Getting to Know Our Audience

AHDS Performing Arts Scoping Study

ahds performing arts

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Preface

According to the Department of Culture, Media and Sport's annual analysis of the impact of the creative industries on the economy of Britain, the Performing Arts sector is a major contributor, employing in 2004 some 353,000 people and contributing £3.7 billion of Gross Value Added (GVA) to the economy. In research and teaching terms Performing Arts is represented in many forms across UK higher education institutions with 148 departments offering Music, 145 offering Drama/Theatre Studies, 55 offering dance, and 107 universities offering courses in film, television and media studies.

Performing arts is composed of a range of disciplines. Their needs for digital resources and technology differ, sometimes greatly. For some ten years now AHDS Performing Arts has worked to support the higher education community's creation and use of digital resources for teaching and research purposes as well as the preservation of those resources. Staff changes in the second half of 2005 offered a timely opportunity for AHDS Performing Arts, with the support of the AHDS Executive, to examine what the UK Higher Education Performing Arts community needs and expects from a Performing Arts data service.

The Director of the AHDS, Sheila Anderson, encouraged AHDS Performing Arts to go out and study the community and to 'Get to Know Our Audience'. Daisy Abbott, who took up the post of AHDS Performing Arts Services and Outreach Officer in October 2005, agreed to undertake the study. Emma Beer of the AHDS Executive helped her to conduct the research and co-authored the report that follows.

As well as being a report on the state of the digital resource creation and use in the Performing Arts in UK higher education, this report is about relationship restoration and building. Both Daisy Abbott and Emma Beer reported in discussions of their progress the excitement within the community that AHDS Performing Arts was reaching out to develop an appreciation of the community's needs and the opportunities for working with it. What was evident was that a closer and more formal collaboration with the content-creating community and with the research and teaching community is absolutely essential.

The report demonstrates the richness of the collaboration that is already happening in this community. AHDS Performing Arts needs to catalyse this activity more effectively; the community wants us to do this. Almost half of the respondents to the survey use digital resources for their own research on a weekly basis and more than half have been involved in the creation of a digital resource. What I found most striking as I read the report is that for this community the process of creative activity is itself a core deliverable. While we need to document performance, giving preference to print and text as a way to describe performance is not adequate. The Performing Arts research community needs to utilise a diversity of representation approaches that reflect the multimodal vocalities of performance and AHDS Performing Arts must help them to do this and then ensure that the results are maintained, reused, and preserved for the future.

The report makes recommendations that will enable AHDS Performing Arts to serve its community better. Over the next month AHDS Performing Arts will release a vision statement and strategic plan to enable it to take this work forward and to move from knowing our audience to serving our stakeholders.

Professor Seamus Ross
Director HATII, University of Glasgow

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1. Introduction

1.1 Background for Performing Arts Scoping Study

The Arts and Humanities Data Service (AHDS) promotes the creation, preservation and dissemination of digital resources. The AHDS has five subject centres: Archaeology; History; Language, Literature and Linguistics; Performing Arts; and Visual Arts. Each of these subject centres makes a significant contribution to its individual subject communities. AHDS Performing Arts supports research, learning and teaching with digital resources related to music, dance, theatre, radio, film, television and performance[1]. Digital resources are widely varied and can be in a variety of structures, scopes and file formats. Digital resources currently held by AHDS Performing Arts range from small highly focused databases to a very large collection of images, video and 3D objects. The Arts and Humanities Data Service provides access to these resources through its Website, and one of the primary aims of the AHDS is to support and facilitate preservation to ensure the longevity of resources it holds and to enable the curation of these resources by user communities.

AHDS Performing Arts is working towards developing a greater appreciation as to how the higher education community uses digital resources and how opportunities for research, teaching and learning in Performing Arts disciplines can be enhanced. This study is designed to understand the nature of 'digital resources' created and used in the Performing Arts, how their creation and use is integrated into the research, teaching and learning process, what methods scholars are using, and what kinds of services, including guidance and advice, AHDS Performing Arts should be providing. The scoping study found that, while Performing Arts communities in Higher Education demonstrate highly innovative and experimental engagement in the creation and use of digital resources, the development of a core digital collection at AHDS Performing Arts has not kept pace with demand. This scoping study analyses the use and creation of digital resources in the Performing Arts community through desk-based research, an online survey and a series of in-depth interviews. Key to these findings is identifying and addressing the needs of the Performing Arts community through evidence-based knowledge gathering in the areas of music, theatre, dance, film, television, radio and performance. This report presents conclusions based on evidence gathered during 2006 and makes recommendations. These findings and conclusions will form the foundation for establishing for AHDS Performing Arts a proactive vision and a strategy for delivering that vision which will be presented to the AHDS Executive later in 2006. By sharing the outcome of the Scoping Study with funding bodies, such as the Arts and Humanities Research Council (AHRC)[2] and the Joint Information Systems Committee (JISC)[3], it is hoped that their attention will be drawn to issues related to the research and teaching and learning needs of the Performing Arts community.

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[1] http://www.ahds.ac.uk/performingarts/index.htm

[2] http://www.ahrc.ac.uk/

[3] http://www.jisc.ac.uk

1.2 Summary of findings

The main findings and recommendations of the AHDS Performing Arts Scoping Study may be summarised as follows:

- The Performing Arts community is creative and innovative in its use of digital resources. This creativity and innovation should inform the future development of the AHDS Performing Arts. Making this happen depends upon AHDS Performing Arts working more broadly with the community.

- While the Performing Arts community is varied and innovative in the kinds of digital outputs it is creating, there are differential levels of digital maturity within and across disciplines.

- AHDS Performing Arts should provide leadership in facilitating the dissemination of information about possibilities of emerging technologies and their applications.

- AHDS Performing Arts should act as a conduit to international innovations in new media relevant for Performing Arts.

- AHDS Performing Arts should provide an interactive and participatory Community Forum where networks and communities of practice can be established across and within disciplines to facilitate the flow of information relevant to digital resources, to publicise within the Performing Arts community more effectively the work of the AHDS, and to strengthen ties with the community.

- A greater number of resources are needed to populate the AHDS Performing Arts collection. For example, in dance and broadcast arts there is a disjuncture between the funding for collection development, which is low, and the demand for digital resources, which is high.

- The working relationship between teams running projects funded by the AHRC and AHDS Performing Arts could in a few cases benefit from being more frequent. This would also make it easier to ensure the timely deposit by ARHC-funded projects of their outputs with the AHDS Performing Arts.

- AHDS Performing Arts should take a proactive role in drawing the attention of the AHRC to existing gaps in digital resource creation such as moving images, radio and theatre history. Key stakeholders (practitioners outside academia) should be contacted for collaborative opportunities as a great deal of their work is already being represented digitally or included in physical archives. These recordings and other forms of representation could be made available for educational purposes by AHDS Performing Arts.

- The Advisory function of AHDS Performing Arts has been successful, but numerous exciting opportunities for its extension became apparent during the scoping study. For example, use of AHDS Performing Arts-led academic workshops to develop capabilities of creators and users of digital resources in the Performing Arts needs to be extended. In this way, it can foster an awareness among decision makers in institutions with Performing Arts research and teaching activities that by strengthening the institutional infrastructure they will make it possible for academics to create and use digital resources in more innovative and effective ways. Currently, technological resources and services at the majority of institutions lag well behind the pace of change in technological sophistication and the cutting-edge facilities available to some scholars in a small number of UK universities and research groups.

● The capabilities and benefits of preservation services provided at the AHDS need to be more widely publicised within the Performing Arts community, so that that community can better understand why they are essential and how they should use them. The crucial distinction between preservation of digital resources by the AHDS and mere hosting of digital data was not broadly understood within the Performing Arts community.

● AHDS Performing Arts needs to become more research-led.

AHDS Performing Arts intends to seek endorsement and elaboration of all findings and recommendations through discussions and focus groups with the community. The Performing Arts Higher Education community is populated by active, innovative, creative and energetic scholars who are eager to help. With such a wide collection of disciplines within the Performing Arts it is imperative that AHDS Performing Arts draws upon their experience to shape a solid and creditable service for the community.

1.3 Methodology and outline of the Performing Arts Scoping Study

AHDS Performing Arts supports research, teaching and learning in Higher Education. For the purposes of this study, a Higher Education institution is defined as a university, college or research organisation as listed by the Higher Education Research Opportunities (HERO) Website.[4] These institutions, and those individuals or other institutions affiliated to them, are eligible to apply to the AHRC for funding.

Successful AHRC grant applicants responsible for the creation of digital resources must deposit them with the AHDS within three months of the grant ending. A list of online digital resources relevant to UK Performing Arts communities is presented in Appendix 1. The list was initially compiled from well-known academic portals (JISC Resource Guides for Arts and Humanities (now defunct), Artifact, BUFVC Gateway, and AHDS Performing Arts)[5] and then forwarded to major academic and curatorial JISCMAIL lists so that members of the community could draw our attention to any further collections not indexed by the subject gateways.

In order to obtain firm evidence about the use and creation of digital resources, AHDS Performing Arts conducted an online survey comprising fourteen questions relating to current and desired use, creation and importance of digital resources and AHDS services. It was publicised on 39 relevant JISCMAIL mailing lists.[6] A total of 147 people responded to this survey, a sample large enough to begin to identify patterns of use across the Performing Arts community, although it is acknowledged that results may not be a valid representation of the sector as a whole. The results are described in full in Appendix 6.

Following on from the survey, nineteen in-depth interviews were conducted with people from a range of disciplines and institutions (Appendix 4). Interviewees were asked to respond to various issues relating to the creation and use of digital resources as well as other digital technologies in their teaching, research or practice. The interviews concentrated on the

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[4] http://www.hero.ac.uk A list of contact details for each of these HE institutions can be found at
  http://www.ucas.com/instit/contacts.html

[5] http://www.jisc.ac.uk/index.cfm?name=resguides, http://www.artifact.ac.uk/, http://joseph.bufvc.ac.uk/gateway/,
  http://www.ahds.ac.uk/performingarts/collections/

[6] See Appendix 6a.

methods currently being used to exploit or create resources, and the advice, guidance or other services required in a range of subject areas under the Performing Arts umbrella. Issues raised and remarks made by interviewees have been incorporated into the scoping study to substantiate, elaborate on or question conclusions drawn from desk-based research.

This report contains a summary overview of both the evidence assembled and the conclusions reached. It ends with concluding remarks and a series of recommendations to inform the future shape, services and activities of AHDS Performing Arts. The next stage will be the development of a new vision for AHDS Performing Arts and the creation of a strategic approach to its delivery.

2.   The Performing Arts Community

The Performing Arts community includes the disciplines of music, theatre, dance, film, television, radio and other performance forms such as live art. Scholars working in different media have different needs, aims and expectations, and individuals or organisations whose primary activities are centred around the production of Performing Arts will have a significantly different relationship with AHDS Performing Arts from those undertaking academic research in the discipline. Developments in theoretical fields addressing practice-as-research and documentation of practice have a considerable influence on many areas of Performing Arts. Most significant is the acknowledgement that Performing Arts is not a monolithic entity and the needs of different disciplines are marked.

2.1   Research within Higher Education
Examining research awards granted by the Arts and Humanities Research Council and the British Academy can provide an indication of the patterns of current research within Higher Education.

AHRC-funded research
Over the last three years there have been several schemes under which Performing Arts research, or the creation of digital collections, is funded by the AHRC:
1.   Fellowships in the Creative and Performing Arts
2.   Research Grants
3.   Small Grants
4.   Resource Enhancement Scheme[7]

Fellowships in the Creative and Performing Arts
Figure 1 shows awards made under this scheme for the last three years, categorised by subject. The final column shows all applications with a significant digital output submitted in November 2005. The successful applications were announced in June 2006 and will be publicised through the AHRC Website.[8]

From 2003 to 2005 there were no fellowships given for research in television or radio and only one was awarded to an investigation into dance. Three awards in theatre or drama were made. The majority of awards were for generic performance study, for example 'live art', 'performance spaces' and 'audience'.

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[7] http://www.ahrc.ac.uk/awards/browse_awards.asp?type=scheme

[8] Details of the AHRC's current research schemes can be found at http://www.ahrc.ac.uk/apply/. Please note that the Resource Enhancement Scheme has now ended.
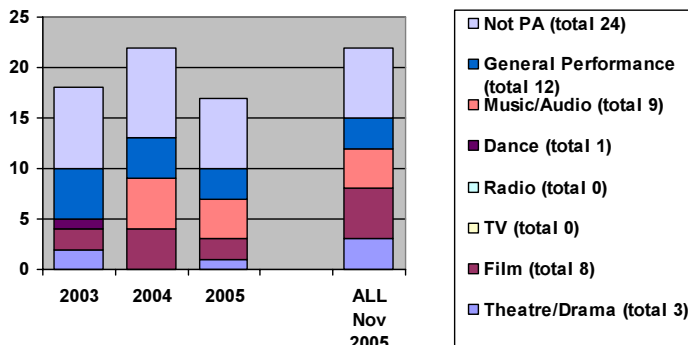
Figure 1 - AHRC Fellowships in the Creative and Performing Arts

The applications from November 2005 show the same pattern. The majority of applicants belong to subject areas not covered by AHDS Performing Arts. There is a spread of applications across film, theatre, music and general performance issues with only one dance and no television or radio applications. In total, 24 applications were made which had as an intended deliverable a significant digital output.

The Fellowships in the Creative and Performing Arts Scheme utilise research through practice, so it is surprising that there were no awards for television and radio during this period. Clearly, research through practice of the broadcast arts has not been a priority for funding in Higher Education, although it may be more common to find practice-led research in vocational programmes or the broadcast industry itself.

Research Grants and Small Grants
Small Grants in the Creative and Performing Arts were set up in 1998 and are awards of up to
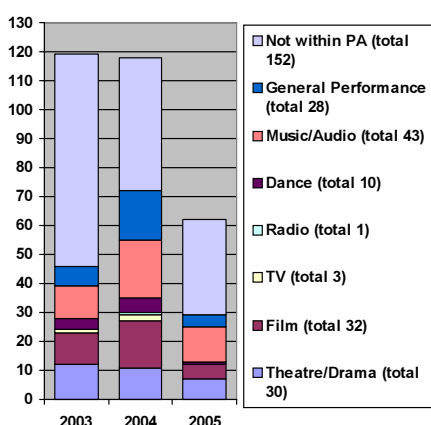
Figure 2 - AHRC Small Grants
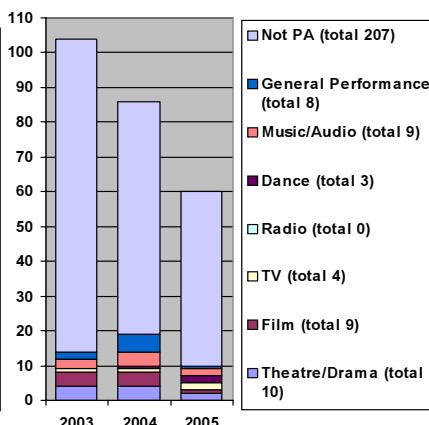
Figure 3 - AHRC Standard Grants

£20,000.[9] Standard research grants can be for a period of up to five years and range from £10,000 to £1,000,000.

By examining Figures 2 and 3, it can be seen that a significantly higher proportion of small grants were given to research in subjects covered by AHDS Performing Arts than the larger research grants. This is expected given the scope of the Small Grant Scheme. During 2003 – 2005, 152 small grants were awarded to creative arts not involving performance, and 147 (almost 50%) to projects with a performance component. Standard Grants were awarded to 250 projects over the same period, 17% of which were in Performing Arts subjects. Television and radio are extremely under-represented in the grants awarded: television research received four standard grants and three small grants, and radio only one small grant. This may partly be explained by the fact that radio studies is a relatively new Higher Education discipline. It should also be noted that, while small grants are relatively common in the area of dance, there were only three standard research grants awarded to dance projects within the last three years.

Resource Enhancement

The Resource Enhancement Scheme shows a similar distribution of awards. Performing Arts subjects made up 24% of the total, the majority of which were for music and theatre subjects with no awards allocated for radio or dance.
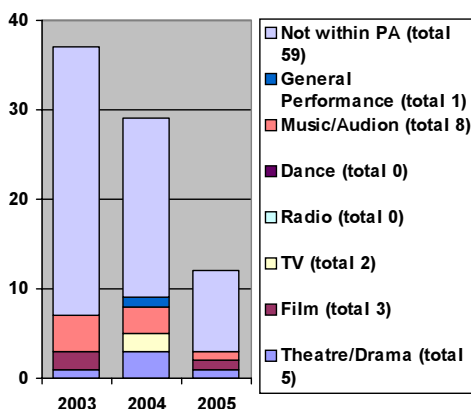
Figure 4 - AHRC Resource Enhancement Scheme

British Academy funded research

Research funding from the British Academy[10] follows a similar pattern, with a smaller proportion of grants being awarded to Performing Arts subjects. Of the 294 large grants (£15,000 to £100,000) awarded between 2000 and 2006, only 22 (7%) were for Performing Arts subjects. The vast majority of these were awarded to music and theatre projects (11 and 8 awards respectively). In the shorter period from 2002 to 2006, 2145 small grants (up to £7,500) were awarded, of which 152 (7%) were performance-related, this time dominated by music and film (57 and 48 awards respectively, compared with 27 for theatre, 14 for the broadcast arts, and 6 for dance).[11]

Other Research Funding Bodies

Research into the Performing Arts within Higher Education is not necessarily funded by the AHRC or British Academy; these statistics simply demonstrate a pattern that is likely to be repeated in research funded by different organisations. Other funding sources for research and teaching at Higher Education level include: The Arts Councils of England, Northern Ireland, Scotland and Wales, the Joint Information Systems Committee (JISC), New Opportunities Fund, Department for Education and Skills (DfES), the Higher Education Funding Councils for Britain (HEFCE, SFC, HEFCW and DHFETE) and the subject-specific Higher Education Academies (Art Design Media and PALATINE: Dance, Drama, Music).[12]

Higher Education Funding Councils

The Higher Education Funding Council for England[13] funds Higher Education provision throughout England (including a number of specialist creative and Performing Arts institutions) and has funded HE provision in a small number of private dance and drama providers through the HE Dance and Drama Awards (DaDA) scheme, which is now closed.

Of the 74 Centres for Excellence in Teaching and Learning, established in 2005 using HEFCE funding, six (8%) relate directly to Performing Arts, with three more focusing on generic 'creativity'.[14] Through the Fund for the Development of Teaching and Learning (FDTL), HEFCE also funded the Performance Reflective Practice project.[15] In the last seven years, HEFCE has reviewed the funding needs of specialist HE institutions in the Performing Arts. The importance and high cost of specialist Performing Arts institutions were acknowledged in the key points of the 1999 report 'Funding of specialist performing arts institutions' (relating to dance and drama)[16] and the 2000 report of the same title (relating to music).[17] Performing Arts institutions funded by HEFCE include the Conservatoire for Dance and Drama, Central School of Speech and Drama, Rose Bruford College and Dartington College of Arts, among others.[18]

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[10] http://www.britac.ac.uk/
[11] See Appendix 3 for the full statistics and a graphical breakdown of British Academy research grants.
[12] http://www.artscouncil.org.uk/, http://www.artscouncil-ni.org/, http://www.scottisharts.org.uk/, http://www.artswales.org.uk/, http://www.jisc.ac.uk/, http://www.nof.org.uk, http://www.dfes.gov.uk/, http://www.hefce.ac.uk/, http://www.sfc.ac.uk/, http://www.hefcw.ac.uk/, http://www.nics.gov.uk/ni-direct/dhfete/, http://www.adm.heacademy.ac.uk/, http://www.lancs.ac.uk/palatine/
[13] http://www.hefce.ac.uk/
[14] The CETLs are the Centre for Excellence in Media Practice (Bournemouth University), Centre for Excellence in Training for Theatre (Central School of Speech and Drama), The Centre for Excellence in Performance Practice (De Montfort University), Inclusivity in Contemporary Music Culture (University of Newcastle upon Tyne), Centre for Excellence in Dynamic Career Building for Tomorrow's Musician (Royal Northern College of Music) and The Capital Centre (Creativity And Performance In Teaching And Learning) (University of Warwick). See http://www.hefce.ac.uk/learning/tinits/cetl/final/ for a full list.
[15] http://www.heacademy.ac.uk/1196.htm
[16] http://www.hefce.ac.uk/pubs/hefce/1999/99_41.htm
[17] http://www.hefce.ac.uk/pubs/hefce/2000/00_51.htm
[18] http://www.cdd.ac.uk/, http://www.cssd.ac.uk/, http://www.bruford.ac.uk/, http://www.dartington.ac.uk/. The full list of institutions is available at http://www.hefce.ac.uk/unicoll/HE/

The Higher Education Funding Council for Wales[19] operates in a broadly similar way, but does not provide funding at course level, instead using a system of credit values (i.e. how much credit a student is given for passing a particular module). The Royal Welsh College of Music and Drama[20] was funded in the same way as other institutions; however, from 1999, a new funding package allocated more money to this conservatoire, recognising its status as Wales' national specialist institute for the Performing Arts.

For each of the Higher Education Funding Councils, it is almost impossible to separate Performing Arts subjects from the larger groups in which they are included. Performing Arts are included in HEFCE's Price Group C, under Design and Creative Arts. Funds are issued to institutions as a block grant for each price group and are then distributed internally.[21] HEFCW's Performing Arts funding comes from within Academic Subject Category 11: Arts and Performing Arts.

The Scottish Funding Council[22] also funds within subject categories. The Creative Arts and Hospitality subject group received approximately 6.5% of the overall gross funding from the Main Teaching Grant in academic year 2006-07. In terms of research funding, the SFC provided £363,037 for all institutions for drama, dance and performing arts, which equates to approximately 0.2% of the Main Quality Research Grant.

PALATINE
Since its launch in 2000, PALATINE has funded 32 of the 38 formal applications it has received. However, these figures do not include the much larger number of informal proposals processed by PALATINE, which are either redirected to funding sources more appropriate to the proposals or worked into fundable proposals with input from PALATINE staff. Only after these informal discussions are proposals treated as formal applications and externally refereed before any funding is offered. These awards aim to promote the development or sharing of a resource or good practice in learning and teaching. Outside the PALATINE Development Awards scheme, other PALATINE projects are sometimes supplemented by funding from the DfES, HEFCE and JISC.

JISC
The Joint Information Systems Committee (JISC) is currently funding two projects relevant to AHDS Performing Arts through its Digitisation Programme: Newsfilm Online (with the BUFVC) and the British Library Sound Archive, 20th Century.[23]

Lottery
Performing Arts are also funded by the National Lottery under programmes such as the New Opportunities Fund, Big Lottery Fund and the Heritage Lottery Fund, although Performing Arts tend to be less important than the wider goal of increasing access to heritage materials through digitisation projects. Higher Education institutions are not the primary focus of these programmes and grant recipients include primary schools, theatre groups, community centres, youth projects and choirs.

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[19] http://www.hefcw.ac.uk/

[20] http://www.rwcmd.ac.uk/

[21] However, a more detailed subject breakdown is available for quality-related research (QR) funding: http://www.hefce.ac.uk/research/funding/QRfunding/.

