

**MOVEMENT AND MEMORY:
Dance Archives and the Implications for Archival Appraisal**

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Abstract

This thesis investigates the state of dance archives in Canada, focusing on collections held in the community. The research is exploratory in nature and uses an ethnographic approach to explore the state of the field and engage with people in the dance community to understand the perspectives and practices of people who create, care for, and use records of dance. This thesis investigates two central questions: how archives are used, and the challenges of documenting and archiving dance. Three complementary data collection methods are used to investigate these questions: a scoping review of publications in the field, a survey of community records and practices, and interviews with individual practitioners. This thesis demonstrates how the ephemeral nature of dance impacts its documentation, the importance of embodied knowledge, and the challenges communities face with regards to their archives. Dance archives also raise questions about the nature of the record, appraisal responsibility, and the connection between appraisal and acquisition.

Cette thèse présente une enquête sur l'état des archives de la danse au Canada, en se concentrant sur les collections conservées dans la communauté. La recherche est de nature exploratoire, utilisant une approche ethnographique pour explorer l'état du domaine et s'engager avec des individus dans la communauté de la danse pour comprendre les points de vue et les pratiques de ceux qui créent, conservent et utilisent les archives de la danse. Cette thèse examine deux questions centrales : les usages des archives et les défis de la documentation et de l'archivage de la danse. Trois méthodes complémentaires de collecte de données sont utilisées pour répondre à ces questions : une analyse des publications dans le domaine, un sondage sur les archives et les pratiques communautaires, et des entretiens avec des praticiens individuels. Cette thèse démontre l'impact de la nature éphémère de la danse sur sa documentation, l'importance de la connaissance

incarnée et les défis auxquels les communautés sont confrontées en ce qui concerne leurs archives. Les archives de la danse soulèvent également des questions sur la nature du document, la responsabilité de l'évaluation archivistique et le lien entre l'évaluation et l'acquisition.

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Chapter 1. Dance and the Archive: an Introduction

“Dance is considered intangible cultural heritage: the truest artifact, the dance itself, leaves no analogue representation of itself. It is a physical act that happens in a moment of time and space and then is gone, existing only in the viewer’s memory and the dancer’s body.”

– (Bowring, 2023, p. 6)

Throughout most of modern history, the art of dance and the body in dynamic, expressive movement has presented a challenge for archival preservation. Documentation acquired by archives such as house programs, dance notation, or newsprint are static, textual records and are very different from the dynamic, ephemeral act of dancing. With the development of cinematography and its widespread adoption in the 20th century, the way dance could be recorded changed dramatically, and for the first time the body in movement began to appear in the archives (Whatley, 2020).

In the 1980s, there was a growing interest in the preservation of dance in North America. Social and civil movements in the decades prior had changed the archival landscape, and society was looking at heritage and history in new ways (Ridener, 2009). In the performing arts there was an increasing concern over the loss of knowledge that occurred as each generation of dancers retired or passed away (LaFrance, 2011; Shepard, 2011). Interested dancers and performing arts archivists began to investigate the state of dance records held by dancers, dance companies, and professional choreographers. Two early studies in Canada and the United States found that most archival collections held by professional dance companies were only loosely organized, had no preservation practices in place, and no dedicated personnel (Kopp, 1990; Warnken, 1988).

In 1982, the National Library of Canada (now Library and Archives Canada) published a descriptive list of dance material in libraries with the aim of reporting on the state of the field

(Collier & Guilmette, 1982). This study highlighted collections of resources – primarily monographs – in public and university libraries across the country, with the greatest concentration in the provinces of British Columbia, Ontario, and Québec (Collier & Guilmette, 1982). No equivalent published study has been done on dance material in archives.

In 1986, the Ontario Arts Council commissioned a study of Ontario’s performing arts resources which included a component on the archives of dance companies, schools, and other professional dance organizations (LaFrance, 2011; Warnken, 1988). This study found that archival collections in dance and in the broader field of the performing arts were in poor physical shape with almost no preservation practices in place, and highlighted the importance of taking action to prevent loss of Ontario’s artistic heritage (Warnken, 1988).

In response to a growing urgency and calls from the dance community, the Canada Council for the Arts in conjunction with the Department of Canadian Heritage commissioned a study in 2000 that examined dance collections of professional groups and reported on the conditions of the material, the amount of dance film, and the preservation efforts that were needed to prevent the loss of creative history (LaFrance, 2011; Rowat, 2000). Although the report was never published, copies were distributed to the participants of the symposium LOGIN:DANCE/SE in June 2000 (LaFrance, 2011). This symposium called for a collaborative, national effort to preserve dance heritage, but while it drew attention to the urgency of dance archives, visible changes have been slow to develop (LaFrance, 2011).

Twelve years later, the Dance Division of the Canada Council for the Arts began a multi-year study which examined the ecology, economy, and social impact of dance in Canada (*Summary of the Dance Mapping Study*, 2016). Although this study did not investigate dance preservation and archives as part of their core research, the literature review briefly described

two dance preservation initiatives in Ontario and Québec, and noted that the overall preservation of dance history in Canada was “...compromised by insufficient documentation and lack of primary archival sources” (De Rosa & Burgess, 2012, p. 66), an observation that coincides with the findings of the previous studies by Warnken (1988) and Rowat (2000) in Canada, and Kopp (1990) in the United States. Despite the findings of these studies and calls to action highlighting the urgency of dance archives, dance in Canada in the early 21st century still receives very little attention or support from the professional and academic archival communities, and consequently, most of our dance history remains as ephemeral as the art itself.

Contemporary Issues

In autumn of 2022, I began a part-time job as a student archivist at The School of Dance, a non-profit arts institution in Ottawa founded in the late 1970s with a substantial archive. My role was to inventory and organize the material and develop a plan for its preservation. As this work progressed, it became clear that much of what an archivist would normally do would not be possible in this context. Archival standards, cataloguing software, and other resources adapted to the needs of dance collections were either non-existent, inaccessible because of cost, or out of date. The equipment needed to digitize film or implement basic climate control was too expensive, and handing over the collections to an institutional archive was not an option because the records were actively used by the community. Of particular concern were large collections of film in formats such as 8mm reels, Betamax and VHS, Hi8 tapes and others; formats which have already become obsolete and whose physical forms are quickly degrading in poor storage conditions. Informal conversations with both dance and archival professionals in the broader

field found that most were facing similar challenges and identified a lack of defined practice and protocols for dance materials, and a lack of financial support for their appraisal and treatment.

In research and academia, very little attention has been paid to the treatment of dance archives, and dance scholar Timmy De Laet (2020) notes that this has been perpetuated by a lack of dialogue between the fields of dance studies and archival science. The available research focuses primarily on issues of ephemerality and the types of documentation for dance, with little research into practical methods or standards for dealing with dance materials. The challenges of documenting dance and describing and preserving dance records are inadequately addressed by current archival theory and practices. Scholars such as De Laet (2020) call for the expansion of existing archival structures to better include and document dance and consequently enrich the records held by institutions.

Many collections of dance material are found in the dance community, held by dance companies, choreographers, event venues, and other individuals; however, community collections outside formal archival institutions are rarely studied. Occasionally, dance collections are acquired by university or government archives, but dance collections are typically only handed off to an institution once the material in them is no longer in use. This is often because the dancer or choreographer has passed away, the company has closed, or the works are no longer performed. Collections that do get acquired by these types of archives often lack the supplementary documentation that makes them legible to people outside the field (De Laet, 2020). So much of the preservation of dance heritage happens in the community, yet the literature continues to reflect scholarly perspectives on archives, despite increasing recognition of the community archive as an important source of knowledge about the preservation and transmission of cultural heritage.

Research Objectives and Questions

This study investigates the state of dance archives in Canada today, focusing specifically on dance archives held in the community, as opposed to mainstream public or academic archives.

This research is exploratory in nature and seeks to understand the challenges and uses of archives in dance contexts, and to share community voices on these subjects. The research further aims to highlight a gap in archival theory and practice as it relates to dance and provide a starting point for research in this area. This research asks: how are dance records used? What are the challenges people face with dance archives? To explore these questions, research will focus on three areas of inquiry:

1. The material itself, including format, and what is being documented.
2. The challenges of documenting and archiving dance.
3. The ways in which archives are used by different people or groups.

An ethnographic research design is used to explore the state of the field and engage with people in the dance community to understand the perspectives and practices of people who create, care for, and use records of dance. Dance in the context of this thesis includes all forms of dance including theatrical, recreational, pedagogical, social, and spiritual forms of dance. The theoretical framework of this study functions as a cognitive signpost for engaging with critical issues throughout the analysis of the data, rather than controlling the direction of the study, and helps to explore and contextualize key issues in the study results that have implications for contemporary questions in archival appraisal. Three complementary methodologies are used to investigate these questions: a scoping review of publications in the field, a survey of community records and practices, and interviews with dance professionals who work with dance archives.

Context of the Literature

The available research literature on dance archives is limited and draws primarily on complex ideas in dance studies such as the nature of dance as an ephemeral art form, and the implications of this for dance documentation. Also common in the literature are descriptions of specific dance collections, as dance archives are often established to preserve the creative and artistic legacy of individual dancers, choreographers, dance companies and schools (Carlson, 2019; LaFrance, 2011). These archives typically contain material such as dance notation, photographs, house programs, newsprint, press, films, and sometimes larger artifacts such as costumes, shoes, and set pieces (Bowring, 2011; Scarpulla, 2016). Notable collections include the Jerome Robbins Dance Division at the New York Public Library, the archives of the Pina Bausch Foundation in Germany (Wagenbach & Pina Bausch Foundation, 2014), the archives of the Ballet Rambert and the Royal Opera House in England (Jones, 2020), and in Canada, Dance Collection Danse in Canada (Bowring, 2011) and the Bibliothèque de la danse Vincent Warren at the École supérieure de danse du Québec (Warren, 1995).

Central to the study of dance are the ideas of ephemerality and intangibility. Dance is an ephemeral, intangible art form that exists in the moment of movement, and then ends (Phelan, 1993; Sheets, 1966) and therefore cannot be captured through traditional, tangible forms of documentation typical of archival fonds. Although aspects of dance can be recorded externally, the act of dance itself cannot be. The challenge for archivists, then, is to be able to work with this intangible and phenomenological nature of dance to preserve as much as possible within the records of the archive (De Laet, 2020; Oke, 2017).

In connection with the ephemeral nature of dance is the concept of embodied knowledge. Embodied knowledge is a form of knowledge that is gained through bodily experience, stored in

the body, and accessed through the body (Griffiths, 2014; Tanaka, 2011). The notion of embodied knowledge originated in the ideas of the French philosopher Maurice Merleau-Ponty who wrote about knowledge stored in the body in his treatise *The Phenomenology of Perception*, first published in 1945 and later translated into English in 1962. Merleau-Ponty's phenomenology explored the idea of 'knowing' through the body and lived experience, and theorized a type of knowledge that was stored in the body and could be used without explicit or conscious thought (Merleau-Ponty, 1962). Dance scholars have built on this idea to explore the essential nature of dance experience and theorize the dancer's body as a site or container of memories, an active archive of embodied dance knowledge that is accessed or expressed through movement (Griffiths, 2014; Lepecki, 2010; Sheets, 1966). However, like the ephemeral nature of dance, the dancer's embodied knowledge poses a significant challenge for archival preservation as it does not translate easily to other record mediums.

The addition of oral narratives to dance collections has been proposed as one way to capture some of the intangible aspects of dance in an external, preservable record. Scholars at the George Balanchine Foundation Interpreter's Archive studied the use of oral narratives and found that they transmitted knowledge about dance and choreographic practice that complemented the documentation and that aimed to help dancers reproduce body movements, and to transmit information could not be communicated in other ways (Brauninger, 2020). A similar study was conducted with past and current members of the Tanztheater Wuppertal Pina Bausch. Oral descriptions of creation processes, rehearsals, and interactions were examined and found to provide an active dialogue that dealt with memory and the transmission of micro and macro memories from specific periods in the company's history not otherwise reflected in the archives (Chernetich, 2020; Wagenbach & Pina Bausch Foundation, 2014). Oral narratives can provide

individual accounts of interactions and intellectual processes that are difficult to document, such as an interactive creation process. These types of records can provide rich context and transmit knowledge but are still limited in what they can communicate about the experience of movement.

The issues of ephemerality and intangibility have also influenced discussions of how archived work is reperformed, embodied, or re-embodied through contemporary re-enactment. The archive and the idea of preservation are inextricably linked to the material, personnel, and records that allow for the reconstruction and re-performance of a work (Carlson, 2019; LaFrance, 2011). The body itself can be seen as a living archive in which is stored the knowledge of the dancer. The act of dancing and re-enacting a work can be seen as a form of active archiving, in which the body accesses, enacts, and re-records embodied memory of a work (Griffiths, 2013; Lepecki, 2010; Ní Chróinín, 2022). However, the body cannot be kept in perpetuity and embodied knowledge poses significant challenges for archival preservation.

The central challenge of dance collections acquired by institutions or government archives is that much of the documentation requires a knowledge of dance technique, and of individual or community-specific practices to be comprehensible to non-dancers or scholars. Traditional archival practices preclude the preservation of embodied knowledge, and this can obscure and make unintelligible much of the documentation in a dance collection (De Laet, 2020). To understand a choreographer's dance notation describing the movements for a particular work, it often requires a comprehensive understanding of dance movements themselves, of how they combine, and of how the choreographer represents them on paper in their own shorthand. These types of records should have supplementary sources of information to make them legible to the people who do not have the embodied knowledge necessary to

understand them, or where the knowledge has or is falling out of living memory (De Laet, 2020). Without this embodied knowledge, a page of dance notation cannot be translated into movement, and the dance it documents is at risk of being lost. Standardized notation systems exist, most notably Labanotation, which is a system of dance notation used for writing down choreography; (Fowler, 2010) but notation requires specialists in order to interpret them, and dancers do not read notation the way that music notation is a widely used and widely known system.

Technology, and specifically film, has played a significant role in the dance archive. Film revolutionized the ability to record dance visually, and early film collections provide valuable insight into works that have fallen out of living memory (Whatley, 2020). Film is a visual medium and can capture movement in a way no other type of record can. As technology has advanced, digital archives have also emerged as a way of both documenting and presenting the work of choreographer or dancer, creating virtual spaces where dancers can interact with a work in different visual ways (Whatley, 2017; Whatley & Varney, 2009). Research into digital dance archives focuses on the development process, the accessibility of digital platforms, and the creative authority of the dancer or choreographer (Allen, 2010; Esling, 2013; Whatley, 2017).

There is very little research discussing the organization and description of materials in a dance collection. In the 1990s, the Library of Congress developed a rule for determining uniform titles for dance works during the cataloguing process applicable largely for libraries, which is still in use today (Procházka, 2006). In the early 2000s, dancers and archivists collaborated to create a work-based model that could be used to structure the Performance Database of the Rambert Archive and the Royal Opera House Collections. This model uses a hierarchical scheme where a dance work is accorded the status of an artistic entity that has its own description and contextual data that is unaffected by instances of performance on the lower tiers (Jones, 2020).

However, the published documentation on this model is limited, and there is no information on how it could be applied to other contexts.

Overall, the literature on dance archives is quite limited, focusing primarily on the ephemerality of dance and the difficulty of capturing it through documentation. Oral narratives are suggested as a complementary method to other forms of records, and films are identified as particularly useful for documenting the visual presentation of dance, but neither can capture the experiential and embodied aspects of dance as an art form. Although the body is proposed as a form of archive itself and the absence of embodied knowledge from the archive is problematized, there is no practical research on how embodied knowledge might be integrated into archival practice or influence processes of acquisition, appraisal, and description. There is no academic research on methods or standard practices for the appraisal and treatment of dance material, nor is there research adapting existing frameworks to the specific qualities of dance.

Literature in the Canadian Context

Research on dance documentation and preservation in Canada is difficult to locate as it is mostly done by dancer-researchers in the community and does not reach mainstream academic circles. Two dancer-driven initiatives in the 1980s in Canada have grown into substantial archival and preservation organizations with research components: Dance Collection Danse (DCD) and Espace Perreault transmissions chorégraphiques. Danse Collection Danse was founded by dancer-choreographers Lawrence and Miriam Adams in 1983 after a reconstruction project of pre-1950s Canadian dance left them with a large collection of dance documentation that mainstream public archives were not interested in acquiring (Adams, 2004; Bowring, 2011). In the early 2000s in collaboration with dancer-archivist Clifford Collier, the DCD developed the Canadian Integrated Dance Database (CIDD) which was designed for organizing their dance archives based on existing archival databases at the time, and also sought to create a

collaborative space for dance communities to share dance history (Adams et al., 2008; Esling, 2013). The DCD stresses the need for sustainable, on-going archival work in the community to support the preservation of Canadian dance heritage and has made strides in this area by conducting a series of workshops for dancers on archival documentation (Bowring, 2011; Esling, 2013).

In collaboration with the DCD, Clifford Collier also developed the Collier descriptor thesaurus, which is the only known published thesaurus for use in the archival description of dance in Canada. A master's thesis study in 2013 conducted a comparative analysis of this thesaurus with the modern dance writings of Stéphane Mallarmé and found that while the former was well designed, it was limited in its expression of the aesthetic experience of dance, and recommended it be expanded (Paquette-Bigras, 2013). No further published research is available for this thesaurus.

In 2004, Lawrence Adams published a manual for dancers with instructions for organizing and storing their dance documentation to preserve a record of their own artistic legacy (Adams, 2004). Pre-digital era, this method focused on organizing physical materials in boxes centered around a specific choreographic work and provided basic preservation instructions adapted to the types of materials found in dance collections. None of the methods described in this manual have been discussed elsewhere or in research, but the idea of the box is also reflected in some of the research at Espace Perreault, where dancer-researchers have developed a choreographic toolkit for documenting dance. This toolkit focuses on the transmission of dance from one body to another mediated by documentation, and includes material such as annotations, descriptions of makeup and costumes, film and photographs of a work, and detailed descriptions of movement, music, lighting and other aspects, and emphasizes the importance of understanding

who the toolkit is created for and how it will be used (Gagnon, 2023). Ongoing research at Espace Perreault focuses on the creation, documentation, and transmission of dance and questions how documentation processes impact the creative process (Gagnon, 2023).

