DTraces Rapid Analysis Report

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With thanks to Sarah Whatley and David Bennett
Contents

List of Figures p. 2

List of Tables p. 2

Introduction p. 3
  - User Analysis Report p. 3

Methodology p. 3
  - Ethics p. 5

Challenges p. 5

Findings p. 5
  - Background to the development of the Archive p. 5
  - Marketing and Promotion p. 6
  - Level of use p. 6
  - Who is using Replay? p. 8
  - Where are users from? p. 8
  - How are they finding Replay? p. 9
  - How are they using Replay? p. 10
  - As a resource for teaching and learning p. 11
  - As a resource for research p. 12
  - As a resource for professional practice p. 13
  - O value of Archive p. 13
  - Suggestions for further development p. 14
  - The value of digital resources in general p. 15

Conclusions p. 15

Outline of solutions p. 16

Appendices – available on request
  - Overview report of Google Analytics Data
  - Overview of Survey responses
  - Transcript of interview with Professor Sarah Whatley
  - Question responses from University Lecturers
  - Link Analysis Data
List of Figures

Figure 1  Screen shot: Siobhan Davies Replay – Homepage p. 3
Figure 2  Google Analytics Overall usage graph p. 7
Figure 3  Google Analytics London usage graph p. 7
Figure 4  Google Analytics Overall usage, no bounce rate graph p. 7
Figure 5  Google Analytics traffic sources chart p. 9
Figure 6  Screen shot of Replay menu bar p. 10
Figure 7  Screen Shot of Relay menu bar with Relay option p. 10
Figure 8  Screen shot of Relay menu bar p. 10
Figure 9  Screen shot: Siobhan Davies Replay – Dance works page p. 11
Figure 10 Experience of Using of Siobhan Davies Replay p. 14

List of Tables

Table 1  Second or top level domains for Siobhan Davies Replay (from LexiURL Searcher) p. 8
Table 2  Top ten Countries visiting Archive from Google Analytics Map Overlay report for Siobhan Davies Replay 01/09/2009 – 31/08/2010 p. 9
Introduction

With funding from the Arts and Humanities Research Council (AHRC) the Siobhan Davies Dance Archive project started in January 2007. The project aimed to bring together all of the materials and documentation associated with Davies' choreographies into a single fully searchable digital collection including moving and still image, audio and text. This was a collaborative project between Siobhan Davies Dance (subsequently referred to as the Company) and Coventry University, and the online archive was officially launched in June 2009. It was the first of its kind in the UK and now contains approximately 3000 items relating to 36 works and 8 projects.

The User Analysis Report

Rapid analysis of Siobhan Davies Replay (subsequently referred to as Replay) was a requirement of the DTraces project as outlined in the JISC call for funding. The JISC Digitisation Strategy highlights the importance of user engagement and the need for managers of digital resources to have a good understanding of their audiences, an awareness of the impact of the resource and understand of how to respond to user needs.

The rapid analysis was conducted over the first month of the project and focused on the use and impact of Replay. It was recommended that the Project utilise the best practices identified by the Toolkit for the Impact of Digital Scholarly Resources (TIDSR) and that the results be made publically available within six weeks of the start of the project.

The results of the rapid analysis will inform the way the project seeks to embed Replay in teaching, learning and research.

Methodology

The project planned to use a range of quantitative and qualitative evidence sources to assess current impact and use of the digital archive. Through the use of quantitative measures such as link analysis and log file analysis it was hoped the project team would gain an understanding of the frequency and extent of access which would provide base line indicators of impact and use.

Google Analytics had been added to Replay and the data from September 2009 to August 2010 was analysed to give a general indication of the level of use and take up of this resource. It was thought that this would provide a broad overview of usage away from the busy period of the launch. It was hoped this data would be further enriched by log file analysis and link analysis using Yahoo Site Explorer and LexiURL Searcher. Unfortunately, we were unable to get access to the server log files within the period of analysis.
This data would be further enriched through qualitative evidence from stakeholder interviews and interviews with academics using Replay; the analysis of user feedback and an online survey. It was hoped that stakeholder interviews with representatives from Coventry University and Siobhan Davies Dance (the partners in the original Archive project) would provide background information regarding intended audience(s) and the marketing / dissemination of the resource. The online survey and interviews with academics using Replay would provide supporting information and evidence regarding current use for teaching and learning, research and professional practice.