[22] http://www.sfc.ac.uk/

[23] http://www.jisc.ac.uk/index.cfm?name=project_bufvc, http://www.jisc.ac.uk/index.cfm?name=project_bl_sound_archive. All JISC-funded projects can be discovered through the search tool at http://www.jisc.ac.uk/index.cfm?name=projects

Projects and collections on music, dance, theatre, film and television can be accessed through EnrichUK. [24]

2.2 Teaching and learning within Higher Education

Performing Arts courses offered by Higher Education institutions
The PALATINE Directory identifies 55 HE institutions offering dance, 145 offering Drama/Theatre Studies (including 22 drama schools that form the Conference of Drama Schools)[25] and 148 offering Music. [26]As yet, there is no similar directory for film, television and media departments at the Higher Education Academy for Art, Design, Media. However, the British Film Institute's directory of media courses[27] indicates that film, television and other communications media are taught at 107 different universities, not to mention vocational training provided by institutions that do not receive support from the Higher Education Funding Councils.

Figure 5, below, indicates the frequency of individual courses, as well as diversity within each subject area. UCAS shows the following courses starting in 2006. [28]

Figure 5 demonstrates that the area of film/broadcast studies, although dominated by Film, is significantly more diverse than Dance, Music and Drama, none of which has a subset of courses exceeding 100. The very high number of courses that are more generic and/or peripheral to the Performing Arts represented needs to be acknowledged. In order of frequency, these include: Communications, Media Studies, Performance, and Digital Media. [29]
It is interesting to note the difference in frequency of courses containing 'Drama' and 'Theatre', the former implying practice over theory and potentially more attractive to students. There appears to be a growing interest in practice-led research and learning, especially in Performing Arts, with more and more departments taking on practice-based PhD students and accepting, for example, musical compositions, plays or dances, alongside written theses.[30]

Growth in popularity of Performing Arts subjects
According to the Higher Education Statistics Agency, in 2004/5, there were 42,410 Higher Education qualifications obtained in Creative Arts and Design. Of these, 30,610 were first (undergraduate) degrees, making it second in popularity only to business and administrative studies as a first degree.[31] Taken together, Creative Arts and Design and Mass Communications form 9% of all HE qualifications obtained in 2004/5 (although this includes non-performing arts such as writing and photography).

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[24] http://www.enrichuk.net/browse/?browsehow=subject
[25] http://www.drama.ac.uk/
[26] http://www.lancs.ac.uk/palatine/directory.html This figure differs from the Royal College of Music's list of 105 music departments (http://www2.rhbnc.ac.uk/Music/Links/Musdepts/unitedk.html)
[27] http://www.bfi.org.uk/education/courseevents/mediacourses/browse.php?brws=inst
[28] This graph shows the number of total courses with a subject name in the course title. This means that there is necessarily some overlap; for example, a course entitled 'Acting for the Theatre' will be counted under both 'Acting' and 'Theatre'.
[29] Please note that courses with a specific mention of computing were omitted from this graph as being outside the scope of this study, even where they contained the same terminology as courses that were included.
[30] Practice as Research Symposium, Department of Theatre, Film and Television, University of Glasgow, 12 May 2006.
[31] http://www.hesa.ac.uk/holisdocs/pubinfo/student/quals0405.htm
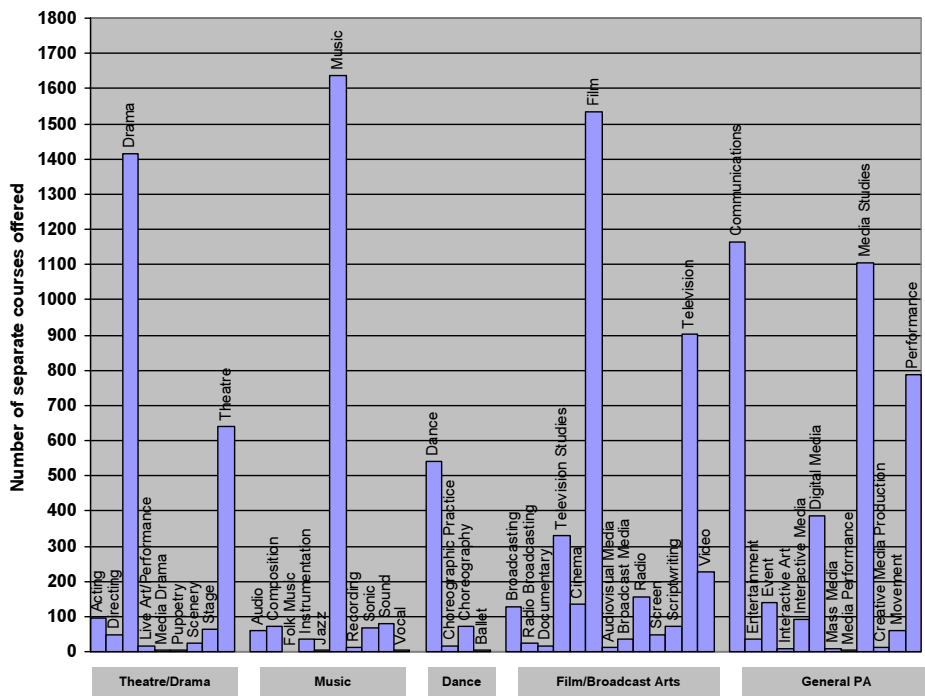
Figure 5 - Higher Education Performing Arts courses, grouped by subject area

In the following figures, the steady rise of the popularity of Performing Arts can be seen, with student numbers and proportions of the total number of students rising steadily for Music and Drama and more quickly for Media Studies and Cinematics. [32]
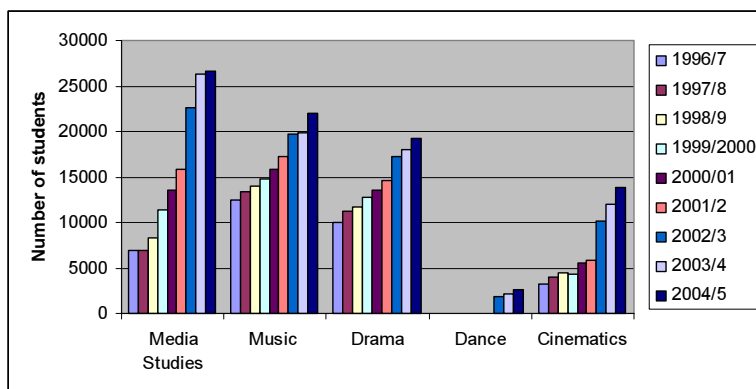
Figure 6 - Numbers of HE students grouped by subject

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[32] Data compiled from http://www.hesa.ac.uk/holisdocs/pubinfo/stud.htm

The Performing Arts field is diverse and becoming more so as it grows in popularity. Higher Education is adapting to student demand for courses, and universities as well as vocational courses are now incorporating practical elements into their curricula. Newer course titles demonstrate an expansion into digital technologies: Digital Video, Multimedia Design, Digital Music, Digital Culture, Dance with New Media Arts, Theatre with Digital Arts Practice, and Digital Performance.[33] The importance of the expansion of Performing Arts subjects into Computing fields, and the difficulties of categorising teaching or research that includes both 'arts' and 'science' should not be underestimated.
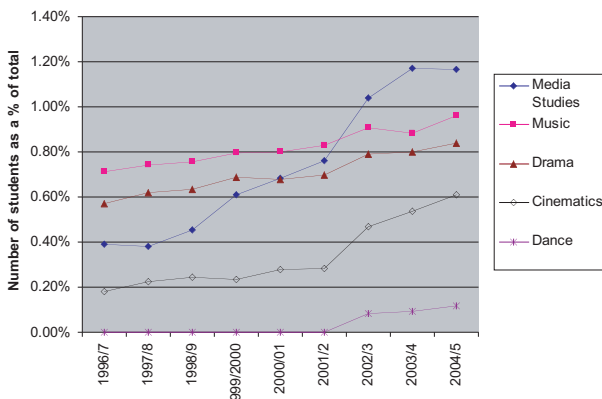
Figure 7 - Numbers of students as a percentage of the total

Although there are clear correlations between the amount of teaching and research in each subject and research funding, there are disparities in the weightings allocated to each subject area, with research funding concentrated on music, drama and film to the neglect of dance and broadcast media, despite the rapid growth of these subjects in teaching and learning. As well as research projects, an increasing number of HE courses include significant use of digital technologies for learning and produce digital resources as part of the learning process. Harnessing these resources and preserving them for future students or researchers has great value.

2.3   Other Performing Arts activities within Higher Education

Practice
Clearly, the study of Performing Arts requires a scholarly examination of performance. A great deal of this performance practice takes place outside Higher Education institutes by practising professional, amateur or not-for-profit companies. However, the AHDS Performing Arts survey on the use of digital collections shows that, even within Higher Education, over one fifth of teachers and researchers are involved in Performing Arts practice.[34] Practice, in addition to the study of performance, is a significant part of the work undertaken by students and lecturers and developing partnerships with organisations outside HE and professional practitioners is desirable. Furthermore, digitisation projects with a focus on professional performers and organisations would provide resources to meet this learning and teaching need.

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[33] Selected from a UCAS course search for 'digital': http://www.ucas.ac.uk/search/
[34] See Appendix 6: 'Work Areas'.

Academic conferences

A large number of events take place each year within Performing Arts communities in HE. The following subject-specific representative bodies for HE hold regular events including annual conferences:

- Standing Conference of University Drama Departments (SCUDD)
- Standing Conference on Dance in Higher Education (SCODHE)
- National Association for Music in Higher Education (NAMHE)
- Media, Communication and Cultural Studies Association (MeCCSA). [35]

Additionally, the Higher Education Academies PALATINE and Art, Design, Media[36] hold a wide range of workshops, seminars and conferences, and there is a wealth of other training, research, and discursive events offered by related organisations such as the British Universities Film and Video Council (BUFVC), Technical Advisory Service for Images (TASI), British Film Institute, the Centre for Performance Research, the Centre for Research into Creation in the Performing Arts, the Royal Musical Association and individual Higher Education institutions. [37]

More specifically to AHDS work, the Digital Resources for the Humanities annual conference expanded its scope for 2006 to include the arts and is now known as Digital Resources for the Humanities and Arts (DRHA). [38]

2.4 The community outside Higher Education

The AHDS actively seeks partnership with individuals and institutions outside Higher Education and seeks to promote best practice in collaboration with other key stakeholders. This is particularly relevant for AHDS Performing Arts, as professionals outside Higher Education produce so many resources relevant to teaching, learning and research in Performing Arts.

It is of critical importance to recognise that there are a number of differences between Performing Arts activities within Higher Education and outside it. Academics use digital resources for teaching and research, and many create digital resources. However, the level of both resource creation and innovative research outside Higher Education is also high. Organisations that produce performing artworks on a regular basis within industry are a vital (and currently largely untapped) collaborative stakeholder critical to the development of AHDS Performing Arts. According to the Department of Culture, Media and Sport's October 2005 report, in 2003 (the last year for which figures are available) creative industries accounted for 8% of Gross Value Added (GVA) and in the six years up to 2003 the sector grew by an average of 3% per annum faster than the economy as a whole. Excluding TV and Radio, there were some 30,000 music, visual and Performing Arts enterprises in the UK in 2005. Although this represents a 10% decline in numbers of enterprises active during the period, the value to the economy of the sector grew from £2.7billion to £3.7billion per annum in the six years up to 2003. In 2004 some 243,000 individuals were employed in the sector, and 353,000 including radio and television. [39]

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[35] http://www.scudd.org.uk/, http://www.scodhe.pwp.blueyonder.co.uk/, http://www.namhe.ac.uk/, http://www.meccsa.org.uk/

[36] http://www.lancs.ac.uk/palatine/, http://www.brighton.ac.uk/adm-hea/

[37] http://www.bufvc.ac.uk/, http://www.tasi.ac.uk/, http://www.bfi.org.uk/, http://www.thecpr.org.uk/, http://www.rescen.net/, http://www.rma.ac.uk/

[38] http://www.dartington.ac.uk/drha06/, http://ahds.ac.uk/drha2006/

[39] DCMS, Creative Industries Economic Estimates Statistical Bulletin, October 2005 – Revised Version, http://www.culture.gov.uk/NR/rdonlyres/8B1842A1-71D0-464C-9CCA-CD1C52A4D4E1/0/CIEconomicEstimatesREVISED24OCT.pdf

Performing arts practitioners make a great deal of use of the records and works of other practising artists, for study, reflection, comparison or incorporating into their own performances.[40] A wealth of digital resources therefore has direct and significant value to the innovative practice of Performing Arts as well as their study and research.

2.5 Conclusion

AHDS Performing Arts defines Performing Arts as music, theatre, dance, film, television, radio and general performance; however, this is a problematic field to categorise easily. There is a great deal of overlap between subjects both in and out of Performing Arts (for example, broadcasting and journalism; theatre, dance and live art; electro-acoustic music and computing). These overlaps and the fast expansion of this field into the arena of science/engineering when digital technologies are intrinsic to the work impede discrete definitions for Performing Arts in the information age. It is important to acknowledge this diversity in both subject coverage and expertise within the field and, instead of forcing inappropriate methods and technologies on to work in this discipline, to adapt to the unique needs of the Performing Arts community. This will enable AHDS Performing Arts to maximise the value gained from existing digital resources and will facilitate the growth of these collections.

3 Exploiting Digital Resources in the Performing Arts

There is a clear distinction between the use of digital technologies for communication and facilitation (for example, the almost ubiquitous use of e-mail and word processing) and the use of digital technologies for representation and analysis. Academics and practitioners within the Performing Arts community have stated that, often, the fact that technology is digital is irrelevant (for example, using a computer for video editing is more a matter of convenience than of exploiting the characteristics of digital technologies).[41] (However, the impact of this convenience should not be underestimated; those using digital video as support material for academic study (not necessarily of film or television) feel that "without digital technologies, there would be no work with video in the vast majority of cases where it is being deployed these days... video editing is possible only with the advent of low-cost and easy-to-use hardware and software packages."[42]) The role of AHDS Performing Arts becomes more important where digital technologies are used as an integral part of the research or provide wide access to learning materials. The most significant use of digital technologies in this context is in the creation and use of searchable digital resources or databases that offer new opportunities for access, preservation and analysis, often delivered via the Internet.[43]

Patterns of use identified in this section are based on the responses to the AHDS Performing Arts survey on the use of digital collections. All data and graphs are detailed in Appendix 6a and 6b. The subject and work categories were driven by information provided by respondents to the survey. Each separate subject (music, theatre, dance, film and television/radio) has at

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[40] Various interviews.

[41] "... often, digital formats give you more options to manipulate materials (e.g. editing video on a computer) but are not particularly relevant to the artwork itself – the same effects could be achieved using analogue video." Minty Donald, University of Glasgow, interviewed 5 April 2006.

[42] Alexander King, University of Aberdeen, interviewed 11 April 2006.

[43] There are a wide range of techniques for information extraction, such as the automated analysis of moving images and audio. These technologies offer significant opportunities for advanced analysis of a digitised resource but are currently under-utilised in the HE Performing Arts sector.

least seven respondents; however, many respondents could not be assigned to one discrete subject (for example, 'researching musical theatre', 'teaching cultural studies' or 'videotaping dances'). These respondents were placed in the 'Multiple areas' category. Several respondents supported the information needs of the sector but were not directly involved in the practice, teaching or research of Performing Arts, for example, a music librarian. These were categorised under 'Information Services'. Those whose work was not directly involved in Performing Arts (for example, photographers or anthropologists) and those who did not state a subject area were categorised as 'Other'. Several questions were directed at specific subsets of the respondents, for example, "How often do you use digital resources in teaching?" A reply of 'Not Applicable' was offered so that if, for example, the respondent did not undertake teaching activities, s/he did not affect the data for those who do teach.

3.1 Using digital resources in Performing Arts research, teaching and learning

Frequency of current use
Digital resources are used for a range of purposes within Higher Education:
● Individual research;
● As exemplars or case studies for students;
● As a source of images or other media to increase student engagement;
● As the basis for a research assignment for students; and
● Personal interest.

As Figure 8 shows, the area in which digital resources are most frequently used is research, followed by personal interest. Resources are used less often for specific teaching purposes, and only half of the respondents stated that they use digital resources as the basis of a set assignment for students.
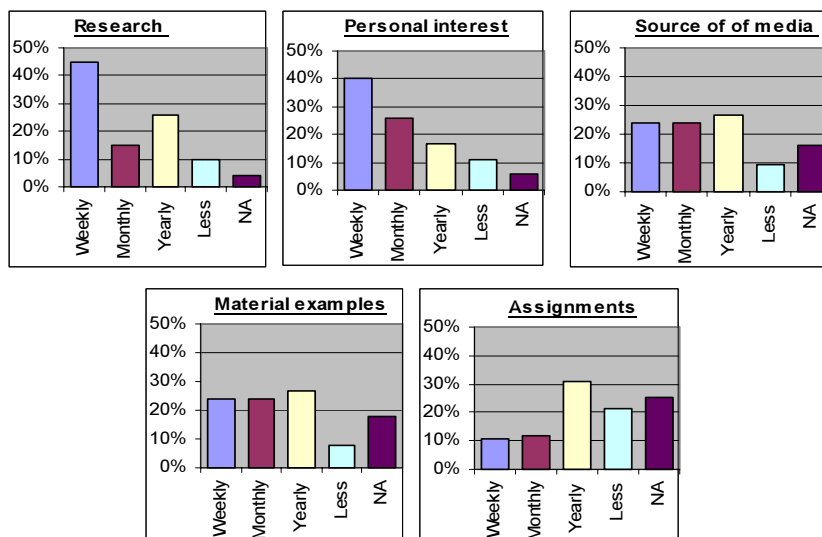
Figure 8 - Tables showing frequency of use of digital collections for different purposes

Research

Almost half of the respondents use digital resources for their own research on a weekly basis, and 86% use digital resources at least once per year (4% was 'Not Applicable,' leaving 10% who do not regularly use digital resources for their research). Those working across multiple Performing Arts subjects or in television or music/audio use digital resources for research more frequently than other subject areas within Performing Arts. However, respondents in Performing Arts subjects use digital resources more frequently than those respondents from outside the discipline. Of the respondents from Performing Arts subjects, only 10 (7%) stated that they used digital collections less than yearly for their own research. [44]
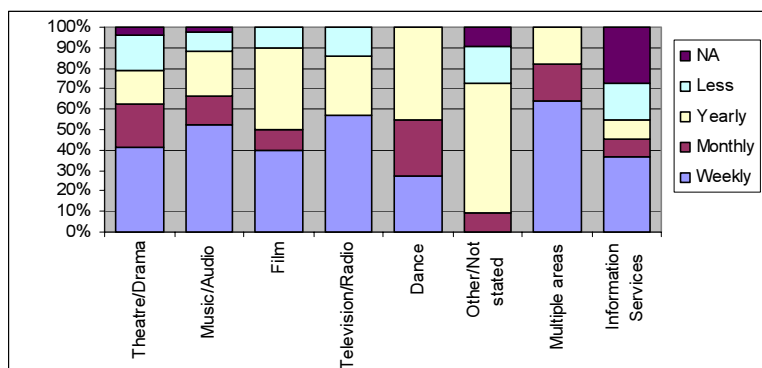
Figure 9 - Use of digital resources for research, grouped by subject

Personal interest

The results demonstrate the high level of personal use of digital resources. 66% of respondents use digital resources for personal reasons at least monthly. Frequency of use is high across all subject areas, particularly in respondents working in multiple subject areas (over 90% use them at least monthly), with only the Music subject area showing less than 60% of respondents undertaking personal digital research on a monthly or weekly basis.

The frequency of personal use of digital resources is generally lower in those working in teaching and research rather than full-time practitioners. 60% of practising performing artists use digital resources for personal interest on a weekly basis, compared with around 38% of teachers and/or researchers. This indicates that digital collections are frequently used in the creation of performances, as well as in the study of Performing Arts.

Exemplars of performance

18% of respondents stated that using digital resources as examples for students was not applicable to their work. Of those who teach, 85% use digital resources as a source of study material for students at least yearly, with around 25% of respondents using them for this purpose on a weekly basis.

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[44] See Appendix 6 for detailed figures and graphs.

Respondents working in information services (for example, in a music library) make significant use of digital resources as exemplars, probably due to a higher awareness of the resources available than Performing Arts scholars working within an academic department. Respondents representing film and non-Performing Arts subjects show less frequent use of digital resources for teaching purposes. One interviewee stated that DVDs are difficult to manipulate in the classroom, and that this had affected the rate of their use.[45] This trend is similar to that reflected under use of digital resources for research purposes.

A comparison of the graphs showing frequency of use within each subject area (Appendix 6b, Question 4) shows that, whilst respondents working in Dance use digital resources relatively infrequently for research, dance teachers use digital resources significantly more frequently than most other Performing Arts subjects for exemplars.

Increasing engagement and enhancing teaching

The frequency of use of digital resources as 'enhancement' for teaching shows a very similar pattern to their use as exemplars (above). Less than 10% do not use digital resources in this way. The frequency of digital resource use for this purpose is especially high in the Dance subject area with over 80% using digital resources to increase student engagement monthly or more often (compared with an average of 48% across all subject areas). However, there are few comprehensive nationwide dance resources to draw upon, dance resources often being held locally. The primary factor that restricts the use of many collections is copyright restrictions; for example, students at LABAN are only able to use performance resources on site in their library.

Integration into student assignments

Respondents were asked how often digital resources were used as the basis of a research assignment for their students. This question returned the lowest frequency of results – 22% using digital resources in this way less than yearly or never and the majority of the remainder assigning digital resource based work about once a year. This suggests that digital resources could be more fully exploited in learning exercises and also reflects the restricted availability of such resources for teaching and learning purposes across Performing Arts.

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[45] Tony Dowmunt, Goldsmiths College, AHRC Fellow and Course Convenor, MA in Screen Documentary, interviewed 19 April 2006.
[46] Ralph Cox et al., interviewed at LABAN on 21 April 2006. (http://www.laban.org/)
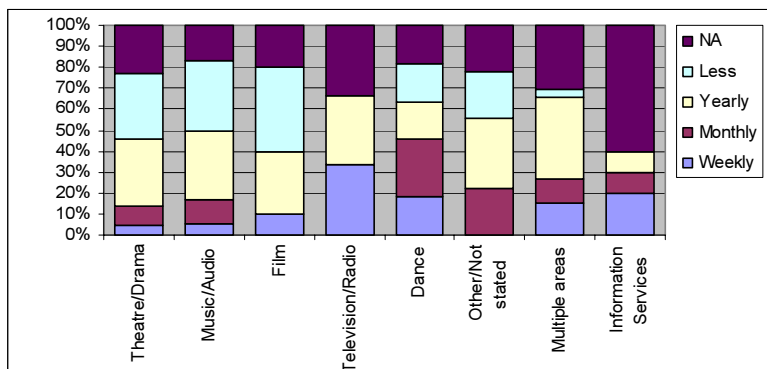
Figure 10 - Use of digital resources for assignments, grouped by subject

Broken down by subject area, it can be seen that the highest incidence of using resources as the basis of student research is in the broadcast arts, dance, and by those crossing multiple subject areas.

Importance of digital collections for teaching and research
The survey asked respondents to define how important they considered digital resources to be to their teaching and research.

