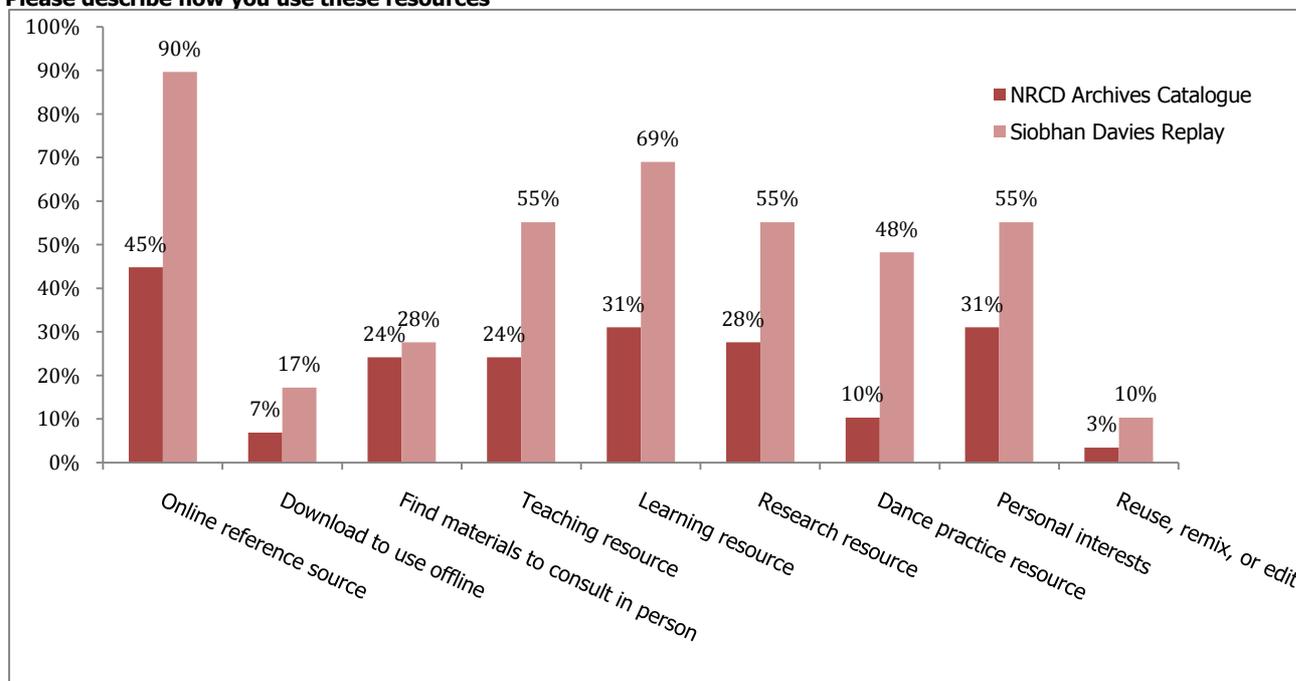
How did you find out about these resources?



For Siobhan Davies Replay it is clear the importance of optimizing an online digital resource to appear on relevant web searches, thereby underscoring Google, and other web search engines, as a primary gatekeeper for access and knowledge. For the NRCDA Archives Catalogue, which has a longer history, the discovery process is far more even across the different methods NB the significance of the library for this resource. Word of mouth plays an important role for what might be considered specialist collections, and discussion lists or conferences are also major methods of resource discovery. Other reasons given:

- Picked up a flyer at Siobhan Davies Studios
- I actually forgot exactly from whom/how I learnt about this website - but it would be a combination of browsing the web and picking up some hints from a colleague/discussion.