Elsewhere, several case studies have been conducted looking at the archives of specific Canadian choreographers. In an interview study examining current practices of Canadian choreographers in dance preservation, LaFrance explored how personalities, circumstances and creative drive influenced the choices choreographers made in the selection and maintenance of the records they kept of their own creative legacies (2011). Another study examined Canadian choreographer Peggy Baker's archival project "The Choreographer's Trust", with a focus on the creator's authority in the preservation process, and the challenges of balancing the dual goals of documenting creative work thoroughly and accurately while also allowing for interpretive latitude in the reperformance process (Lindgren & Bowring, 2011). Much more research is needed on the balancing of creative control and archival control, and how they interact in archival processes.

As with the broader literature on dance archives, the research literature in Canada is very limited and consists primarily of the small number of studies described above and the discussion and description of specific collections such as those at the DCD (Bowring, 2011). Initiatives discussed in the literature are exclusively from Ontario or Québec, despite the likelihood that initiatives exist in other provinces and territories in Canada. Although the CIDD standards manual and the Collier descriptor thesaurus were developed specifically for use with CIDD itself, many of the fundamental principles and controlled vocabularies may be highly applicable in other contexts, and research is needed to explore these. In Canada, as in the broader field,

research literature has a greater emphasis on the documentation of dance, and very little on archival practices and processes specific to dealing with dance archival material.

Summary

The preservation of dance poses unique challenges for archival professionals but has not received the professional and academic attention it needs. Research in the 1980s and 1990s highlighted the urgency of creating strategies for supporting and preserving dance collections but has resulted in very little action. Personal experience working with dance archives in the dance community in Ottawa suggests that very little has changed in the past four decades. Informal conversations with archival and heritage professionals working in the field highlight a lack of defined practice and protocols, and a lack of financial support for the appraisal and treatment of dance materials. These challenges are reflected in the literature which is limited and focuses primarily on the nature of dance and the difficulty of capturing it through traditional documentation methods. Unlike other artistic disciplines, dance does not have current research on frameworks, best practices, or methods for acquisition, appraisal, and treatment specific to the discipline, and this has consequences for the long-term, successful preservation of dance heritage and history in Canada.

This research study explores the state of the field today by examining collections, current practices, and the challenges of archiving dance in the Canadian dance community. This thesis asks how archives are used, and about the challenges that people face. The following chapters present the theoretical framework, methodology and data collection methods, and the findings from each stage of this study. The thesis closes with a short discussion on the issues that emerge in the results and the implications for archival theory and practice.

Chapter 2. Theoretical Framework and Methodology

This chapter presents the theoretical framework, the research methodology, and the data collection methods used in this study.

Theoretical Framework: Issues in Archival Appraisal

Modern archival theory has evolved significantly over the past 150 years, responding to shifting critical landscapes, increasing interest in social history, and rapid technological change (Cook, 2013; Ridener, 2009). As ideas and practices have evolved, so too has the role of the archivist and the activities of the archive. Once the responsibility of the record creator, archival appraisal has become a crucial activity for the contemporary archivist, and is at the heart of many current issues in archival theory and practice (Cook, 2011; Schwartz & Cook, 2002). This thesis engages with contemporary issues through the ideas articulated by Canadian archivist Terry Cook (1947-2014), a scholar and long-time archivist at the National Library of Canada (now Library and Archives Canada) in an article titled “We Are What We Keep; We Keep What We Are: Archival Appraisal Past, Present, and Future” (2011). This article is relevant to the study in part because of Cook’s influence in the field, because it best identifies questions of authority and responsibility in the appraisal process and is most relevant to this research because it identifies current issues and future directions for the field. In sum, Cook’s work lays the theoretical groundwork for this study.

“We Are What We Keep”: Critical Issues and Future Directions in Archival Appraisal

Terry Cook’s critical scholarship in the area of archival appraisal explores the evolution of ideas with a focus on appraisal responsibility, power and bias, and the involvement of the citizen. He challenges the idea that appraisal can be reduced to a series of processes and procedures without paying attention to the philosophical core centered around values. In perhaps one of his most widely read texts, Cook (2011) opens his inquiry into archival appraisal with the phrase: ‘We are what we keep; we keep what we are’ to illustrate the relationship between what we choose to keep, and how this material reflects or represents us. He argues that human nature conditions us to keep what we recognize, are most comfortable with, or what our social and educational backgrounds have taught us to value. This tendency can lead to biased choices which consciously or unconsciously exclude that which is not familiar or recognizable to us; historically this has resulted in the exclusion of specific classes of minoritized people, races, and genders from the archive. Cook stresses the importance of understanding appraisal decisions as socially, politically, and ethically complex acts that define the narratives, people, functions, and activities that will be reflected in the archives, and by extension in the mainstream narrative of history.

Responsibility for appraisal decisions has evolved with the profession. Cook (2011) examines the evolution of appraisal thinking through three major phases, highlighting its transformation from traditional, custodial practices to more contextual and inclusive practices that consider broader socio-cultural and historical contexts. Until the mid-twentieth century, archives were seen as storehouses for the natural accumulation of the few texts surviving from the ancient past, collected and stored by archivists for use by historians. Practices and procedures were developed to describe these materials and ensure their trustworthiness as evidence. However, as the number of modern records began to increase it became necessary to make

appraisal decisions to manage the amount of material in the archive. The choice of what to keep or destroy was initially left to administrators, and archivists took charge of what was left.

Archivists considered appraisal to be un-archival and counter to their role as objective curators.

This view still finds some support in the profession today, especially among digital curation initiatives that see the potential of mass data storage as a way to keep everything and allow others to determine what is important (Cook, 2011).

Cook is critical of this view of appraisal as un-archival. He argues that the archivist who does not take responsibility for appraisal is neither objective nor value-neutral, even if they are not actively setting appraisal values. Allowing the creator or administrator to determine value and make appraisal decisions passively allows for the destruction of archivally relevant records for any reason such as personal embarrassment, bias, a deliberate desire to suppress narratives, or to thwart openness and accountability in government. This can lead to serious abuses and privileges the institutions and the people in power over the individual citizen. The archivist who does not intervene in this process is supporting power and dominant historical narratives through inaction. Central to Cook's argument is the assertion that appraisal and appraisal values are subjective and socially conditioned because they are rooted in human experience. He argues that this should not be avoided but recognized and embraced. Appraisal theory and methodology should be clearly defined, and appraisal decisions carried out in accountable, well-researched and participatory ways that leave clear records documenting the choices that were made (Cook, 2011).

As archivists began to take on the responsibility for appraisal, strategies for determining archival value were developed. Appraisal methodology has gone through two major phases, shifting from value determined by academic trends in historical research to value determined

through a functional analysis of the citizen's interaction with the state (Cook, 2011). The initial strategy was to determine the value of a record by studying the trends of academic history and make decisions accordingly. However, this approach privileged historians – who were no longer the only serious users of archives –, reflected only a very narrow view of society, and required time for historical trends to emerge. As users diversified, predicting all future uses of archives was considered impossible. This approach to value was, therefore, eventually abandoned in favour of society-oriented approaches that aimed to represent greater diversity in the archive. Of these, the main strategy that emerged in Canada was macroappraisal.

Macroappraisal (sometimes written as macro-appraisal) is a two-way discursive framework that aims to reflect society and its values by focusing on the processes and mechanisms through which the citizen interacts with the state (Cook, 2011). This strategy is based on the idea that societal values¹ – which are used to inform appraisal values – are found documented in the records of the interactions between citizens and state programs and organizations. In a democratic society, politicians and public servants make decisions that reflect societal needs and wishes, which in turn shape institutions, policies, and programs, and in this way are thought to reflect society's values. In macroappraisal, archivists determine the value of a record through a functional analysis of the of the interaction of the citizen with the state and by extension reflect societal values. Macroappraisal also encompasses all media rather than privileging written texts, searches for multiple narratives, and seeks to give voice to marginalized groups by developing new ways of looking at case files and electronic data to find the most succinct record in the best medium for documenting these voices (Cook, 2011).

¹ Although outside the scope of this thesis, note the idea of societal values may be harmful for minoritized populations.

One critical future direction for archival appraisal will be to engage the citizen directly as a participant, partner, and potentially a keeper of records (Cook, 2011). Archivists and archives cannot acquire all records, and many can only be acquired as a last, protective resort. For Cook, the next phase of appraisal includes a shift towards a participatory approach, sharing the appraisal responsibility and function with citizens through a mix of mentoring and partnerships. In connection, he discusses the emerging phenomenon of community archives. Community archives are often created by marginalized or activist groups that seek to document what has been overlooked or excluded from mainstream public archives. These types of archives can also raise questions about the relevance of some of the practices, procedures, standards and principles that are considered fundamental for describing, legitimizing, and making archives ‘authentic’(Cook, 2011). How archivists meet these practical and theoretical challenges will affect the relevance and the future of the archival profession, particularly how the profession can best serve the long-term good of history and public memory.

For Cook (2011), it is essential that archivists question how well they appraise and acquire material, and how well this material truly mirrors the societies it is supposed to represent. In closing his article, Cook challenges archivists to think critically about these processes, to assign value to non-traditional types of memory-texts and other records, and to question if appraisal and acquisition are necessarily linked the way theory and practice has assumed. He proposes that archivists learn to share appraisal power collaboratively, and to consider the implications of this for our societies and for history.

Critical Directions

One of the fundamental issues with archival appraisal theory is that it was developed in academic and government archives based on the materials, conditions, and objectives of these places and

consequently it is principally best applicable only in these institutional contexts. Theory, practices, and standards in appraisal are all based on government or academic ideas of what a record is, on the types of value a record can have, and on the potential motivations for keeping or destroying records. The focus is traditionally very record-centric, with practices developing around appraising, acquiring, describing, and preserving tangible records with significantly less emphasis on the people who created them. While these principles and practices may be very relevant in institutional archives, they are not necessarily as relevant for archives in the community, artistic archives, or other types of knowledge repositories that collect material or document practices not traditionally found in mainstream archives. They can also be particularly problematic for communities whose traditions are grounded in living and embodied knowledge, and for whom the preservation of these traditions or the perceived value of a record may be very different.

Another issue is the absence of use and user perspectives in archival appraisal, and the strategies for determining archival value. The focus is on assessing social value through a functional analysis of the context including the role of the creator, institution, and organizational culture. However, how records are used by others can also provide insight into what is and isn't valuable to people or communities and why. Central also to appraisal is the question of who is responsible for assessing value and making appraisal decisions, and how these decisions then impact the people and activities who get represented in the archive. Cook emphasizes the potential for serious bias if the creator of the records is solely responsible for choosing what to keep, but he also recognizes the potential for bias from the archivist. Experience, culture and identity, social and educational backgrounds, and policies can all contribute to an archivist's reasons for perceiving value in some records but not in others. While bias can occur anywhere,

creators and other users in their community could contribute significantly to the appraisal of their own archives, as they are the people who have the most in-depth knowledge of the records, their contexts, and the use and value of the records to people or communities that created them. Cook's vision of a shared, participatory approach to appraisal that connects archivists and archives creators or keepers could have valuable applications for many groups, including artistic and cultural archives.

Although rapid technological change has prompted a re-evaluation of the nature of the archival record to include electronic documents, photographs, audio-visual recordings, and even social media, the idea of the record is still centered around storable material that has a static, definitive, often tangible form, and is largely language-based. From a practical perspective this is understandable, but it necessarily excludes history recorded in less tangible ways and does not consider or account for how these types of 'records' might be relevant to archives, and more broadly to the preservation and transmission of knowledge and history.

This thesis takes up the suggestion that community archives document groups and practices that are not typically included in mainstream archives, and therefore can provide valuable insight into the limits and relevance of archival appraisal practices and issues outside of institutional contexts. Dance archives are interesting because they document an artistic practice that is fundamentally ephemeral and intangible and does not naturally lend itself to traditional forms or ideas of documentation, and which has been under-studied and under-represented in archival theory and practice. Dance archives can challenge us to reflect on the nature of the record, how records are valued and used by the community, and appraisal responsibility. Through a study of dance archives in community contexts by a researcher who is neither

professional archivist nor professional dancer, this thesis provides a critical outsider perspective on central issues in archival appraisal.

Research Approach

This study explores archives in the dance community in Canada. This research is exploratory and qualitative in nature and aims to gain a preliminary understanding of the central issues particular to dance archives. An ethnographic research approach is used to study dance archives as a part of artistic practice and creative culture in community settings (Gilman & Fenn, 2019; Pickard, 2013). This approach is well-suited to research which seeks to engage directly with the participants who produce and consume the artistic material or phenomena under study (Gilman & Fenn, 2019) and enriches this thesis study through engagement with the people who create, keep, and use these records, rather than only studying the archival material itself.

The research seeks to explore the field, and uses the theoretical framework as a cognitive guideline for reflecting on the data, rather than controlling the direction of the research (Gilman & Fenn, 2019; Pickard, 2013). The data of the study is analyzed, and the findings contextualized within the critical issues outlined in the theoretical framework, which help to find meaning in the results.

Ethnographic research is characterized by prolonged engagement with the context, which typically requires long-term immersion in the field of a year or more during the study period (Gilman & Fenn, 2019; Pickard, 2013). However, this is impractical in the context of a short-term thesis project. Instead, this study takes an approach that is commonly used in ethnographic studies of user behaviour in Library and Information Science, and conducts research in a field that the researcher has already had prolonged contact with prior to the study (Pickard, 2013).

Ethnographic research is also characterized by participative engagement with the study population, diverse data collection methods, and aims to represent multiple perspectives in the findings (Pickard, 2013). This study uses three complementary methodologies to ensure that a range of perspectives and aspects are explored and represented in the findings. These methods include a scoping review, a survey, and semi-structured interviews.

An important part of preparing for fieldwork in ethnographic studies is researching and learning as much as possible about a topic in order to gain the necessary background knowledge on the field studied (Gilman & Fenn, 2019). The initial literature review for this study provided only a limited view of the research and key areas in the field of dance archives, so a scoping review was chosen as the first stage of data collection. The scoping review has two functions within this study: firstly, to provide greater context and background information for the survey and interview components; and secondly, to investigate the state of the field from the angle of research and published perspectives, mapping key concepts and areas of research in the field.

The survey and interview components shift focus to engage directly with the study population and seek to include a broad range of perspectives. The survey investigates the state of collections and practices across the dance community in Canada. It is a practical tool for reaching a large number of people efficiently within the time limits of a project, and in ethnographic research is particularly useful for gathering information about community trends and identifying potential focus areas (Gilman & Fenn, 2019). The interviews are used to explore the issues raised in the survey in greater depth and focus on investigating two specific community settings with established archives by speaking with people who have had long-term involvement in these contexts. Interviews are widely used in ethnographic research, and offer

rich sources of qualitative data for understanding practices, perspectives, and experiences (Gilman & Fenn, 2019; Pickard, 2013).

Finally, the field of research is dance archives in Canada. Dance archives are understood as both physical sites where material is gathered and kept, as well as the human activities of creating, maintaining, and interacting with these materials. Dance in the context of this thesis includes all forms of dance including theatrical, recreational, pedagogical, social, and spiritual forms of dance. This group is too large to study the entire population, and attempting to generate a statistically representative sample was judged impractical and not useful for this study. Instead, this research employed purposive sampling, a non-probability sampling strategy commonly used in qualitative studies to maximize the discovery of patterns, issues, and themes (Wildemuth & Cao, 2017). Two sample groups were required for this study: (1) survey participants and (2) interview participants. Purposive sampling was used to select groups for both stages based on a combination of suitability for the phenomena studied and convenience; each sample is described in the data collection descriptions for the survey and interviews.

Researcher Positionality

All researchers enter into an ethnographic study steeped in their own social and cultural contexts (Gilman & Fenn, 2019; Pickard, 2013). In this short statement, I recognize that research is not value neutral. It is driven by the individual and standpoint from which the research is approached, the position of the researcher in relationship to the community, and the researcher's personal perspectives and biases. My experience of dance is social and recreational, done sporadically for exercise and enjoyment since childhood. I am not a professional dancer, choreographer, or teacher with a long-term or profound experiential understanding of expressive movement as an art form from. Professionally, I have worked as a student archivist at The

School of Dance, a non-profit school in Ottawa that provides professional training in ballet and contemporary dance, and a wide range of recreational community programming. I am a member of this community, but as an administrator and archivist, not as a creative or artistic contributor, and my perspective is that of a student archivist seeking ways to help preserve dance heritage in the community. As such, I approach this research as both an insider and an outsider in the specific community context of The School of Dance, and the greater context of dance archives in Canada.

Ethics Approval

The survey and interview sections of this study involved the participation of humans and was therefore subject to review and approval by the Research Ethics Board. The proposal for the study was submitted to the Office of Research Ethics and Integrity at the University of Ottawa and project approval was granted on December 13, 2022. Research commenced shortly after. The text of the proposal is included in Appendix A with a copy of the approval certificate.

Consent was obtained from all participants in the survey and interview stages. Survey participants were entirely anonymous, and no personal information was collected. With their consent, interview participants were not anonymous. The personal name and organization name are both used in this study. For a full description of consent and privacy protocols see the proposal in Appendix A.

Data Collection and Analysis

Scoping Review of Literature on Dance Archives

Publications in the field of dance archives have not been mapped before, and it is difficult to visualize the range of research that might be available. Scoping studies provide a preliminary

assessment of the potential size and scope of the available literature by rapidly mapping key concepts in a research area (Arksey & O'Malley, 2005; Paré et al., 2015). The methods for conducting this scoping study are based on the framework proposed by Arksey and O'Malley (2005) and move through five stages: identifying the purpose and parameters, extracting relevant studies, selection of studies, data charting, and presentation of the data.

This study aims to map the key concepts in the field by identifying current areas of research in dance archives, and to explore the scope and location of the literature. Rather than responding directly to the research questions, the scoping review serves to contextualize and enrich the understanding of the results from the survey and interview portions of the study. Two specific objectives were established for the scoping review. First, to map where and when research was published by looking at year, publication type, and source. Second, to map the current areas of research by identifying key themes and directions in each area. This approach to examining the literature does not examine methodology, research quality, or compare findings because of the exploratory nature of the research, and the pragmatic limits of the thesis project.

This scoping study uses keyword searching in electronic databases as its central search strategy. Database keyword searches can access large numbers of publications quickly as well as extract bibliographic data and abstracts which is helpful for identifying and managing results (Arksey & O'Malley, 2005; Paré et al., 2015). Databases were selected based on the relevance of the subject matter they covered, and whether they were accessible through the University of Ottawa library subscriptions to ensure maximum access to the full text of the publication.