Of those to whom the question was applicable, 71% reported that digital collections were extremely important to their research. Only 6% stated that digital collections were 'not really' important.
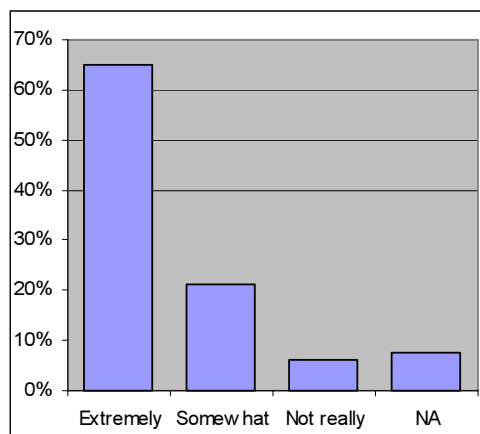
Figure 11 - Perceived importance of digital collections to research

Theatre/drama is the area in which digital resources are felt to be slightly less important, with every other subject area except music having at least 90% of respondents state that digital resources were important at some level.
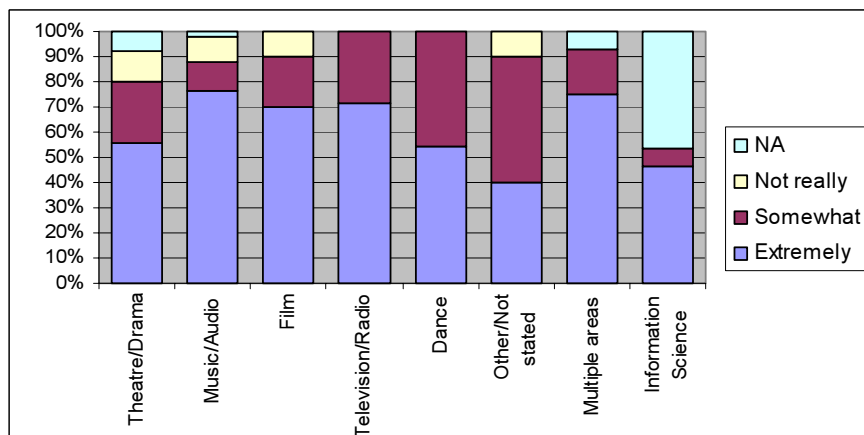
Figure 12 - Perceived importance of digital collections to research, grouped by subject
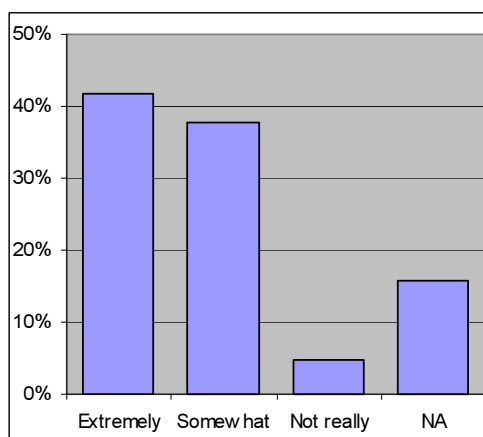
Figure 13 - Perceived importance of digital collections to teaching

16% of respondents do not undertake teaching activities. Of the remainder to whom the question was applicable, 50% consider digital collections to be extremely important to teaching, 45% chose 'somewhat' and 5% chose 'not really'.

When broken down by subject area, it can be seen that the perceived importance of digital collections in teaching matches the pattern of their frequency of use, with multiple subject areas, broadcast arts and dance having the highest incidence of respondents who consider collections to be extremely important.
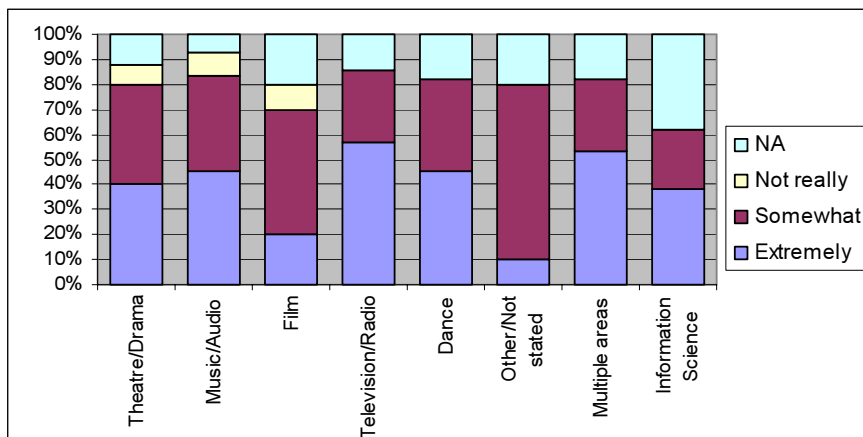
Figure 14 - Perceived importance of digital collections to teaching, grouped by subject

Figure 14, showing perceived importance in teaching, shows a slight difference from the pattern for research (Figure 12); in teaching, more dance scholars consider digital resources to be extremely important than music/audio, whereas music was considered extremely important to research by a higher percentage of respondents. This pattern was also seen in the data on frequency of use, with multiple subjects, television/radio and music dominating use for research, and dance showing a marked increase in use and importance when it comes to teaching.

Data on AHRC and British Academy grants (see Appendices 2 and 3) show that dance and the broadcast arts tend to receive the lowest number of awards in almost every scheme. As the AHDS Performing Arts survey demonstrates, in these subjects digital resources are in high demand – both in terms of frequency of use and in perceived importance. [47]

Identifying digital resources

Questions 8 and 9 of the usage survey asked respondents which, if any, online and offline digital resources they used in their work. The resources mentioned were extremely varied in source, scope and subject matter. Many respondents stated that the resources they used were 'too numerous to list'. Once again, however, the diversity of the community was apparent, with other respondents stating that their use of digital resources was limited by lack of confidence in their own IT skills and lack of time to fully explore the resources available. [48] The results (see Figure 15, below) show a fairly consistent use of online resources across subject areas. Subjects vary little from the average of 71%, with the exception of theatre/drama where 92% of respondents use and recommend online resources.

In general, fewer respondents use offline digital resources, the average being 51%. [49]

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[47] These data should be compared with the subject coverage of existing online digital collections (see Appendix 1).
[48] Example from the free feedback in the online survey: "I feel my own skills in using digital resources are limited and time is a serious issue. For teaching use I need to integrate material which again is time consuming".
[49] However, it is clear from the examples given that this question was interpreted very differently by different respondents – some counted digital media such as DVDs as offline resources, while others clearly were referring only to the 'collection delivered through a browser' model of digital resource in their responses.
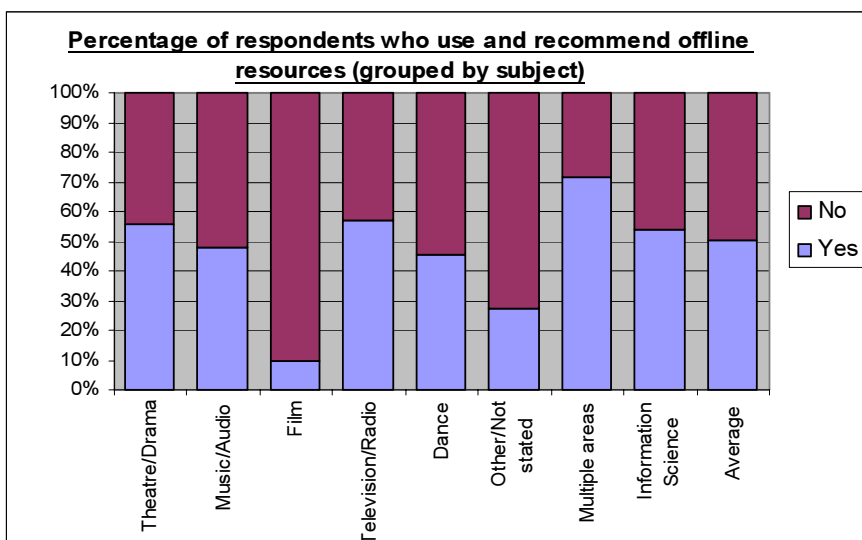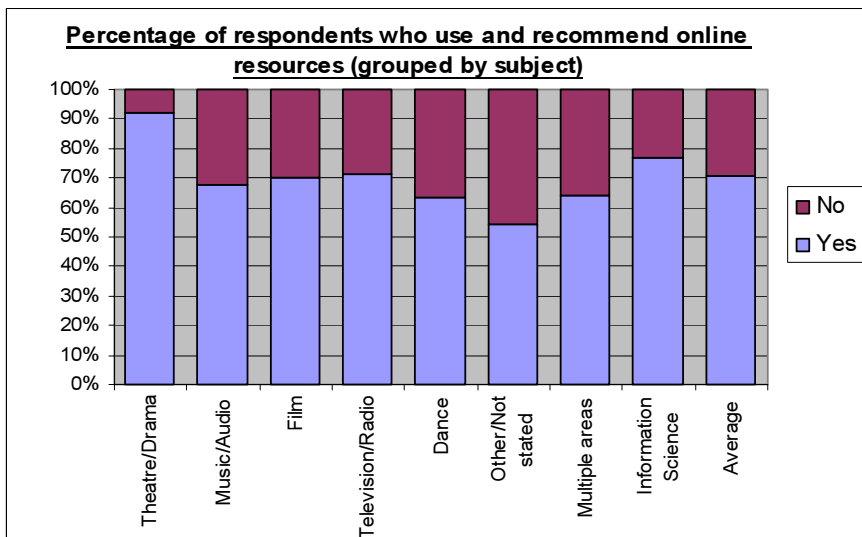
Figure 15 - Graphs showing the use of on- and off-line digital resources

The most frequent types of offline digital materials used are CDs or DVDs, either of performances (for example, commercial music CDs or films on DVD) or as secondary source material (for example, 'study guides' on CD, individuals' or organisations' publicity CDs). Many respondents use digital data obtained from an offline source such as a CD (examples include databases, catalogues and census data). A great number of respondents use digital resources

they crafted themselves as part of their ongoing research, ranging from recordings of their own, colleagues' or students' performances to their own use of 'digitisation project' resources that they were involved in creating and which are accessible offline.

Question 10 of the survey asked, "What collections (digitised or analogue) would you like to have access to that you currently don't?" The results of this question were again very varied in format, scope and subject. The full list of responses presented in Appendix 6b is indicative of the diversity of the kinds of teaching and research undertaken in the Performing Arts in Britain. It includes: encoded music data, Live Art Archives, performance by specific ethnic groups (e.g. South Asian materials, Siberian and Native North American performances), dance videos, jazz scores, film collections, theatre company databases, sound archives and practitioners' reflections on their own work. The collections held at AHDS Performing Arts do not yet provide this range or scope. Collection building is crucial to satisfy some of these diverse needs.

3.2 Using digital resources in creating performances

A large proportion of performing artists use records of previous performances to inform their practice. This is especially true of students who learn performance techniques and develop their knowledge of other artists in their disciplines. Digital resources play an important role in preserving and making accessible the work of performing artists both for study and for potential re-use. Digital resources can support and be integrated with more traditional processes in teaching and practice in the Performing Arts. New forms of expression have been discovered and exploited by artists using digital technologies in their creation processes, whether or not their performance or 'product' includes digital output.[50]

3.3 Creating digital resources in the Performing Arts
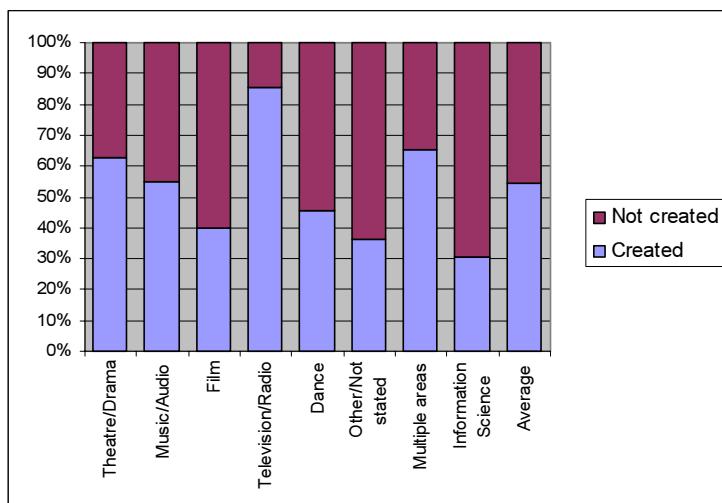
Figure 16 - Percentage of respondents involved in creating digital output

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[50] For example, the collections held by the School of Scottish Studies are often reused in new musical recordings, films and television programmes, and HOTBED (http://www.hotbed.ac.uk/) offers added functionality such as slowing music down to assist learning. Margaret Mackay, University of Edinburgh, interviewed 20 April 2006.

Of the 147 respondents to the survey, 54% had been involved in the creation of a digital resource of one kind or another. Projects included creating digital objects from analogue and creating a database or other means to query the collection, creating Web pages, transfer of analogue storage media to digital (e.g. reel-to-reel tape to DAT or CD), software creation, direct digital capture or creation of performances/broadcasts, and digital 'enhancement' (e.g. marked-up electronic text). The variety of projects being undertaken highlights a range of differences in the 'creative' and 'academic' approach to the creation of digital materials – while many projects are created with a logical historical model (for example, digitising the letters of a playwright and delivering the resource through a Web page with a searchable database), others use innovative digital techniques and structures to deliver a resource as an artwork in its own right. Others produce digital resources as part of a wider artistic research goal. All these types of collection creation should be supported by AHDS Performing Arts and more effort needs to go into ensuring that the standards of practice and modes of representation are the most effective.

A higher percentage of those respondents who work in more than one Performing Arts discipline, or in the broadcast arts, create digital outputs. This is not surprising as much audiovisual recording equipment is digital and the creation of digital assets is intrinsic to the work. As is apparent from even a casual glance at the graph above (Figure 16: Percentage of respondents involved in creating digital output), all Performing Arts subjects were more frequent in their digital resource creation than respondents representing information services or non-Performing Arts subject areas.

Existing digital resources
Appendix 1 shows a list of existing digital resources relevant to Performing Arts in Higher Education in the UK. The list was compiled from resources indexed by AHDS Performing Arts,
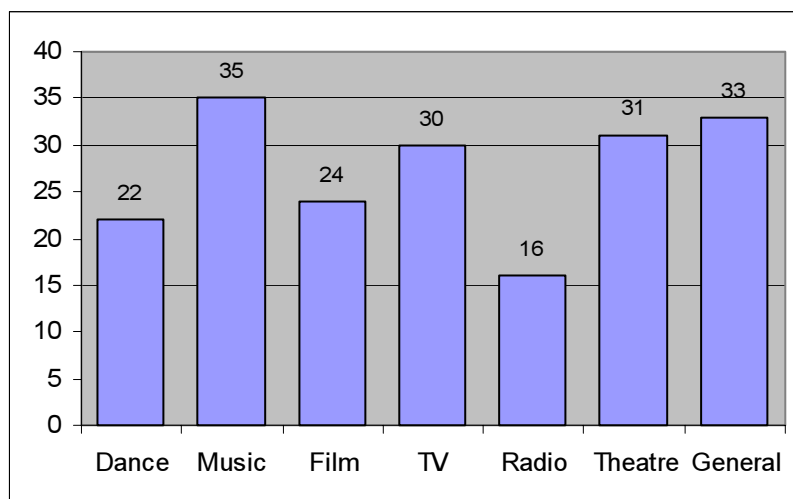
Figure 17 - Subject coverage in existing digital collections : number of collections

Artifact, BUFVC Gateway and the former JISC Resource Guide for Arts and Humanities. This list was then circulated within Performing Arts communities, who were invited to add collections not already featured in order to attain as comprehensive a list as possible. These digital resources include actual digital objects relevant to Performing Arts. Electronic catalogues without links to online digital assets were not included, unless the database itself was of significant research value (such as the National Theatre Performance Database and Archive Catalogue).[51] Web pages with collections of links were not included. There were 93 collections in total, many of which covered more than one Performing Arts subject.

Overall, subject coverage is more evenly distributed than projects originating in HE funded by the AHRC or British Academy. Music resources are still the most common, but the number of resources of general performance interest (for example, the 'What's On' section of a digitised newspaper) is also high. Theatre and television resources are also well represented and even radio, the most neglected subject in HE research projects, has a reasonable proportion of resources. This is due to the fact that not all of these digital collections originated in Higher Education; many are the products of companies or non-HE institutions (for example, the BBC). Nevertheless, these resources have great value for the teaching and research that goes on within HE, and AHDS Performing Arts could provide access to and preservation of these resources through collaboration with the creating institutions.
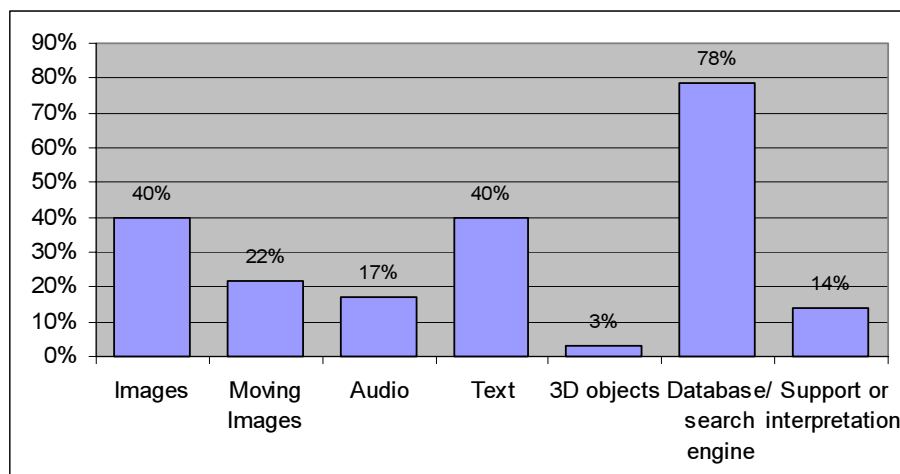
Figure 18 - Media types in existing digital collections relevant to Performing Arts

The form of these digital resources is varied. 40% of resources include digital images and the same proportion includes textual assets.[52] A smaller number include digital video and audio, and support or teaching materials to assist in the interpretation of the resource. 3D objects are

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[51] http://www.nationaltheatre.org.uk/?lid=7195

[52] In this context, 'textual asset' refers to resources directly relevant to Performing Arts, for example a digitised play script or song lyrics. Text analysing or interpreting the resource was included under 'Support or interpretation' materials. Web page text and text fields in the search mechanism were not counted as textual assets.

rare, but are used meaningfully, for example 3D models of theatres (Designing Shakespeare) and animated dance moves (SCRAN).[53]

The majority of resources have a search facility to allow specific queries with the collection.
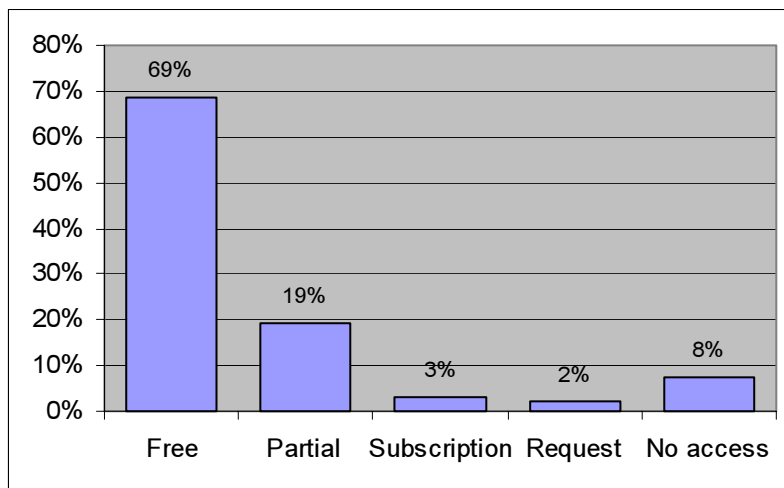
Figure 19 - Access to existing digital collections relevant to Performing Arts

Over two-thirds of the digital collections offer full free access to their resources through a Web browser. 19% offer partial access to their resources or, more commonly, restrict full access to a subset of users, most commonly restricting access for educational purposes, usually on a university or library subscription basis, with all users within that context being permitted full free access (for example, using an Athens login).[54]

A very small proportion of resources are offered on an individual subscription basis or are only delivered upon request. 8% of collections were not accessible online. The majority of these digital resources are held for preservation purposes by AHDS Performing Arts. Access cannot be freely offered due to copyright issues.

3.4 Conclusion

As it is a requirement for projects funded through the AHRC and British Academy to deposit digital output with the AHDS, the types of materials added to AHDS Performing Arts collections in the future are likely to follow the funding patterns described in Section 2 and Appendix 2 with a bias towards music, theatre and film. A shift in funding focus is necessary to meet the needs of the HE community, especially for dance and broadcast materials which are poorly represented but which our survey indicates are in high demand.

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[53] http://ahds.ac.uk/ahdscollections/docroot/shakespeare/playslist.do, http://www.scran.ac.uk/
[54] http://www.athensams.net/

A fundamental problem that has emerged from this study so far is that there is a demand both for digital resources and for access to the tools and resources to create and use them. The differential availability of technical support, services and resources remains a challenge. As one interviewee stated (a theme observed across several interviews): "We need more interaction between humanities and IT in Higher Education, for example in the incorporation of digital technology and media in teaching. This is often driven by funding bodies. We need the hardware and the personnel to use it."[55]

4   User requirements for the future

4.1   What types of digital materials are most useful or desirable?

The AHDS Performing Arts survey identified eleven different types of digital resources and asked respondents to state whether these types of digital resource would be of use to them for four different purposes: the respondent's own research, teaching activities, their students' research, and to increase engagement with the subject. The eleven types of resource covered were:

- Collections of links to relevant Websites;
- Bibliographies relevant to particular subjects;
- Searchable raw materials: text (for example, electronic scripts or song lyrics, or details of performers);
- Searchable raw materials: images;
- Searchable raw materials: video; [56]
- Searchable raw materials: audio;
- Raw statistical data (for example, audience figures);
- Analytical or interpretative material (for example, articles on performance, tertiary research);
- Integrated resources (for example, a Web page presenting lyrics, score and recorded music side by side);
- Materials documenting the final performance or product (for example, a digitised video of a dance performance);
- Materials documenting the process of creating the performance or product (for example, directors' notes, commentaries or lighting designs).

Figure 20, below, shows the overall usefulness of the types of resource for four purposes.

Links to relevant Web pages were considered to be very useful for all four purposes.[57] It is important to emphasise, however, that the importance of links or other 'directing' resources (such as online portals to information) reflects the current lack of awareness of what digital resources actually exist. This type of resource is not always useful in its own right but instead as a pointer to digital assets that the user might otherwise not have discovered. As one survey respondent wrote: "Value… in the future will come from content, not descriptors or collection of links".[58] The fact that portals are considered to be so important highlights a definite need for tools that assist resource discovery.

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[55] Dr Alexander King, University of Aberdeen, interviewed 11 April 2006.

[56] Used in this context, 'video' refers to digital moving image formats, rather than the actual video format.

[57] Compare this with the data on sources of information for current research (survey Question 7, Appendix 6).