Please describe how you use these resources



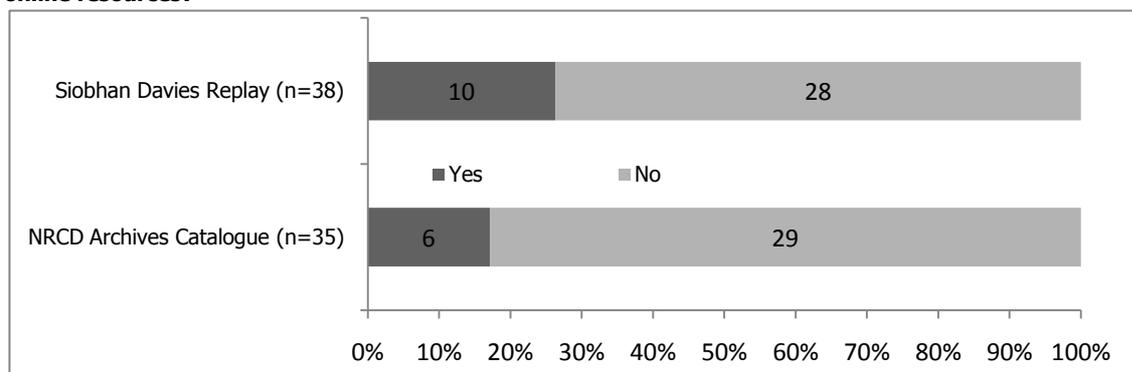
n=29

Most uses of these collections are for reference sources, and for teaching, learning and research sources. For personal interests or research also scores relatively high.

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Have you ever completed a piece of work (published or unpublished) for which you have used either of these online resources?



A small number of users have used these resources to complete a piece of work; but as the D-TRACES report notes, very few of the relevant subject databases, including Google Scholar, make reference to Siobhan Davies Replay. This collection only exists in digital form so the only option is to cite the online archive; in contrast, the NRC D Archives Catalogue refers to physical items located at the NRC D, therefore it is more likely the original item will be cited. However, completion of the DDA project will make digital media available online, therefore some consideration will need to be made with regards citing the digital resources.

Open-ended questions

Three questions were presented that invited respondents to share their personal experiences of their use of online resources:

How have these digital resources changed the way you teach, study or research? Have they changed your professional practice? For example, have they enabled you to ask new research questions or introduce innovative teaching methods?

- Hasn't changed my approach - but it does support it
- To conduct research that goes through layers of information – archeochoreographic (*sic*) research as well as laterally is interesting and possible because of the different kinds of resources - seeing a work, then looking at rehearsal footage feels a privilege, then reading an article or interview sheds more light on the work and you can go back and easily watch it again/save it for later in a scrap book...
- Increased potential of using primary research material
- It helps me re-formulate my research questions and give more ideas about an artist's practice or in following some particular archive
- I am interested in looking at other choreographers' methodology or creative practice, to inform my practice. I have looked at the Siobhan Davies Replay and found it very interesting and informative about creative approaches to work
- I am able to do a successful scheme of work based on Siobhan Davies, where as with Alston and Cohan there aren't many of their early works available so I talk about their early works but have no clips to show the pupils - therefore they don't learn as well
- Helped me to develop new teaching methods. Makes teaching more interactive. Students feel much more engaged with professional dance world when they analyse work from SDDC Replay. Access to older works e.g. Sphinx is vital to delivery of A-Level Dance spec. as it's difficult to get hold of dance works
- Siobhan Davies - definitely. We have put a direct link to the site from the school network so that students at A-Level have easy access from home. Independent research work can then be set based on this site
- To observe Siobhan Davies Dance style and its development for GCSE/A Level dance study

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- Enabled me to support contextual work for A Level students. Access to pieces not available on DVD
- The video is good because it allows you to see work that you may have only read a review on
- Enhanced my breadth and depth of knowledge and understanding that has enabled me to provide my students with evidence of works that help them to understand how dance has developed
- Learning the Swan from Carnival directly from RePlay as the set dance for A2 dance - so helpful
- The Siobhan Davies Archive is a really good way of finding dancers who may be teachers now. You can see how they were as performers

Is there anything else you would like to tell us about your experience of using these resources?