Key words and search parameters were predefined in order to ensure consistency when conducting the searches (Arksey & O'Malley, 2005). Two main keywords and four related keywords were identified. A basic search string was constructed using these keywords and

Boolean logic, and then adapted to the limits of each individual database. Each search string was pre-tested several times and refined until the search results elicited the best possible combination of accuracy and recall (see Appendix B for a detailed list of search logic for each database). In addition to the search logic, three parameters were pre-defined and applied during the search process: language, year, and publication type. Results had to be in English or French, published in or after 2000, and were not limited to peer-reviewed research. The language limits were chosen because of the language skills of the researcher. The year 2000 was chosen as the lower limit because of the research commissioned by the Canada Council for the Arts in 2000, and the symposium that followed, which was the first of its kind in Canada to draw widespread attention to dance archives. Search results were extracted and exported directly into Zotero, an open-source reference management software for managing bibliographic data. Zotero was chosen for its versatility as a tool that could be used for each stage of the extraction and screening process and provide citations during the summarizing process.

The search results were screened twice to eliminate studies that were not relevant to the subject studied. Pre-defined inclusion and exclusion criteria were used to ensure consistency when screening and eliminating studies that did not cover the subject studied or did not address the research questions (Arksey & O'Malley, 2005; Paré et al., 2015). The first screening stage was conducted based on title, abstract, and bibliographic data, and used exclusion criteria relating to the year of publication, language, availability of abstract, and basic subject matter. The second screening was conducted using the full text of the publication, and exclusion criteria related to the availability of the full text and the subject matter (see Appendix B for a summary of the screening criteria). Although it is generally recommended that at least two independent

researchers conduct the screening (Arksey & O'Malley, 2005; Paré et al., 2015), only one researcher was involved in this thesis study.

To prepare the data for analysis, the data was charted into an Excel spreadsheet. Charting data is a technique for synthesizing and interpreting qualitative data by sorting and charting data according to key characteristics or themes, which are determined based on the objectives of the study (Arksey & O'Malley, 2005; Paré et al., 2015). For each publication, data on the author, year, publication source (ex. journal), type of publication (ex. thesis), main research subjects, and key concepts were extracted and included in the charts.

The analysis and presentation of the results was split into two parts to respond to the two objectives of the study. For the first part, basic tabular analysis was used to examine the distribution of publications by year, type of publication, and location of publications. In the second part, the results were examined using qualitative content analysis and general codes were attributed to each publication. The publications were grouped by code, and then synthesized and presented in a comprehensive table to demonstrate the range of research subjects found in the results. See data analysis section for a description of the qualitative content analysis and coding methods used in this study.

Survey of the Dance Community in Canada

The goal of the survey was to investigate the state of collections and practices in the dance community in Canada. The survey sought and attempted to collect a broad range of responses and perspectives in an efficient way to identify commonalities and potential focus areas. A descriptive survey was chosen as the best survey method because it can be used to describe a specific situation, find patterns within a sample group and does not aim to make statistically

valid predictions or obtain generalizable results and is therefore well suited to this type of qualitative, exploratory research (Gilman & Fenn, 2019; Pickard, 2013).

A short, self-administered questionnaire to be completed online was chosen as the most practical method for administering the survey and reaching as many people as possible. To facilitate this, SurveyMonkey, an online survey tool, was used. SurveyMonkey was chosen because it is a familiar brand to the general public, has flexible options for formatting and disseminating surveys, and allows for basic branching logic. The questionnaire was designed first and then formatted to fit the SurveyMonkey interface.

The questionnaire was developed through an iterative process of drafting, pilot testing and revising which is important for creating clear, well-written surveys (Nardi, 2018). The questions were developed from three areas of interest that were clarified at the start of the project (see Appendix C) and then organized into four sections of questions: (1) demographics, (2) collection contents, (3) organization and tools, and (4) challenges. The first three sections were composed of multiple-choice or single-choice/forced choice questions which were close-ended. Most also included an “other” box which allowed the participant to provide an answer not supplied in the response options, which was included because of the exploratory nature of the research and a recognition that there would be options that I, the researcher, did not know about. The fourth section aimed to gather participants’ opinions, but since people do not generally like to respond to open-ended questions (Nardi, 2018), a multiple-choice question followed by an optional open-ended question were used to ensure that a minimum response about challenges was obtained. Participants were encouraged to elaborate in the open-ended question, as open-ended questions can provide valuable insight into individual perspectives and uncover issues that might not occur to the researcher (Nardi, 2018). Finally, basic branching logic was used on two

questions to re-direct participants to a follow-up question relevant to their response, or to the end of the survey.

The survey was drafted in English and pre-tested by an anglophone ex-dancer who made recommendations on wording, clarity and question sequence, and modifications were made. The second draft was translated into French, and pre-tested in both languages by a group of classmates in the Master of Information Studies program at the University of Ottawa. Some minor changes to layout and wording were made. The final version of the survey included a consent statement, eleven close-ended questions, and one optional open-ended question (see Appendix C for the final version of the questions and the results).

A purposive sampling strategy was used to select an existing sample population for the survey that had the same characteristics of the population studied in the thesis. In 2011, the Canada Council for the Arts in partnership with Ontario Arts Council studied the ecology, environment, and social impact of dance in Canada (De Rosa & Burgess, 2012; Stevens, 2013). One of the research outputs from this study is an interactive, searchable map that contains over 2,880 entries representing over 140 genres of dance and broad range of dance activities.² This map is the largest and most comprehensive list of dance individuals and groups in Canada (Stevens, 2013). This map was used as the basis for the sample used in the thesis study. The principal advantage of using this list is that the group has already been studied by researchers at the Canada Council for the Arts, and publications describing this group are available, including information on characteristics of dance activities and genres and how they were categorized. The individuals and groups represented on the map have the necessary characteristics for the thesis

² At the time of writing, the interactive map is hosted by the Canadian Dance Assembly and can be found at: <https://dancemap.cda-acd.ca/>

study and were chosen as the best available population sample. The distribution list was compiled from the public listings on the Canada Dance Map which are searchable by a limited set of predetermined criteria (province, organization type etc.). Each individual listing contained contact information and most had a link to a webpage or social media page.

To compile the distribution list, email addresses were collected directly from the listings on the map and organized by province in a spreadsheet. However, during the initial testing phase, the contact information on the map was found to be out of date. This is most likely a combination of the passage of time – the map was created in 2016 – and closures caused by the COVID-19 pandemic. Although individuals and organizations were responsible for keeping the contact information on their own listings up to date, this had not happened. To ensure that the survey was distributed to current contact information, email addresses were re-collected using the listing as a reference point. Most listings had links to websites or public social media pages used for business, and current email addresses were compiled from these sources. In cases where no link was available, the email address on the listing was used. The new distribution list was compiled in a spreadsheet organized by province, checked for duplicates and obvious errors (e.g. hotmil.com) and then used to disseminate the survey.

Participants were recruited via a bilingual email invitation that included a short description of the survey, hyperlinks to the English and French versions of the survey hosted on the SurveyMonkey website, and the contact information of the researcher. Participants were invited to complete the survey in the language of their choice. Recruitment emails were sent out in batches of fifty with all addresses in BCC to avoid sharing contact information. The links to complete the survey were kept open for a period of six weeks to give an adequate window for

completing the survey. After six weeks, the survey was closed, and the results of the survey were tabulated and analysed.

One of the principal advantages of SurveyMonkey is that it automatically generates data summaries and can perform basic quantitative analysis of the results. Through SurveyMonkey, tables were generated, percentage and number summaries examined, and some cross-tabulations were done. Because the aim of the survey was descriptive, no further statistical analysis was needed. The survey also produced qualitative data in the “other” boxes of multiple-choice questions, and in the open-ended question. For the responses in the “other” boxes, the responses provided by participants were examined in the context of the question and grouped where necessary. The responses to the open-ended question were coded using descriptive codes and analysed thematically. Note that the survey could be completed in either English or French, and qualitative data was generated in both languages. The data was coded using codes developed in English, and all open-ended responses were analysed using these codes regardless of the language of the response text.

[Interviews with Dance Professionals](#)

Interviews are rich sources of qualitative data for understanding practices, perspectives, and experiences (Gilman & Fenn, 2019; Pickard, 2013). The objective of the interviews was to explore the perspectives and experiences of people working in or with established dance archives in specific community settings and to explore some of the issues raised in the survey in greater depth. A semi-structured interview approach was chosen because it allowed for flexibility and spontaneity in conversation while still covering focus areas (Gilman & Fenn, 2019; Pickard, 2013). This approach encouraged participants to express themselves freely, providing detailed

descriptions of experiences and opinions to enrich the understanding of the issues and social dimensions of dance archives.

In preparation for the semi-structured interviews, a guide was created to ensure that each interview broadly covered the same areas. The questions in the interview guide were designed to explore the research questions of the thesis study, but also incorporated issues that had arisen from the results of the survey. Broadly, participants were asked to discuss current preservation practices, elaborate on challenges, and reflect on the state of dance preservation in Canada. Prompts and potential follow-up questions were also prepared in advance and included in the interview guide to help stimulate the flow of conversation and avoid awkward foundering in the moment. The guide was developed in both English and French (see Appendix D for the interview guide used). The interview was designed to last approximately thirty minutes, and participants were only asked to participate once.

For the interviews, a purposive strategy was used to select information-rich cases in contexts with long-standing practices around dance archives. In general, it is important to select participants who have experience with the object of study, are knowledgeable about the issues, and hold various perspectives (Wildemuth & Cao, 2017). To that end, cases were selected that reflected two different types of organizations with dance archives, and three people with different roles and experiences in these contexts were invited to participate in the interview. These individuals were selected because of their experience and their ability to provide insight into critical issues in the field. To be eligible to participate in the interviews, individuals had to be people working with, creating, or maintaining dance archives in a context where the archival component was significant and long-standing. The aim of this was to ensure that interviewees had sufficient experience to draw on when asked to reflect critically on issues and challenges

around dance archives. Participants were also informed in advance of the topics being discussed and could request the interview guide if desired.

To recruit participants, an email invitation with a description of the study and the purpose of the interview was sent out to three pre-selected individuals. Only three interviews were conducted because the aim was to expand on and develop a preliminary understanding of dance archives, rather than to be representative of all possible situations or perspectives. All three agreed to participate, so no further recruitment was necessary. Face to face interviews were preferred because they facilitate reading non-verbal cues which in turn facilitate good communication (Opdenakker, 2006) but due to geographic limitations, one interview had to be conducted over video call using Zoom. Informed consent was obtained prior to each interview, and interviewees could choose to be interviewed in either English or French.

The interviews were recorded with the permission of the interviewee and the recordings saved. In person interviews were recorded using a Sony IC recorder and the file transferred to the researcher's computer afterwards. The interview conducted on Zoom was recorded using the application's recording function and downloaded afterwards. All recordings were stored securely on the University of Ottawa OneDrive. During and immediately after the interview, observational notes were also made, and these were stored with the recordings.

To facilitate analysis, interviews were transcribed. After each interview, a transcript was automatically generated using an open-source transcription software called Buzz. Buzz was selected because it functions offline and produces reasonable quality transcriptions of both English and French audio. After automatic transcription, each transcript was checked against the audio file and corrected. No interactional or linguistic analysis was planned, so the transcript was only text and some key sounds that interrupted the flow of conversation such as laughter. A basic

set of transcription rules was pre-defined and used to standardize how interruptions to speech flow or re-formulation of ideas were represented in the transcript to ensure consistency and maximum clarity when re-reading. Because interviews were not anonymous, participants were given the option to review their transcripts and request that any information be redacted. Copies of the full transcripts are not included in this thesis at the request of the interviewees.

Once the interviews had been transcribed, a preliminary analysis was conducted using a qualitative content analysis approach. Each transcript was read through in its entirety, and notes made in the margins when a particular subject or theme appeared. At this stage the themes were not pre-defined, instead emerging based on the reading of the text and reflected both the questions asked, and subjects that emerged unexpectedly in the conversation. Once this had been done for each transcript, the themes were examined and grouped or structured into codes. The text was then analyzed a second time and coded based on the list established and the resulting data presented in the findings.

Data Analysis: Qualitative Content Analysis and Coding

Most of the data in this study is qualitative. A qualitative content analysis approach to data analysis was used throughout this study for each of the qualitative datasets produced. This analysis approach was used because it is well-suited to analysing purposively selected samples where data is primarily language or text-based, and where the research aim is to identify patterns and themes (Pickard, 2013; Zhang & Wildemuth, 2017).

The analytic process used on the qualitative data was descriptive coding. Qualitative content analysis used individual themes as the coding unit when investigating expressions of ideas or themes in the data (Zhang & Wildemuth, 2017). Therefore, descriptive codes were used

that represent a theme or idea as the coding unit for data analysis in this study. The codes for data analysis were developed inductively from the data itself, then refined in relation to the research questions. For each dataset, initial codes were developed from the first reading of the data. These codes were examined for commonalities or overlapping ideas and the combined and refined. The new set of codes were used for a line-by-line coding of the data for all qualitative data gathered in this research. Coding was performed manually using paper, pencil, and highlighters by one researcher. Only one researcher was involved in the coding process due to the small scale of the master's project.

Summary

This study investigates dance archives with an emphasis on community contexts, seeking to engage directly with the people who create, keep, and use records of dance. This offers the opportunity to gain a deeper and more holistic understanding of dance archives and the value they have for the communities that create them, and consequently how they might be best treated or preserved. The ethnographic study design opens pathways to consider not just the state of the field through literature, but through engagement with the people involved. Cook's critical exploration of key issues in appraisal such as responsibility, the contribution of community archives, and participative engagement between archivists and citizens functions as a cognitive signpost for engaging with critical issues and helps to explore the implications of dance archives for archival theory. The results of this research are presented in the following chapters. Through three complementary data collection methods, we investigate not just the state of the field, but we also identify gaps between the literature and community practices and explore individual perspectives on the most pressing issues facing dance archives and archivists today.

Chapter 3. Scoping Review of Literature on Dance Archives

Publications in the field of dance archives have not been mapped before, and it is difficult to visualize the range of research that has been conducted. This chapter presents a preliminary assessment of the scope and distribution of the published literature – primarily academic – on the subject of dance archives. The purpose of this scoping review is two-fold: first, to rapidly map the state of the field of published research, and second, to provide background and added context for the findings from the survey and interview stages of the study. The findings from the scoping study are presented in two parts: (1) an overview of publication types, sources, and dates, and (2) an overview of subject scope and key directions in published literature. Three recurrent themes emerge and are discussed in more detail: the body as an archive, reconstruction and reperformance, and artist-driven archiving. The chapter concludes with critical observations on the findings and connects to the research questions about the use and challenges of dance archives.

The data for the scoping review was collected over a two-day period in January 2023 and screened in the months that followed. The data was collected using a keyword search of nine databases using the keywords: *dance*, *archive*, *collection*, *document*, *record*, and *preserve*. Table 3.1 summarizes the total number of results extracted from each database. The range in the results reflects the size of the database, and likely also some of the unavoidable variation in the search logic because of differences in search engines (see Appendix B).

Database Name	Results
Theses Canada (LAC)	9
Érudit	42
Web of Science	89
Scopus	190
Scholar's Portal Journals	262
ProQuest (including ProQuest Theses)	307
EBSCO: Library, Information Science & Technology Abstracts; Library Literature & Information Science Full Text; International Bibliography of Theatre and Dance with Full Text	352

Table 3.1: Summary of number of results extracted by database

The bibliographic data was extracted directly from the databases into Zotero and screened for duplicates. The results had a very high number of triplicate and quadruplicate results, suggesting that there is a high level of overlap in the journals or publication sources in these databases. Overall, 747 items were removed through duplicate screening. The remaining 504 results were examined individually against pre-determined criteria (see Appendix B) over two screening stages to remove results that were not relevant to the research objectives. The PRISMA flow diagram in Figure 3.1 was adapted from the flow diagram recommended for reporting the screening stages of systematic reviews conducted using databases. It was sourced from the PRISMA website (*PRISMA 2020 Flow Diagram*, n.d.) and modified to reflect the screening stages of the scoping review. The **Identification** phase shows the total results identified and extracted from the database through the initial search process. The **Screening** phase shows the number of records that were excluded at each stage of the screening process. **Included** refers to the total number of results that were included in the study and analysed.

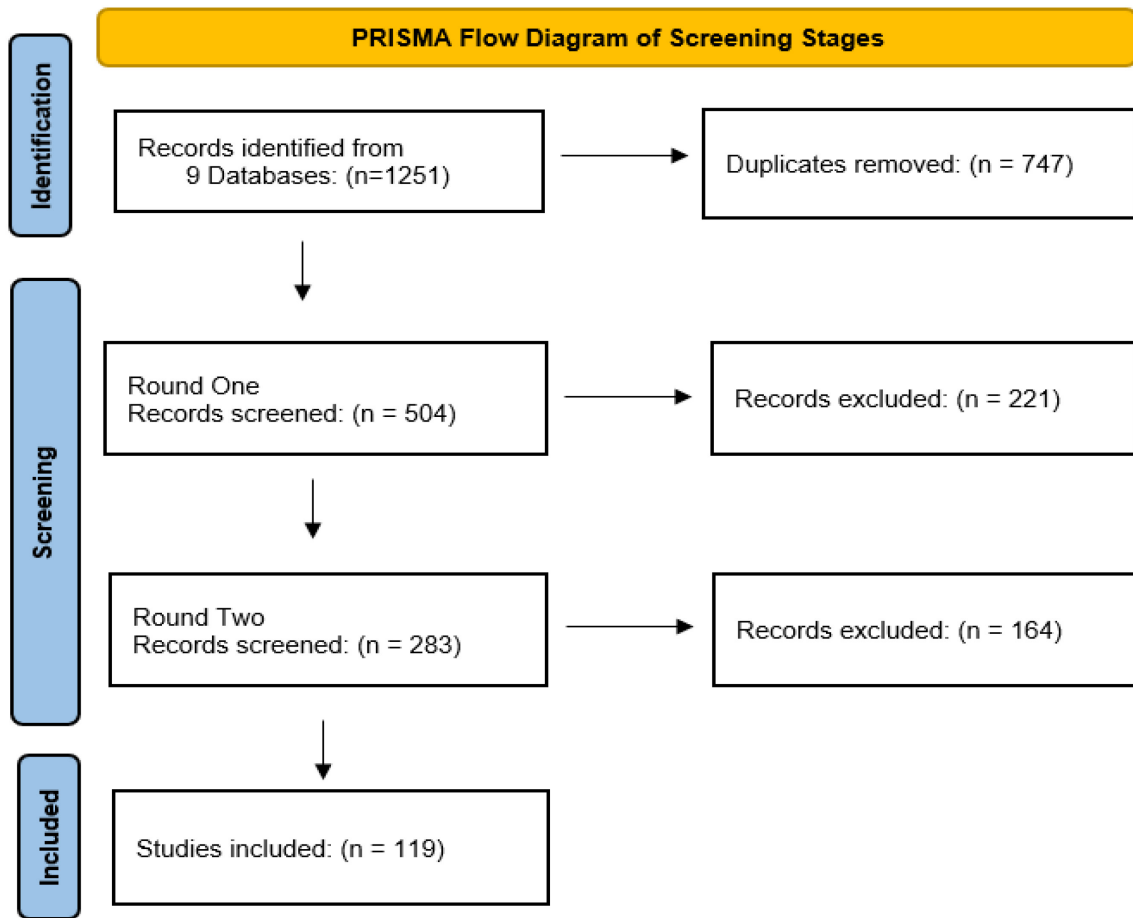


Figure 3.1: A PRISMA flow diagram illustrating the data screening process in numbers

Overview of Publication Types, Sources and Dates

Six different types of publications were identified in the results: journal articles, theses, conference papers, reports and special publications, book chapters, and books. Journal articles are by far the most common with 90 of the 119 results. Table 3.2 summarizes the distribution of publication types found in the results.