[58] From open feedback in the online survey.
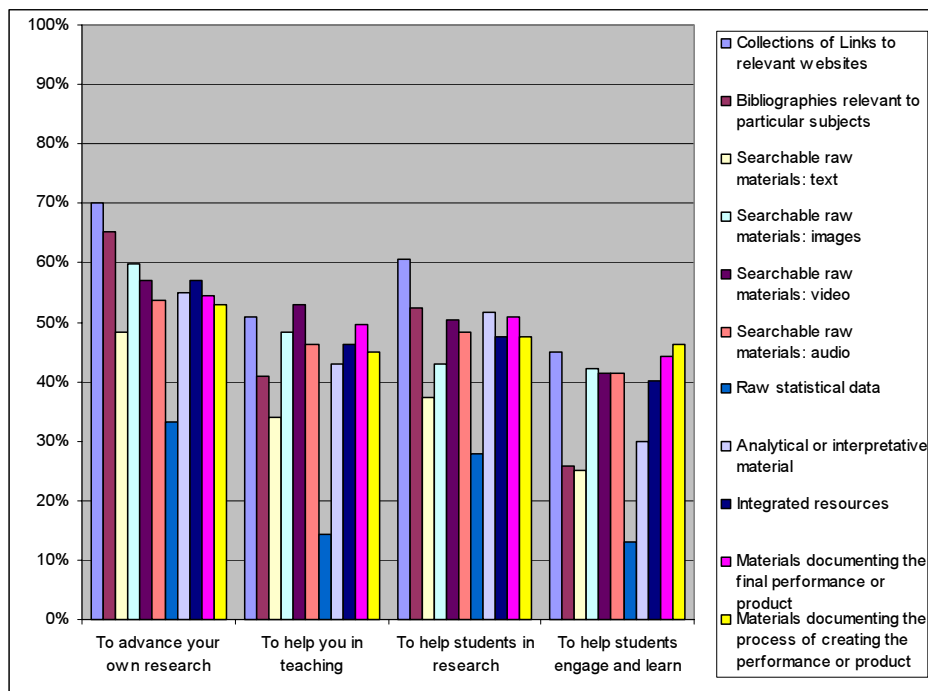
Figure 20 - Detailed breakdown of desired digital materials, grouped by purpose

Of the searchable media types, images and video were considered to be the most useful. Predictably, this varied from subject area to subject area, audio being more important to music scholars and digital moving images being more important to film and television scholars. The full breakdown by subject area is presented in Appendix 6b, Question 6.

Statistical data was considered to be of least use for all four purposes – again, this varied by subject. More surprisingly, searchable text was not considered to be particularly useful (48% found it useful for research, 34% for teaching, 37% for student research and 25% for student engagement).

In general, the types of material perceived as having the greatest value were:
● collections of links (average across all purposes and subjects: 57%);
● video (51%);
● materials documenting the final performance or product (50%);
● integrated resources, searchable images, and materials documenting the process of creating the performance or product (all 48%).[59]

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[59] Compare the demand for different media with the actual provision of these media in existing digital collections (see Appendix 1).

As can be seen from both Figure 20 and the four graphs of data grouped by subject (Appendix 6b, results of Question 6), digital resources are seen to be more useful and desirable for research purposes than for teaching or engagement purposes.

There is a relatively high desire for access to digital materials in dance. Analysis of the graphs in Appendix 6b, Question 6 shows that, for all purposes, the demand for digital resources related to dance is typically higher than average. Even where respondents work in multiple Performing Arts domains this remains true. Another clear pattern is the high demand for materials documenting both the process of performance creation and a recording of the performance itself in both dance and theatre/drama. Respondents working mainly in theatre and in multiple subject areas seem to consider digital evidence of the process of performance creation to be at least as important as the finished product itself. This conclusion was also substantiated during many of the interviews.

What the analysis of this data shows up most clearly is the distinct gap between the needs of users of digital collections (a high demand for 'portals' of information and integrated multimedia describing performances and processes) and the types of digital collections that are currently being produced by researchers in HE.[60] To redress this disparity, the creation of digital collections of the types most desired must be encouraged, and the existence of digital resources from outside HE should be more effectively publicised to the HE Performing Arts user community.

4.2   What guidance do users require in using collections?

AHDS Performing Arts receives relatively few requests for help in using the digital resources to which it provides access; instead, enquiries tend to be concentrated on requests for information about the copyright of items within the collections. Users are generally skilled enough to use most digital collections without assistance; however, digital maturity varies a great deal across the Performing Arts community and it is impossible to measure precisely how many users do not get the most out of digital resources. Users instead require more help in finding the resource in the first place – the survey and interviews identified a need for better designed and more comprehensive portals of information or more guidance about finding resources related specifically to the subjects of interest to researchers and teachers. Interviewees mentioned a sense of isolation, of "not knowing what everyone else is doing".[61] It is clear that AHDS Performing Arts needs to enhance the role that it plays in publicising different collections and in facilitating the flow of information within the Performing Arts community.

4.3   What guidance do users require in creating collections?

Most interviewees said that much of the difficulty they encountered in creating digital resources was the infrastructure within their universities. IT departments tend to be "in bed with proprietary solutions"[62] In contrast, centres elsewhere in Europe are being established to

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[60] See Appendices 2 and 3.
[61] Dr Margaret Mackay and others.
[62] Simon Waters, University of East Anglia, 11 April 2006.

design their own solutions.[63] Several academics suggested that the AHDS provide an advisory service that could be rolled out at an institutional level so that the infrastructure supporting ICT could be strengthened. Another said that he knew the technical expertise was not available for his project within his institution;[64] to get it he had to approach the London Centre for Arts and Cultural Enterprise[65] for advice. They provided him with a commercial service to burn and distribute his DVDs. Others found that collaboration with experts made their digital creation an easy task. Professor Richard Cave, involved in a large digitisation project, said that his partnership with experts at Sheffield University had been invaluable. Those academics who do not establish collaborations with technical experts often struggle when creating digital resources.

Generalising about technological sophistication is difficult. Other interviewees noted that the break-out sessions at the AHDS workshops exposed the wide variation in digital maturity among participants. People less confident with new technologies and unsupported by their institution or partnerships with other institutions were anxious that time usually spent on scholarship was being spent instead on grappling with technological problems.[66] However, other academics consider the maintenance of digital outputs from projects by their own institution to be all that is required for the preservation of digital information. There is clearly some confusion within the community over terminology and what it is exactly that the digital preservation offered by the AHDS entails. There is a misconception within the community that depositing data with the AHDS is simply equivalent to creating another backup copy. The understanding of the process involved in digital preservation and the reasons why preservation services are central to the long-term accessibility of digital materials were not universally apparent to the community. However, this is not a problem confined to the Performing Arts. In 2006 independent research commissioned by the Digital Preservation Coalition in the UK found that fewer than 20% of the UK organisations responding to their survey had digital preservation strategies in place.[67]

AHDS Performing Arts can play a leading role in increasing education about the importance of digital preservation and in ensuring that the possibilities that digital curation can offer to the Performing Arts community are effectively exploited. The curation problem is often exacerbated by the fact that staff expertise tends to be lost at the conclusion of the project. A consequence of this is that digital resources cannot be maintained or updated beyond the formal end date of the project, and materials are therefore often only as good as the duration of the funding. Much Performing Arts material is 'living' and needs to benefit from regular curation.

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[63] Simon Waters, University of East Anglia, Studio Director and Head of Research, interviewed 11 April 2006. Some centres in Munich ban corporate software. Waters asserts that the UK should be based on Open Source and freeware. "Practitioners must be innovative with digital technology. It hasn't filtered to government yet".

[64] Tony Dowmunt, Goldsmith, interviewed 19 April 2006.

[65] http://www.lcace.org.uk/

[66] Professor Richard Cave, Professor of Drama and Theatre, Royal Holloway, University of London, interviewed 13 April 2006.

[67] Martin Waller and Robert Sharpe, 2006, Mind the gap: Assessing digital preservation needs in the UK (York: Digital Preservation Coalition, 2006), http://www.dpconline.org/docs/reports/uknamindthegap.pdf

A common complaint from interviewees is that the funding structure of AHRC grants, which appears to show a preference for printed rather than digital outputs, was a disincentive to the creation of digital resources. This emphasis is clearly not applicable to much of the research in Performing Arts as print is often an inappropriate medium for evidence of performance. Funding structures continue to privilege the 'end product' over the creative process. Practice-led research is "not just about outcomes. Knowledge is in the process – this informs the way it should be documented."[68] Although digital products are now accepted as valid outputs of research, there is still a broadly held perception that printed publications are more highly valued outputs of research than digital products. This perception acts as a disincentive to performing artists and can contribute to reasons for not applying for funding for projects that create digital resources. Moreover, many creative projects do not have the neat beginning and end often expected by funding bodies (for example, the creation of dynamic Websites or databases, a major concern for many potential depositors). Most importantly, the 'end product' is not always central to scholarship in the Performing Arts, unlike other subject areas in the humanities. It is the creative process that is central to Performing Arts investigations, and documenting this creative process is critical to a full understanding of the work being carried out in both practice and academia. This critical point should shape the strategy of AHDS Performing Arts in the immediate future and underpins a commitment to meet the needs of this community.

Developing support for digital resource creation in the Performing Arts
Practitioners outside academia should become key stakeholders in resource population. As one interviewee remarked, "People who are solely practitioners often record all their work... this work would be a great asset to Higher Education."[69] A closer collaborative relationship with national institutions – such as the National School of Ballet, The Royal Shakespeare Society, The Globe and The National Theatre of Scotland – should be formed or built upon. Similarly critical are media and new media centres in the UK and Europe. It is important to acknowledge that geographical focus within the Performing Arts community is extremely diverse. Many UK academics work with a European or global focus whereas others' work is deliberately concentrated on a small region. Whatever their size, these networks should be harnessed. Equally important are ties with the Higher Education Academies – PALATINE and Art, Design, Media.

4.4 Conclusion
In accessing and creating collections, user feedback from both the online survey and interviews focused on the need for an 'overview' of the existing resources and expertise available, and of how it can be used. As a UK-wide organisation, the AHDS is well placed to provide high-level advice and does so through publications, workshops and resource delivery. [70]In addition to this guidance and specific advice for individuals, AHDS Performing Arts can act as a facilitator for sharing information among different members of the HE Performing Arts community, directing users to relevant collections, and increasing awareness of the issues surrounding digital resource creation and preservation.

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[68] Paul Stapleton, University of Preston, interviewed 19 April 2006.

[69] Minty Donald, University of Glasgow, interviewed 5 April 2006.

[70] All available through the main AHDS Website: http://ahds.ac.uk/ and cross-search catalogue:
  http://ahds.ac.uk/collections/index.htm

5   Documenting and Preserving the Performing Arts

5.1   What constitutes a digital record of a performance?

The issue of what evidence of Performing Arts can and should be preserved in a digital format is a complex one. It is not the purpose of this report to examine the issue in any detail, although more research and thinking in the area are urgently needed. AHDS Performing Arts would like to encourage the digitisation and preservation of, and access to, any Performing Arts materials that are likely to be of use to teachers, students and researchers in Higher and Further Education. Digital records are valuable as evidence of Performing Arts research and practice, and their value should be determined not by format but by such factors as potential reusability, documentary significance (e.g. 'recordness') and uniqueness.

A recording (in any format) of a performance has considerable value for reflection and analysis, as does evidence of the process of artistic development involved in creating that performance. This could include aspects of the performance that are not emphasised in the performance but are an essential part of it, such as the sheet music of a musical performance, the lighting design of a play, written steps of a choreographed dance, location management of a film or the director's notes of a radio show.[71] Other materials that would be of use to scholars include records of context (from the socio-historical context to post-performance reviews) and supporting materials, for example artists' or spectators' reflections on the work, or scholarly analysis.

Digital file formats

AHDS provides advice on the formats of digital media relevant to Performing Arts – images, digital video, audio and 3D objects. It is not within the scope of this report to fully consider the various issues connected with different means of transferring, storing, compressing, accessing and preserving digital assets. Several publications cover file formats in a great deal of detail including the JISC Moving Image Archive report, forthcoming (see, in particular, 'Properties of Digital Sound', 'Properties of Digital Moving Images', Andrew Wilson and Richard Wright) and the AHDS Guides to Good Practice relevant to the creation of Performing Arts resources:

- A Guide to Good Practice in Collaborative Working Methods and New Media Tools Creation
- Creating Digital Performance Resources
- Creating Digitised Audio Materials for use in Research and Teaching.[72]

It should be acknowledged that those leading the way in investigating technological advances are often experts engaged in academic or industrial research.

Meaningful data structures

The most common digitisation model (where digital objects are created from analogue, described with metadata and delivered over the Web) does not always fulfil the needs of the creators and users of Performing Arts collections. Some digital collections enable personalisation or added functionality; for example, HOTBED allows users to slow down audio

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[71] The value of these types of material has been conclusively proven by the now prevalent commercial DVD commentaries, 'making of' featurettes, and design galleries, presented alongside the film itself.

[72] Web versions can be viewed at http://ahds.ac.uk/creating/guides/index.htm

recordings.[73] However, more commonly, technological limitations, coupled with restricted general knowledge of alternative data structures, can force those constructing collections to fit their work into the shape of technology they know (or for which they can easily find local support) rather than employing the most appropriate representation mechanisms.

At the Centre for Research into Creation in the Performing Arts' Performance as Knowledge seminar, [74]Professor Susan Melrose pointed out that older archiving models focus on a single 'finished' product rather than process, enforcing a sense of closure or completeness on to the artwork. This model neglects the value of the artistic process by focusing on a single 'finished' product. The curator is brought into focus at the expense of the artist or performer.[75] AHDS Performing Arts can play a role in investigating more innovative data structures that have the potential to better represent Performing Arts materials, the evidence of Performing Arts research, and the needs of digital resource creators and users.

5.2   Performing Arts user awareness of AHDS services

Part of the survey into the use of digital collections aimed to discover how many users within the Performing Arts community knew of and had used AHDS services.
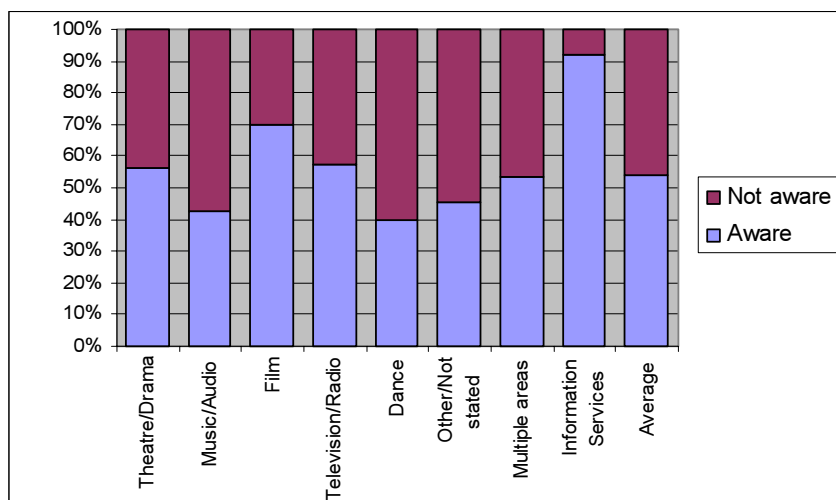
Figure 21 – Survey respondents' prior awareness of AHDS services

Unsurprisingly, those respondents working in information services areas had the most knowledge of the AHDS. Dance and music were the subject areas with least awareness (40% and 43% respectively, compared with an average awareness of 54% across all subject areas).

Given the historic patterns of outreach, it is unsurprising that respondents working as digitisers or in other fields (typically related to information services) have a higher awareness

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[73] http://www.hotbed.ac.uk/, held for preservation by the AHDS and mentioned in the interview with staff at the School of Scottish Studies, University of Edinburgh (http://www.pearl.arts.ed.ac.uk/)

[74] http://www.mdx.ac.uk/rescen/events/PaK_may06.html

[75] http://www.sfmelrose.u-net.com/

of the AHDS than does the 'typical' academic or practitioner of Performing Arts (who varied between 45% and 52% awareness).[76]

Of those respondents who were aware of the AHDS, those who had used the services offered ranged a great deal from no one in dance to 80% in other subject areas. Among Performing Arts subject areas, theatre made the greatest use of AHDS services (57% compared with an average of 41%).
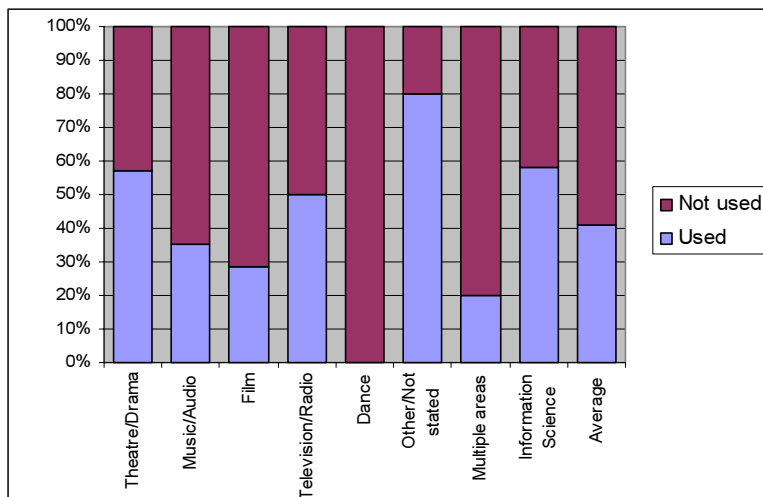
Figure 22 - Use of AHDS services in those who were aware of the AHDS

The work areas of teaching and research both show a majority of respondents had not used AHDS services, even where they were aware of them (of the roughly 50% who were aware of the AHDS, over 60% had not used the services).

Reasons given for using AHDS services concentrated on the Advisory service (although, for reasons described earlier, this is likely to be because a large proportion of the Performing Arts community are unaware of the importance of digital preservation and the possibilities of curation services), with many respondents stating that the AHDS Performing Arts collections were too small to be of much use or were of little relevance to their work. This was echoed in the reasons given for not using AHDS Performing Arts services; the most common reason given was lack of relevance, followed by lack of awareness of the specific services offered by the AHDS Performing Arts centre.[77]

The general lack of awareness of digital resources, collections and services was also identified by many of the respondents in the free feedback section (Appendix 6b, Question 13), with around half of respondents asking for more information and/or suggesting ways in which awareness of the AHDS could be improved in Performing Arts communities. One immediate

[76] See Appendix 6b, results of Question 11.
[77] See Appendix 6b, results of Question 12.

benefit of this Scoping Study was that it raised awareness of the Performing Arts subject centre and built bridges with stakeholders of whom AHDS Performing Arts was previously unaware.

5.3 Conclusion

The assumption on the part of users, that the AHDS does not hold material that will be of use to them, is an obstacle to attaining a well-known, 'first port of call' status among the Performing Arts community. AHDS Performing Arts does not currently hold enough different collections to achieve the critical mass needed to draw users back to the site again and again. A recurring theme in the feedback offered through the online survey was the need to make "a wider range of material available". An active collections development strategy leading to an increasing number of collections will cover more subjects and satisfy more user needs, granting AHDS Performing Arts the necessary momentum to become a better known provider of resources, information and advice. Additionally, widening the scope of what is currently considered to be a Performing Arts 'digital collection' to include evidence of all aspects of performance creation and research and different types of digital materials will encourage the deposit of resources that represent more comprehensively the current research and practice in this field. Raising awareness of AHDS services is the first step in developing a wider understanding in the community of what digital resources can be, and the opportunities they present.

6 Conclusions and Recommendations

Disciplines within the Performing Arts demonstrate a range of sophistication in engaging with digital resources. Broadcasting arts have a high level of digital maturity, given that they work in a predominantly digital world. However, anomalies exist even within disciplines. Radio studies, a relatively new discipline, works entirely digitally, but the range and scope of digital resources available for radio is comparatively small. (No nationally dedicated resource for radio currently exists.) Different subjects show extremely diverse characteristics. For example, in dance resources tend to be made available locally, within institutions, rather than nationally. At the same time, choreographers in dance and performance are highly experimental in the way that they engage with new media. The recording of a dance or performance, for instance, can become intrinsic to the actual performance. The documentation of performance, also, has become a key component of performance research.[78]

The range of desired digital resources listed at Appendix 6b (results of Question 10) shows the huge diversity in the information needs of the community. However, in some instances, the scarcity of digital resources is not seen as the major obstacle to research. Dorothy Ker, an internationally renowned electronic music composer based at the University of Sheffield,

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[78] One example is the PARIP project. "Part of PARIP's concerns are an investigation into the uses of 'new technologies' for the documentation of performance. We focus on non-linear, multimedia potential of the DVD as a means by which to produce simultaneous multi-viewpoint documentation of performance events. Paradoxically, despite the apparent plenitude offered by a number of synchronous points of view, the DVD document can also evidence the gaps and absences inherent within recording processes and thus is able to emphasise a separation between the performance event and the performance as record." Ludivine Allegue-Fuschini, correspondence 1 June 2006.

emphasised that, for her, musical scores must exist in a physical form – the dimensions of a computer screen are never large enough to provide or produce an adequate replica for her work. Others emphasised that digital assets are not the focus of their study and their use of digital resources merely facilitates more traditional research methods. One survey respondent offered the following feedback: "In my own research, my biggest use of online resources is as a tool to find relevant physical research materials – manuscripts, archives, drawings etc. – hardly any of which are available in digitised form. Given the amount of primary source material surviving in the field of 17th-century music alone, I don't envisage that it will be possible to digitise more than a small percentage (perhaps the most heavily used) of performing arts research materials, and therefore I feel that continuing to improve access to the physical research materials through developing online finding aids is very important." These findings clearly demonstrate that the needs of the Performing Arts community are diverse, and that recognition of this diversity is essential in shaping AHDS Performing Arts strategy for the immediate future.

It is heartening to identify within the community such a vibrant engagement with digital resources – in both their creation and their exploitation. AHDS Performing Arts is well placed to engage with an already dynamic and energetic group of stakeholders. The excellent response to the online survey and the willingness of the community to spend time discussing these issues in detailed interviews are encouraging signs indeed that, if cultivated effectively, relationships will be fruitful and productive in the future. It is essential that this communication and engagement should continue to shape the strategy for AHDS Performing Arts in the years to come.

The diversity of the Performing Arts community has already been identified, but in the provision of some needs, at least, the community is united. More knowledge of existing digital resources or digital finding aids, and the provision of a wider range of available materials are in high demand. It emerges clearly from interviews and feedback from data creators that the provision of digital resources, while essential, must be tightly coupled with an expert and proactive advisory service. Several interviewees, including Simon Waters of the University of East Anglia and Margaret Mackay of the University of Edinburgh, insisted that the AHDS had an important role to play in acting as a unifying portal to existing and emerging archives. AHDS Performing Arts could look at creative alternatives to archiving practices, an area that requires new research, and the community itself is the best place to start this knowledge gathering.[79] If it is unlikely that Matt Holland's wish for an "explicit digital home for Film, Media and Broadcasting"[80] can be fulfilled, it is imperative that the AHDS Performing Arts make greater efforts to win support and gain credibility as an Advisory Service in this area.

Many of our interviewees had suggestions for how this advisory capacity might be more effective. The survey and interview results demonstrate that innovation and experimentation

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[79] See, for instance, Waters, Simon, 'Making the Archive and Archiving the Making: Insights and Outcomes from a Major Research Project', Organised Sound, forthcoming. The Humanities Advanced Technology and Information Institute at the University of Glasgow, where AHDS Performing Arts is based, is a partner in the European Union co-funded CASPAR project (http://www.casparpreserves.eu/), which is looking at some of the issues concerning the representation and management of Performing Arts resources. It is hoped that the results of this work will feed directly into the work of the AHDS Performing Arts.

[80] Matt Holland, University of Bournemouth, e-mail interview 5 April 2006.

on an individual level with digital resources are high. The institutional infrastructure to facilitate this innovation and experimentation lags behind. Academics and scholars observe that IT departments are not always the first port of call when researchers seek assistance in overcoming the technological challenges inherent in creating digital resources. In some instances, help is bought in because local institutions do not have the resources to provide targeted skills on a just-in-case basis. Tony Dowmunt, a screen-documentary lecturer at Goldsmiths College, said: "funds are raised [for digitisation work] but you then have to contract people to do the work…the AHDS could be skilling universities as institutions rather than individuals".[81] Other interviewees said that technical challenges are becoming less and less of a problem, but that the problem now is making sure that institutional infrastructures keep up with changes in technology as fast as individuals are able to.[82] As Dr Margaret Mackay observed: "A more dynamic relationship between institutional preservation/digitisation and national services such as the AHDS" is urgently needed.[83] Clearly, there are opportunities for AHDS Performing Arts to develop in these areas.