- As the AQA A2 syllabus demands study of 2 practitioners, solely due to this website, SD has been one of those practitioners that we study. Between the era of 1965-1985, there are several of her pieces that can be studied for comparative work, use of movement material and still images used as a stimulus for choreography and display
- Wish you would put the Wyoming music online available to download like the other dance works; maybe like Cunningham you should show some of the SD dancers taking class so I can be influenced in teaching a successful Limon/release/anatomy Siobhan Davies style dance class; would like some interviews of Davies on there [*author's note: there are six or seven lecture demonstrations with Davies discussing her process plus a couple of one-to-one interviews – see comment below*]; would like some more earlier works to be remade and shown...e.g. "relay"
- I really appreciated the interview with Sue Davies. All of my students should listen to it. I am not sufficiently adept to put it on a computer and project it, partly because it is so awkward for me to do so in this particular college. My situation is not typical of dance in HE
- The more that is available the more students can access and understand about dance. Having actual movement to see is invaluable to teachers and students. There is a reality as well that impacts on learning - and that is that technology can and often does let you down in the classroom - you cannot rely on being able to access the internet when you want - I am rubbish with technology and would not know how to start to download something so that I can always have it available and IT dept at my school don't have time to help! My own lack of IT skill is inconvenient and my own problem - on line resources are invaluable
- I've often found that when I go on to the website it doesn't always load all of the works properly. Sometimes the replay site doesn't work and this is really frustrating for teaching purposes. Also it takes a long time for the works to load up when you're playing them on line.
- How and where to access the archive on the SDS webpage could be clearer- it's sometimes called the archive, sometimes Relay/Replay...I'm not sure but I think this could be clearer...
- NRCD archives catalogue needs to be more simpler - probably following the footsteps of the standard library online catalogue. But to be honest I haven't accessed it for a bit more than a year - so this is based on my experience accessing it a year ago
- I don't use this resource enough. I'm based in NYC and find the blogs etc out there more accessible and pertinent to what I am doing at this moment – esp. current debates etc.

If you use any other online resources in your work that you think are particularly good, please could you tell us what they are and why you like them?

Resources mentioned more than once:

- **YouTube** [4] <http://www.youtube.com/>
"YouTube obviously"
"Youtube clips of older dance works are useful for students to access at home and watch in preparation for analysis"
"easy three minute bites - lots of variety"
"YouTube dance technique classes online for inspiration and help"

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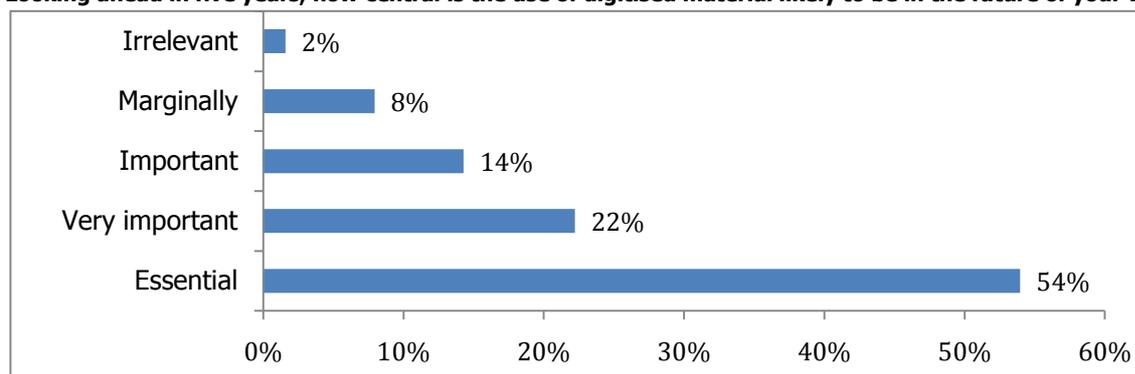
- William Forsythe's **Synchronous Objects** [3] <http://synchronousobjects.osu.edu/>
"really interesting way to talk about information rather than media/from, the broaden perspectives, to elucidate ideas about making and work across media..."
"for its cutting-edge innovation"
- **UbuWEB** [3] <http://ubu.com/>
"decent online collection of avant-garde works across media..."
"a great collection of both texts and videos"
- **Article 19** [2] www.article19.co.uk
"Article19 for video resources: good quality video and interviews"
"...current issues, performances, choreographers, clips, interviews etc"
- **Library of Congress** [2] Performing Arts Reading Room website
<http://www.loc.gov/rr/perform/new.internet.resources.html>
"...we have quite a few digitized dance resources..."
"Extensive and informative, easy to search"