Type of Publication	Quantity in the Results
Journal Articles	90
Theses / Dissertations	11
Conference Papers	6
Reports and Special Publications	5
Book Chapters	4
Books	3

Table 3.2: Summary of publication types in the results

The theses are a combination of master’s theses (7) and PhD theses (4), and are primarily in the fields of library studies, archival studies, or dance studies, although there was some interdisciplinary overlap with history or anthropology fields. Three of the six conference papers came from the same conference: *Dance, Narratives, Heritage: Dance and Narratives – Dance as Intangible and Tangible Culture*.¹ The other three conference papers are from different conferences, but which all have technology as the main theme. Books and book chapters were included separately, although note that there is some overlap. Two of the book chapters were later found to be from the book *Digital Echoes: Spaces for Intangible and Performance-based Cultural Heritage* (2018), which is also included as a whole book under “Books”. The reports and special publications are primarily in French or are translations of reports in French. Three of these are publications were produced as part of a project called “Archives et création : nouvelle perspectives sur l’archivistique” at the University of Montréal (Lemay et al., 2014, 2015, 2016). The other two special publications come from the dance research foundation Espace Perreault transmissions chorégraphiques in Montréal (Gagnon, 2022, 2023).

¹ 28th Symposium of the ICTM Study Group on Ethnochoreology, 7-17 July 2014, Korčula, Croatia

An analysis of publications by year found that the majority of the results were published after 2010 with small peaks in 2016 and 2020. Further exploration of the data revealed that approximately one third of the publications in 2016 were initially presented at the conference *Dance, Narratives, Heritage: Dance and Narratives – Dance as Intangible and Tangible Culture* which took place in 2015 and contribute to the increase in publications in the following year. In 2020, *Dance Research*² published a special issue called “Dance and Archives” (Vol 38, Issue 2). Eight of the fifteen publications in the results from that year are from this special issue. Figure 3.2 is an area chart that illustrates the distribution of publications by year.

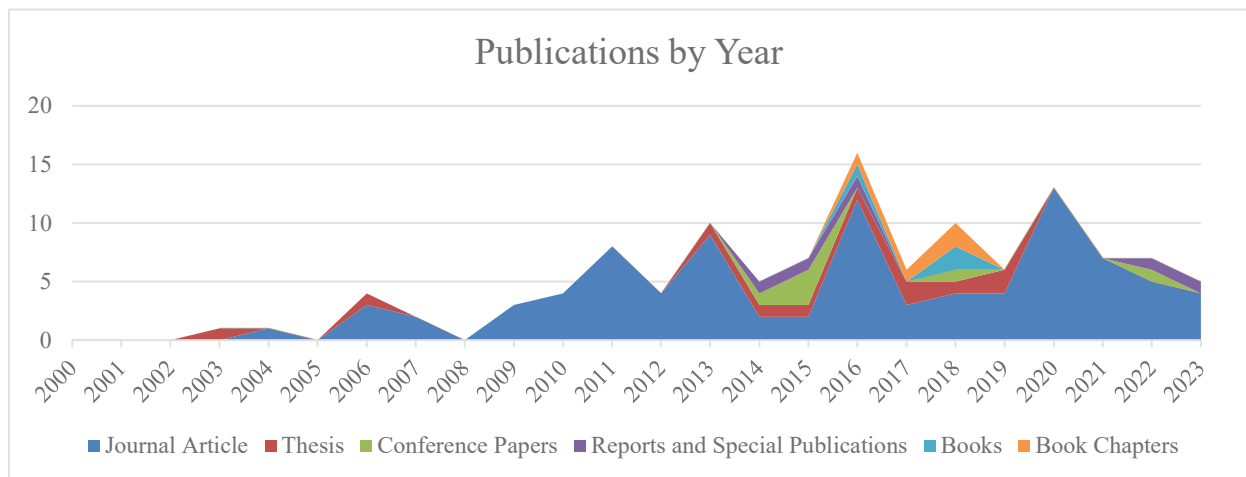


Figure 3.2: Area chart illustrating the distribution of publications by year

A closer examination of publication sources for journal articles found 48 different journals were represented in the results. Of these, thirty-two journals were only associated with one article, and eight were only associated with two articles. Overall, the number of articles per journal is low and widely distributed across a range of journals. The results for *Dance Research* can also be partially explained by the special issue mentioned above. These findings suggest that

² The journal of the Society for Dance Research. <http://societyfordancerresearch.org/wp/>

there is no single journal dedicated to the intersection between dance and archives, nor a dominant journal where research on dance can be consistently found. Table 3.3 shows all the journals which are associated with more than two articles in the results.

Name of Journal	Number of Articles in Results
Dance Chronicle	11
Dance Research	11
Journal of Performance Arts & Digital Media	6
Canadian Theatre Review ³	4
Performance Research	4
Performing Arts Resources	3
Choreographic Practices	3

Table 3.3: Journals with more than two articles in the results

A closer examination of the subject area for each journal found that the top seven journals (as shown in Table 3.4) are all journals publishing dance or performing arts research. Nearly half of the journals (21 out of 48) publish research in the performing arts, and within these, 13 journals are specifically dedicated to dance studies. In contrast, only twelve journals fall under the broad grouping of archival, museum, library or information studies. Journals were categorized according to the subject area they identified with on their websites or promotional pages. Table 3.4 shows the 48 journals grouped by general subject area.

Discipline	Number of Journals
Performing Arts	21
Archival, Library, Museum, and Information Studies	12
Interdisciplinary	6
Computer Science, Media, and Technology	6
Anthropology, Sociology, and Material Culture	3

Table 3.4: The distribution of journals represented in the results grouped by discipline

³ Canadian Theatre Review is technically a magazine but is included because it publishes research and critical analysis.

Subject Scope and Synthesis

A qualitative content analysis to identify subject scope and key research directions was conducted on the 119 publications in the results and the findings show that while there was a broad range of research areas there are relatively few articles per area. The results of the analysis are presented in Table 3.5 which summarizes the research areas, the number of articles per area, and specific topics within these areas. Three central themes were also identified which recurred throughout much of the literature: reconstruction and reperformance, the body as an archive, and artist-driven archiving. These are described in more detail following the table.

Broad Subject Area	Sub-Area	Number of Articles	Key Topics/Directions
Digital Technology	Digital Dance Archives	12	Interactive and immersive knowledge transmission; process of constructing digital archives; negotiating authority of artist; access and collective memory
	Applications for Dance Collections	13	Motion analysis; automatic annotation; search and retrieval using dance pose; implications for research in dance collections
Documentation / Documenting Dance	Forms	9	Types of documentation; oral narrative as tool for transmission of embodied knowledge; the body as an archive of knowledge; forms of documentation required for dance reconstruction or reperformance
	Process and Method	13	Analysis of methods for documenting dance; how records are described, portrayed, rewritten through the editing and archival process; impact of digital technology; gap between documentation methods and embodied knowledge
Body Archive	N/A	9	The body as an archive of dance knowledge and collective memory; knowledge stored in the body and expressed through dance; embodied knowledge, memory and lived experience as archival sources in dance reconstruction; problematizing absence of the embodied experience and somatic qualities from the archive
Archival Studies	Metadata and Databases	4	Controlled vocabularies for dance records; uniform titles for dance works; metadata schemas; hierarchical data model for structuring performance databases

	Access and Legibility	2	Illegibility of dance material to non-dancers; absence of embodied knowledge in material records
	General Evaluation and Assessment	5	Dance preservation methods in the U.S.A.; archival activities in small dance collections; history of dance preservation; historical methods for preserving dance
	Decolonisation and Absences	4	Opening archives to modes of cultural expression typically excluded by western archival practices; absences of marginalized voices; vulnerability of dance to disappearance; regimes that underlie reconstructions and reactivations of past performances
	Other Critical Perspectives	5	Phenomenology of dance; resistance to attempts to essentialize art form into archivable formats; social and political agency in archives; culturally specific dance terminology of body
Museums	N/A	5	Musealization of dance; performance and re-enactment in the museum; events of practice as preservation; mediation and transmission of dance heritage
Creating Archives	Artist-Driven Archiving	8	Case studies; motivations for creating archives; negotiating artist-creator authority; documentation as part of the creative process; resistance to authoritative readings; embodied knowledge of creator informing archival construction
	General	5	History and process of specific company's archives; influence of archive creation on artistic practice; challenges; need for dance archive to preserve and to provide resources for reperformance
Using Archives	Re-performance and Reconstruction	11	Case studies of revival and reconstruction of lost dance works using archival records; analysis of transforming archival record into living practice; embodied knowledge bridging archival gaps; race as a creative lens for reconstruction; reperformance as generative act; re-enactment as a form of affective history
	New Creations	2	Strong creative potential in dance archives; incorporating archives in new creations; inspiration
Intangible Cultural Heritage	(in response to UNESCO convention)	5	Safeguarding measures for dance; sustainable livelihood frameworks and continued practice; tensions between cultural preservation politics and artistic innovation; ICH in museums and local communities

Table 3.5: Synthesis of research subjects and key directions in each area

The Body as an Archive

The human body is the medium of artistic expression in dance, and in dance studies is the focus of much research, including how the art and knowledge of dance are recorded in the somatic and embodied memories of dancers. Dance scholars conceptualize the body as an active archive of embodied dance knowledge that can be accessed or expressed through movement and physical expression (De Laet, 2015, 2020; Kendall, 2016; Lepecki, 2010; Webster, 2019). This idea of the body as an archive recurs throughout research that examines the process of reconstructing past dance works and the limitations of traditional documentation. Research explores how the body can be understood as a storehouse of both individual and collective dance knowledge (Webster, 2019), how it functions as a resource for the transmission of knowledge and the reperformance of past dance works (Griffiths, 2013, 2014), and how it can be used to supplement or bridge the gaps in traditional archival documentation (Curtis-Jones, 2017; Griffiths, 2013, 2014; Nakajima & Brandstetter, 2020).

The body-archive idea also recurs in research on the limitations of tangible or physical documentation and problematizes their inability to capture the embodied knowledge of the dancer (Griffiths, 2013, 2014). Solutions-oriented research examines how different methods such as the use of oral narrative recordings can capture and preserve some of the embodied knowledge of the dancer (Brauninger, 2020; Chernetich, 2020). The absence of the human body and embodied knowledge in the archive is also problematized from the perspective of institutional archives, as traditional archival practices preclude the preservation of embodied knowledge, and this can significantly affect the legibility of the material documentation to people who are not dancers or have very different dance experience (De Laet, 2020).

Reperformance and Reconstruction

The archive and the idea of preservation are inextricably linked to the idea of the material, personnel, and records that allow for the reconstruction and re-performance of a work (LaFrance, 2011). Essential to dance is the idea that dance technique, traditional dances, or the repertoire of a person or company can be re-performed and the knowledge of these works passed down to future generations of dancers (Gagnon, 2022; LaFrance, 2011; Scarpulla, 2016). Archival records are therefore often valued for their function as memory aids or resources for the reconstruction or re-performance of works (Carlson, 2019; Scarpulla, 2016; Weiss-Randall, 2016).

Current research explores the process of interpreting, transferring, and transmitting archival records into practice and productions (Curtis-Jones, 2017; Griffiths, 2014; Reed, 2016; Young, 2015), including which types of records are useful in this process (Johnstone, 2016; Weiss-Randall, 2016), and the value of the body-archive as source material (Griffiths, 2013, 2014; Lepecki, 2010; Nakajima & Brandstetter, 2020). Current research also explores the use of archival resources for the recreation or reconstruction of cultural or ethnic dance works in the context of intangible cultural heritage (Felfoldi, 2015; Graeff, 2015; Koutsouba, 2015). The role of re-enactment as a methodological tool for creative research into the history of dance is also under discussion, in particular in relation to the body-archive (De Laet, 2020). Finally, two scholars explore the reconstruction of dance works through the critical lens of race and gender as a way of moving past preservation politics and interacting with past and current perspectives on race and gender through creative movement (Bénichou, 2016; McMillan, 2018).

Artist-Driven Archiving

Reflected in the research is a growing trend in artist-driven archiving. Several studies research the role of the artist in relationship to the archive, not just as documenter, but as curator-archivist of their material legacy. Several case studies examined archival projects that were initiated, owned, and driven by dance artists, choreographers, or groups of artists (Candelario, 2018; LaFrance, 2011; Vedel, 2021). These studies propose that the material archives are not separate from the choreographer's body of work, but are part of the creative process and processes of re-interpretation and renewal, and are a form of artistic production in themselves (Candelario, 2018; Smigel, 2016; Vedel, 2021). These archives are in participatory formats that allow for the sharing of tangible remains and stories, as well as the transmission of choreography, training approaches, philosophies, and histories (Candelario, 2018). Through artist-driven archives, artists are taking action to ensure their own legacy is preserved, are engaging directly with documentation processes and strategies, and are aiming to capture the ephemerality of dance in new ways (De Laet, 2020; Smigel, 2016) as well as making choices about material and how they can be used for re-performance (LaFrance, 2011). Current research also examines the process of negotiating the creator's authority in the archival process, and the artist's resistance to authoritative readings (Lindgren & Bowring, 2011; Williamson, 2013). The role of the artist in the archival process also recurs in research exploring the potential of digital archives for the transmission and preservation of dance knowledge (Whatley, 2013, 2014).

Critical Observations

The results of this scoping review point to dance archives research as an emerging field, with most of the results published after 2010. Research is primarily published in journals whose

central focus is dance or performing arts research, with comparatively little in dedicated archival science journals. This suggests that while dance archives research sits at the intersection between dance studies and archival science, it may be primarily driven by scholars in dance studies, although further research is needed to make any kind of conclusive statement. The results also highlight the lack of a single, dominant journal publishing research in this subject area, indicating that the research is relatively diffused across a wide range of journals and other publishing sources, and to be aware of current developments requires looking in many different places. This coincides with the observations of De Laet (2020), who notes that there is very little interdisciplinary dialogue between the two disciplines, and research is occurring in relative isolation. However, there was a high level of overlap in the publications extracted from each database – as demonstrated by the high level of duplicates – suggesting that the same group of journals was accessed through each database. A study with more search strategies would be valuable to explore specific journals to gain a deeper understanding of the issue.

Examination of current areas of research also demonstrates that the research in the field of dance archives is not limited to material found in archival institutions – that is, documentation appraised, processed, and stored in an archive – but also covers the creation of records, their later use, and the relationship of the artist to the material. Research explores the active, conscious documenting of dance during or after the creative process, the creation of archival spaces by artists, the forms of documentation, and how these archives are used by dancers. This conception of archives is much larger than the limits of the physical, institutional archive, and takes a broad view of what archives are, and how and why records are created. In particular, there is a preoccupation with the form of the archival record and the absence of the living body from the

archive, both of which are inextricably tied to the idea of transmission, performance, and re-performance.

The research also raises interesting questions about the role of the artist in the archival process, and how they contribute to the shaping of the archive. In artist-driven archives, the artist documents their own work and makes decisions about what to keep, to share and how to present it. Their archives may be consciously shaped, focus on transmitting specific choreographies or techniques, or cultural heritage. Artists are thinking critically about preserving their own artistic legacy and how it may be interpreted by others through the documentation they keep or share.

How Archives are Used

The findings of this scoping study show that scholars discussing dance archives are primarily concerned with their use as resources for the reconstruction and reperformance of past dance works. This includes the reconstruction of ‘lost’ works which have fallen out of living memory, as well as the reconstruction of works that are still remembered fully or partially by a dancer or dancers. Tangible or material documents such as dance notation, films, costumes, or oral accounts are used as memory aids; sources of information about a specific choreographic work or body of works that can be used and translated back into movement. Where possible, these records are used in collaboration with a dancer’s embodied knowledge to recreate a work, interact with material, or inspire new interpretations of past works. What can’t be transmitted through material documentation can be supplemented or bridged through embodied knowledge, which is equally valuable as an archival resource. In research, the focus is on studying how the records can be used in reconstruction or analyzing the process of transforming archival records into living practices to understand the best types of records for transmitting a dance work.

In addition to their use in reperformance, archival records are also used to research past works or techniques and inspire new creations, or they are used to research the history of a dancer, a group or other subjects. Although the use of records for historical research into dance is less discussed in the literature on dance archives, this is still an important form of use. A substantial portion of the literature eliminated during the screening stages of the scoping review were historical research articles studying the life and work of a dancer, a group, a trend, social conditions and many other subjects. While they were eliminated because they contained no critical analysis of archives themselves or the use of archives, they often cited archives as their sources of information.