Academics also suggested AHDS Performing Arts take a leadership role in engaging with the AHRC, acting as an advocate for the value of digital resources produced in HE. In this way, the AHRC could be kept in touch with developments in Performing Arts by practitioners and academics at the coalface. Central to performing artists' concerns is not only the need to create networks (in the absence of centres that exist elsewhere in Europe) but a greater understanding of the nature of performance arts. Currently, funding structures privilege an 'end product' over the creative process and much of the feedback addressed this as a significant barrier to their production of high-quality digital resources that accurately represent their work.

Community building and interconnecting information and researchers were also seen as a critical aspect of the work of the AHDS Performing Arts. As Margaret Mackay stated, it is "very important that someone acts as a node/connector between institutions doing similar work, nobody knows what anyone else is doing." We need "Networking opportunities to discover what other people are doing, including performers, and how they are using collections."[84]

Recommendations
In the light of the assembled evidence we make the following recommendations for the future of AHDS Performing Arts.

1. Strategic
1.   AHDS Performing Arts must define and publish a vision for the future that reflects what it can realistically do within the available resources and the steps that it will take to enlarge its resource base to allow it to serve the community better.

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[81] Tony Dowmunt, Goldsmith College, interviewed 19 April 2006. For a project Dowmunt was working on, he wanted to know how to burn and disseminate DVDs. He contacted the London Centre for Arts and Creative Enterprise (LCACE) who put him in contact with a commercial company who would undertake the work.

[82] Paul Stapleton, artist/performer/researcher, University of Preston, interviewed 19 April 2006.

[83] Margaret Mackay, School of Scottish Studies, University of Edinburgh, interviewed 20 April 2006.

[84] Margaret Mackay, School of Scottish Studies, University of Edinburgh, interviewed 20 April 2006.

2.   The role of the AHDS Performing Arts must be made more explicit to the Performing Arts research and teaching community.

3.   The possibilities of coalescing and extending the working relationship with the AHRC must be explored and exploited (see below).

4.   Steps should be taken to shift the balance from metrics weighted towards favouring output-driven measures to those that reflect the centrality of the creative process in the Performing Arts.

5.   AHDS Performing Arts should identify the scope of its role as a mediator of knowledge and expertise between Higher and Further Education and the wider performance and creative arts industries in the area of digital arts and digital resource creation.

6.   AHDS Performing Arts should investigate what role it might play in mediating access to collections from outside HE for its creator and user communities.

7.   The preservation of radio and moving image materials is essential if there are to be materials for researchers in the future, and AHDS Performing Arts needs to lobby for the wider adoption of better preservation strategies. AHDS Performing Arts should adopt a proactive role in driving forward a sector-wide agreement concerning copyright issues.

8.   AHDS Performing Arts must seek additional funding to support research-led activities (for example, leading research into representations of performance).

9.   AHDS Performing Arts must diversify its funding stream so that income from AHDS core funding represents 75% of its total funding base by March 2008 and only 50% by March 2010.

10.   AHDS Performing Arts must engage with international initiatives to ensure that the profile of the UK Performing Arts data-using community is promoted and to ensure that resources emerging elsewhere are made accessible to the UK.

11.   AHDS Performing Arts' collaboration with other members of the AHDS family of subject centres could be improved.

12.   Collaborative partnerships should be formed with European Union funded projects such as PRESTOSPACE, ECHO (European Chronicles Online) and DigitalPreservationEurope.[85]

13.   AHDS Performing Arts should establish a Performing Arts Network of Associates.

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[85] http://www.prestospace.org/, http://www.nmis.isti.cnr.it/echo/, http://www.digitalpreservationeurope.eu/

14. A revitalised AHDS Performing Arts Advisory Committee should be established and should meet once a year. Membership should be drawn from the Performing Arts Network of Associates, but also include one representative from Glasgow University and one from the AHDS Executive.

15. AHDS Performing Arts needs to improve its understanding of practice-led research.

2. Communications and Network Building

1. Communication between AHDS Performing Arts and the Performing Arts community needs to be improved.

2. A mediated virtual community of practice should be built on the current Website service to enable AHDS Performing Arts to create tighter links with its constituency.

3. Communication about emerging technological advances that may be of use to the Performing Arts research and teaching communities needs to be undertaken.

4. The diversity of outreach activities needs to be enlarged and it must include more visits to key institutions that can be used as regional focal points – AHDS Performing Arts Road Show – to promote best practice in the creation and use of digital resources and to help AHDS Performing Arts stay in touch with the needs of the community.

5. These communication channels should support the interaction between funding, performance, and teaching and research communities.

6. AHDS Performing Arts must be more vocal about its successes and how its services can support funding, performance, and teaching and research communities.

7. AHDS Performing Arts must communicate on a regular basis with core funding agencies about gaps in resource provision and identify how these could be met.

8. AHDS Performing Arts must communicate on a regular basis with core funding agencies about technological innovations that could be exploited by the community and about technological gaps that need to be filled.

9. AHDS Performing Arts must build communication channels with the UK Arts Councils, the National Endowment for Science, Technology and the Arts, and the Museums, Libraries and Archives Council[86] and ensure that appropriate conduits are created between performance communities and HEIs. These networks should include, particularly, initiatives funded by the Arts Councils – in both the visual and Performing Arts. The VISIONS project is critical to the types of outreach the Performing Arts needs to nurture. [87]

10. Conference attendance must be targeted to maximise network development.

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[86] http://www.nesta.org.uk/, http://www.mla.gov.uk

[87] See http://www.visions-festival.org.uk/ for further details.

3. Advisory

1. AHDS Performing Arts should investigate how guidance and support services can be propagated on a local institutional level.

2. AHDS Performing Arts needs to do more to promote the adoption of open standards and to facilitate the exchange of digital resources between institutions.

3. AHDS Performing Arts should keep the community abreast of innovative methods and technological applications. This must extend to file formats and other technical issues.

4. AHDS Performing Arts should launch a tools registry for Performing Arts representation and research.

5. AHDS Performing Arts should investigate the costs of and potential for a training programme in digitisation and representation.

6. AHDS Performing Arts should work more closely with AHDS Archaeology to exploit and share expertise, advice and guidance in the use of Virtual Reality, Animation and computer-aided design (CAD), and with AHDS Visual Arts to understand and support practice-led research.

7. The AHDS Performing Arts Guides to Performing Arts resources should be reviewed and brought up to date.

8. Case Studies and Information Sheets related to Performing Arts should be published on a more regular basis.

4. Resource Population

1. AHDS Performing Arts should review its collections policy in order to focus its priorities for collections acquisitions, taking into account the resources and priorities identified during this scoping survey.

2. AHDS Performing Arts must more proactively develop its collection in line with its revised collections policy.

3. AHDS Performing Arts should work much more closely with AHRC-funded researchers to ensure they understand the requirements for deposit of their collection to the AHDS, and to both advise on and develop standards and best practice.

4. AHDS Performing Arts needs to ensure that it provides its constituency with access to both curation and preservation services.

ahds performing arts

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Website Links

Arts Councils of England, Northern Ireland, Scotland and Wales http://www.artscouncil.org.uk/, http://www.artscouncil-ni.org/, http://www.scottisharts.org.uk/, http://www.artswales.org.uk/

Art, Design, Media HE Academy http://www.brighton.ac.uk/adm-hea/

Arts and Humanities Research Council (AHRC) http://www.ahrc.ac.uk

Association of Media Practice Educators http://www.ampe.co.uk/

British Academy http://www.britac.ac.uk

British Film Institute http://www.bfi.org.uk/

British Universities Film and Video Council (BUFVC) http://www.bufvc.ac.uk/

The Centre for Excellence in Training for Theatre
http://www.hefce.ac.uk/learning/TInits/cetl/final/show.asp?id=8

The Centre for Performance Research http://www.thecpr.org.uk/

Department for Employment & Learning Northern Ireland http://www.delni.gov.uk/

Higher Education Funding Council for England (HEFCE) http://www.hefce.ac.uk/

Higher Education Funding Council for Wales
http://www.elwa.org.uk/elwaweb/elwa.aspx?pageid=458

Higher Education Research Opportunities http://www.hero.ac.uk

Higher Education Statistics Agency http://www.hesa.ac.uk/

The Journal of National Drama http://www.nationaldrama.co.uk/

Media, Communication and Cultural Studies Association (MeCCSA)
http://www.meccsa.org.uk/

National Association for Higher Education in the Moving Image http://www.nahemi.org/

National Association for Music in Higher Education (NAMHE) http://www.namhe.ac.uk/

PALATINE Higher Education Academy http://www.lancs.ac.uk/palatine/

Standing Conference on Dance in Higher Education (SCODHE)
http://www.scodhe.pwp.blueyonder.co.uk/

Scottish Funding Council http://www.sfc.ac.uk/

Skillset http://www.skillset.org/

Standing Conference of University Drama Departments (SCUDD)
http://www.scudd.org.uk/postgrad/index.htm

UCAS http://www.ucas.com

Appendix 1: Table of Existing UK Performing Arts Digital Collections

Name of collection	Dance	Music	Film	TV	Radio	Theatre	General		Images	Moving Images	Audio	Text	3D objects	Database/search engine	Support or interpretation	Free	Partial	Subscription	Request	No access	URL
An Actor Despairs						1	1		1						1						http://www.anactordespairs.co.uk
ArenaPal Picture Library	1	1	1	1		1	1		1					1			1	1			http://www.arenapal.com/
British humanities index				1	1	1	1	700,000				1						1			http://www.csa1.co.uk/factsheets/bhi-set-c.php
Backstage	1	1	1	1	1	1	1	60556								1					http://www.backstage.ac.uk/
Creative futures							1								1	1					http://www.creativefutures.cadise.ac.uk/
Culture vulture			1				1					1			1	1					http://blogs.guardian.co.uk/culturevulture/
Education media online			1	1				100+hrs		1							1				http://www.emol.ac.uk/
Financial Times : arts & weekend							1					1					1				http://www.ft.com/artsandweekend/
Guardian Unlimited : arts		1	1	1	1		1			1		1				1					http://www.guardian.co.uk/arts/
IDEASFACTORY		1	1	1	1		1			1		1			1	1					http://www.ideasfactory.com/
ISI web of knowledge	1		1	1	1		1							1			1				http://wok.mimas.ac.uk/
Infotrac	1		1	1	1	1	1	11dbs	1					1			1				http://infotrac.galegroup.com/default
Expanded Academic ASAP	1	1	1	1	1	1	1					1		1			1				accessed through Infotrac
Eighteenth Century Collections online	1	1	1	1	1	1	1	26m pages	1			1		1			1				accessed through Infotrac
The Times Digital Archive	1	1	1	1	1	1	1		1			1		1			1				accessed through Infotrac
Times Literary Supplement Centenary Archive	1	1	1	1	1	1	1	250000 records	1			1		1			1				accessed through Infotrac
Oxford reference online	1	1	1	1	1	1	1					1		1			1				http://www.oxfordreference.com

Resource	Count	URL
Palatine	c. 4000Links	http://www.lancs.ac.uk/palatine/
RSA	5,000+ items	http://www.rsa.org.uk
Royal Scottish Academy of Music and Drama		http://www.rsamd.ac.uk/
British Universities Newsreel Database	160,000 records	http://www.bufvc.ac.uk/databases/newsreels/
HERMES	25,000	http://www.bufvc.ac.uk/databases/index.html
Researcher's Guide Online (RGO)	550 coll.s	http://www.bufvc.ac.uk/databases/rgo.html
Cecilia	1,700 coll.s	http://www.cecilia-uk.org/
Grove Music Online	50000(/)500(a)	http://www.grovemusic.com/index.html
National Video Archive of Performance		http://theatremuseum.org/natvidarc/default.php
People Play UK		http://www.peopleplayuk.org.uk/collections/default.php
What's On Stage?		http://www.whatsonstage.com/d/page.php
Art and Design subject centre		http://www.brighton.ac.uk/adm-hea
Centre for Mass Communication Research	5	http://www.leicester.ac.uk/cmcr/
Marconi calling		http://www.marconicalling.com/
Media online focus	20back issues	http://www.bufvc.ac.uk/publications/mediaonline.html
MediaEd		http://www.mediaed.org.uk/
Television Trust for the Environment		http://www.tve.org/
National Theatre Performance Archive		www.nationaltheatre.org.uk/archive
BBC Programme Archive (PROTOTYPE)	948781	http://open.bbc.co.uk/catalogue/infax/
Exeter Digital Archives		http://www.spa.ex.ac.uk/drama/research/exeterdigitalarchives/welcome.html
Stagework	100s of files	http://www.stagework.org.uk

Resource	Quantity	URL
Tate Online Events Archive		http://www.tate.org.uk/onlineevents/archive/
British Pathe	millions	http://www.britishpathe.com/
British Movietone News		http://www.movietone.com/
ITN Archive		http://www.itnarchive.com
British Music Information Centre Collection	2500(i) 1000(a)	http://www.bmic.co.uk/
UBUWEB		http://www.ubu.com/
UK Film Policy 1985–2003: An Annotated Bibliography		http://www.filmpolicy-uk.org/
British Films Catalogue		http://www.britfilms.com/
ReConstructing and RePresenting dance: Exploring the dance/archaeology conjunction	1	http://metamedia.stanford.edu/projects/AlessandraLopezyRoyo/Home
SoundJunction		http://www.soundjunction.org
Digital Performance Archive		http://dpa.ntu.ac.uk/dpa_site/
Live Art Archive		http://art.ntu.ac.uk/liveart/index.htm
BBC4 Audio Interviews		http://www.bbc.co.uk/bbcfour/audiointerviews/
BBC Radio 3		http://www.bbc.co.uk/radio3/
BBC Motion Gallery	1000s	http://www.bbcmotiongallery.com
Film Images		http://www.film-images.com/
SCRAN		http://www.scran.ac.uk/
IMDB		http://www.imdb.com/
Terramedia		http://www.terramedia.co.uk/
Television and Radio Index for Learning and Teaching (TRILT)		http://www.trilt.ac.uk/
Vaughan Williams Memorial Library	>150,000	http://library.efdss.org/
Bodleian Library Broadside Ballads	>30,000	http://www.bodley.ox.ac.uk/ballads/ballads.htm
Barry Kay Archive		http://www.barry-kay-archive.org

ahds performing arts

Collection	Count	URL
University of York Music Online Events		http://music.york.ac.uk/online_events/
The Archive of Performances of Greek and Roman Drama	>9000	http://www.apgrd.ox.ac.uk/ASP/database.htm
British Library Sound Archive		http://www.bl.uk/collections/sound-archive/nsa.html
Sonic Arts research Archive	2000	http://www.sara.uea.ac.uk/
AHDS held:		
Five Centuries of Scottish Music	1,500 items	http://ahds.ac.uk/ahdscoll/docroot/scotmusic/performerslist.do
Cecilia	1,616 records	http://www.ahds.ac.uk/performingarts/cecilia/ceciliasearch.jsp
Scottish Music Information Centre Catalogue	7,500 records	http://www.scottishmusiccentre.com/
HOTBED (Handing on Tradition By Electronic Dissemination)	1100 items	http://www.hotbed.ac.uk/
Techniques for the analysis of expressive gesture in musical performance	65	http://www.kcl.ac.uk/kis/schools/hums/music/ksa/ksa_sound.html
RISM (Répertoire International des Sources Musicales)	412,000 records	http://www.ahds.ac.uk/catalogue/collection.htm?uri=pa-1032-1
Digital Image Archive of Medieval Music	1207 docs	http://www.diamm.ac.uk
James Madison Carpenter Collection	14000 records	http://www.hrionline.ac.uk/carpenter/index.html
Bach Bibliography Database	19,177 records	http://www.rpj.com/bach/
Bate Collection of Musical Instruments Annotated Catalogue	1,547 records	http://www.ahds.ac.uk/catalogue/collection.htm?uri=pa-1005-1
Pitt Rivers Museum	6,458 records	http://www.ahds.ac.uk/catalogue/collection.htm?uri=pa-1004-1

Collection	Count	URL
Catalogue of Musical Instruments		
Carmen Filmography Database	2146 records	http://ahds.ac.uk/ahdscollections/docroot/carmen/carmensearch.jsp
North African Film and Filmmakers Dictionary	347 films	http://ahds.ac.uk/ahdscollections/docroot/nfafrica/start.jsp
BBC Radio 4 'Analysis' Database	576 programmes	http://ahds.ac.uk/performingarts/collections/radio4-analysis.htm
Moving History	100 clips	http://www.movinghistory.ac.uk/
British Artists Film and Video Database	957 records	http://www.researchatcsm.com/bafv/
Scottish Screen Archive Catalogue	5706 records	http://www.ahds.ac.uk/catalogue/collection.htm?uri=pa-1002-1
Bill Douglas Centre for the History of Cinema and Popular Culture Catalogue	52,906 items	http://billdouglas.ex.ac.uk/eve/
Independent Local Radio Collection	1,123 records	http://www.ahds.ac.uk/catalogue/collection.htm?uri=pa-1021-1
TV Times Digitisation Project	92,962 i and 1,594 t	http://www.ahds.ac.uk/catalogue/collection.htm?uri=pa-1020-1
Designing Shakespeare	1116 productions	http://ahds.ac.uk/ahdscollections/docroot/shakespeare/playlist.do
Birmingham Repertory Theatre Archive Database	1,302 records	http://ahds.ac.uk/ahdscollections/docroot/birminghamrep/birminghamrepsearch.jsp
National Review of Live Art Reviews Database	221 performances	http://ahds.ac.uk/ahdscollections/docroot/nrla/NrlaMain.html
CESAR	19,108 records	http://www.cesar.org.uk/cesar2/
Double Happiness	1	http://www.ahds.ac.uk/catalogue/collection.htm?uri=pa-1025-1
Royal Shakespeare Company Archives 'FESTE' Database	3066 productions	?
King Lear Performance Photographs Collection	22 images	http://ahds.ac.uk/ahdscoll/docroot/shakespeare/performanceslist.do?playid=11015

Website	Dance	Music	Film	TV	Radio	Theatre	General	TOTAL	Images	Moving Images	Audio	Text	3D objects	Database/ search engine	Support or interpretation	Free	Partial	Subscription	Request	No access
Centre for Cultural Policy Research Database						1	1		1					1		1				
Just For Now						1	1			1		1				1				
Decentering the Dancing Text	1									1		1				1				
578 records																				

Totals:

	Dance	Music	Film	TV	Radio	Theatre	General		Images	Moving Images	Audio	Text	3D objects	Database/ search engine	Support or interpretation	Free	Partial	Subscription	Request	No access
TOTAL	22	36	24	31	17	32	34		37	21	17	37	3	74	13	65	18	3	2	7
TOTALS	24%	38%	26%	32%	17%	33%	35%		40%	22%	17%	40%	3%	78%	14%	69%	19%	3%	2%	8%

http://www.culturalpolicy.arts.gla.ac.uk/site_resources/frame_set.php
http://www.justfornow.net/
http://www.surrey.ac.uk/Dance/Research/DDT/

Appendix 2: AHRC Grants to Performing Arts Projects

The full list of AHRC Awards can be found at
http://www.ahrc.ac.uk/awards/browse_awards.asp?type=scheme.

Fellowships in the Creative and Performing Arts: Awards 2003 - 2005

	2003	2004	2005		All applicants, Nov 2005
Not within PA	8	9	7		7
General Performance	5	4	3		3
Music/Audio		5	4		4
Dance	1				
Radio					
TV					
Film	2	4	2		5
Theatre/Drama	2		1		3
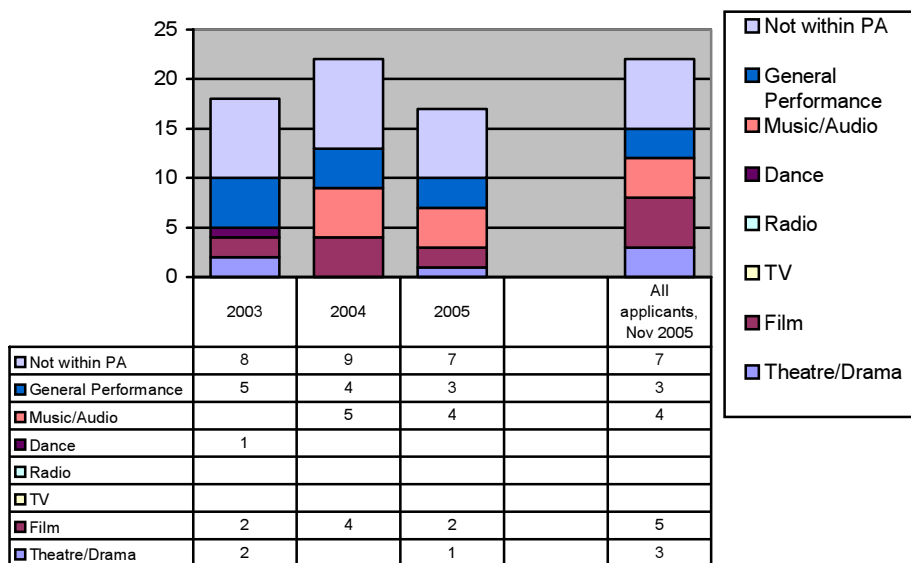
Research Grants (Standard) 2003 - 2005

	2003	2004	2005
☐ Not within PA	90	67	50
■ General Performance	2	5	1
☐ Music/Audio	3	4	2
■ Dance		1	2
☐ Radio			
☐ TV	1	1	2
■ Film	4	4	1
☐ Theatre/Drama	4	4	2

Small Grants: 2003 – 2005

	2003	2004	2005
☐ Not within PA	73	46	33
☐ General Performance	7	17	4
☐ Music/Audio	11	20	12
☐ Dance	4	5	1
☐ Radio		1	
☐ TV	1	2	
☐ Film	11	16	5
☐ Theatre/Drama	12	11	7