From discussion with staff at Coventry University who had been involved in the original archive project, a number of academics from higher education institutions were identified as potential interviewees who had used Replay in their teaching and / or research. This information was based on conversations and anecdotal evidence. Analysis of the data from Google Analytics regarding where visitors were coming from identified two further institutions where staff were contacted regarding use of Replay. Using the TIDSR toolkit as an aid, a list of questions was drawn up to ask stakeholders and HE lecturers. Due to the time constraints regarding this part of the project and October being a busy time for academic staff, the interview questions effectively became questionnaires, sent via email to the relevant participants along with the ethical consent forms.

It was hoped that user feedback received through the Replay site would provide some insight into the use and impact since the launch in June 2009. It was also hoped that the feedback might provide some indication of how users might like to see the archive develop and improve.

Given the short amount of time available to conduct this analysis, it was agreed that an online survey was likely to be the most effective way of reaching a greater number of users of Replay. The aim of the survey was to identify current use and gain a sense of the value and importance of this resource within the dance community. Using examples from the TIDSR, the survey was created using Survey Monkey and distributed to the registered users of the Archive and a number of relevant mailing lists including SCODHE, TIG-SDR, TaPRA and MA&D. By sending out the survey to a variety of lists it was hoped we would reach practitioners, academics and students in higher and further education, and teachers in schools, thus providing a broad understanding of how the resources are used. 86 people started the online survey with 62 completing the survey questions fully.

The questions were adapted to provide feedback for both the D-TRACES project and another concurrent project being run by Coventry University and the University of Surrey on digital dance resources, funded by the AHRC, called the Dance Digital Archives Project. Due to the relatively small size of the dance practice, research and teaching community it was thought best to combine the two surveys in one, rather than asking respondents to answer two surveys. The aim was to assess the attitude to and use of digital resources by dance practitioners/teachers and focusing in particular on the use of Siobhan Davies Replay and the National Resource Centre for Dance (NRCD). Please note that the responses regarding the NRCD will not be analysed in detail in this report, but will be considered as part of the DDA project.

Although not included in the original project plan, basic bibliometric data was looked at to see if and how Replay was being cited in the literature in order to gain an insight into how it might be being used for research.

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8 SCODHE: Standing Conference on Dance in Higher Education (UK) - [http://www.scodhe.ac.uk/](http://www.scodhe.ac.uk/)
9 TIG-SDR : Theatre Information Group / Society for Dance Research - [https://www.jiscmail.ac.uk/cgi-bin/webadmin?A0=TIG-SDR](https://www.jiscmail.ac.uk/cgi-bin/webadmin?A0=TIG-SDR)
11 MA&D: Media, Arts and Dance Mailing list – [https://www.jiscmail.ac.uk/cgi-bin/webadmin?A0=MEDIA-ARTS-AND-DANCE](https://www.jiscmail.ac.uk/cgi-bin/webadmin?A0=MEDIA-ARTS-AND-DANCE)
Ethics
Before commencing the analysis it was necessary to comply with Coventry University’s Ethical Governance procedure and identify possible risk areas to participants taking part in the online survey, stakeholder interviews or user feedback interviews/questions. Consideration was given to the nature of the questions asked, the use of participant feedback and storage of personal information. Suitable consent forms were drawn up, assessed and approved by the Ethics leader in Coventry School of Art and Design; the Associate Dean (Applied Research).

Challenges
The main challenge was to undertake the analysis within the time allowed. If more time had been given we would have been able to tailor the methods used more to respond to some of the findings received and consider certain issues in more detail.

The timing of this aspect of the project was also problematic. Not only was it the start of the academic year, and therefore difficult to find time to interview academics using Replay, but it was also a very busy time for the Company who were working on the release of a new work. This meant that we needed to be flexible in setting up interviews and encouraging responses by email where possible. It also meant that we were not able to access the log file data for Replay. Fortunately, as Google Analytics had been added to Replay, this provided a general insight into level of use.

Findings
Background to Siobhan Davies Replay
The idea for the creation of an online dance archive come from discussions between Professor Sarah Whatley and Siobhan Davies. Whatley had completed her PhD on Davies and found it difficult to gain access to Davies’s work on video to support subsequent publications. Following a successful application for funding to the AHRC, the Archive project was born.

The main goal of the original project was to provide access to key works by Davies: not just the live performances, but also aspects of the making process.