Challenges of Archiving Dance

The principal challenges of dance archives that are raised in the research revolve around the nature of dance as an ephemeral, intangible art form. In contrast to other forms of visual art such as painting or sculpture, dance is not self-recording. It must be consciously recorded in another medium to have tangible records of dance. One key challenge is determining what types of records are best for recording dance, and what aspects different types of records can record. Both dance notation and film capture a choreography differently, but neither is able to capture the dance entirely, each having their own limitations with regards to what they can record. Another key challenge is the preservation of embodied knowledge. A dancer's knowledge of technique, community-specific practices, performance experiences, and other aspects is equally challenging to capture through tangible, static records. The preservation of this knowledge is important because it contextualizes and makes legible much of the tangible or physical documentation of dance and has a high impact on a person's ability to reconstruct a work. Practices in institutional

or public archives tend to preclude the preservation of embodied knowledge, which can be problematic for artists accessing and using those archives.

Summary

The scoping review presents a snapshot of the state of the field of dance archives in academic and published research. The findings demonstrate that there is a wide range of subjects in this area, and research is diffused across a wide range of journals and other publication sources. In research, the principal challenge of dance is its ephemerality, and the consequences of this for documenting and preserving dance, including how embodied knowledge can be recorded in tangible ways. Scholars discussing the use of archives are primarily concerned about their use as resources for the reconstruction and reperformance of work, and less commonly, the creation or inspiration of new works. The findings raise questions about the nature of the archival record and what can be considered archives, how archives are used and how that might determine what is kept, and the role of the artist in the appraisal process.

Chapter 4. Survey of the Dance Community in Canada

Previous studies of dance archives in Canada have focused on professional contexts in performing companies and some pre-professional training schools and these studies are now several decades old. This exploratory survey reports on the current state of archival collections and practices in the wider dance community in Canada by engaging directly with the people who produce and keep the material and expands on previous investigations by seeking to include community voices outside the professional sphere. The findings of the survey are presented in this chapter in four sections: (1) demographics, (2) collections, (3) organization, and (4) challenges. The chapter concludes with critical observations on the findings and connects to the research question about the challenges of dance archives in the community.

The survey data was collected using a short-self-administered questionnaire which was sent out by email. The survey was developed in winter 2023 and translated into French to provide the option to complete the survey in either English or French. The recipient distribution list was compiled shortly after, and data collection began in April 2023.

The distribution list for the survey was compiled from the listings on the Canada Dance Map originally created by the Dance Division of the Canada Council for the Arts.¹ Email addresses were compiled in an Excel spreadsheet and organized by province or territory. To prepare the list for use, email addresses were checked for obvious spelling mistakes (e.g. hotmil.com) and 74 duplicates removed. In total, 1475 email addresses were included. Table 4.1 shows the number of email addresses compiled per province or territory. The variation in the

¹ At the time of writing, the Canada Dance Map is hosted by the Canadian Dance Assembly at <https://dancemap.cda-acd.ca/>

number of email addresses collected per province or territory reflects the variation in the number of organizations or individuals listed, which is easily explained by population.

Province or Territory	Number of Email Addresses
British Columbia	211
Alberta	223
Saskatchewan	72
Manitoba	89
Ontario	427
Québec	279
New Brunswick	30
Nova Scotia	97
Newfoundland and Labrador	35
Prince Edward Island	19
Yukon	20
Northwest Territories	15
Nunavut	9

Table 4.1: The number of email addresses collected per Province or Territory in preparation for the distribution of the survey

The survey was distributed by email between April 5, 2023, and April 23, 2023, in batches of 50. Recipient email addresses were put in BCC to avoid sharing contact information. The invitation to participate in the survey was bilingual French-English, and included a short description of the project, the contact information for the researchers, and hyperlinks to the survey hosted on the SurveyMonkey website. 242 “failure to deliver” notices were received in return, so it can be reasonably assumed that the survey was successfully sent to 1,210 active email addresses. The links to the survey were kept open for a period of six weeks from April 23rd, to provide a window for people who did not monitor their email regularly.

To prepare the data for analysis, the survey responses in English and French were checked for completeness. Eight people began but did not complete the survey, and their data was removed at this stage. In total, 111 people (82 in English, 29 in French) completed the entire

survey and their responses are used in this study. The data was analyzed using basic quantitative analysis through SurveyMonkey, charted using Microsoft Excel, and the findings are presented here, beginning with general demographic information.

Demographics – Who is doing the archival work?

Respondents were asked three questions to gain a general idea of the people or groups represented in the survey results. 71% of all respondents fall into one of three categories: Individuals (26 respondents in English, 3 in French), Performing companies, troupes, or ensembles (17 respondents in English, 11 in French), or Schools and other training organizations (13 respondents in English, 9 in French). The pie chart in Figure 4.1 shows the distribution of respondents for each of the categories. While there is a smaller representation of people from social or community organizations, Social groups or clubs still represent 15% of the results (11 respondents in English, 3 in French), with two additional respondents from community, resource or cultural centres, together reflecting some social and recreational forms of dance activity.

Respondents who provided written responses using the optional text box were integrated into the pie chart and are primarily individuals or organizations with more than one type, such as an individual who is an educator and member of performing troupe. There were no respondents from libraries, museums, or archives.

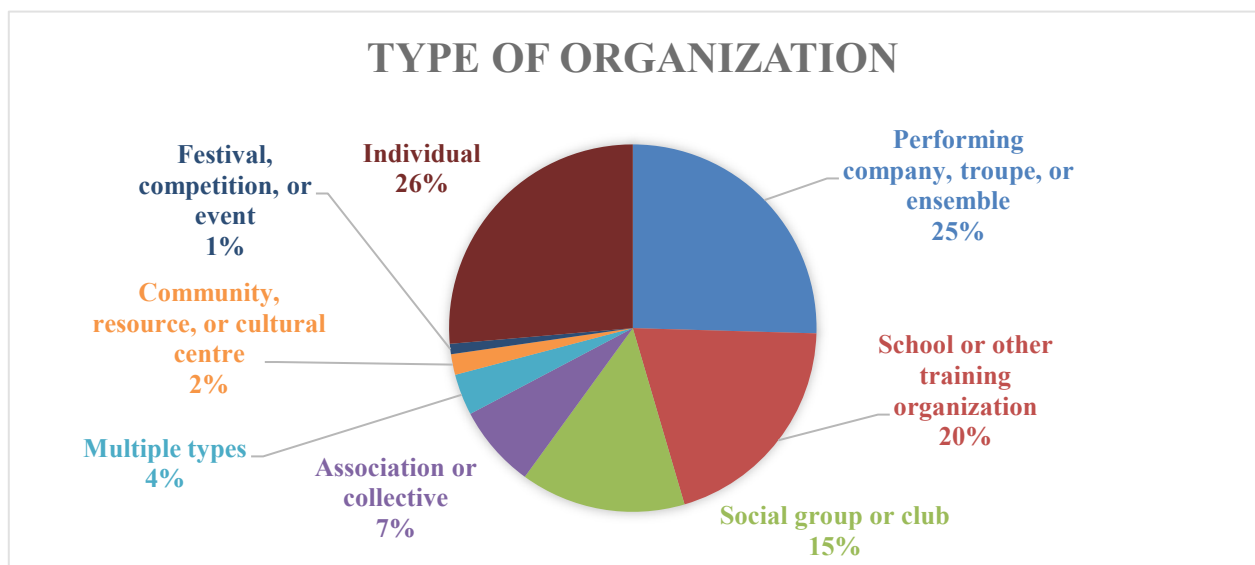


Figure 4.1: A pie chart illustrating the different types of organizations of the respondents represented in the survey results

Respondents who identified as individuals are primarily dancers, teachers, and choreographers responsible for their own archives. In organizations, archives are most commonly collected, organized, or maintained by more than one person, or one person who fulfills more than one role. Respondents from performing companies, schools, community centres, social clubs, and associations on average selected 2-3 different roles when asked who was responsible for the archival work. Three people explained in the ‘other’ box that their archives were deposited at an archive such as Dance Collection Danse in Toronto and are included in the chart under “External Archive Service”. Respondents who indicated that volunteers, members, or executive staff were involved in maintaining records were typically from organizations such as social clubs, associations, or performing companies. The chart in Figure 4.2 shows the total responses for all respondents, demonstrating that overall, the people most commonly responsible for records and the work associated with records are organization administrators, choreographers, and teachers, closely followed by dancers.

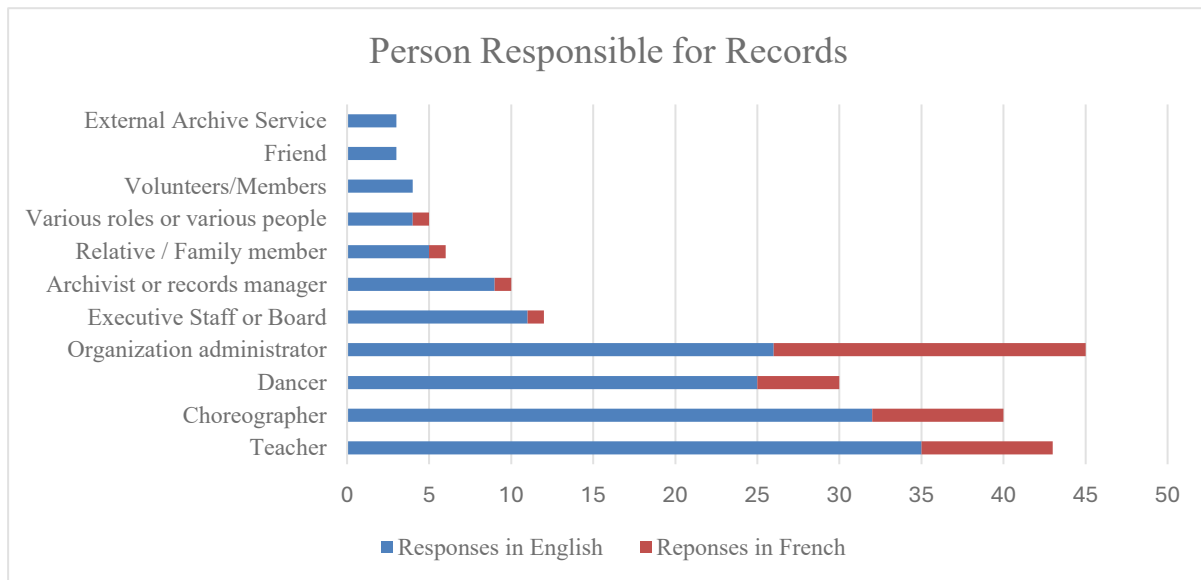


Figure 4.2: The person(s) responsible for collecting, organizing, and/or maintaining the records

Respondents were also asked about the genre(s) of dance they practiced, but this question posed a number of problems, which are briefly discussed in the section on critical observations. In total, 88 dances or genres of dance were named in this question (see Appendix C for the full list). The responses were qualitatively coded and categorized using the groupings used in the Canada Dance Mapping Study (Stevens, 2013) and are presented here in overview in Figure 4.3 to provide a general idea of the range of dance genres practiced by the survey respondents.

The broad grouping of “European Folkdance” is practiced by 20% of the respondents, followed by Contemporary/Modern (14%), Country dances, Step and Tap (13%), and Jazz, Blues, and Swing (10%). Groupings under the category of “other” include dance genres or groupings of dance genres with only a few respondents: First Nations, Inuit, and Métis (3), East Asian Traditional Dances (5), South Asian Traditional Dances (4), Afro-Diasporic Traditional Dance (3), Caribbean Diasporic Traditional Dance (5), East and South Asian Modern Dances (7),

Erotic Dance (4), Musical Theatre (3), and dances with no distinct genre or plural origins such as Mom and Baby dance (7).

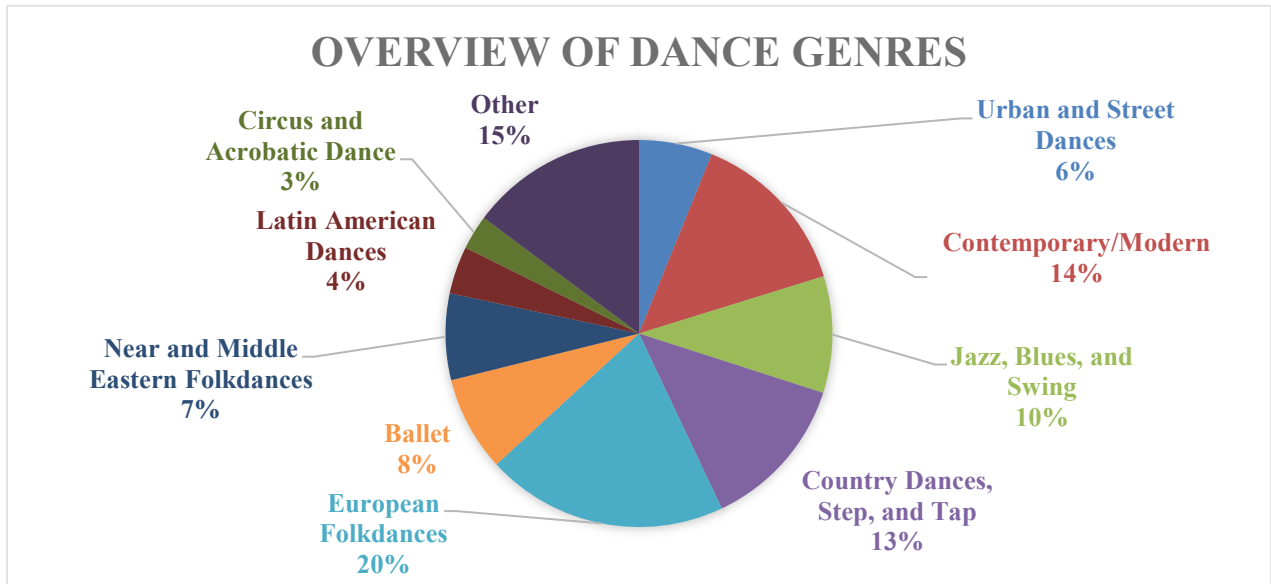


Figure 4.3: An overview of the different dances and dance genres practiced by respondents

What People Keep

Most respondents (96%) keep records of one kind or another. When asked if they kept records, respondents could distinguish between embodied knowledge² and physical or digital records (tangible, in contrast to embodied knowledge). Fifty respondents selected both, and fifty respondents only selected physical or digital records. Seven respondents selected only embodied knowledge and memory, indicating that the two forms in collaboration are much more common than embodied knowledge alone. Figure 4.4 shows the distribution of respondents who keep each

² Or 'records' recorded and stored in the body and memory. This was presented as an option in recognition of the idea of the body as an archive of knowledge that recurs in research literature.

type of record. Four people reported that they did not keep records at all. Their reasons for not keeping records were lack of time, finances, and interest.

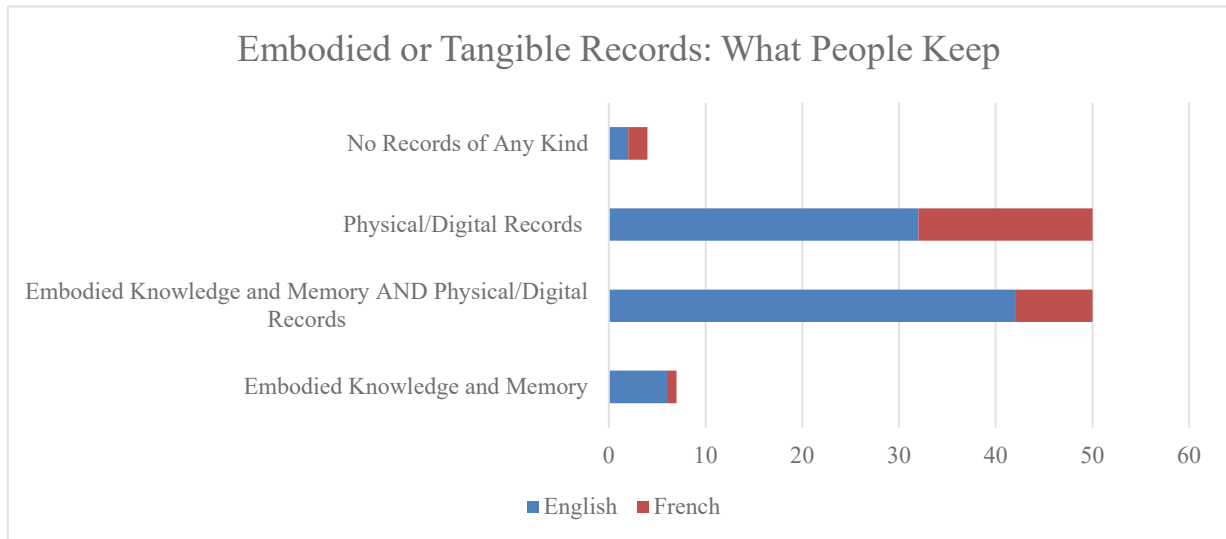


Figure 4.4: Chart demonstrating that respondents keep physical, digital, and embodied records

A cross-comparison between respondents who kept physical/digital records and respondents who kept *both* physical/digital and embodied records found there were no observable differences in types of material they had, how they were organized, or the challenges they faced.

The most documented aspects of dance are performance (72% of respondents), choreography (72% of respondents), administrative documents (61% of respondents) and music (60% of respondents). Half of the respondents also collect records of technique and syllabi, events, festivals, and classes, and 23% keep records of narratives and personal accounts. Three respondents also noted that they kept records of research they had conducted, the history of their organization, or publicity.

There is some minor variation between the aspects that people document based on the type of organization. Respondents identifying as individuals, performing companies, and schools most commonly document performances and choreography, whereas social clubs, associations and collectives more commonly document other aspects such as administrative documents, technique and steps, or music. Figure 4.5 illustrates the variation in aspects of dance documented by respondents from each group.