Legend:
- Not within PA
- General Performance
- Music/Audio
- Dance
- Radio
- TV
- Film
- Theatre/Drama
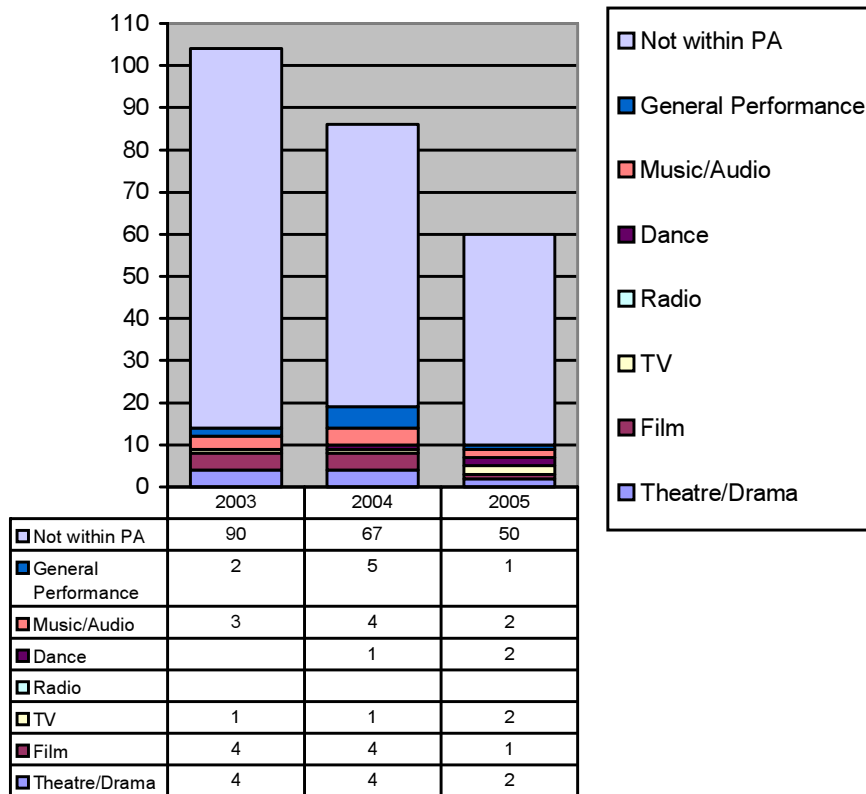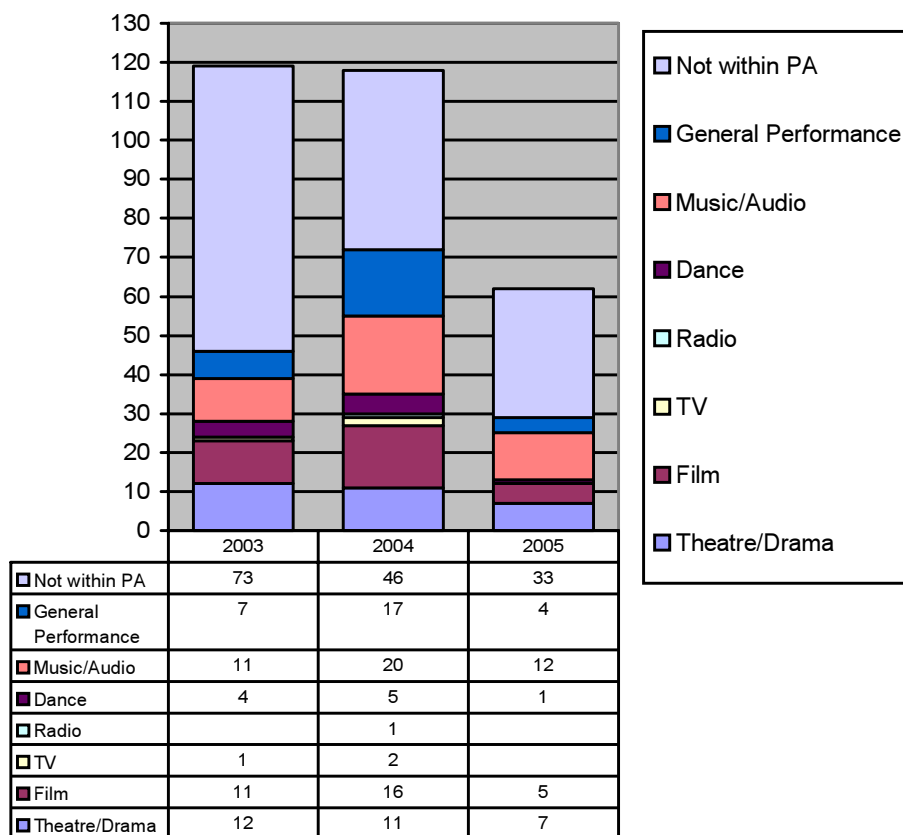
Resource Enhancement Schemes 2003 - 2005

	2003	2004	2005
☐ Not within PA	30	20	9
■ General Performance		1	
■ Music/Audio	4	3	1
■ Dance			
☐ Radio			
☐ TV		2	
■ Film	2		1
☐ Theatre/Drama	1	3	1

Legend:
☐ Not within PA
■ General Performance
■ Music/Audio
■ Dance
☐ Radio
☐ TV
■ Film
☐ Theatre/Drama
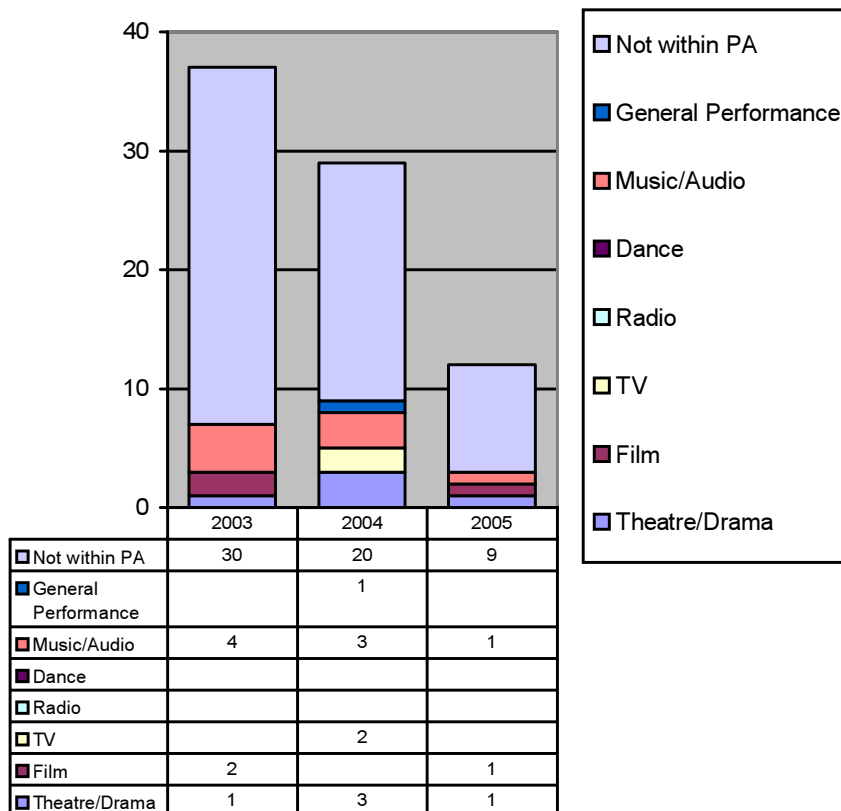
Appendix 3: British Academy Grants to Performing Arts Projects

Source of data: http://www.britac.ac.uk/funding/awards/index.html

Large Research Grants

	2000-1	2001-2	2002-3	2003-4	2004-5	2005-6
☐ Not within PA	44	37	57	56	44	34
☐ General Performance						
☐ Music/Audio		1	2	3	2	3
☐ Dance					1	
☐ Radio						
☐ TV						
☐ Film	1			1		
☐ Theatre/Drama	1	2	1	1	3	

Small Research Grants

	2002-3	2003-4	2004-5	2005-6 (excl. June 2006 awards)
☐ Not within PA	518	523	600	352
☐ Music/Audio	21	13	14	9
■ Dance	1	3	2	
☐ Communications (TV and radio)	2	2	5	5
■ Film	10	11	18	9
☐ Theatre/Drama	4	5	8	10
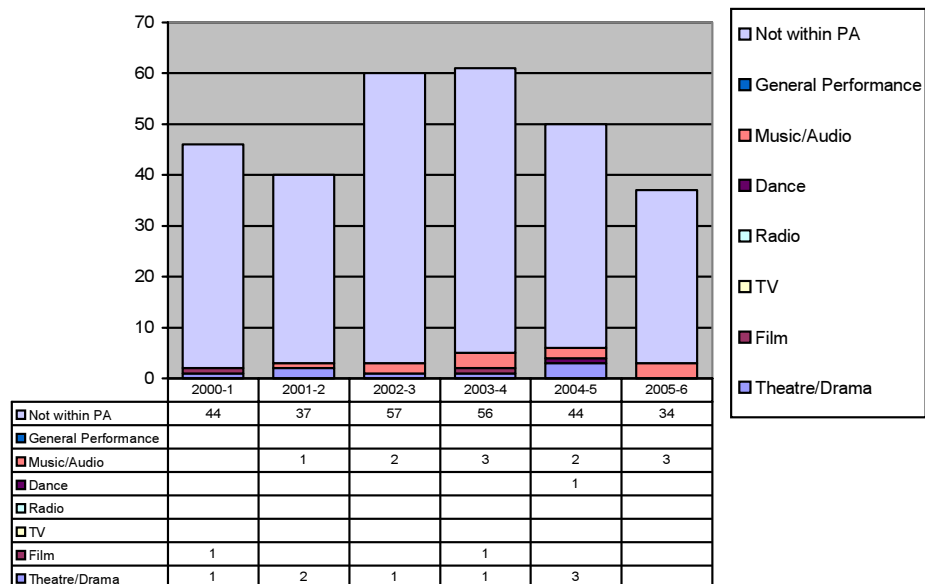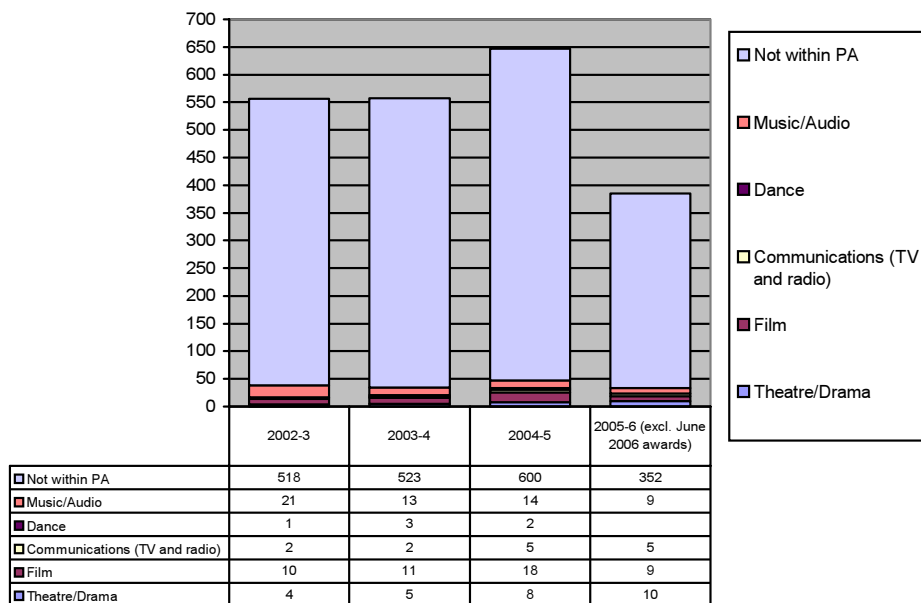
Appendix 4: List of Interviews

Date of Interview	Name of Interviewee(s)	Name of Institution	Position	Subject Area
4/04/06	Dr Christie Carson	Royal Holloway, University of London	Senior English Lecturer	English /theatre
13/04/06	Prof. Richard Cave	Royal Holloway, University of London	Professor of Drama and Theatre	Theatre
21/04/06	Ralph Cox	LABAN	Head of Library and Archive	Dance
5/04/06	Minty Donald	University of Glasgow	Theatre Practice Convenor	Theatre
19/04/06	Tony Dowmunt	Goldsmith	AHRC Fellow and Course Convenor	Television
9/04/06	Mark Duguid	British Film Institute	Online Development Manager	Film
4/04/06	Prof. John Ellis	Royal Holloway, University of London	Head of Media Arts	Television
5/04/06	(email) Matt Holland	University of Bournemouth	Subject Librarian For Media School	Radio
11/04/06	Dr Alexander King	University of Aberdeen	Anthropology Lecturer	Dance/ anthropology
6/04/06	Dr Dorothy Ker	University of Sheffield	Electro-acoustic Composer	Music
20/04/06	Dr Margaret Mackay (and staff)	School of Scottish Studies,University of Edinburgh	Director of the School of Scottish Studies	Music/ ethnography
7/04/06	Sue Malden	Media Consultant, formerly of BBC Online Learning	Media Consultant	Television
12/04/06	Dr Damian Murphy	University of York	Lecturer in Music Technology, Studio Manager	Music/Sound (based in Engineering)
23/04/06	Prof. Ted Nelson	Xanadu project	Founder	Hypertext
4/04/06	Prof. Richard Paterson	British Film Institute	Head of Knowledge	Film
21/04/06	Eryl Price-Davies	Thames Valley University	Director of Studies for Media	Radio
5/04/06	Dr Barry Smith	University of Bristol	Digital Performance Archive	Theatre
19/04/06	Dr Paul Stapleton	University of Central Lancashire	Research Fellow	Music/Live Art
11/04/06	Dr Simon Waters	University of East Anglia	Studio Director, Head of Research	Music

Appendix 5: List of Events Attended

Name	Responsible Institution	Date
GRID Workshop	University of Glasgow	07/04/06
Digital Visibility: a workshop on neglected digital resources	LAIRAH Project and Methods Network	26/04/06
Performance As Knowledge Seminar	ResCen, University of Middlesex	03/05/06
Practice as Research Symposium	Department of Theatre, Film and Television, University of Glasgow	12/05/06
Ted Nelson on HATII and Preserving Deep Civilization	DCC, University of Glasgow	22/05/06
DELOS Summer School on Digital Preservation	DELOS	03-11/06/06

Appendix 6a: AHDS Performing Arts Survey on Use of Digital Collections – The HE Performing Arts Community

The AHDS Performing Arts Survey on Use of Digital Collections was put online for a period of five weeks in March/April 2006. The survey was publicised via the following mailing lists (all @ JISCMAIL.AC.UK unless otherwise specified). Numbers shown in brackets after the list name are the numbers of subscribers to each list at the time of writing. However, there is a lot of overlap in subscribers to many of these lists.

- AHDS-ALL (919)
- ARTIFACT (116)
- ART-TECHNOLOGY (144)
- ARTNET-ALL (superlist >400)
- BRIT-COMP-MUSIC (153)
- BUFVC
- CINEPHOTO (141)
- CTI
- DASH (244)
- DMRN-LIST (172)
- DRAMATURGY-FORUM (127)
- FESTIVAL (46)
- INTENSITIES
- ISIDM
- LEARNING-FROM-FILM-TV-NEWMEDIA (43)
- LIVEART (710)
- MECCSA (700)
- MEDIALIB (120)
- MUS-PERF-REC (200)
- MUSIC-AND-MOVING-PICTURES (118)
- NAMHE (116)
- NEW-MEDIA-CURATING (660)
- NEWSREELS (26)
- OPERA-SCHOLARS (37)
- PAL-DISCUSS (64)
- PARIP (461)
- POST-16-MEDIA-TEACHING (34)
- PUPPETRY (42)
- RADIO-STUDIES (370)
- SCODHE (100)
- SCUDD (952)
- SCOT-FE-PERFORMING-ARTS (55)
- SCOT-NITS@yahoogroups.com
- TAPRA (67)
- TEACHING-TV (6)
- THEATRE-SOUND (109)
- TIG-SDR (105)
- TRILT-Talk (19)
- VR-ART (107)

The survey consisted of fourteen questions, two regarding any work the respondent had done in the creation of digital collections (Qs 2 and 3), five regarding the use and importance of digital collections to the respondents' work (Qs 4, 5, 6, 8 and 9), two enquiring as to current sources of information and what materials respondents would like access to (Qs 7 and 10), and two about knowledge and use of AHDS services (Qs 11 and 12). The remaining questions were to find out information about each respondent and provide opportunity for open feedback.

In general, if a question was not answered, it was counted as a negative response.

Subject representation

The survey generated 147 responses in total. The responses were categorised into one subject area (Theatre/Drama, Music/Audio, Film, Television/Radio, Dance) or as working in multiple areas. In general, those people working in multiple areas had an involvement with filming or digitally recording Performing Arts, or with more innovative use of digital technology within a Performing Arts context. There was also a significant number of responses from people working in Information services (e.g. librarians) who were peripherally related to Performing Arts subject areas. The number of respondents from different subject areas varied a great deal, from 42 (29%) in music down to 7 (5%) in the broadcast arts. This disparity has been accounted for in the presentation of survey data by showing results grouped by subject area as percentages of the total number of respondents working in each subject area. However, it should be borne in mind that where the number of respondents is low there is a higher chance of the figures being non-representative. Where shown, averages take all respondents into account and therefore may slightly favour the opinions of music scholars.

Subject area of respondents

Respondents working primarily in:	
Theatre/Drama	24
Music/Audio	42
Film	10
Television/Radio	7
Dance	11
Other/Not stated	11
Multiple areas	29
Information services	13 **147**

Information Science 9%
Theatre/Drama 16%
Multiple areas 20%
Music/Audio 29%
Other/Not stated 7%
Dance 7%
Television/Radio 5%
Film 7%
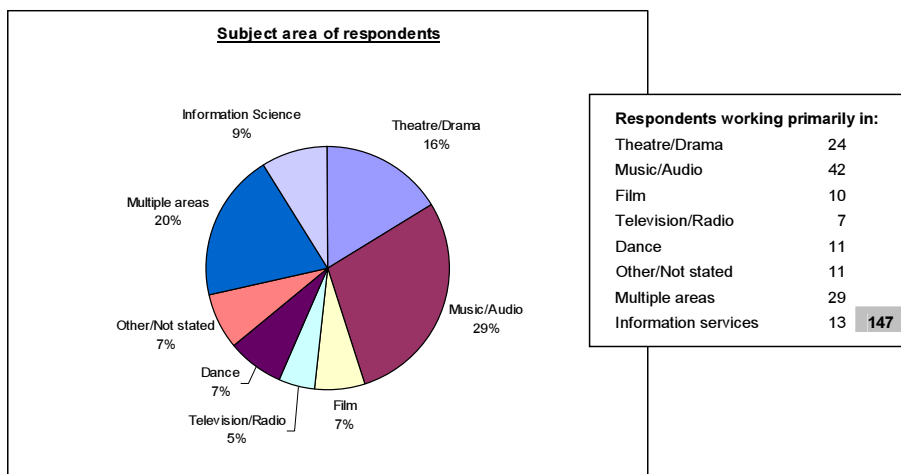
Work areas

A record of work activities was kept for each respondent, with a count taken in every work area in which each respondent participated. As the graph shows, the majority of respondents undertook both teaching and research activities – in fact, work activities were generally varied. It was rare for a respondent to be restricted to either research, teaching or practice. Respondents whose primary activity was digitisation or support were recorded separately from the more usual teacher/researcher. Only 22% of respondents had some involvement with Performing Arts practice, and the majority undertook practice activities in addition to teaching and/or research. As this survey was aimed at people working within Higher Education, the low proportion of professional practitioners is not surprising.

Data on the use of digital collections across different work areas will be included where relevant; however, it should be borne in mind that, as respondents have been recorded in every work area in which they participate, there will necessarily be some overlap (for example, if a respondent is both a teacher and a researcher, their activities undertaken for teaching will also show up in the data on researchers).

The 147 respondents to this online survey are unlikely to be an accurate sampling of the whole HE Performing Arts community; it is more likely that the respondents represent those within the community who already have some engagement with digital technologies.

Respondents' work areas	
Teaching	102
Research	109
Practice	32
Digitiser	7
Other	16
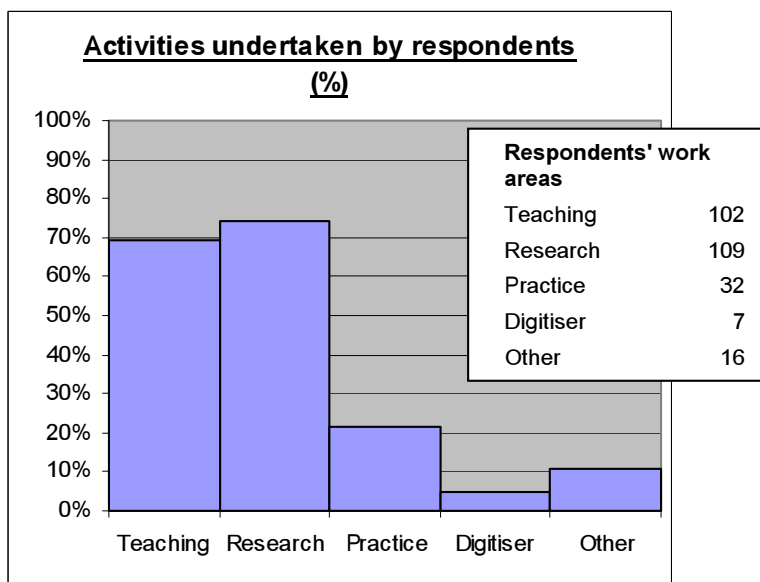
Appendix 6b: Results of AHDS Performing Arts Survey on Use of Digital Collections

Question 1

The first question in the survey asked respondents to provide information about their work in order to understand the subject representation and work activities of the community (see Appendix 6a, above).

Questions 2 and 3: Involvement in the creation of digital resources

Questions 2 and 3 aimed to discover how many respondents have been involved in the creation of digital output as part of their work.

Percentage of respondents involved in creating digital output (grouped by subject area)

Subject:	Created?	Not created?
Theatre/Drama	15	9
Music/Audio	23	19
Film	4	6
Television/Radio	6	1
Dance	5	6
Other/Not stated	4	7
Multiple areas	19	10
Information services	4	9
TOTAL	**80**	**67**
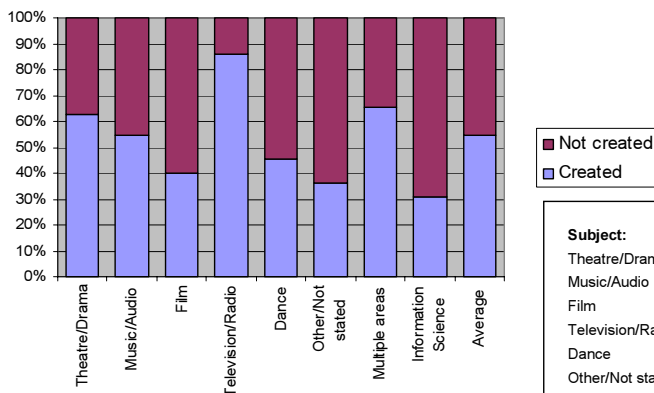
Percentage of respondents involved in creating digital output (grouped by work area)

Activity:	Created	Not created
Teaching	59	43
Research	62	47
Practice	18	14
Digitiser	6	1
Other	8	8
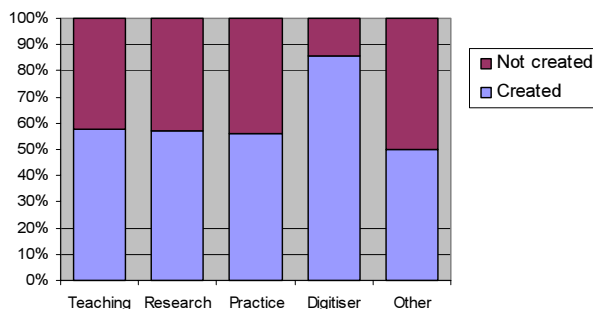
Question 4: Frequency of use of digital resources

Question 4 asked: "How often do you use digital collections relevant to the Performing Arts?" with reference to five different purposes:

1. For your own research
2. As a source of examples or case studies for your students
3. As a source of images or other media to increase student engagement
4. As the basis for a research assignment for your students
5. For personal interest

In total, 18 respondents stated that they used digital resources for another purpose (10 weekly, 3 monthly, 5 yearly).

Full responses follow.