“The Archive was also designed to lay open the choreographic process so that users can find out more about how each work is made and it would reveal the dancer’s working methods in the studio.”
Representative from Siobhan Davies Dance

Davies was keen that the Archive should be available not only to the higher education and research community, but also to practitioners, students at all levels and the wider public. A second goal for the project was to explore how an online archive would change our experience of dance, as Whatley explains:

…it had a research goal as well which was about disseminating on a new platform; in a new way and how that would shift experience of dance; shift thought about dance and generate new ideas about dance as well as simply getting as much of that content out to the public as possible. [04.30 Stakeholder interview]

As there was very little dance material available online, the project was very much at the forefront of the online archive initiative, with few examples within the discipline from which to draw experience and ideas. Whatley had originally imagined that the archive would house not only video but also items such as personal notebooks from Davies illustrating her working processes. However, as the project developed it became clear that Davies does not tend to use textual methods to record her studio work, preferring the dancers to store their work within their own movement memories and on video. Consequently, the majority of content available is moving image. Though this is somewhat different to what Whatley had envisaged at the start of the project, she feels that this is what makes
the Archive unique and is not weaker as a result. Data from this analysis demonstrates that this is one of the key benefits of this resource.

**Promotion / Marketing of Replay**

There have been various efforts to promote the archive. Pre-launch publicity included a piece in the Times Educational Supplement\(^{14}\) and an announcement in *Dancing Times*.\(^{15}\) There were official launches for the archive in both London and Coventry and the University's communications teams promoted it through various magazines. Since its launch, the Company has also conducted a number of marketing shots for the archive each time a new work has been created, and regular emails are sent to those on their mailing list. Link analysis using Yahoo Site Explorer\(^{16}\) has also shown that Siobhan Davies actively promotes the Archive from the Dance Company websites and through other activities such as acting as patron for the Dance Art Foundation\(^{17}\) and as a champion for the Arts Award\(^{18}\). Whatley has also written a number of publications about the archive and spoken at numerous conferences and events. There are two links from Coventry University sites to the archive.

Link Analysis using Yahoo Site Explorer and LexiURL Searcher\(^{19}\) also provided an insight into other organisations that were promoting Replay by providing links to the resource for their users. There were 8 links to Replay from educational institutions and organisations supporting education at both school and HE level. These included links from library resource pages for Kent State University\(^{20}\) in the USA, and Glasgow School of Art Library\(^{21}\) who have also blogged about the resource. There was also a link to a free online book supporting students studying ‘Bird Song’ in Dance at GSCE level\(^{22}\).

Other links came from Artist websites and groups such as Artangel\(^{23}\), the Theatre Information Group and Cambridge Imaging\(^{24}\) (the software company used by the Archive). Three short pieces in the Wire Magazine\(^{25}\) also included links to the Archive and 2 other blogs – Rage on Omnipotent\(^{26}\) and My Klein Technique Obsession\(^{27}\) included posts and links to the Archive.

It is interesting to note that the Coventry University Library also provide a link to Replay. However, as this link is buried within the library database pages for dance resources it has not been picked up by link analysis. It may be that a greater number of HEIs or other organisations are linking to the archive, but because the links are buried in library or other databases they are not found when using this type of software.

**Level of use**

Data from Google Analytics shows that over the year from September 1 2009 to August 31 2010 the Archive received 42,959 visits from 9,797 unique visitors, with 22.44% of new visitors over this period. There were 121,774 page views with on average 2.83 pages were viewed per visit and visitors remained on the site for 3.46 minutes. The bounce rate\(^{28}\) was 74.62% (see figure 2 below). However,

\(^{15}\) Images of dance (2007) *Dancing Times*, vol. 97 (1160), 6  
\(^{16}\) Yahoo Site Explorer - [http://siteexplorer.search.yahoo.com/](http://siteexplorer.search.yahoo.com/)  
\(^{17}\) Dance Art Foundation - [http://www.danceartfoundation.com/](http://www.danceartfoundation.com/)  
\(^{18}\) Arts Award - [http://www.artsaward.org.uk](http://www.artsaward.org.uk)  
\(^{19}\) LexiURL Searcher - [http://lexiurl.wlv.ac.uk/](http://lexiurl.wlv.ac.uk/)  
\(^{20}\) Kent State University Libraries - [http://www.library.kent.edu/page/10000](http://www.library.kent.edu/page/10000)  
\(^{21}\) Glasgow School of Art Library - [http://www.gsa.ac.uk/gsa.cfm?pid=711](http://www.gsa.ac.uk/gsa.cfm?pid=711)  
\(^{22}\) GCSE Bird Song PDF - [http://onlinebookbank.com/pdf/Gc/Gcse-bird-song](http://onlinebookbank.com/pdf/Gc/Gcse-bird-song)  
\(^{23}\) Artangel - [http://www.artangel.org.uk/](http://www.artangel.org.uk/)  
\(^{24}\) Cambridge Imaging - [http://www.cambridgeimaging.co.uk/](http://www.cambridgeimaging.co.uk/)  
\(^{25}\) The Wire: adventures in modern music - [http://www.thewire.co.uk/](http://www.thewire.co.uk/)  
\(^{26}\) Rage on Omnipotent - [http://www.raggett.net/](http://www.raggett.net/)  
\(^{27}\) My Klein Technique Obsession - [http://mykleintechniqueobsession.wordpress.com/](http://mykleintechniqueobsession.wordpress.com/)  
\(^{28}\) The bounce rate is the percentage of single page visits or the visits where the person leaves the site from the entrance page.
this does not seem long for a media rich site containing a significant amount of moving image material. Although care must be taken not to skew the results of this data, the removal of the bounce rate from this data increased the average time spent on Replay to 14.50 minutes, with 8.23 pages viewed per visit. This would be more in line with expectations for such a media rich site (see Figure 4 below).