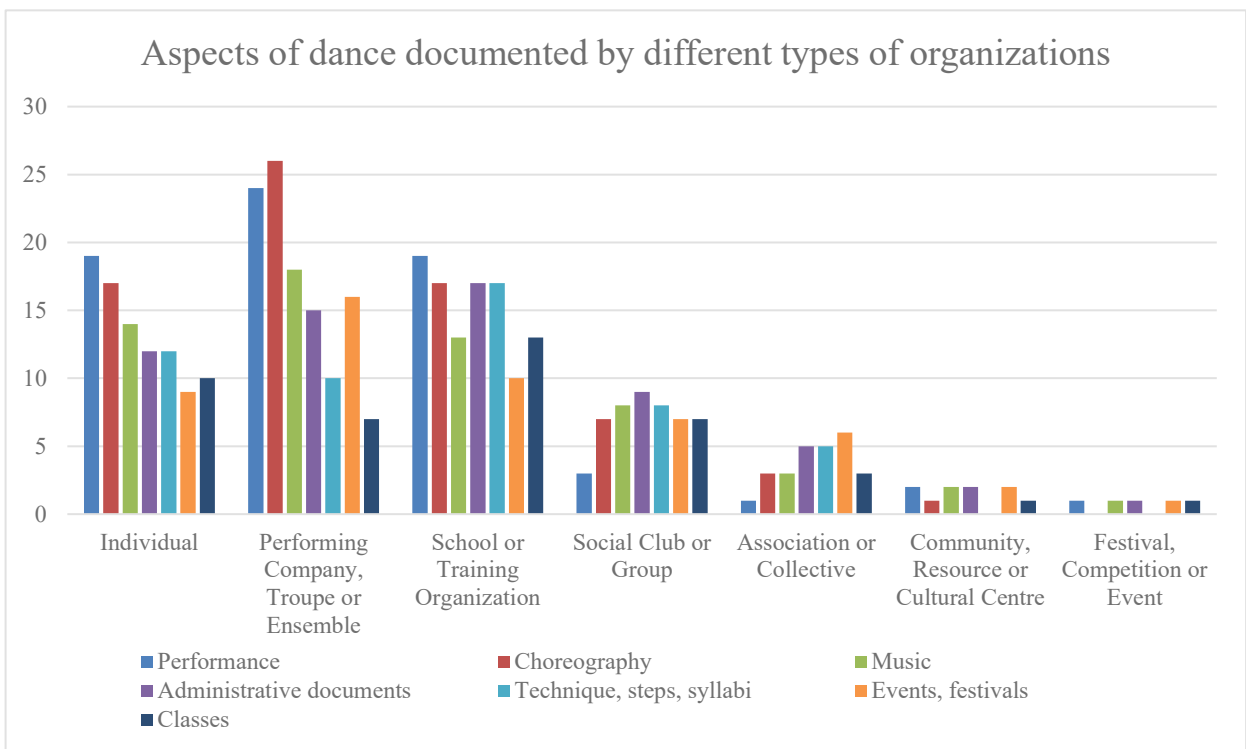


Figure 4.5: Bar chart showing the variation in the aspects of dance documented by different organizations

Respondents were also asked about the formats of the records in their collections, and most respondents selected many of the multiple-choice options. The four most common formats are digital photographs (84% of respondents), digital films and videos (79% of respondents), paper documents (78% of respondents), and digital documents (77% of respondents). Three of

these are digital formats, and one physical format. Other physical records such as printed photographs, films and videos on VHS, DVD etc., costumes and shoes, and audio on CD or other physical formats are still quite common, but slightly less frequently noted than their digital counterparts. Figure 4.6 summarizes the different formats of records that respondents have in their collections. Most respondents selected four or five different formats, indicating that most are dealing with several types of records in their collections.

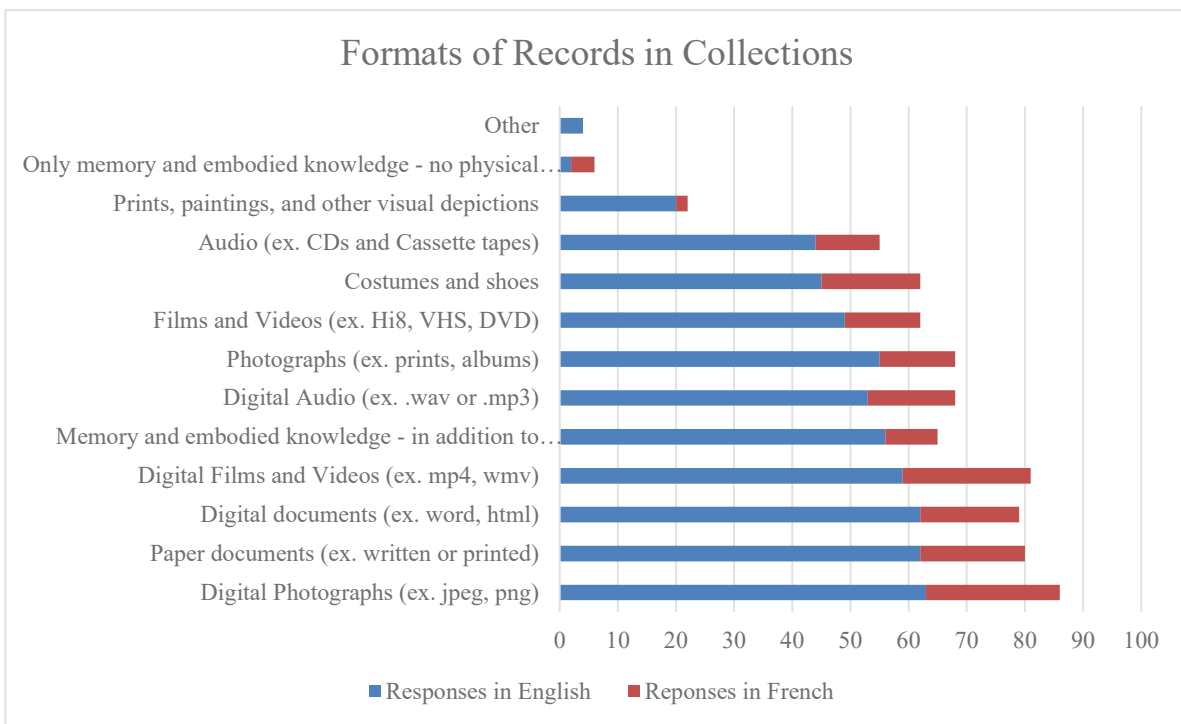


Figure 4.6: The different formats of records respondents have in their collections

More than half (63%) of respondents also indicated that they have records in the form of memory and embodied knowledge, in addition to other formats, and 7% (6 respondents) indicated that they only kept memory and embodied knowledge (no other formats). However, a closer examination of responses from these six respondents found that three of these respondents

selected other physical formats on the list as well, suggesting that they actually keep both embodied and physical/digital records. There was no notable variation in who kept which type of records.

Organization of Collections

Half of all respondents (50%) of all respondents indicated that they organize their collections very generally. Another 50% of respondents organize physical collections using boxes, shelving, and folder systems, and 41% of respondents organize their digital collections using hierarchical folder systems on computers. Of those surveyed, 29% of respondents indicated that their archives are not organized at all. Only 3.7% (4 respondents) use formal archival systems or standards such as a catalogue, metadata schemas, or controlled vocabularies

Respondents who organize their collections very generally are primarily organizations with an administrator who is responsible for the records (28 of 50 people) or who have more than one person responsible for records. An analysis of these respondents found that they primarily use physical storage such as boxes or shelving, with range of strategies for organizing digital materials. Figure 4.7 shows the range of strategies used for organizing collections.

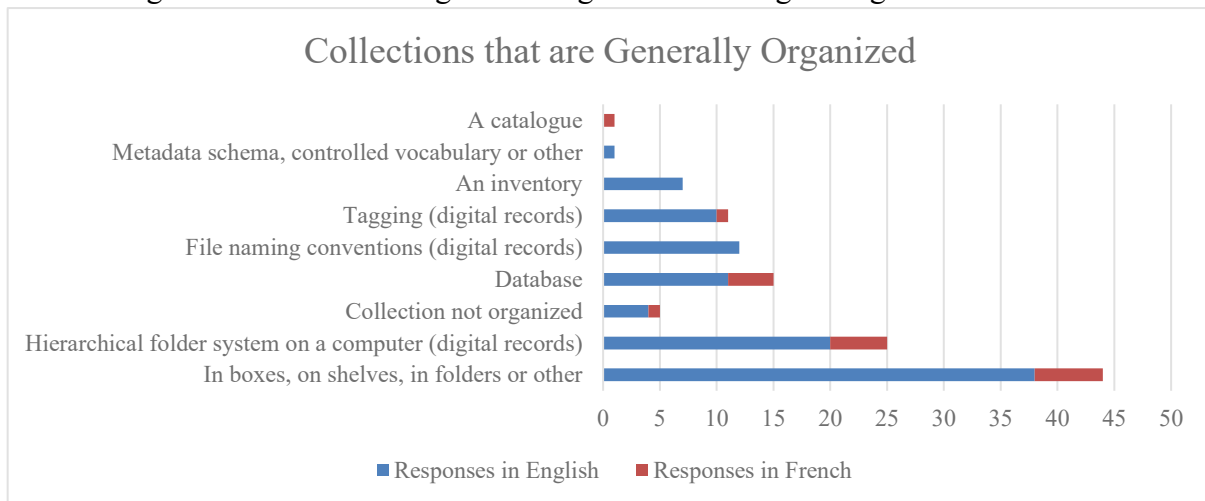


Figure 4.7: Strategies used by respondents who organize their archives in a general way

Several comments provided in the other box by this group are particularly relevant. Five of the respondents selected “collection not organized” which initially appears conflicting, but three of them explain that some of their collection is organized, and some of it isn’t. The citations are drawn from the responses they provided in the ‘other’ box.

“Digital records are very loosely/roughly organized by project, but much of the records I have are disorganized in the form of random notes in notebooks, contracts or other documents, voice memos etc.”

“Everything is semi-organised and semi-chaos.”

Additionally, one respondent also commented that they organize their collections “With the memories of intergenerational dancers”.

Of the 50 respondents who generally organize their collections (whether partially or fully), 27 respondents do not use any kind of software, whereas 21 respondents use spreadsheets such as Microsoft excel. Only 5 respondents use specialized software that is adapted for dance, performing arts, or museum collections. Respondents with generally organized collections mainly used tools such as computers, and physical storage such as physical storage such as boxes, bins and folders. Some use other tools such as photo or video cameras (10 respondents) or technology for converting analog materials to digital (7 respondents). Figure 4.8 shows the software used by these respondents.

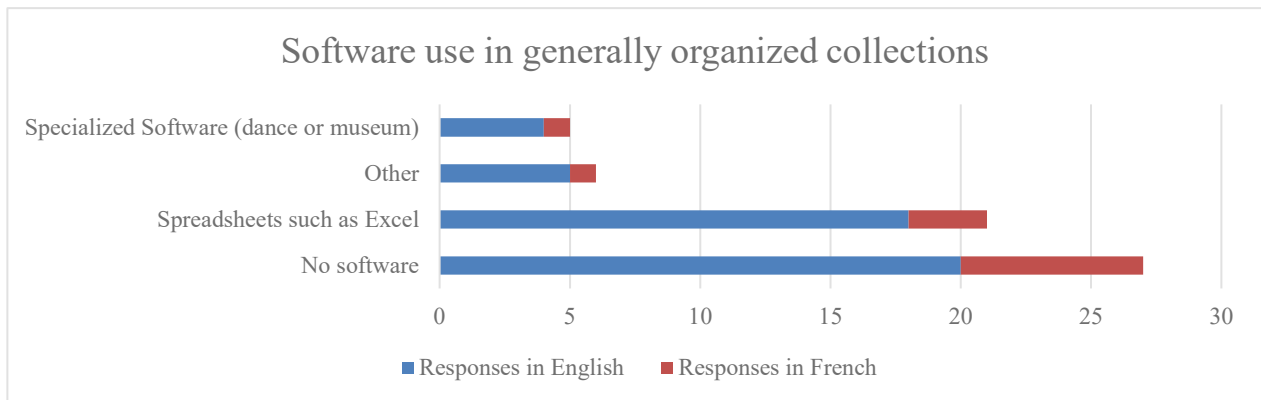


Figure 4.8: Chart showing software use by respondents who only generally organize their collections

In contrast to those who generally organize their collections (partially or fully), 17 respondents indicated that they did not organize any part of their collections at all. These respondents are primarily people who identified as individuals (11 respondents in English), with six respondents from organizations (4 respondents in English, 2 in French). Figure 4.9 shows the organizational affiliation of the respondents who indicated that they did not organize their collections at all.

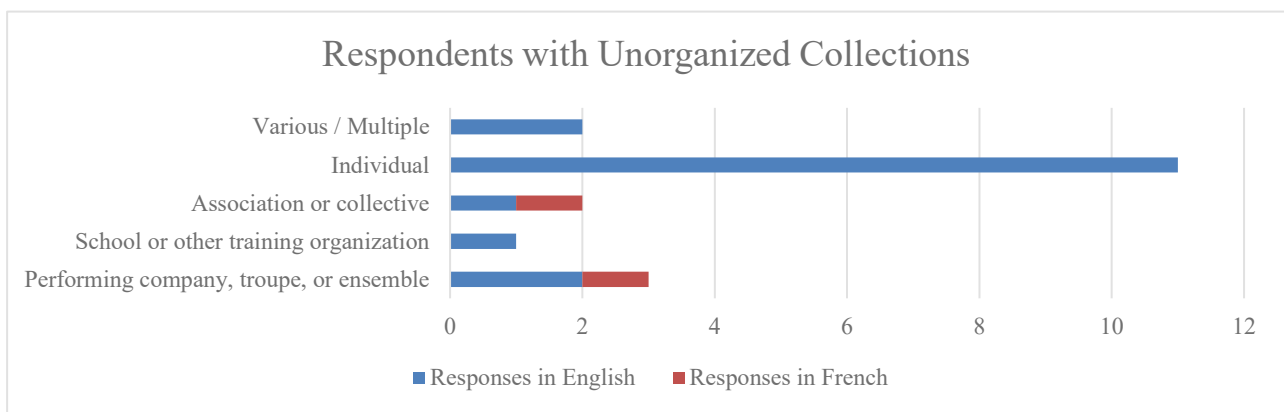


Figure 4.9: The organizational affiliations of the respondents whose archival collections are not organized

These respondents use no software, although one respondent commented that they have “Software for music only”. Most still use computers and boxes, file folders and other physical storage, and two have technology for converting analog records to digital records. Figure 4.10 summarizes the tools and technology that these respondents use with their archives.

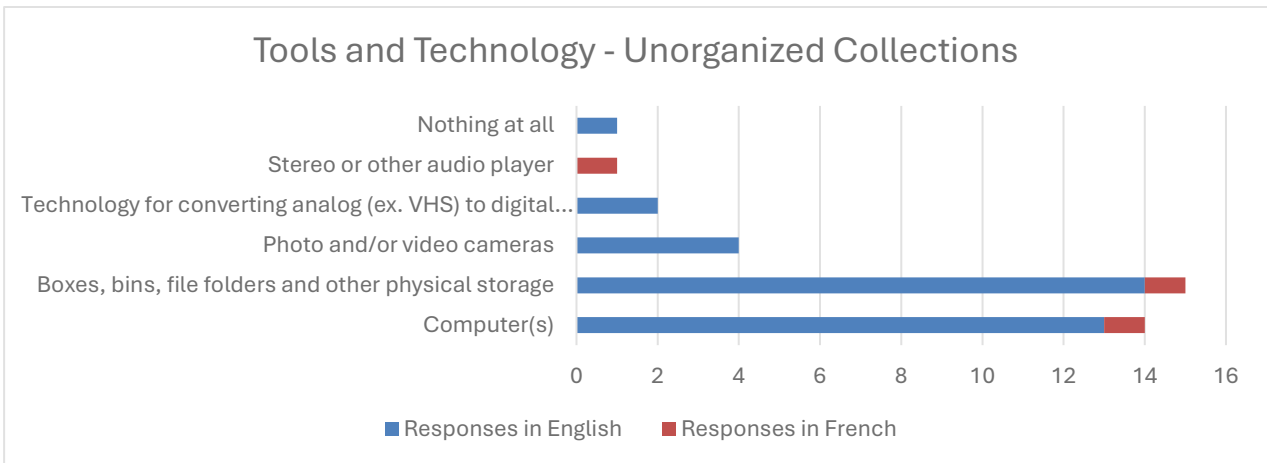


Figure 4.10: The tools and technology used by respondents with archival collections which are not organized

Finally, four respondents use formal archival tools such as catalogues, metadata schemas, or controlled vocabularies to organize their collections. Two of these respondents are from schools or other training organizations, one from a performing company, and one individual. All respondents use additional strategies for organizing their collections such as inventories, hierarchical folder systems, or databases. Two respondents use no additional software, but one uses spreadsheets, and the fourth uses specialized software adapted to museum collections. One respondent provided additional information, explaining that the choreography footage is catalogued in the same way as their media library, but for their other archives a document management program is used. This respondent also commented that they have done summary inventories because they lack the time and resources to do more complete cataloguing.

« La partie de la captation des chorégraphies est catalogue au même titre que le contenu de notre médiathèque et intégré au sein de notre collection. Pour les autres archives de l'école, on utilise un programme de gestion documentaire. »

« Par manque de temps, nous effectuons un inventaire sommaire de notre matériel archivistique. Avoir plus de moyen et de temps, nous pourrions faire un catalogue plus complet et ainsi rendre plus intéressante la consultation de nos archives. »

Challenges – What challenges is the dance field encountering?

More than half of all respondents (68%: 7 in English, 22 in French) identified lack of time as a challenge they faced with their archival collections, and 44% (33 in English, 11 in French) identified the conversion of old media formats to digital as a challenge as well. About one third of respondents also identified with challenges such as a lack of finances and expertise, the degrading of physical materials, and a lack of tools and technology adapted to dance needs. Respondents who identified physically degrading material and the conversion of old media formats as challenges were primarily people who had indicated that they had film and audio archives in physical formats such as VHS or CDs. However, only a few respondents identified the pressure to digitize or make archives accessible as a challenge, and only 13 respondents (12 in English, 1 in French) considered conceptual or theoretical issues in preserving an ephemeral art form as a challenge. Figure 4.11 provides an overview of the challenges faced by respondents based on their responses to the multiple-choice question on the subject.