Research:

For your own research

Subject:	Weekly	Monthly	Yearly	Less	NA	TOTAL		Activity:	Weekly	Monthly	Yearly	Less	NA	TOTAL
Theatre/Drama	10	5	4	4	1	24		Teaching	43	17	27	12	2	101
Music/Audio	22	6	9	4	1	42		Research	55	17	31	7	1	111
Film	4	1	4	1		10		Practice	15	5	7	5		32
Television/Radio	4		2	1		7		Digitiser	5			1	1	7
Dance	3	3	5			11		Other	6	2	1	2	3	14
Other/Not stated		1	7	2	1	11								
Multiple areas	18	5	5			28								
Information services	4	1	1	2	3	11								
TOTAL	65	22	37	14	6	**144**		Didn't answer:		3	2%			

...for research (overall frequency)
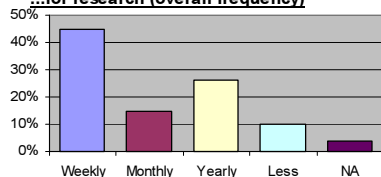
...for research (grouped by work area)
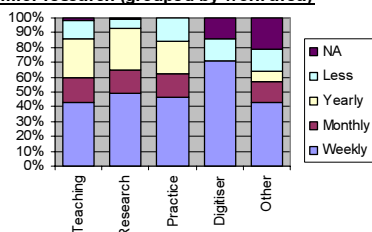
...for research (grouped by subject)
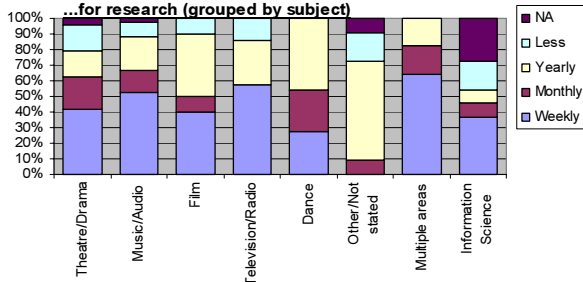
Material examples of performance:

As a source of examples or case studies for your students

Subject:	Weekly	Monthly	Yearly	Less	NA	TOTAL		Activity:	Weekly	Monthly	Yearly	Less	NA	TOTAL
Theatre/Drama	6	3	10	2	3	24		Teaching	24	29	30	9	5	97
Music/Audio	10	9	10	6	4	39		Research	23	25	28	9	17	102
Film	1	1	4	2	2	10		Practice	5	5	8	5	6	29
Television/Radio	1	3	1		1			Digitiser	3	2	1		1	7
Dance	3	4	2		2	11		Other	4	4			6	14
Other/Not stated		3	4	1	3	11		**TOTAL**	59	65	67	23	35	
Multiple areas	7	8	5		7	27								
Information services	5	2	1		3	11								
TOTAL	33	33	37	11	25	**139**		Didn't answer:		8	5%			

...as a source of examples for students (overall frequency)

...as a source of examples for students

...as a source of examples for students (grouped by subject)
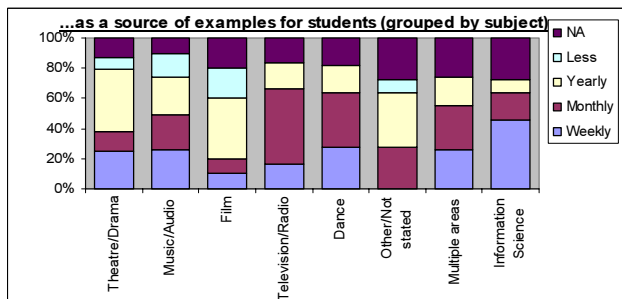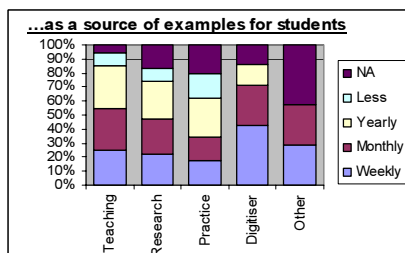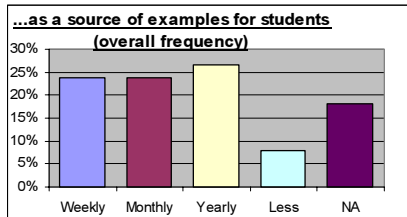
Increasing engagement/enhancing teaching:

As a source of images or other media to increase student engagement

Subject:	Weekly	Monthly	Yearly	Less	NA	TOTAL		Activity:	Weekly	Monthly	Yearly	Less	NA	TOTAL
Theatre/Drama	9	2	9	2	1	23		Teaching	24	30	18	9	6	87
Music/Audio	6	11	7	9	6	39		Research	19	26	25	12	17	99
Film		3	5	1	1	10		Practice	5	7	6	6	6	30
Television/Radio	2	1	1		2			Digitiser	2	2	2		1	7
Dance	5	4	1		1	11		Other	4	2	3		4	13
Other/Not stated		2	6	1	1	10		**TOTAL**	54	67	54	27	34	
Multiple areas	8	8	6		6	28								
Information services	3	2	2		4	11								
TOTAL	33	33	37	13	22	**138**		Didn't answer:		9	6%			

...as a source of of media (overall frequency)

...as a source of media to increase student engagement

...as a source of media to increase student engagement (grouped by subject)
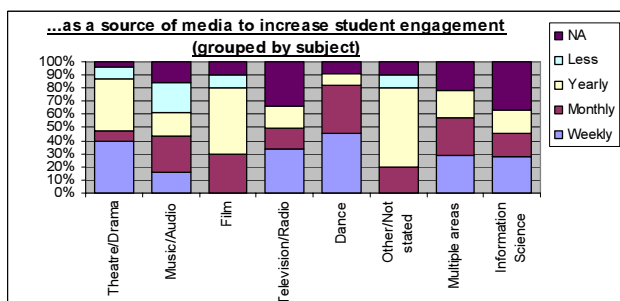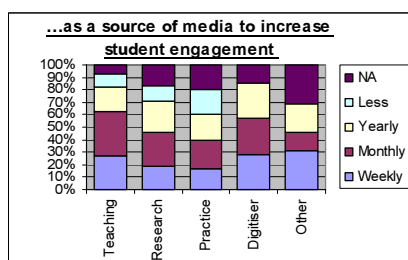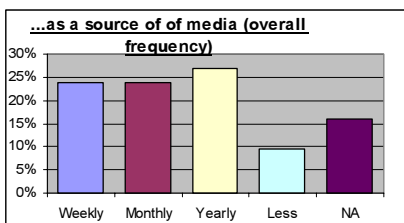
Integrating into student assessments:

As the basis for a research assignment for your students

Subject:	Weekly	Monthly	Yearly	Less	NA	TOTAL
Theatre/Drama	1	2	7	7	5	22
Music/Audio	2	4	12	12	6	36
Film	1		3	4	2	10
Television/Radio	2		2		2	
Dance	2	3	2	2	2	11
Other/Not stated		2	3	2	2	9
Multiple areas	4	3	10	1	8	26
Information services	2	1	1		6	10
TOTAL	**14**	**15**	**40**	**28**	**33**	**130**

Activity:	Weekly	Monthly	Yearly	Less	NA	TOTAL
Teaching	13	15	38	23	7	96
Research	10	14	32	22	22	100
Practice	3	3	9	8	7	30
Digitiser	1	2	1		3	7
Other	3		2		7	12
TOTAL	**30**	**34**	**82**	**53**	**46**	

Didn't answer: 17 12%

...as the basis of research assignments for students (overall frequency)
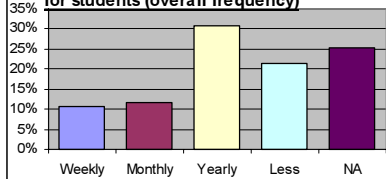
...as the basis of research assignments for students
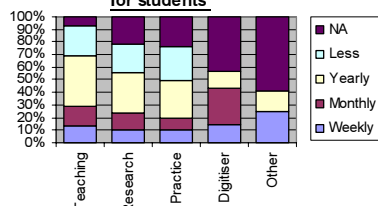
...as the basis of research assignments for students (grouped by subject)

Personal interest:

Subject:	Weekly	Monthly	Yearly	Less	NA	TOTAL	Activity:	Weekly	Monthly	Yearly	Less	NA	TOTAL
Theatre/Drama	8	7	4	3		22	Teaching	33	31	15	14	3	96
Music/Audio	13	8	9	4	4	38	Research	40	29	17	9	5	100
Film	4	3	1	2		10	Practice	17	5	3	4	1	30
Television/Radio	3	1	1	1			Digitiser	4		1	2		7
Dance	3	4	2	1	1	11	Other	7		3	1	3	14
Other/Not stated	4	4	1	2	1	12	TOTAL	101	65	39	30	12	
Multiple areas	16	8	2			26							
Information services	4		3	2	2	11							
TOTAL	55	35	23	15	8	136	Didn't answer:		11	7%			

....for personal interest (overall frequency)

…for personal interest

…for personal interest (grouped by subject)
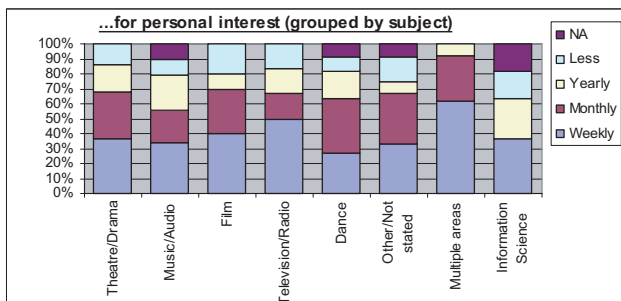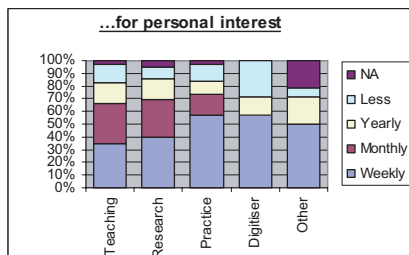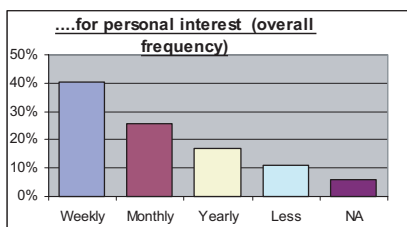
Question 5: Importance of digital collections

Question 5 asked respondents to rate how important they regarded digital collections to be to their research and teaching.

To research	Extremely	Somewhat	Not really	NA	
Theatre/Drama	14	6	3	2	
Music/Audio	32	5	4	1	
Film	7	2	1		
Television/Radio	5	2			
Dance	6	5			
Other/Not stated	4	5	1		
Multiple areas	21	5		2	
Information services	6	1		6	
TOTAL	95	31	9	11	**146**

To teaching	Extremely	Somewhat	Not really	NA	
Theatre/Drama	10	10	2	3	
Music/Audio	19	16	4	3	
Film	2	5	1	2	
Television/Radio	4	2		1	
Dance	5	4		2	
Other/Not stated	1	7		2	
Multiple areas	15	8		5	
Information services	5	3		5	
TOTAL	61	55	7	23	**146**

How important are digital collections to research (overall)
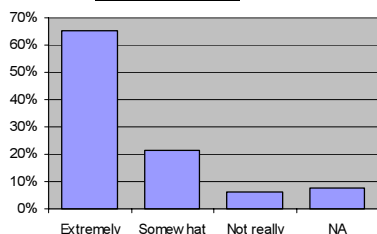
How important are digital collections to teaching (overall)

How important are digital collections to research (grouped by subject area)
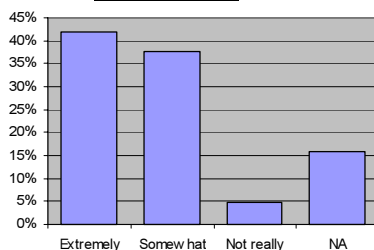
How important are digital collections to teaching (grouped by subject area)
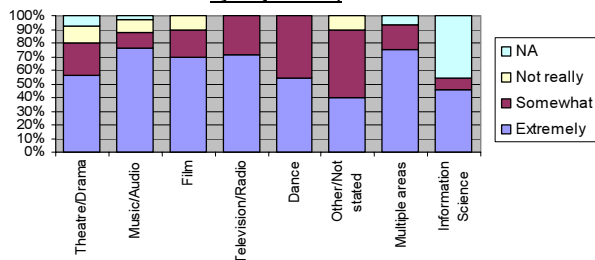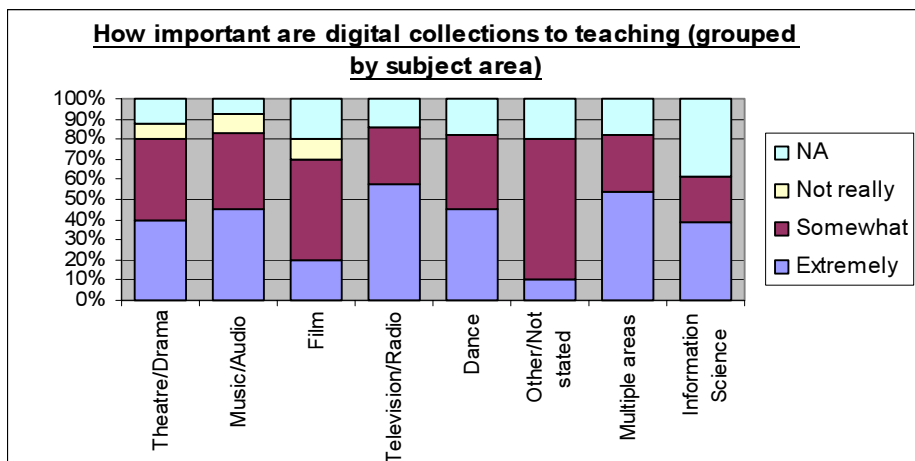
Question 6: Desirability of different types of digital material

Question 6 identified eleven different types of digital materials and asked respondents to state simply whether types of digital resources would be of use to them for four different purposes.

Useful/Desired digital materials (grouped by work area)
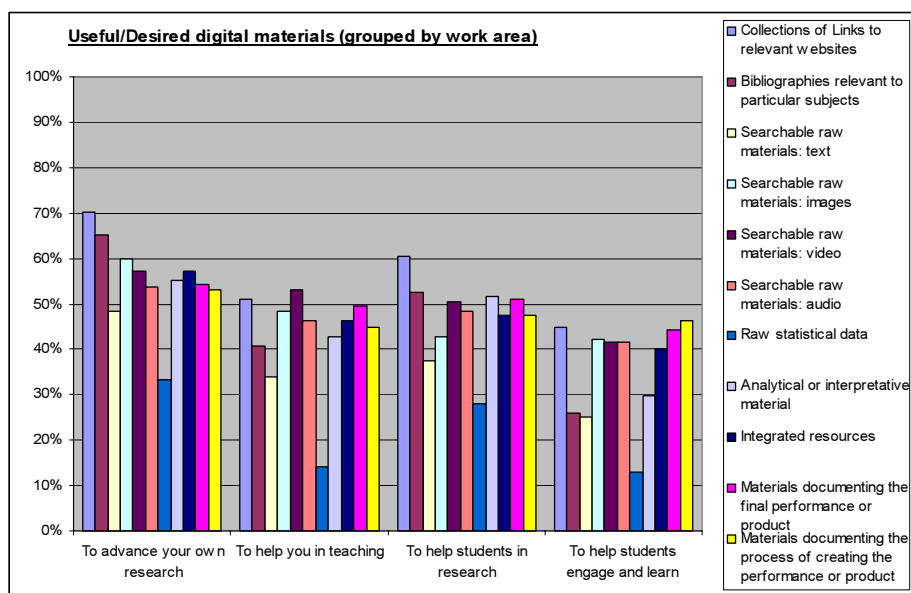
Collections of Links to relevant Websites

Subject:	Own research	Teaching	Student research	engagement
Theatre/Drama	15	15	15	11
Music/Audio	33	21	28	23
Film	5	5	6	4
Television/Radio	4	3	4	2
Dance	10	7	7	6
Other/Not stated	8	6	5	4
Multiple areas	23	15	17	11
Information services	5	3	7	5
TOTAL	**103**	**75**	**89**	**66**

Bibliographies relevant to particular subjects

Subject:	Own research	Teaching	Student research	engagement
Theatre/Drama	14	7	15	4
Music/Audio	27	21	21	14
Film	8	2	7	2
Television/Radio	3	3	2	
Dance	9	7	8	6
Other/Not stated	5	4	3	
Multiple areas	23	12	14	7
Information services	7	4	7	5
TOTAL	**96**	**60**	**77**	**38**

Searchable raw materials: text (e.g. play scripts)

Subject:	Own research	Teaching	Student research	engagement
Theatre/Drama	15	13	12	10
Music/Audio	18	13	13	6
Film	4	2	3	3
Television/Radio	5	3	4	3
Dance	3	2	2	1
Other/Not stated	4	2	2	1
Multiple areas	17	13	12	10
Information services	5	2	7	3
TOTAL	**71**	**50**	**55**	**37**

Searchable raw materials: images

Subject:	Own research	Teaching	Student research	engagement
Theatre/Drama	15	14	14	13
Music/Audio	23	17	13	15
Film	5	4	4	4
Television/Radio	2	1	1	1
Dance	9	8	6	7
Other/Not stated	7	5	4	3
Multiple areas	23	19	15	15
Information services	4	3	6	4
TOTAL	**88**	**71**	**63**	**62**

Searchable raw materials: video

Subject:	Own research	Teaching	Student research	engagement
Theatre/Drama	18	15	18	10
Music/Audio	16	17	14	17
Film	6	6	7	6
Television/Radio	4	5	5	3
Dance	10	8	7	4
Other/Not stated	5	4	2	2
Multiple areas	22	20	14	15
Information services	3	3	7	4
TOTAL	**84**	**78**	**74**	**61**

Searchable raw materials: audio

Subject:	Own research	Teaching	Student research	engagement
Theatre/Drama	13	9	13	10
Music/Audio	27	25	25	24
Film	5	3	1	2
Television/Radio	4	4	4	2
Dance	4	4	5	3
Other/Not stated	4	4	2	2
Multiple areas	19	15	15	14
Information services	3	4	6	4
TOTAL	**79**	**68**	**71**	**61**

Raw statistical data (e.g. audience figures)

Subject:	Own research	Teaching	Student research	engagement
Theatre/Drama	11	3	9	1
Music/Audio	15	4	8	3
Film	3	1	4	2
Television/Radio	5	3	5	3
Dance	3	1	3	2
Other/Not stated	2	1	1	1
Multiple areas	8	6	6	4
Information services	2	2	5	3
TOTAL	**49**	**21**	**41**	**19**

Analytical or interpretative material

Subject:	Own research	Teaching	Student research	engagement
Theatre/Drama	14	10	16	7
Music/Audio	27	18	21	11
Film	4	2	4	4
Television/Radio	3	4	3	2
Dance	7	7	6	6
Other/Not stated	4	3	4	1
Multiple areas	18	15	16	10
Information services	4	4	6	3
TOTAL	**81**	**63**	**76**	**44**

Integrated resources

Subject:	Own research	Teaching	Student research	engagement
Theatre/Drama	13	11	9	11
Music/Audio	29	24	27	23
Film	6	4	4	6
Television/Radio	2	2		
Dance	7	6	6	5
Other/Not stated	4	5	3	
Multiple areas	19	13	15	12
Information services	4	3	6	2
TOTAL	**84**	**68**	**70**	**59**

Materials documenting the final performance or product

Subject:	Own research	Teaching	Student research	engagement
Theatre/Drama	15	17	17	15
Music/Audio	21	21	18	21
Film	5	3	6	4
Television/Radio	2	1		
Dance	9	8	8	7
Other/Not stated	5	4	3	1
Multiple areas	19	16	16	13
Information services	4	3	7	4
TOTAL	**80**	**73**	**75**	**65**

Materials documenting the process of creating the performance e.g. director's notes, rehearsal techniques, costume or lighting design, recording techniques)

Subject:	Own research	Teaching	Student research	engagement
Theatre/Drama	17	16	15	16
Music/Audio	22	19	20	21
Film	3	3	3	5
Television/Radio	2	2	2	1
Dance	7	6	6	6
Other/Not stated	4	3	3	1
Multiple areas	20	14	15	15
Information services	3	3	6	3
TOTAL	**78**	**66**	**70**	**68**

Types of material useful for research

Legend:
- Film
- Other/Not stated
- Average
- Music/Audio
- Dance
- Information Science
- Theatre/Drama
- Television/Radio
- Multiple areas

Categories:
- Materials documenting
- Materials documenting the product — Average, 54%
- Integrated resources — Average, 57%
- Analytical or interpretive material — Average, 55%
- Statistical data — Average, 33%
- Searchable audio — Average, 54%
- Searchable video — Average, 57%
- Searchable images — Average, 60%
- Searchable text — Average, 48%
- Bibliographies relevant to particular subjects — Average, 65%
- Collections of links to relevant websites — Average, 70%

Axis: 0%, 10%, 20%, 30%, 40%, 50%, 60%, 70%, 80%, 90%, 100%

Types of material useful for teaching

Legend:
- Theatre/Drama
- Television/Radio
- Multiple areas
- Music/Audio
- Dance
- Information Science
- Film
- Other/Not stated
- Average

Categories (bottom to top):
- Collections of links to relevant websites — Average, 51%
- Bibliographies relevant to particular subjects — Average, 41%
- Searchable text — Average, 34%
- Searchable images — Average, 48%
- Searchable video — Average, 53%
- Searchable audio — Average, 46%
- Statistical data — Average, 14%
- Analytical or interpretive material — Average, 43%
- Integrated resources — Average, 46%
- Materials documenting the product — Average, 50%
- Materials documenting

ahds performing arts

Types of material useful for students' research

Legend:
- Film
- Other/Not stated
- Average
- Music/Audio
- Dance
- Information Science
- Theatre/Drama
- Television/Radio
- Multiple areas

Categories (bottom to top):
- Collections of links to relevant websites — Average, 61%
- Bibliographies relevant to particular subjects — Average, 52%
- Searchable text — Average, 37%
- Searchable images — Average, 43%
- Searchable video — Average, 50%
- Searchable audio — Average, 48%
- Statistical data — Average, 28%
- Analytical or interpretive material — Average, 52%
- Integrated resources — Average, 48%
- Materials documenting the product — Average, 51%
- Materials documenting

Axis: 0%, 10%, 20%, 30%, 40%, 50%, 60%, 70%, 80%, 90%, 100%

Types of material useful for student engagement
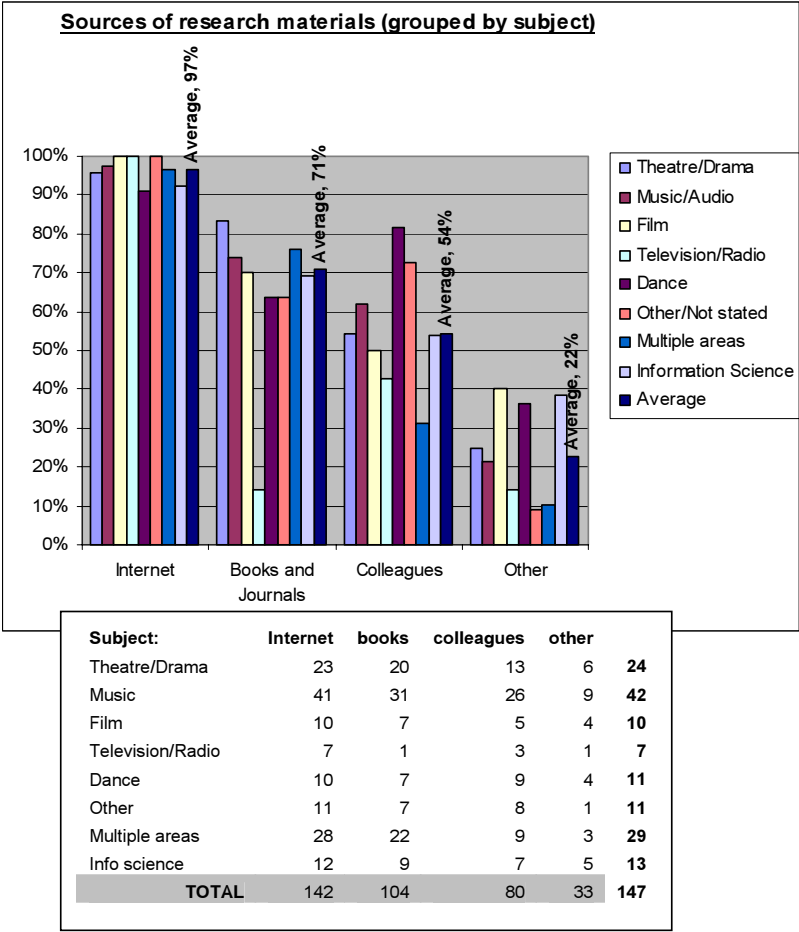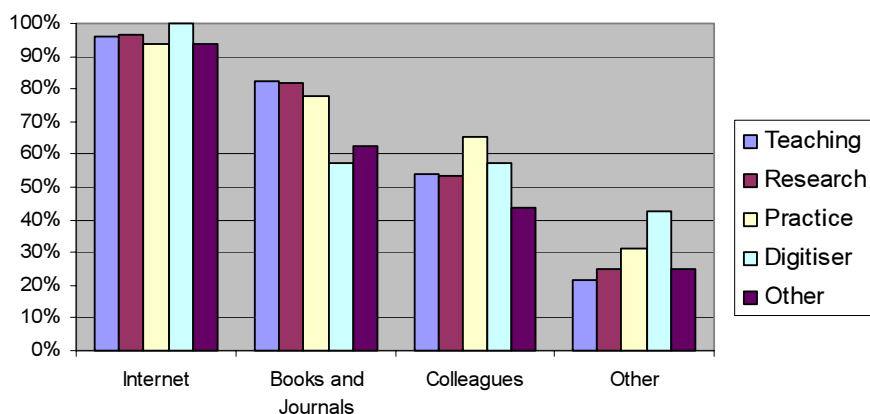
![ahds performing arts]

Question 7: Current sources of information

Question 7 asked respondents where they currently look for information within their subject areas.