Two things stood out from this data – a significant drop in usage over a 6 month period from November 2009 to April 2010; and a spike in visitor numbers (394 visits) on May 18 2010. Over the remaining period usage was fairly stable at around 160 – 225 visits per day.

The spike on May 18 2010, may be explained by an article in the Guardian by Sanjoy Roy29. The article included a link to a previous article about Siobhan Davies (published 24 March 2009) which included a link to information on the Company website about the development of the archive.

The significant drop in usage from November 2009 to April 2010 is more difficult to explain. However, this was a quiet time for the Company, and looking in particular at the data for visits from London alone (see figure 3), it seems that these visitors significantly impact on the number of visits overall with the graph produced from this data mirroring the peaks and ebbs of the graph produced from the overall usage data (see figure 2).

http://www.google.com/support/analytics/bin/answer.py?hl=en&answer=81986

As the Company is based in London it is perhaps no surprise that the majority of UK visits to Replay are from here (30,949 visits). However, the bounce rate for London is 88.21% with only 1.96% pages on average viewed per visit. This bounce rate is higher than the average bounce rate across the site for this period, and goes some way to explaining why the average page view rate if fairly low for the site. For Google Analytics the bounce rate is the same as the rate of single-page visits and so many of these visits may be reflective of a significant number of users in the area, using Replay as their homepage or making use of specific content within Replay for dance classes, events etc.

**Who is using Replay?**

As previously mentioned Davies was keen that Replay would be accessible for a wide variety of users. Though Whatley has received some feedback through Replay site and from individuals, she is unsure whether it has reached all its intended audiences. However, data from both Google Analytics and LexiURL Searcher, as well as responses from the online survey has indicated that Replay is being used by many of the intended user groups identified by the original project.

Generally, the majority of users are using Replay to support teaching, learning and research activity at both higher education and school level; reflecting the inclusion of Davies’ work at both GCSE and A Level, and supporting anecdotal evidence received by those involved in the original project.

Feedback from the online survey also suggests that Replay is being used to support professional practice. 26.3% of respondents are using these resources to support their professional practice as dance artists. This is supported by data from Google Analytics which shows that other dance companies such as Rambert and David Hughes Dance are referring users to the archive.

Link Analysis using LexiURL Searcher showed that the 20 domains linking to Replay were from 6 different second or top level domains within the educational, commercial and non-profit organisation spheres. See table 2 below.

<table>
<thead>
<tr>
<th>STLD</th>
<th>Domains</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>co.uk</td>
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<td>25</td>
</tr>
<tr>
<td>ac.uk</td>
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<td>25</td>
</tr>
<tr>
<td>org</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>com</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>org.uk</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>edu</td>
<td>1</td>
<td>05</td>
</tr>
</tbody>
</table>

Table 1: Second or top level domains for Siobhan Davie Replay (from LexiURL Searcher)

**Where are users from?**

Data from Google Analytics shows that by far, the majority of users are from the UK (40,797 visits). Generally, use is spread across the world. However, the volume of use within other countries is fairly small, with a higher percentage of new visits over the period than for the UK. Table 1 shows the visitor data for the top 10 countries.