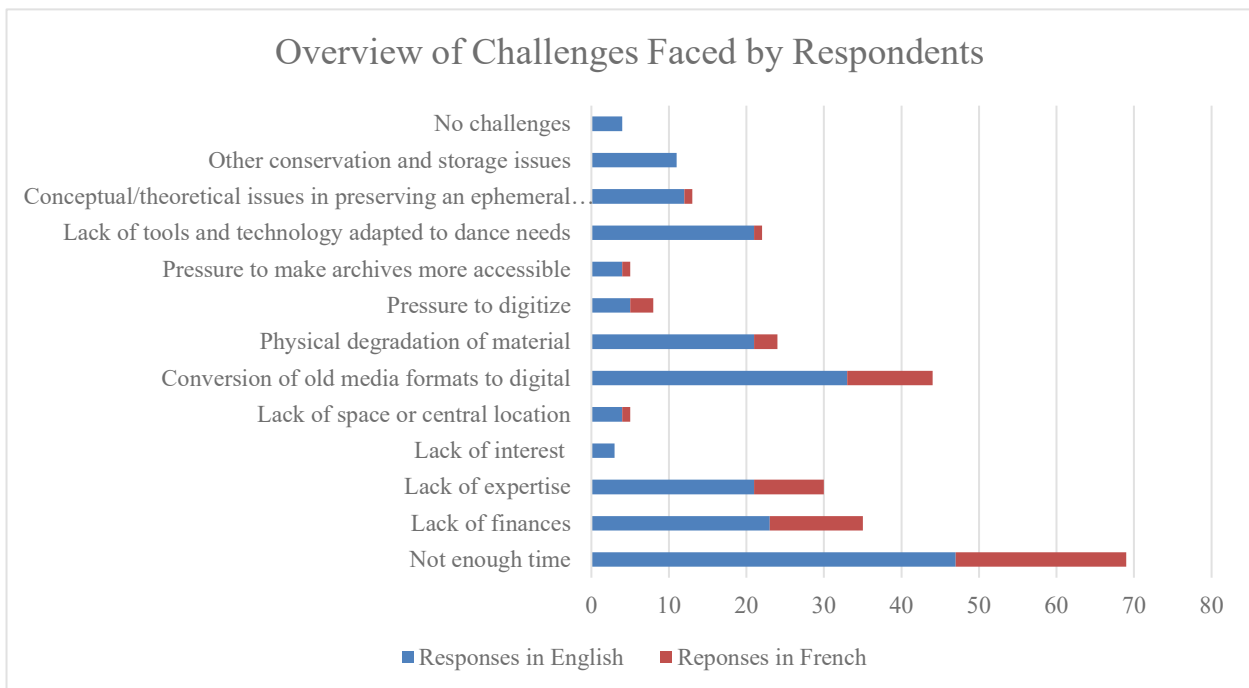


Figure 4.11: Responses to the multiple-choice question on the challenges respondents face with their archival collections

Respondents were also asked to elaborate on the challenges they faced in an optional, open-ended question. Forty-one respondents (38% of all respondents: 32 in English, 9 in French) responded to this question. Their responses show that lack of time is almost always compounded by other issues such as a lack of funds, resources, general personnel or personnel with archival expertise. One respondent commented that specifically, they lack dedicated administrative time, and another explained that as the club is run by volunteers, archival work is dependent on volunteer time and resources.

« Nous n'avons pas les ressources financières pour engager une ressource compétente et nous faisons l'archivage de temps en temps...quand nous avons un peu temps. »

“Lack of dedicated admin time. If we have funds to pay an administrator their time is more taken by specific events.”

“Our club is run by volunteers. There is no set format for preservation. This is done by an individual by volunteering their own time and resources.”

“We are a volunteer organization. Every 2 yrs the board members change, so keeping consistency and level of commitment to keeping files up to date is a struggle.”

“We do not have a designated person to archive and preserve and staff is already overwhelmed.”

Some respondents connected the lack of time to individual and organizational priorities which are typically dance and dance activities themselves and which must take priority over archiving.

Some indicated the need for a dedicated staff member whose focus is the archives.

“Finding time to focus on past while consumed with current requirements.”

“Properly/sensibly organizing my own personal records is usually quite a low priority compared to pursuing and undertaking work.”

« Les équipes ont toujours été réduites, et la priorité est donnée à la création et à la production. [...]il faudrait avoir une personne dédiée à l'archivage des dossiers et éléments physiques, à la numérisation des archives audiovisuelles, et à l'organisation des archives numériques (idéalement une personne experte, mais ça aiderait déjà d'avoir quelqu'un qui peut mettre cette tâche en haut de sa liste) »

The lack of a central storage space for physical materials, or lack of digital storage were also substantial issues, which lead to material being separated and stored in different spaces, sometimes people's homes.

“Materials are increasingly spread across multiple people's homes, and everyone has different sets of records.”

“Lack of any organizational office means that archival storage is done by volunteers, and there is or will be an issue as to what happens when individuals leave the organization, retire, or die.”

« Manque d'espaces réel et virtuel »

The conversion or digitization of archives is also identified as a common challenge, that is not limited to old media but also includes paper documents such as minute books and paper syllabi. Not only do all these materials degrade or disintegrate, but old media can easily become illegible. Digitization to preserve or continue use is a challenge though, which is compounded by a lack of time, funds, and expertise. Depositing or donating material to public or dedicated archives for preservation does not ensure that it is digitized, and as one respondent notes, can also make the archives less accessible to the community that donated them.

“Have a large collection of old 8mm video. No longer have access to a device to convert to digital. And too expensive to have a service to convert the large library.”

“Physical degradation of media and misplacing the media makes it difficult to convert to digital to preserve.”

« Des vieux DVDs ou cassettes perdent leur qualité et deviennent illisibles. »

“The organization dates from 1929 and original minute books are disintegrating. I have personally digitized much material. The original copies were donated to the City Archive for safe keeping, but they are not particularly accessible to members.”

“Our company has a 50-year history with many of the archives at Dance Collection Danse not yet digitized.”

A few respondents commented that there was a general lack of interest in preserving the work, either from other members or themselves. Several longer-running organizations also noted that documenting their work or preservation of materials was something they did not think about until much more recently, when faced with the possibility that their knowledge may be lost.

“Never thought about preservation as such until very recently as we have retired from teaching and performing professionally but we have 10 years worth of materials, what will happen to them over time and specially once we are gone is unsure.”

“We are an aging side, started 50 years ago, most of us are in our 70s and 80s, we still practice every week and dance out in the summer, but have never been all that focused on documenting except in a casual way. But as we age, retire or even pass on, what we have will be lost.”

“Our organization has recently closed / retired. Preservation of its memory and materials is something we never thought about until very recently. We just not have the time, budget, means, or focus necessary for such a task, but it is quite sad if all of that were to be lost. Maybe one day...”

Generational differences and the changing composition of groups were also identified as a challenge for archiving, because it has an impact on the long-term existence of the group and whether there will be someone to maintain the archives.

« Il y a aussi la question de qui va continuer cette tradition. La nouvelle génération s'intéresse moins à la danse traditionnelle. Il y a moins d'immigrants de la Suède et ceux qui sont ici et font partie de notre groupe vieillisse. »

“Lack of any organizational office means that archival storage is done by volunteers, and there is or will be an issue as to what happens when individuals leave the organization, retire, or die, the issue is really whether the group will continue to exist in the long run, and whether new members will continue to volunteer to take on leadership roles.”

Three respondents commented on the ephemeral nature of dance and how this impacts their archiving or ideas of preservation. One respondent explained that folk dances are meant to be dynamic and performed in different ways by different communities. Widely available resources can ‘fossilize’ certain versions of these dances, which can create the impression that

other versions are incorrect. A lack of local records can also mean that a local version is lost if it falls out of living memory. In the respondent's words:

“With digital media accessed through the web, there are actually a lot of resources for cataloguing and preserving the dances we do. But, because these are 'folk' dances, they are meant to be dynamic, with different communities often doing the dance in slightly different ways, depending on how/from whom the dance was learned and as a result of subtle changes creeping in over time. As a result, some of the widely available resources can inadvertently fossilize a particular version of the dance as 'the' dance, leaving the impression that other versions are incorrect (even those learned from master instructors!). Since we don't have the time to properly document our own versions of the 100+ dances we do, we must rely on these existing sources while somehow trying to determine whether and how our version differs (and whether we want to preserve those differences). It's not a major challenge, since the collective, living memory of our community helps to keep our local versions alive. But, if we ever try to revive a forgotten dance, we don't usually have records of our local version to draw upon.”

Finally, a number of respondents provided comments that identify challenges such as the need for conscious archiving, generational challenges and the need for dance video, identifying and recording relevant metadata for long-term identification, and the need for support to preserve the stories of marginalized artists.

“Practicing dance artists have to live in the contemporary moment and consciously archive as they prepare for and perform.”

“Dance videos are very helpful, but many dances have no existing video. Younger dancers are not able to interpret written dance instructions.”

« On a de la difficulté à classer nos documents et renommer facilement nos collections de photos de manière à ce qu'elles soient facilement identifiables à long terme (crédits photographes, années, spectacles, interprètes sur les photos). On se perd parfois dans nos Drive, puisque la gestion des projets en soi est souvent priorisée sur la gestion des archives à posteriori. »

“We are a 15-year-old, poc run, equity centred, arts organisation attempting to fill historic gaps for marginalised artists while creating, producing art that breaks down barriers. We are trying to ensure that our stories are told, through the multiplicity of our dancer bodies. We have been historically excluded, and underfunded. We are simultaneously building, developing, supporting, representing, sharing, and changing the culturally dominant landscape. We need more support and care to ensure we can play an active role in the preservation of our stories as part of the Canadian cultural canon.”

Critical Observations

Overall, the findings from the survey demonstrate an interest and engagement from the dance community in keeping archives, but they face significant challenges relating to a lack of time, funding, and expertise to keep these collections organized and preserved. 53 out of 111 respondents recognized embodied knowledge as a form of record, suggesting that this concept may be highly relevant even outside of academic contexts when discussing or thinking about the preservation of dance. Respondents also raised many related issues when asked about the challenges they face. Both embodied knowledge and challenges are explored in a later section in more depth.

The findings of the survey reflect the practices, collections, and critical perspectives of individuals and organizations whose primary focus is dance activity itself, rather than the assessment, organization, and preservation of archives. Most of the respondents are individual dancers, choreographers, and teachers, or affiliated with performance or training organizations such as performing companies or schools. A small portion of the respondents are affiliated with social clubs and groups, or community or cultural centres and reflect more social or recreational forms of dance activity. While there were not enough respondents from this category in this survey to definitively identify significant differences in practices or challenges, there was some variation in the aspects of dance that these groups documented, and many reported a reliance on volunteers, members or executive staff to maintain their archives, as well as the associated challenges of being reliant on volunteer time and resources. Given that social and recreational forms of dance and their archives were not studied in previous research on dance archives (see Kopp, 1990; Rowat, 2000; Warnken, 1988), this variation merits further investigation and may lead to the discovery of significant differences that could affect preservation approaches.

The findings of the survey indicate that individual dancers, teachers, and choreographers are responsible for their own archives. While half reported having generally organized collections (either fully or partially), individuals also account for most of the respondents who have unorganized collections. In contrast, archives are most commonly organized and maintained by more than one person in organizational contexts, and administrators play a significant role. Organizations with full or partially organized collections are much more likely to have an administrator involved in the maintenance of archives, and most organizations have additional involvement from other people, suggesting a collaborative approach to dealing with archives that is likely related to a lack of time and the financial resources to engage a person whose main focus can be the archives.

While a small percentage of the respondents use more formal archival standards or specialized software for managing collections, this is far from common. Most respondents reported only generally organized collections or collections that were partially organized (some types of records organized, others not), and more commonly use basic software such as spreadsheets or no software at all. The overall level of interest in using more specialized software is unclear, but 22 people reported that finding tools and technology adapted to dance collections was a challenge, suggesting that some people may be seeking and failing to find resources to support dance archiving.

Most respondents reported having a range of materials in their archival collections in both physical and digital formats. While digital records are slightly more common, over half of the respondents reported keeping physical format records such as paper documents, films on DVD or VHS, printed photographs or costumes. Over 80% of all respondents had between three and five different formats of records in their archives, indicating that most collections in the

community are a mix of physical and digital records. Many of these formats have different storage or preservation requirements which further complicate archival work. The technology required to digitize VHS tapes is not the same as the technology required for digitizing photographs, and costumes require different storage conditions and strategies than digital audio files. Overall, these types of mixed collections require more resources to appropriately deal with the different types of materials.

This survey also had some limitations. Respondents were not asked about how they used archives because this emerged as an important research question after the survey had been finalized and sent out. Asking about use would have provided valuable insight into community practices and enriched the findings of this study. The survey design also included many multiple-choice questions which complicated analysis and made it difficult to isolate commonalities or cross-compare between different groups. The question that posed the most difficulty was that of dance genre. Over 140 genres of dance are practiced in Canada³ but only a limited number of options could be provided. 63 respondents provided written responses in the ‘other’ box, which were qualitatively analysed. However, the data for this question posed several problems. People provided different levels of detail when responding, and some listed as many as 15 different dances or dance genres, making it difficult to categorize or compare responses. The categorization of dance styles is also problematic because many forms have plural origins or overlap with different styles (Stevens, 2013) and as a result the genres of dance are presented only in overview in this report.

³ According to the Canada Dance Mapping Study (McCaughey & Lussier, 2014)

Embodied Knowledge and Memory in the Survey

One key finding emerging from the survey is the recognition by respondents of the concept of keeping records in the form of embodied knowledge and memory. Roughly 65% of all respondents indicated that they kept records in the form of embodied knowledge when asked in two different questions, suggesting that this is a concept that is highly relevant to the dance community and is not specific to academic ideas of dance preservation. In the survey results, the majority of these respondents reported keeping embodied knowledge in addition to records in physical/digital formats, suggesting that embodied knowledge is most commonly co-present with other types of record-keeping. However, four respondents did report that they only kept records in the form of embodied knowledge and memory and selected no physical or digital formats in later questions. One respondent was from a performing company or ensemble, one from a social club or group, one from a community or cultural centre, and one individual. They practice different genres of dance: Zumba and Haitian Konpa, International Folkdance of European origin, Inuit Drum Dance, and Irish Ceili and set dancing. This suggests that as a concept it is not specific to dance activities or genres but is widespread throughout the community. The survey was not designed to explore this aspect in detail, and considerably more research is needed to draw definitive conclusions.

In addition to responses in multiple-choice questions, several respondents referred to embodied knowledge in open-ended responses they provided. One respondent reported that their collections were organized “with the memory of intergenerational dancers”, evoking both the community and the intergenerational aspect of embodied knowledge transmission. Another respondent commented on the collective, living memory of their community and its role in keeping local versions of dance alive, connecting embodied knowledge with community knowledge, and the continued practice of dance, as well as evoking the fragility of the medium.

“[...] It's not a major challenge, since the collective, living memory of our community helps to keep our local versions alive. But, if we ever try to revive a forgotten dance, we don't usually have records of our local version to draw upon.”

The ephemerality of human embodied knowledge is also evoked through citations from respondents who talk about groups who are aging or retiring, and the potential for loss.

“Our group in Calgary dates from the 60's and used to do many more demonstrations and performances. The only record we have of those days will be knowledge based. Perhaps still a photo or two.”

“We are an aging side, started 50 years ago, most of us are in our 70s and 80s, we still practice every week and dance out in the summer, but have never been all that focused on documenting except in a casual way. But as we age, retire or even pass on, what we have will be lost.”

While embodied knowledge is naturally transmitted from generation to generation, or within communities, it is also easily lost because it is tied to the human body, and like dance must be deliberately and consciously recorded in other ways.

The Challenges of Dance Archives in the Community

The challenges of archiving dance identified by the respondents are primarily pragmatic in nature, relating to issues of funding, resources, storage spaces, materials and digitization.

Although lack of time was reported as the most common issue, explanations provided by respondents demonstrate lack of time is almost always compounded by other issues such as a lack of funds, personnel, or expertise. Many people reported similar situations where individuals or organizations lack funding, so personnel and resources are used for priority activities such as pursuing dance work, with little leftover for the archives and the work associated with them. In volunteer-run organizations, archival work is also dependant on people's willingness to volunteer their own time and resources to organize or maintain archives, and some of these organizations reported difficulty with maintaining a consistent approach in the longer term. Some

organizations also reported the need for a central storage space for physical materials. Without central storage, these materials end up in different locations – often people’s homes – and have variable treatment and organization. Digital storage is also an emerging issue, which will likely only become more of an issue as the increasing amounts of digital data start requiring long-term storage.

Another substantial challenge identified by respondents is the difficulty of converting or digitizing old media into digital formats. Digitizing requires time, knowledge and resources, all of which are already challenges for the dance community. Digitizing is especially challenging when materials are in poor condition. Many of the respondents reported having film and audio records in older formats such as Hi8 and VHS in their collections, which are particularly fragile and prone to degradation even in good storage conditions. Some respondents reported challenges with degrading materials, and one respondent explained that they had donated material to the municipal archive because it needed to be preserved, but that this meant the material was no longer particularly accessible to their community. This can be a serious challenge, as communities have to balance access with the preservation needs of their material, potentially while the content of the material is still relevant or in use. While the ability to digitize would be very helpful to preserve within the community, respondents reported barriers such as lack of funding, equipment, and expertise.

Although the challenges discussed above are the most common, several other issues were raised that relate to the nature of dance and dance archives. As an ephemeral art form, dance needs to be consciously documented, but this can be difficult to do or remember during the creative process, or balance with other priorities. Archiving after the fact can be equally challenging and miss important aspects, and there is a need for documentation methods or

processes that can be used during the creative process or integrated into regular practices. Generational differences were also raised as a challenge, including the differences in skill sets and approaches. Older generations have different skills, such as the ability to read dance notation, while younger generations can't and rely on film to learn dances. This can be problematic if archives kept by previous generations were only paper based or included only limited filming. Finally, one respondent also wrote about the challenges facing dancers from marginalized groups who require support to ensure that their stories are included in the archives and in Canadian dance history, a challenge relevant to all types of archives.

Summary

One of the principal issues with past survey studies of dance archives (see [Kopp, 1990](#); [Warnken, 1988](#)) is that they focused on the professional sphere of dance, and did not explore dance in the community in recreational, social, or spiritual forms. The results from the survey provide a small snapshot of the archival work being conducted by individuals and organizations in the dance community in Canada and includes a small number of respondents who practice social or recreational dance, but more research is needed. While the survey findings demonstrate there is an interest and engagement in the creation and maintenance of archives within the broader dance community, people face significant challenges such as a lack of funds, resources, or personnel to support this work, and as a result many collections are only generally organized and stored in various locations. Digitization of old media is a significant challenge for this group, who have large collections of film and audio records, but have difficulty digitizing due to lack of resources and will require support if dance archives are to continue in the community. The survey findings show that very little has changed since previous studies explored the state of

material in professional contexts such as dance companies and professional schools. Although there are only a small number of respondents from social and recreational contexts, their responses suggest that the problem is widespread and not limited to professional contexts. This overall lack of change will continue to have lasting consequences for the availability of the documentation of dance history in Canada.