As the graphs show, significantly more respondents use the Internet (97%) than the traditional research sources of books and journals (71%). (Note the extremely low incidence of the use of books and journals by respondents working in the broadcast arts, although this may be an error due to the small numbers of respondents.) It is remarkable that no one subject area shows a use of the Internet below 90%.

Respondents working in dance make more use of their colleagues as information sources, as do practising performing artists.

Subject:	Internet	books	colleagues	other	
Theatre/Drama	23	20	13	6	**24**
Music	41	31	26	9	**42**
Film	10	7	5	4	**10**
Television/Radio	7	1	3	1	**7**
Dance	10	7	9	4	**11**
Other	11	7	8	1	**11**
Multiple areas	28	22	9	3	**29**
Info science	12	9	7	5	**13**
TOTAL	142	104	80	33	**147**

Sources of research materials (grouped by work area)

Legend: Teaching, Research, Practice, Digitiser, Other

Activity:	Internet	books	colleagues	other
Teaching	98	84	55	22
Research	105	89	58	27
Practice	30	25	21	10
Digitiser	7	4	4	3
Other	15	10	7	4

Questions 8 and 9: Digital resources used

Questions 8 and 9 asked respondents which, if any, online and offline digital resources they used in their work. The examples given were, as expected, widely varied.

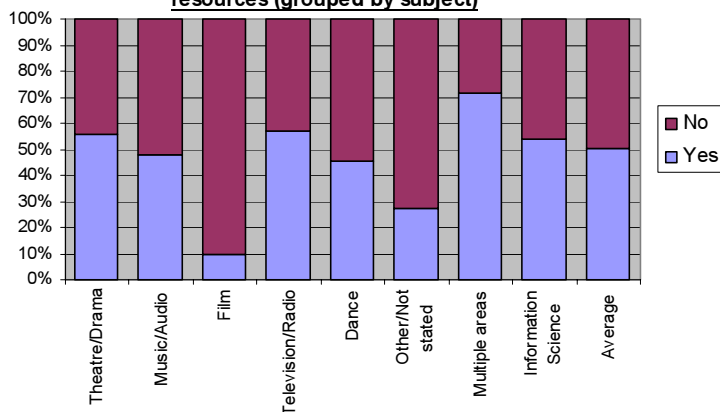Full statistics follow.

Online resources

Subject:	Yes	No		Activity:	Yes	No
Theatre/Drama	14	11		Teaching	56	46
Music/Audio	20	22		Research	55	54
Film	1	9		Practice	16	16
Television/Radio	4	3		Digitiser	4	3
Dance	5	6		Other	8	8
Other/Not stated	3	8		**TOTAL**	**139**	**127**
Multiple areas	20	8				
Information services	7	6				
TOTAL	**74**	**73**				

Percentage of respondents who use and recommend offline resources (grouped by subject)

Percentage of respondents who use and recommend offline resources (grouped by work area)

Offline resources:

Subject:	Yes	No	Activity:	Yes	No
Theatre/Drama	14	11	Teaching	56	46
Music/Audio	20	22	Research	55	54
Film	1	9	Practice	16	16
Television/Radio	4	3	Digitiser	4	3
Dance	5	6	Other	8	8
Other/Not stated	3	8	**TOTAL**	**139**	**127**
Multiple areas	20	8			
Information services	7	6			
TOTAL	**74**	**73**			

Percentage of respondents who use and recommend offline resources (grouped by subject)

Percentage of respondents who use and recommend offline resources (grouped by work area)

Question 10: Desired resource creation

Question 10 asked: "What materials or collections (digitised or analogue) would you like to have access to that you currently don't?" The results of this question were again very varied in format, scope and subject. A full list of responses follows:

- Archives of performance video documentation and audio documentation, including associated paperwork in digital format.

- Any or all of the resources available through Performance Studies at NYU

- Organised library/catalog

- Various BL collections and that of Museums

- Most frustrating are those archive collections (e.g. Theatre Museum, BBC) that have digital or AV resources that can only be accessed in situ, but are promoted via the Web. If you live far from London, this is truly prohibitive. I'm mainly interested in archives of or about theatre productions and practices.

- Videos of performances/ on practitioners/ acting methods etc.

- English music manuscripts, 1550-1750. [I can and do visit libraries for the originals, but obviously that is limited due to limits of time and expense.]

- More digitised manuscripts. Lots and lots more. Wouldn't care if they were not available online but were a DVD-rom or something, but I'm sick of scratched, monochrome microfilm.

- Researching popular music it would be a dream come true to have the 20th century music magazines in a digital database – e.g. DownBeat, Melody Maker etc.

- As many as possible! Cost is an issue here.

- Legal suits, concert programmes, recordings

- All TV output

- I would like to have access to digitised newspapers from Latin America as well as more titles from Europe and North America, especially in relation to the first half of the twentieth century.

- Need to become more aware of what is available

- Would be good to have a chance to read small section of dance literature on Web before purchasing books, Create an extensive online library of Performing Arts literature - where journals/articles and Web discussion can be available across the mediums.

- Mercury Music Prize nominees each year - in a Web format that allows analysis.

- Large collections of music audio. Large high quality collections of musical score encodings

- Jazz scores

- Major Czech libraries

- Generally it would be great to have access to video art that is downloadable

- More audio source recordings - instruments, music, multitrack and stereo.

- Mostly full-text databases.

- A range of archives relating to alternative and community radio, UK and worldwide

- BBC archive; National Film & TV Archive

- Video of dance - any

- Recordings of live performances on dvd are not that much available ... it would be nice to have access to a huge collection ... now I am usually dependent on recordings made by the theatre companies themselves

- Online access to the contents of the major 18th- and 19th-century journals on music; national catalogue of

- The essential ones are currently being digitised and will come on track for teaching and research soon.

- Other biomedical science based drama on DVD

- I imagine that many collections, case-studies, etc. exist that I am unaware of. Specifically, I would like to be able to access a well-organised archive of practice-led research projects. I am most interested in integrated or mixed-mode archives containing audio-visual clips of process and final performance with commentary, interviews, written discourse, tangents, etc.

- Music scores

- I do not know any names but in general i feel that there is substantial lack of materials about contemporary art and performance, such collections tend to cover classics and the canon

- Live Art Archives

- South East Asian performance in particular, but Asian performance in general. I hope to start an MA in Media and Performance in the near future and one of the main problems is lack of materials.

- Collections of relevance to the research and practice of puppetry

- More materials from Gallica

- Nothing specific, but examples of multichannel musical audio for source separation experiments, and other musical audio with semantic annotations.

- For my work on optical music document, there are many printed and handwritten manuscripts that are of interest

- A comprehensive library of CDs of classical music, including transcripts of LPs, 78s; an accessible library of rehearsal videos with copyright clearance to reproduce and reference.

- More recordings of choreography

- I definitely would like to have more access to Asian Culture (Arts and Humanities) online.

- Alternative media

- NSA collection online would be nice

- National Sound Archive - on-line information incomplete. University Music Departments and main libraries - access to their recorded music data

- British Sound Archive

- Film stills/clips; JSTOR; Muse, Incarta

- More performances: documentation of the process as well as the final productions, world theatre

- The full range of the BBC Radio Archive, plus as much UK commercial radio as exists (sadly not much!).

- Undistributed film

- Ethnographic material about Siberia and Native North Americans on performances, especially dances.

- Yes - Pina bausch especially but MANY

- Dance performances and documentaries

- Everything I've recorded since 1996.

- Pre-1945 sound recordings and broadcast concerts; film footage documenting rehearsals of great performers. Generally Sound Archive material of various kinds.

- The AES Journal in a digital format

- Encoded music data

- Approaches to improvisation and to dance movement therapy techniques

- Digitised papers of key individuals and organisations

- Puppeteers of America video collection; New York Library for the Performing Arts dance collection; University of Wisconsin Southeast Asia video collection; historical newspapers of the National Library of Indonesia; film collection of the National Cinematheque of Indonesia

- Archive materials of community, applied and social theatre projects

- Artists' time-based works

- Mainly documentations on dance (videos) of both old artists and new ones. There is no such pool in the region, I have to approach individual sources.

- There are many commercially produced digital resources we would like but which we cannot afford (e.g. Thomson Gale resources). Resources which fit in with our current inter-disciplinary research strengths (especially relating to the Material Text) would be most beneficial in digitised format. Examples include historic maps, items which reflect the history of printing and publishing (incl. ephemera), Renaissance literature / history and 20th century drama studies.

- http://on1.zkm.de/zkm/e/institute/mediathek/ideama/

- In my own work, I often think how valuable an integrated resource type system would be. For example, if I write about singers and singing sound, and present acoustic analyses, I'd also like to be able to see and hear those sound waves, or at least have access to the original acoustic data sets. There are, of course, layers of privacy and confidentiality, but still... that would be my ideal world.

- Collection of major electronic, electroacoustic works, journal articles relating to electroacoustics, students works from past years

- Documentation of 'creative' process; cross-media forms [...]

- It's not so much collections or materials but the tools to enable integration without having to spend hours. A VLE on speed which assumes multimedia integration from the start would be useful. Also tools which integrate with published DVDs.

- Music collections, video collections

- Database of theatre companies; production names; directors; performers. Worldwide

- More 18th and 19th century Scottish and traditional music sources. Also primary sources of writings about such music.

- Moving image, Radio, Current Affairs and Documentary, Early examples of Broadcasting either television or radio.

- It would be useful for there to be some kind of radio database with access to broadcast dates and audio of certain programmes.

- See above - The Era; and other 19thC theatrical journals like The Magnet. One day the BL might digitise the Lord Chamberlain's Collection.

- Historic television and radio

- Non-commercial performance art images

- The British Sound Archives -online - free

- Old versions of music or old films or documents which are not easy to find.

- A variety of documentary films and archive film and sound.

- Much of University of Bristol's Theatre Collection.

- Multitrack master tapes of commercial recordings. In my dreams I would like to see the National Sound Archive and commercial record companies establishing a physical archive to allow scholars access to multitrack masters of commercial recordings.

- Well selected collections of broadcast radio, preferably by genre (e.g. drama, current affairs, phone-ins). The documentary 'canon' - there is a desperate need for easily accessed 'great' docs.

- I hope to create an online video and audio archive (funding willing!)

# Questions 11 and 12: Awareness and use of AHDS services

Questions 11 and 12 aimed to discover how many respondents were aware of the AHDS and its services, and how many had used these services.

Subject:	Aware	Not aware	Activity:	Aware	Not aware
Theatre/Drama	14	11	Teaching	44	46
Music/Audio	18	24	Research	52	46
Film	7	3	Practice	14	17
Television/Radio	4	3	Digitiser	5	2
Dance	4	6	Other	13	3
Other/Not stated	5	6			
Multiple areas	15	13			
Information services	12	1			
Average	**79**	**67**			

Awareness of AHDS (grouped by subject)

Awareness of AHDS (grouped by work area)
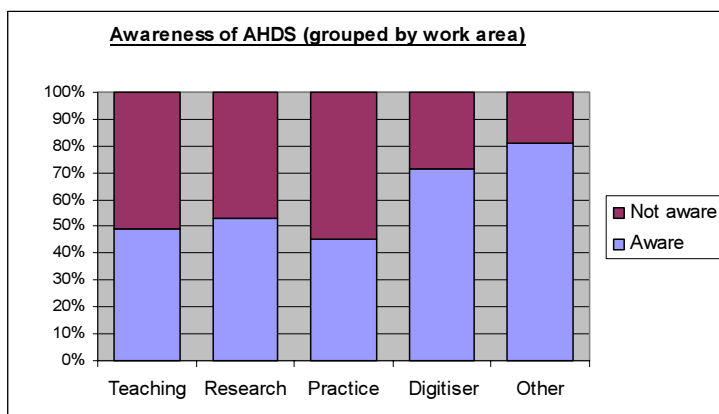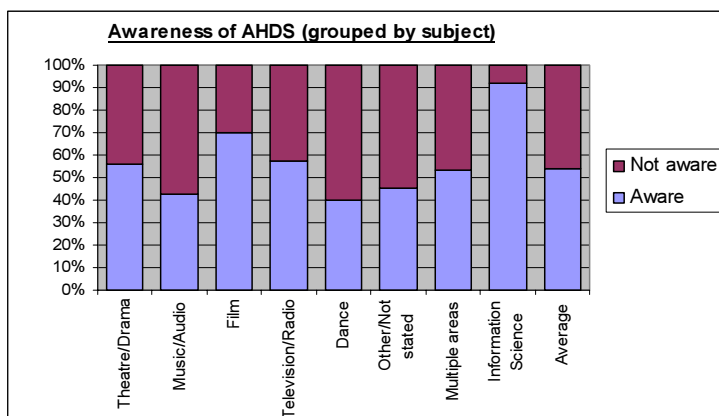
Subject:	Used	Not used	Activity:	Used	Not used
Theatre/Drama	8	6	Teaching	20	34
Music/Audio	6	11	Research	23	37
Film	2	5	Practice	4	10
Television/Radio	2	2	Digitiser	5	
Dance		4	Other	5	8
Other/Not stated	4	1			
Multiple areas	3	12			
Information services	7	5			
Average	**32**	**46**			

Percentage of respondents who had heard of AHDS who had also used its services (grouped by subject)
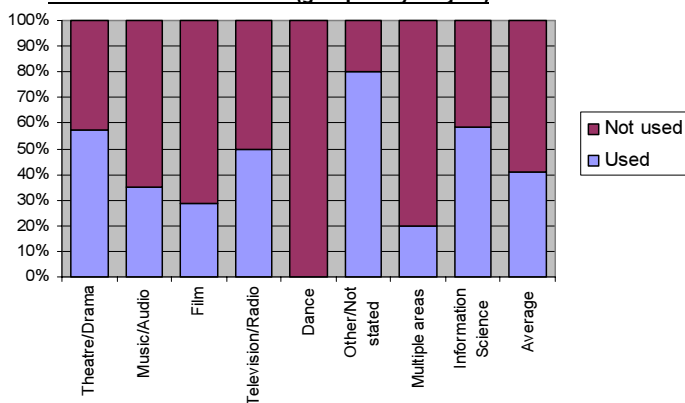
Percentage of respondents who had heard of AHDS who had also used its services (grouped by work area)
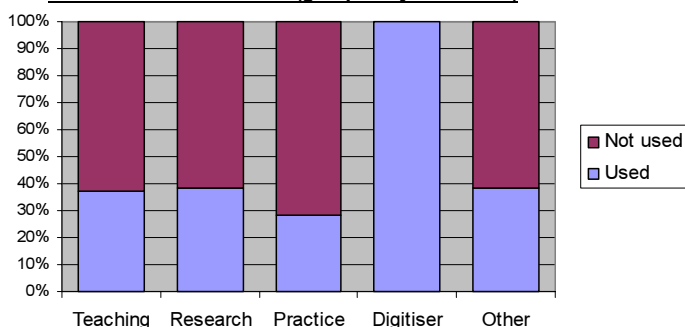
Reasons given for using AHDS Services:

- As a resource for others

- Yes, but found the subject coverage limited and the access quite complicated - lots of clicks needed to reach the actual material. I don't know if my undergraduates stuck with it long enough to reach the treasure. But perhaps we were just being inept.

- Yes, but not often. Most of the things I'm interested in (e.g. DIAMM, RISM) I go straight to without calling by AHDS.

- Yes, through recommending them to students searching for images and information

- Yes, including advice on AHRB bid (above)

- Yes, have used images in teaching resources and have flagged up links to students

- Yes - the Cecilia catalogue

- Aware of ITV material

- Services yes. Collections. Too small to be of value

- Yes, have used Website.

- Am booked in to a workshop in May

- Yes, and no. Have used some of available materials.

- I have read the newsletters, and tried to keep up to date with developments.

- Yes, and very eager to again just now.

- Yes. Your Creating Digital Audio Resources: A Guide to Good Practice is a great source

- We have a link to it on our subject gateway.

- Yes and no. PADS never had the amount of music content data needed for serious analysis in the musicological sense.

- Yes - we promote them through our Library subject guides.

- Yes, often use the Designing Shakespeare site

- Occasionally, but there is not much relevant historical material.

- Yes - assistance with the application for the NRLA digitisation project, and this will be ongoing

- I have used 'Analysis Online' otherwise it's just laziness.

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Reasons given for not using AHDS services:

- Unsure what is there that I do not already have access to
- Not really sure what they have in them
- No, Time & relevance to my teaching areas and perspectives
- I had my own means of finding what was needed. I'm now thinking of using AHDS resources.
- No - did not know how to access...
- Time is short. It takes a little while to investigate such resources to find out how useful they are, and such investigation can be low down the priority list.
- Not yet - not sure what might be relevant
- No, probably lethargy
- Not much that is relevant
- No, because I haven't had enough time or interest to find the time.
- I haven't looked up much information, but I assume there would not be many resources available on Japanese theatre.
- No, because it didn't occur to me..... perhaps due to lack of informative publicity
- Wasn't really aware of what your services and collections were.
- 1. I have little information on your Performing Arts subject centre. 2. I had assumed, rightly or wrongly, that you were unlikely to be holding substantial Asian collections.
- Heard of AHDS but not aware of Performing Arts centre. What is it?
- No. The materials I use for research & teaching are usually available in libraries - either here in GUL, or in Edinburgh (NLS) or London (BL). I also have quite a good collection of my own.
- No - I don't deal with performance & you don't appear to offer anything of relevance to me
- No - didn't know you had collections or how to access them
- No, hasn't seemed interested in audio classical performance.
- Not yet, it is only very recently that I received information about these services.
- Not directly because no relevance
- No - the need has not arisen
- No, not sure what you could supply or what collections that were relevant to my area
- No - firstly as AHDS has slipped off my radar; secondly, looking at it today, little of relevance to my field or other things I teach (e.g. recent music history)
- No, not aware enough of what you can offer
- No, as I don't teach Performing Arts, I have never thought of its relevance to my subject area

Appendix 7 : List of Organisations relevant to Performing Arts in HE

Music/Audio

- British Forum for Ethnomusicology (http://www.shef.ac.uk/music/staff/js/BFE.html)
- British Library Sound Archive (http://www.bl.uk/collections/sound-archive/nsa.html)
- British Music Information Centre (BMIC,http://www.bmic.co.uk/)
- The National Association for Music in Higher Education (NAMHE, http://www.namhe.ac.uk/)
- The Royal Musical Association (RMA, http://www.rma.ac.uk/)
- The School of Scottish Studies (http://www.pearl.arts.ed.ac.uk/SoSS/)
- The Scottish Music Centre (SMC, http://www.scottishmusiccentre.com/)

Theatre/Drama

- The Centre for Excellence in Training for Theatre (http://www.hefce.ac.uk/learning/TInits/cetl/final/show.asp?id=8)
- The Conference of Drama Schools (CDS, http://www.drama.ac.uk/)
- The Journal of National Drama http://www.nationaldrama.co.uk/
- The Standing Conference of University Drama Departments (SCUDD, http://www.scudd.org.uk/)

Dance

- Nation Resource Centre for Dance (http://www.surrey.ac.uk/NRCD/)
- The Standing Conference on Dance in Higher Education (SCODHE, http://www.scodhe.pwp.blueyonder.co.uk/)

Film, Television and Radio

- Art, Design, Media HE Academy (http://www.brighton.ac.uk/adm-hea/)
- Association of Media Practice Educators http://www.ampe.co.uk/
- British Film Institute (http://www.bfi.org.uk/)
- The British Universities Film and Video Council (BUFVC, http://www.bufvc.ac.uk/)
- Media, Communication and Cultural Studies Association (MeCCSA, http://www.meccsa.org.uk/)

- The National Association for Higher Education in the Moving Image (http://www.nahemi.org/)
- OFCOM (http://www.ofcom.org.uk/)
- The Radio Academy (http://www.radioacademy.org/)
- Radio Joint Audience Research (http://www.rajar.co.uk/)
- UK Film Council (http://www.ukfilmcouncil.org.uk/)

General

- Artifact (http://www.artifact.ac.uk/)
- The Centre for Performance Research (http://www.thecpr.org.uk/)
- Centre for Research into Creation in the Performing Arts (http://www.rescen.net/)
- London Centre for Arts and Cultural Enterprise (LCACE, http://www.lcace.org.uk/)
- PALATINE (http://www.lancs.ac.uk/palatine/)
- Practice as Research in Performance (PARIP, http://www.bris.ac.uk/parip/)

GETTING TO KNOW OUR AUDIENCE

This scoping study was undertaken to enable AHDS Performing Arts to better serve the large and diverse Performing Arts community in UK Higher Education. It considers the current state of play in research, teaching and learning, and how HE communities relate to communities of practice in the Performing and Media Arts both in and outside the UK's HE institutions. AHDS Performing Arts presents research detailing how these communities create and exploit digital resources and examines how their needs and desires for the future can be met. This study considers the wider research issues affecting the digital representation of Performing Arts and concludes with recommendations for the future development of high quality resource delivery for the Performing Arts.

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AHDS Performing Arts supports research, learning and teaching with high quality and dependable digital resources related to music, dance, theatre, radio, film, television, and performance. It is part of the Arts and Humanities Data Service, a UK national service aiding the discovery, creation and preservation of digital resources in and for research, teaching and learning in the arts and humanities.

http://performingarts.ahds.ac.uk

JISC

Arts & Humanities Research Council

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