After London, Coventry is the second highest location for the UK with 1,372 visits; 4.16 average pages per visit and an average of 03:52 minutes per visit. Across England the visits were fairly spread, possibly reflecting the inclusion of the work ‘Bird Song’ in the Dance GCSE\(^{30}\) and ‘Wyoming’ in the A Level\(^{31}\). Dance curriculums for England and Wales. This is also reflected in the number of schools and colleges accessing Replay. Data regarding internet service providers also showed there were a number of higher education institutions whose staff / students were accessing the site.

\[http://store.aqa.org.uk/qual/pdf/AQA-3231-W-SP-10.PDF\] Accessed 01 November 2010

How are users finding Replay?
Responses to the online survey showed that 44.4% of the 39 respondents who answered this question found out about Replay by searching online, with a further 52.8% finding out about Replay from a discussion list, event or a colleague. Data from Google Analytics showed that 67.94% of visits to Replay were from direct traffic, with the remaining 32.06% coming from referring sites and search engines.

SiobhanDavies.com was the top site referring 5506 visitors to Replay. This was also reflected in the data from link analysis conducted using Yahoo Site Explorer, where 53.9% of the links to Replay were from various pages on the Company websites.

Google was the top search engine directing 6,238 visitors to Replay and ‘Siobhan Davies Archive’ was the top phrase used to find the site, directing 1,190 visitors to the site, with a fairly low bounce rate of 19.66%. Other search terms included ‘Siobhan Davies Replay’, ‘siobhandaviesreplay’, and ‘Siobhan Davies Archives’ or were focused on specific works.

The term ‘Janet Smith and dances 1980’s’ was the fourth most popular keyword search and took 213 visitors to the Archive. However, these visitors viewed 1.21 pages on average and the bounce rate was 99.53% suggesting the Archive was a false hit for this search.

27 Visits to Replay using the search term ‘Siobhan dancesreplay’. Despite the inclusion of the word replay, the bounce rate for this search term was 100%. It is difficult to say why this might be, but the Company also has a site called Relay. Relay provides access to interviews and broadcasts of exchanges of ideas about dance and choreography[32], and it may be that there is some confusion around the similar names of these two different resources. This was picked up by one respondent to the online survey:

“How and where to access the archive on the SDS webpage could be clearer- it’s sometimes called the archive, sometimes Relay/Replay...I’m not sure but I think this could be clearer...”

Looking into this, it was noticed that the icon on the top left of the menu bar says Siobhan Davies Replay, but when you hover over this it changes to Siobhan Davies Relay. This is a very subtle change as the graphic used is almost identical and goes against standard webpage design practice of using the

<table>
<thead>
<tr>
<th>Country</th>
<th>Number of visits</th>
<th>Avg pgs per visit</th>
<th>Avg time on site</th>
<th>% New visits</th>
<th>Bounce rate</th>
</tr>
</thead>
<tbody>
<tr>
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<td>40,797</td>
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<td>20.11%</td>
<td>75.90%</td>
</tr>
<tr>
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<td>48.59%</td>
</tr>
<tr>
<td>3 Germany</td>
<td>146</td>
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<td>75.34%</td>
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<td>82.44%</td>
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</tr>
<tr>
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<td>107</td>
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</tr>
<tr>
<td>6 Portugal</td>
<td>85</td>
<td>4.91</td>
<td>00:03:36</td>
<td>50.59%</td>
<td>51.76%</td>
</tr>
<tr>
<td>7 Ireland</td>
<td>82</td>
<td>4.54</td>
<td>00:04:37</td>
<td>75.61%</td>
<td>47.56%</td>
</tr>
<tr>
<td>8 Spain</td>
<td>80</td>
<td>3.14</td>
<td>00:02:00</td>
<td>52.50%</td>
<td>63.75%</td>
</tr>
<tr>
<td>9 Netherlands</td>
<td>74</td>
<td>3.95</td>
<td>00:02:29</td>
<td>70.27%</td>
<td>45.95%</td>
</tr>
<tr>
<td>10 New Zealand</td>
<td>63</td>
<td>3.86</td>
<td>00:02:26</td>
<td>47.62%</td>
<td>61.90%</td>
</tr>
</tbody>
</table>

Table 2: Top ten countries visiting the Archive from Google Analytics Map Overlay report for Siobhan Davies Replay 01/09/2009 – 31/08/2010

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site logo to get back to the homepage. As a consequence this may be leading visitors out of the Archive site and unintentionally increasing the bounce rate for Replay (See figures 6 and 7 below). Once on the Relay site, the options that appear when you hover over the Relay graphic do not include Siobhan Davies Replay. A link to the Replay is given within the other menu options but as a result is less obvious for any user trying to get back to the Archive.