The complete listing of sites and resources listed are available on request.

Attitudes towards Digitisation

This short section reports on two questions to gauge attitudes towards digitisation.

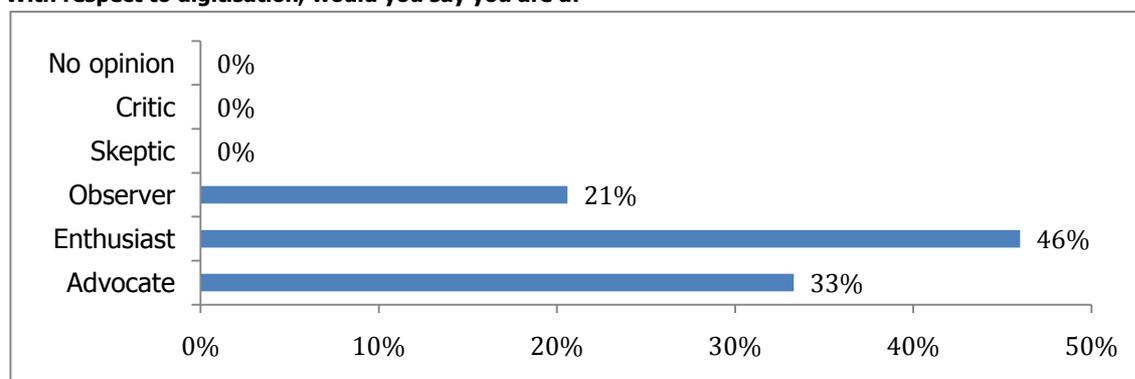
Looking ahead in five years, how central is the use of digitised material likely to be in the future of your work?



n=63

76% of respondents feel that the use of digitised materials will be 'essential' or 'very important' to the future of their work.

With respect to digitisation, would you say you are a:



n=63

79% of respondents described themselves as 'enthusiasts' or 'advocates' of digitisation.

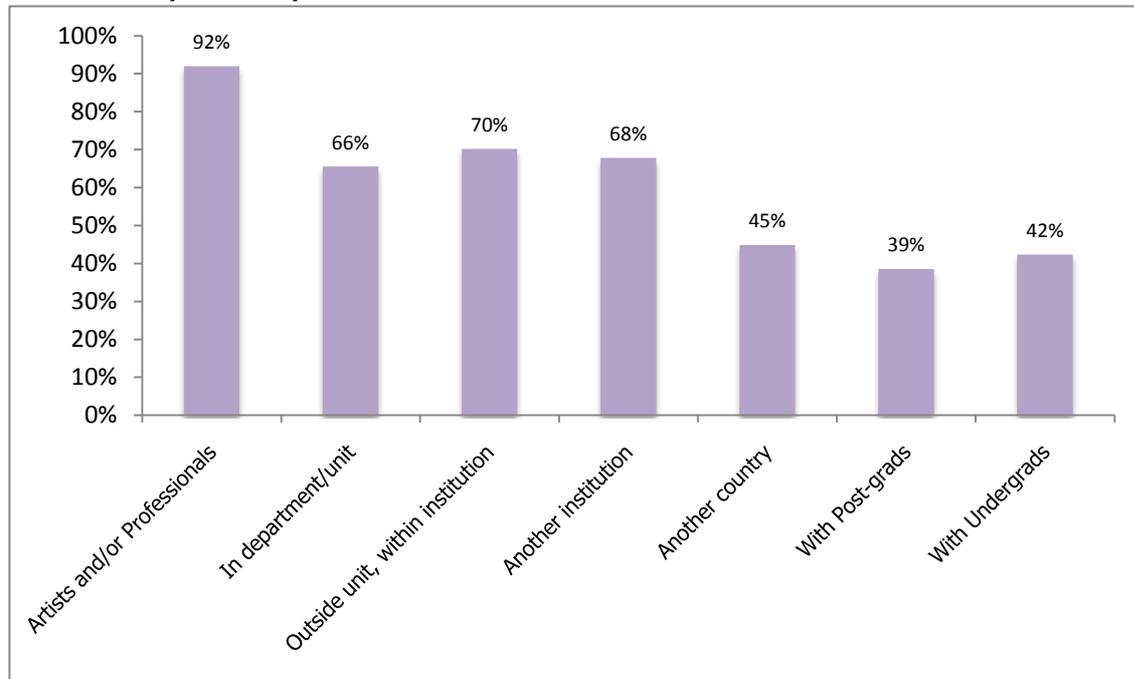
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Collaboration