Figure 6: Screen shot of Replay menu bar

Figure 7: Screen Shot of Replay menu bar with Relay option

Figure 8: Screen shot of Relay menu bar

How are they using Replay?
From the user survey it is clear that Replay is being used in a number of ways for a number of purposes; for example as an online reference source; a learning resource; a teaching resource; to support professional; and to support dance practice. This suggests that Replay is reaching the majority of the intended audience groups identified in the original project.

Looking at the content viewed, data from Google Analytics shows that between Sept 01 2009 and August 31 2010 the pages on the Replay site were viewed 121,774 times, with 89,801 unique views and a bounce rate of 74.62%. After the Replay homepage which received 42.62% of the page views, the most visited page was the dance works page with 7,858 (6.45%) views and 4,785 unique page views. This page provides links to the 36 works currently contained in Replay. The vast majority of users (94.93%) came to this page from previous pages within the archive. This page provides the simplest way to browse content within Replay and 91.38% of visitors went to various other pages in the site from this page.

The most popular performance is *Bird Song* with 1,278 views (841 unique views)\(^{34}\). As this title is on the GCSE Dance curriculum this is perhaps not surprising. The majority of visitors (92.61%) came to this page from previous pages within Replay and 84.43% went on to view related content and other pages within Replay. Other popular works were *Plain Song*, *Two Quartets* and *Carnival*. Other pages that receive a high number of visits include ‘Siobhan Davies: Choreographic Career’, ‘Dancers’, ‘About the Archive’, ‘legal information / registration’ and ‘Guest Scrapbooks’.

The help page was viewed 587 times. Almost half of those viewing this page (49.27%) went directly to this page, with the remaining visitors going to this page from other pages within Replay. It was interesting that 50.26% of visitors to the help page also exited the site from this page. Although this reflects the high bounce rate for this page of 88.19%, it may also indicate that visitors were not finding the required information from this page.

**As a resource for teaching and learning**

As previously noted from the quantitative data, individuals from educational institutions are making use of Replay. Of those who responded to the online survey and had used the archive, 15 (42.9%) agreed it was important to their teaching and 23 (65.8%) felt it was important to their learning. 29 respondents in the online survey described themselves as lecturers or teachers with regard to their use of the archive. Of these 13 (44.8%) worked within higher education, 12 (41.4%) within schools and 1 (3.4%) within further education. This is interesting because as Whatley notes, Replay is

> ... not principally designed as a pedagogical tool...It will support teaching and learning but it’s not got teaching plans in there, or anything like that, so that it’s not set up first and foremost to be a pedagogic tool...”

The inclusion of work by Davies on the Dance curriculum at GCSE and A Level, and comments from respondents through the online survey reflect the use and value of video footage particularly in terms of providing access to early works and works not available on DVD.

> “Helped me to develop new teaching methods. Makes teaching more interactive. Students feel much more engaged with professional dance world when they analyse work from SDDC Replay. Access to older works e.g. *Sphinx* is vital to delivery of A Level Dance spec. as it’s difficult to get hold of dance works.”

> “I am able to do a successful scheme of work based on Siobhan Davies, where as with Alston and Cohan there aren’t many of their early works available, so I talk about their early works but have no clips to show the pupils-therefore they don’t learn as well.”

These comments as well as other evidence regarding the use of the Archive, illustrate that there is potentially great value in providing online access to dance resources. This is in part because there is relatively little dance material available. Consequently, the very fact that a significant resource not only exists, but has been made easily accessible online is enough to ensure that Davies is studied at this level.

\(^{34}\) [http://www.siobhandaviesreplay.com/record.php?id=8&view=metadata]
“As the AQA A2 syllabus demands study of 2 practitioners, solely due to this website, SD has been one of those practitioners that we study.”

As well as ease of access, Replay can also support new modes of teaching, encouraging engagement from students who are able to develop a greater understanding of the works and artists being studied. As another respondent to the online survey commented:-

“[The Archive has] enhanced my breadth and depth of knowledge and understanding that has enabled me to provide my students with evidence of works that help them to understand how dance has developed.”

And another said:

“The more that is available the more students can access and understand about dance. Having actual movement to see is invaluable to teachers and students.”

From anecdotal evidence the original project team also knew that Replay was being used within higher education. Information provided by the project team and data from Google Analytics identified 10 academic staff from 6 higher education institutions who were contacted regarding their use of the Archive. Four academics responded, two of whom felt they had not used the archive sufficiently to respond to the questions. The other two respondents had both used Replay for teaching at undergraduate level and had found it to be a valuable resource:-

“I use the archive as a resource mainly in two choreography modules. The archive...provides a very useful resource when discussing Davies’s choreography – her use of space, generation of material, manipulation of group etc.”

“It has been used as an example and study resource of: choreographic style, creative methods of working, collaborative artistic work, developments in late 20th century dance history.”

Whilst many of the comments received focus on the value of Replay as a video library, comments from one academic in particular hint at the richer variety of material that is available. However, they still acknowledge that the significant video content is a valuable aspect of the resource for student learning.

“I have used it both as an educational tool and a resource for reference in research. It is an exemplary e-resource offering multiple possibilities for usage. The access to footage offers a valuable point of reference to the compositional and stylistic choices of a very significant choreographer during the course of her career. It points towards the shifts in contemporary dance in Britain over the past decades. Testimonies available in the resource complement this. The interactive and audio-visual nature of the resource makes it engaging for dance students and allows for a broader and deeper appreciation and understanding of the work.”

**As a resource for research**

69 respondents (94.5%) to the online survey said they use digital resources to support research and 31 people described themselves as researchers with regard to their use of Replay. 21 respondents agreed that Replay is important to their research saying:-

“It helps me re-formulate my research questions and give more ideas about an artist’s practice or in following some particular archive.”

“To conduct research that goes through layers of information- archeochoreographic research as well as laterally is interesting and possible because of the different kinds of resources- seeing a work, then looking at rehearsal footage feels a privilege, then reading an article or
interview sheds more light on the work and you can go back and easily watch it again/save it for later in a scrap book...

10 people also said that they had used Replay to complete a piece of work either published or unpublished. This lead us to consider how far Replay has been cited. In order to assess this, we undertook a search of relevant subject databases including the International Bibliography of Theatre and Dance, LexisLibrary newspaper database, Google Scholar and online blogs. However, very few items were found that made reference to Replay and only one recent paper as discussed below as written about the resource.

Searching across these resources for ‘Siobhan Davies Replay’ found no results and only when the searches were broadened out did we find references to the Archive. It is striking that despite the regular promotion of the resource by the Company, users are still referring to the resource as the Siobhan Davies Dance Archive. This was the original name used by the project until shortly after the launch in June 2009. In the most recent article to discuss Replay the author still refers to the resource as the Siobhan Davies Dance Archive. 35 This paper published in March 2010 also includes the original link to the archive (http://www.siobhandaviesarchive.com). This link is automatically and seamlessly re-directed to www.siobhandaviesreplay.com without the user being aware that the URL and the name of the archive have been changed. Consequently, it is likely that those using Replay as an online resource to support research outputs are either not citing it correctly, or are not publishing their outputs formally.

As a resource for professional practice
In her interview, Whatley expressed an interest in understanding more about if and “how artists are using [Replay] as a resource to stimulate their own practice”. Questions were asked about this in the online survey. 15 people described themselves as dance artists with regard to their use of the Archive and 14 said that they use Replay as a resource for dance practice. 19 respondents felt that Replay was an important resource for their dance/movement practice. One respondent commented:-

“I am interested in looking at other choreographers’ methodology or creative practice, to inform my practice. I have looked at the Siobhan Davies Replay and found it very interesting and informative about creative approaches to work.”

Overall value of the Archive
Though it is difficult to generalise as response rates to some methods of collecting this data are fairly small, it is fair to say that evidence from both the qualitative and quantitative indicates that this resource is fairly well used and valued within the dance community. Of the 86 people who responded to the survey, 36 people answered the questions specifically regarding their use of Replay. Of those 27 found Replay easy to use and would recommend to others. 24 people felt it was comprehensive in its coverage. This reinforced comments included in some of the user feedback for Replay, which describe it as a “...wonderful archive...” and “... an incredible resource.” One academic said “A fantastic resource and a very courageous venture! Thank you for offering it.”

When asked if Replay had changed the way they teach, study or research, or if the resource had changed their professional practice 11 of the 19 who responded to this question were clear that Replay had influenced their practice. Of these, 8 indicated through their comments that Replay supported their teaching practice: enabling increased access to material that supports contextual work at GCSE and A Level Dance and supporting students with independent research projects, and increasing student engagement especially with works not previously available on video or DVD.

However, 32 respondents to the survey knew of Replay but did not use it. While 17 (53.1%) said it was not in their subject area, 7 (21.9%) said it was in their subject area, but did not contain content that is of use to them. Though this is a relatively small percentage from a small number of respondents, it does raise questions regarding why this is not of use. Unfortunately, no one substantiated these statements. Other comments focused on the problems accessing the site and the users own lack of skills and knowledge to make effective use of this resource:–

“I found the basic Siobhan Davies web site hard to get into - even after email assistance - and haven't been able to explore properly.”