Finally, the section on collaboration also includes feedback on the proposed feature-set for the virtual scrapbook function in the DDA portal.

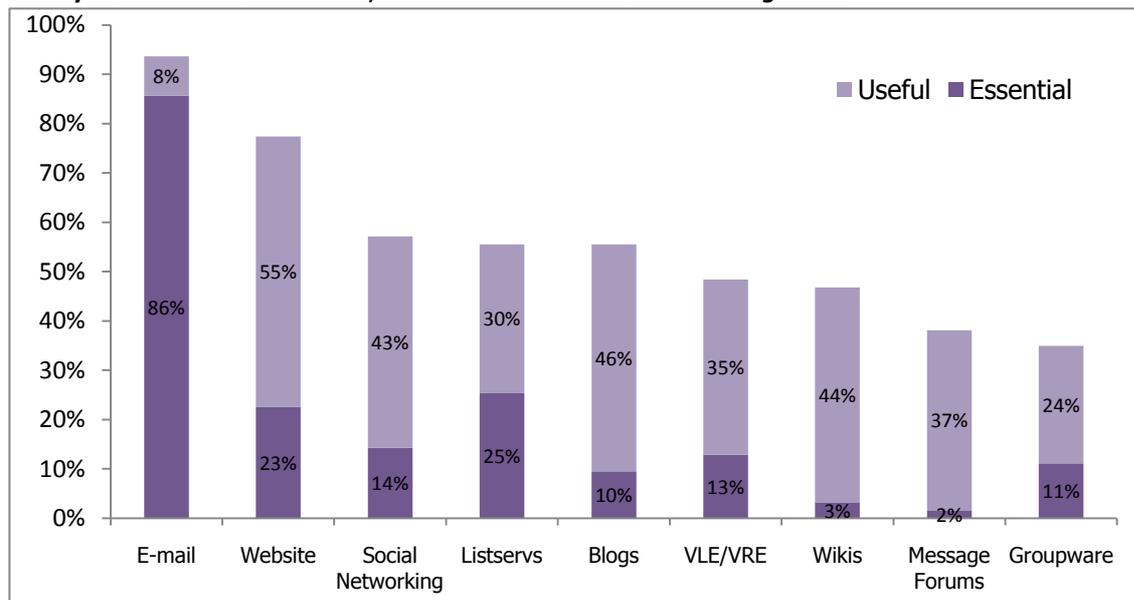
In the last five years have you collaborated with:



n=63

Overwhelmingly, respondents have collaborated with artists and/or professionals in the last five years (92%), which underlines the alignment between theory and practice within the dance community. In addition, the majority have collaborated with someone within their department (66%), within their institution (70%), or outside their institution (68%).