“The really important thing is that I don't know enough about them to use them effectively. What I really need is a handy users’ guide to digital on-line resources for Dance in HE.”

“I've often found that when I go on to the website it doesn't always load all of the works properly. Sometimes the replay site doesn't work and this is really frustrating for teaching purposes. Also it takes a long time for the works to load up when you're playing them on line.”

Suggested further developments
Through the online survey suggestions were also made for other content that users would like to see. This included adding the *Wyoming* music available to download like the other dance works; earlier works to be remade and included; interviews with Davies; and footage of the dancers taking classes to influence the teaching practice in the Siobhan Davies style.

Through the questions emailed to academics a question was asked about the use and value of teaching resources and case studies that may be generated by the DTraces project regarding the use of Replay within the PDP element of undergraduate courses. Both respondents to this question
agreed that this would provide useful resources to support their use of Replay in teaching and learning. This reflects comments from Whatley regarding anecdotal evidence that people are impressed with Replay but are unsure what to do with it.

The value of digital resources in general
Respondents of the online survey were in general enthusiastic about using technology and digital resources for both professional and personal interests. 79.3% described themselves as either an enthusiast or an advocate/promoter of digitisation. However, despite the fact that 85.1% agreed that digital collections are really useful, 20.3% felt that they were not always easy to use and a further 37.8% of those neither or agreed or disagreed with the statement regarding ease of use. This implies that more could be done to make these resources more accessible to would-be users.

A variety of other digital resources were identified as being valuable including William Forsythe’s Synchronous Objects36, UbuWEB37, YouTube38 and the Library of Congress Performing Arts Reading Room website39, showing the respondents had a familiarity with a variety of online resources.

Looking ahead the majority of respondents (90.5%) felt that digitised material would be important or essential to their work. Only 1.6% (1 respondent) felt that digitised material would be irrelevant to their work in the future. (63 answered this question). This is reflected in comments received by academics who valued the digital resources in terms of both how they could support and develop education, and the preservation value of creating digitised resources:

“Digital resources offer exposure to a multi-sensory process of learning which is engaging, effective and fun.”

“I feel that it is very important in terms of preserving the work of a major U.K choreographer, and most importantly enabling a wide audience base to access the work which covers a large time period.”

This reflects Whatley’s own feelings about the benefit of digitised resources being around access and ability to access content not previously available. Increasing the user’s ability to make connections more easily and navigate between different objects and allowing new audiences to discover dance. However, this as Whatley suggests, “...raises all sorts of interesting questions around what it means for our experience of the arts and of dance if it’s met through the screen, and if it’s met through some kind of web-based resource...”. Such questions have not necessarily been answered by this analysis, but provide further thought for the future development of Replay and digitised resources in general.

Conclusions:
• Attention should be drawn to the change in name and url of Replay.
• Needs greater promotion outside of the core dance research/teaching environment to include popular dance journals which would help ensure wider access to the original intended audiences of the project
• Valuable in schools due to GCSE and A-Level Dance curriculums, with emphasis on value of resource as video library.
• Significant use in HE, but unable to draw conclusions about how it’s being used.
• Possibly more guidance is needed about how to make the most of Replay, maybe through learning resources to encourage more in-depth use.

36 Synchronous objects - http://synchronousobjects.osu.edu/
37 UbuWEB http://ubu.com/
38 YouTube www.youtube.com/
Outline of solutions:
The DTRACES project will be addressing a number of the findings. Planned activities include:

- Increasing awareness of the archive through direct engagement with students to explore navigation paths through the archive, identifying how access can be enhanced. This should lead to clearer guidance for users about how to use Replay and can be added to the relevant pages within the archive. The aim is to find a balance between providing a range of content whilst building tools which increase access without complexity.

- Publicity aimed at a broad range of users, particularly the practitioner community, to raise awareness of Replay, the relationship between the archive and other digital resources which can be reached through the Siobhan Davies website, and the transferable nature of the content (in other words, interest in Davies is not a pre-requisite for finding tools and resources within the archive useful for other lines of enquiry).

- A PALATINE study day in November 2010 is going to focus on how teachers and researchers in HE can use digital dance archives within the curriculum. The DTraces project is going to be featured on the day, raising awareness of the project as well as generating more interest in the archive in general.