When you collaborate with others, how useful are each of the following tools?



n=63

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Among these respondents, email, project websites and email listservs are found to be the most essential tools, with email being the most commonly used tool. Social Networking sites and blogs are also considered to be useful, but virtual learning/research environments (VLE/VRE), wikis, message forums and groupware are used by less than half of respondents. Revealingly, 52% of people replied 'Don't know' as a response for groupware and 39% for VLE/VRE, so there is scope for increasing the knowledge and understanding of these types of tool.

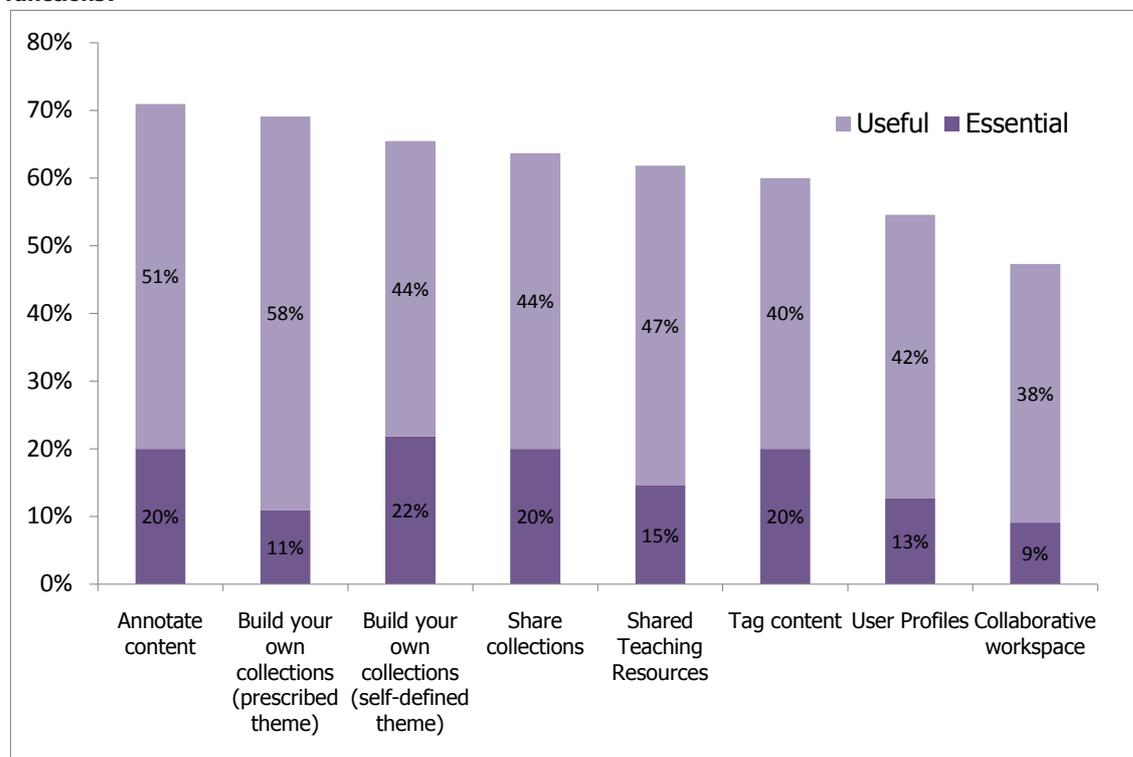
Other tools that respondents find particularly useful for collaboration include:

Skype [5], GoToMeeting [2], WebEx [2], Google Docs [2]

Plus two respondents said face-to-face meetings, 'Being in the same time and space as well as having a digital/ online presence. We can't be wholly digital - it loses something...'

Finally, respondents were invited to rate the proposed feature-set for the DDA virtual scrapbook:

With particular regard to the proposed virtual scrapbook in the DDA project, how useful are the following functions?



n=55

Nearly all the proposed features are rated above 60% as Useful/Essential, without any being seen as overwhelmingly essential, with annotation rated the highest at 71% through to tag content at 60%. The two lowest rated functions are user profiles (55%) and collaborative workspace (47%). Interestingly, 30-40% of respondents say 'Don't know'.