Interviews with Dance Professionals

Interviews in ethnographic studies offer rich sources of qualitative data for understanding practices, perspectives, and experiences (Gilman & Fenn, 2019). Three people were interviewed in this study for their experience creating, working with, or preserving archives of dance. The interviews explore their perspectives on the challenges they face with these archives, and their knowledge of how archives are used and valued. The findings from the interviews are presented thematically in four sections, and focus on collections, the use of collections, and challenges. The chapter concludes with critical observations and connects back to the research questions.

The three interviews discussed in this chapter took place between September and December 2023. The interviews with Sylvie Desrosiers and Merrilee Hodgins took place in person in office spaces at The School of Dance, where the archive of the community of the school is held. Both interviews were recorded, and the audio files stored on a computer for later transcription. Sylvie Desrosiers was interviewed in French, and Merrilee Hodgins was interviewed in English. The interview with Amy Bowring was conducted over Zoom because we were in different cities. The interview was conducted in English and was recorded using Zoom.

The audio files for all three interviews were stored on a secure computer and the interviews were transcribed using Buzz, an open-source transcription program that provides reasonably accurate automatic transcription offline. The files were then checked against the recording by the researcher and corrected where necessary. All the interviewees had the option to review their own transcripts and redact anything they were no longer comfortable with, but all declined to do so. Citations from the interview transcripts are used in this chapter, but the complete interview transcripts are not included in the appendices to respect the wishes of the interviewees.

Interviewee Background and Archive Information

Sylvie Desrosiers is the Artistic Director of DORSALE Danse, a contemporary dance company located in Ottawa/Gatineau and the Director of the Contemporary Dance Diploma Programme at The School of Dance. Sylvie Desrosiers is also the president and founding member of Ottawa Dance Directive (ODD), a centre for professional dance in Ottawa that focuses on contemporary performance and collaboration between artists. Sylvie Desrosiers has worked as a dancer, as a choreographer for over 35 years, and as a teacher in professional dance training for 27 years. In her interview, she discusses the archives at The School of Dance which she contributes to in her capacity as Director of the Contemporary Dance Diploma Programme, and when she refers to students she is primarily talking about the students in this programme. She also discusses the archives of dancers, choreographers, and professional companies in her network as well as her own personal archives.

Merrilee Hodgins is the co-founder and Artistic Director of The School of Dance, a non-profit, arts organization in Ottawa that specializes in pre-professional ballet training and professional training in contemporary dance. Merrilee Hodgins began her career as ballet dancer in Europe and Canada, before founding The School of Dance in the late 1970s. She has worked as a dancer, choreographer, and teacher, and collaborates with artists across Canada. In her interview, Merrilee Hodgins primarily discusses the archives of The School of Dance. She also speaks about her personal archives.

Amy Bowring is the Executive and Curatorial Director of Dance Collection Danse (DCD), a non-profit archive and research centre dedicated to the preservation of dance history in Canada. She has an educational background in dance and journalism and has been working with

dance archives as a researcher, archivist, and curator at the DCD for over 30 years. In her interview, Amy Bowring exclusively discusses the archives held at Dance Collection Danse.

Two organizations are featured in this study: Dance Collection Danse, and The School of Dance. Dance Collection Danse (the DCD) is a non-profit archive and research centre exclusively dedicated to the preservation of dance history in Canada. The DCD began as a grassroots organization spearheaded by dancer-choreographers Lawrence and Miriam Adams. Located in Toronto, the DCD's original focus was theatrical and professional dance, and has since expanded to include spiritual, social, and other forms of dance activity. The DCD accepts donations and holds the archives of dancers, choreographers, dance companies, social groups, clubs and other dance related activities and individuals.

The School of Dance is a non-profit educational institution, whose primary focus is to provide professional and community/recreational dance training in ballet and contemporary dance. The School of Dance is in the process of developing a more formal archive that holds the records and archival material of the dancers, teachers, and students, and other collaborators, and currently holds the creative material of over 150 Canadian artists. The archive is community-oriented, and the material is used by students, teachers, and dancers at The School of Dance.

Thematic Presentation of the Interview Findings

The following four sections present the findings from the interviews, each exploring a different central theme: (1) collection contents and the importance of film, (2) using archives, (3) the challenges of dance as a medium, (4) pragmatic challenges and the Canadian context. Citations from the interview transcripts are provided in the original language without translation, and the speaker is identified at the start of a citation by their initials.

The Contents of the Archives and Importance of Film

The archival material described by the interviewees are very similar. All three interviewees have large collections of paper records, films and photographs in various formats, digital records, and objects such as set pieces or costumes. Paper records include programmes, press clippings, pamphlets, posters and other text documents. At the DCD, these documentary archives are the largest part of the collection. At The School of Dance, these types of records are substantial but second to the film collection. The School of Dance archive also has large amounts of unorganized digital records stored on servers, primarily from the last fifteen years. In contrast, the DCD has begun to receive more digital records, but paper records are still the bulk of the collections.

Audio-visual materials are also a large part of the records at the DCD and The School of Dance. Amy Bowring estimates that the DCD has around 3000 moving image records in various formats from 16mm reel to Hi8, VHS and DVDs. They also have approximately 1100 hours of oral history recordings from many different artists. In the archive at The School of Dance, there are just over 900 films in various physical formats, an unknown number of digital films, and just a few oral history films that include video and are generally considered part of the film collection. Objects such as costumes and shoes, set pieces, and props are in regular use at The School of Dance, and are not considered part of the archives, nor are the substantial collections of music in the form of sheet music, recordings, and physical instruments. Amy Bowring noted that costumes are frequently reused by dancers because they can be taken apart and remade or redesigned, and therefore are much less likely to be donated away to archives or be considered part of the archives themselves, although they can be particularly valuable evidence of an

aesthetic or other aspects of a company or individual. The DCD does have costumes, props and theatrical backdrops in the archives, but less than other record types.

Merrilee Hodgins and Sylvie Desrosiers both have personal archives that they keep separate from the archive at The School of Dance, and which include a similar range of material such as programmes and audio-visual records, but also include more personal or handwritten material such as choreographer's notes. Sylvie Desrosiers encourages her students to keep personal 'toolkits' that document each choreography they create. These kits or boxes typically contain a description of the work, performance information, press or critical reviews, records of the music or sounds used, and film.

Film records are the most discussed format in the interviews with Sylvie Desrosiers and Merrilee Hodgins, who both highlight the importance of film as a way of documenting dance, and its usefulness for reperforming works. In her interview, Sylvie Desrosiers spoke about film and how it is becoming the most common form of documentation in the studio today. Her students film every rehearsal of a choreography, whereas in the past, a work was only likely to be filmed once, in performance.

SD: Mes étudiants ont toutes des copies de chaque répétition qu'on a faite, mais plus on recule dans le temps, plus c'était rare d'avoir de film, donc c'était vraiment en spectacle, on filmait une fois une pièce. Puis ça finissait là, t'sais.

Sylvie Desrosiers sees this shift as particularly important because she sees how it is producing an unprecedented number of film records of a dance and is also changing the way that dancers remember works in the long term. Traditionally, dance knowledge was transmitted from dancer to dancer through demonstration, and the works in a company's repertoire were learned and maintained in the dancer's memory in the long term so that it could be transmitted to others or reperformed. Now, graduates of the programme returning to teach choreography they learned

only a few years previously, don't remember the work. Instead, they get the film from the archive and relearn the work from it, before teaching it to the students.

SD: Donc, nous, comme on gardait en mémoire beaucoup d'œuvres, on les avait proches de nous, si on avait à les enseigner à quelqu'un. Tandis que maintenant, j'ai souvent des anciens étudiants, des diplômés, qui vont venir enseigner une œuvre de notre répertoire aux étudiants qui sont là en ce moment. Il y a longtemps, souvent ces diplômés-là l'avaient toujours dans la tête, la chorégraphie, tandis que maintenant, ils vont venir chercher le vidéo, ils vont se le réapprendre à eux pour pouvoir l'enseigner aux autres.

This newer reliance on film is also reflected in the documentation practices of dancers, who film everything so they can return and use it to practice or relearn a work instead of trying to preserve it through embodied knowledge and memory.

SD: On s'aperçoit que la nouvelle génération qui met toute sur le numérique, ils savent qu'ils peuvent retourner voir la vidéo pour se remémorer quelque chose, donc la mémoire initiale est moins développée que nous ce qu'on faisait.

Sylvie Desrosiers even notes that the memory of dancers is less developed than that of herself and her contemporaries who did not have this level of access to film.

Using Archives and Barriers to Use

Film is heavily used, as the previous section demonstrates, both during the creative process, and after the work is finished and the records have been placed in the archive. The film records especially function as an external memory storehouse for the visual or technical aspects of a dance such as the movement sequences. Each interviewee was asked to discuss how archives are used, and both Merrilee Hodgins and Sylvie Desrosiers re-emphasized the importance and usefulness of film.

MH: The videos and films are used in order to rebuild choreographies, to review and reset things, to look at staging and spacing, to look at how a production came together, and then used for another generation of students. They're research material in that sense. [...] And that's the most valuable part of the archival film footage is that we're able to look back, and then through the language of dance, reproduce those things.

Merrilee Hodgins uses film as pedagogical research, to look back on a student's past performance and track progress. She also uses film to restage and reperform past choreographies in the repertoire of The School of Dance, which goes back about 50 years. Because dance and performance are such visual mediums, archival film is a valuable resource for reviewing a choreography, the staging, the set design and reworking or reperforming it with a new generation of students.

Outside the school community environment, films from the archives are also heavily used as resources for reconstructing works. Sylvie Desrosiers gives the example of *Nuit* (1986), a contemporary piece from Canadian choreographer Jean-Pierre Perreault (1947-2002) that was recently reconstructed and reperformed in Toronto under the direction of Ginelle Chagnon, a long-time collaborator of Perreault. They used the archival film of a performance in the 1980s to reconstruct the choreography but ran into difficulties because the filming conditions were not ideal. There were sections of the choreography that could not be seen, and the film had to be supplemented by the collective memories of the original cast to recreate the work.

SD: Dans les archives, il y avait des bouts de chorégraphie qu'il y avait de la misère à voir, puis à comprendre. Donc, Ginelle a dû prendre des décisions presque artistiques, par rapport à certains des- [geste] « dans ce coin-là, qu'est-ce que ça passe? On pense qu'il se passait là ça dans ce coin là- pendant qu'il se passait ça là. » Donc il faut que la mémoire des danseurs se met à l'œuvre et faut parler à des anciens danseurs qui l'ont dansé puis qu'ils disent « oh bein moi je pense que j'étais rendu dans ce coin-là ».

This is a common issue with archival footage of performances. Lighting issues, camera angles, distance from the dancers, and other aspects can all limit the quality of the film and the ability of dancers to reconstruct the work. In these situations, the collective, embodied knowledge of the dancers who performed the work before can be invaluable for successful reconstruction. Additionally, many of these films exist in their original analog formats. Sylvie

Desrosiers explains that most dancers and companies in her network lack the funds and equipment to digitize material, so to use the film it is also necessary to have the technology to play the film and for the magnetic tape itself to be in good enough condition to be played. Sylvie Desrosiers describes looking for a film of a choreography by Serge Bennathan created while he was at Dancemakers in Toronto, and finally locating a copy with one of the original dancers, only to discover it was still on VHS. Many dancers in Sylvie Desrosiers' network reach out seeking to locate films of works in people's archives that they want to perform or use in other ways. Sylvie Desrosiers also uses film when teaching the history of dance in Canada as a way of demonstrating a choreographer's work and aesthetic, as well as demonstrating the evolution of dance in Canada. However, she struggles to locate films as most have not been properly taken care of.

While both Merrilee Hodgins and Sylvie Desrosiers emphasize the use of film archives for reperformance, this is less common at Dance Collection Danse. In her interview, Amy Bowring explains that requests to use archives to reconstruct dances are relatively rare compared with artist requests to use archives for research to inspire new creations. She suggests this may be partially due to the funding models at the DCD, which currently support artists creating new works, including through their artist-research in residence program. Amy Bowring gives the example of Bageshree Vaze who conducted archival research to inspire new work.

AB: Bageshree was researching South Asian dance in St. John's, Newfoundland [...] as she delved into that history, she was also looking into the music that they used when they were doing those dances in the Hindu temple in St. John's. [...] and they were starting to notate and transcribe the music from these past dances that she did throughout her childhood. And then she's folding all of that into new choreographic work.

Amy Bowring also notes that research and access requests come primarily from scholars, filmmakers, journalists and students who want to use the archives for historical research. She

also notes that the archival material at the DCD is loaned to other heritage organizations such as museums for exhibitions featuring dancers or other dance groups represented in their archives. Amy Bowring also notes the difficulty of keeping material in formats that can be used, as they struggle with digitization and managing climate-controlled spaces for material.

On the Challenges of Dance as a Medium

One of the central challenges of dance as a medium is that it is centered in and expressed through the human body, and this has several consequences for archival preservation. As Amy Bowring explains, unlike other forms of art such as sculpture, dance is not self-recording, and therefore does not naturally produce material that can be stored in an archive.

AB: And the thing is, those other art forms are self-recording. They're easy to archive. You can put them on a shelf, you can put them on a wall. But performance is ephemeral, it generates analog materials you can put in a box, but the actual artifact is the performance itself. And you can only record it, you can't actually keep it, right. It's an embodied archive, it lives in the people who do the performances. And we have to kind of be content with that because we can't archive what's in a body.

Dance, or the 'artifact' of dance, is located in the body in movement, and recorded in the body. The embodied knowledge of the dancer lives in the people who perform it and is expressed through performance itself. The challenge is that neither the body itself or nor embodied knowledge of a person can be stored in archive, so while dance can be recorded the record is secondary and incomplete. Amy Bowring explains that this is something that is often discussed in conversations about preserving dance, especially with regards to documentation methods. At the DCD, they try to capture some of this embodied knowledge through other means.

AB: Whether it is video recording yourself in a studio, sort of going through what's in your body, the dances that you remember from doing them over and over again, to journaling, or to talk into a tape recorder about experiences.

Written accounts, filming people in the studio, or recording oral histories can all be ways to record some of this embodied knowledge. The DCD does some of this work when a dancer or a group deposit their archives with them, and they now have an increasing number of oral history recordings that seek to preserve some of this embodied knowledge. However, this is work happening after the fact. Actively documenting dance during the creative process can be challenging, as Sylvie Desrosiers explains. The choreographer is in the mindset of creating and not thinking about the longevity of their work. Works can be forgotten and lost.

SD: La danse a été très éphémère. T'sais dans le sens quelqu'un a créé une œuvre, c'était présenté quatre ou cinq fois, tout le monde l'oubliait. Mais même le chorégraphe l'oublie, puis il passait à d'autre chose. Parce que souvent le chorégraphe, ce n'est pas lui qui va s'inquiéter de la longévité de l'œuvre. Lui il est dans le- l'acte de créer. Donc, une fois qu'un acte de créer est fini, ils pensent à la prochaine création.

Merrilee Hodgins also recognizes the difficulty of documenting during the creative process. The focus is on creating, and not on documenting. However, she explains that documenting after the fact is also challenging because she is relying on her memory of the decisions she made and how a work was developed.

MH: When you're working in an artistic project, you're very focused on what you're doing at the moment. So, when you want to be able to go back and archive, unless you've been following a system as you went along, you're working backwards. [...] I find that challenging because I'm relying on my memory - that I will remember how I created it - because some of the things which are not kept in the final product are in fact, very important research pieces. They become reasons why you do or don't do something.

The ephemeral nature of dance means that unless they actively document, there can be few or no records and this can impact the longevity and transmissibility of a work. Both Merrilee Hodgins and Sylvie Desrosiers highlight the importance of good strategies for actively documenting during the creative process, or having a person whose main focus is not just documenting but maintaining the archives afterwards.

Finally, while film is an important type of record for both Merrilee Hodgins and Sylvie Desrosiers, it has limitations. Dancing is a three-dimensional art, and Sylvie Desrosiers explains that because film is two-dimensional, it can't represent the spatial relationships, visual cues, and expressive nuances that are essential knowledge for a dancer.

SD: Quand on danse, il y a plein d'informations, t'sais qui est un peu dans ma vision. Par exemple, je peux dire, « oh ben, on était vraiment proche. Je me souviens, je te regardais dans les yeux. » Mais ça, c'est de l'information que on n'a pas sur les vidéos même, parce que c'est un- c'est plat, tandis que la danse c'est tri-dimensionnel. [...] T'sais, des repères comme ça que les interprètes qu'ont danser l'œuvre ont, mais que même dans le vidéo parfois on n'a pas.

This type of information, such as one dancer's relationship to another within a space, can't be found on a film, but are essential when reconstructing or reperforming a work. However, although film is limited, Sylvie Desrosiers explains that these types of experiential memories are often accessed through the memory of the dancers who performed the work before and are part of the dancer's embodied knowledge.

Pragmatic Challenges, and the Canadian Context

For Sylvie Desrosiers, the most immediate pragmatic challenge she and those in her network face is the rapidly changing formats for film, and the difficulty of digitizing material. Sylvie Desrosiers explains that the constantly changing media formats are a big problem for dancers, choreographers, and companies because they don't have the spare funds to digitize all their material each time a new format becomes dominant. A performing company could have hundreds or even thousands of hours of film to digitize, which is a large and expensive endeavor. As a result, she and most of her contemporaries still have all their archival films in the original formats.

SD: Le gros problème pour archiver de la danse à travers le dernier siècle et maintenant c'est qu'on change de support constamment. Donc, dans ma vie, j'ai passé du film ensuite de ça le format Béta, après ça, le format VHS, après ça, les mini discs des caméras d'enregistrement vidéo, qui était mis sur DVD, puis maintenant on est dans le numérique. [...] c'est très rare que les chorégraphes, les compagnies ont beaucoup d'argent à mettre dans ce type de travail là. Donc, on se retrouve souvent ou dans les archives tout est dans leur format initiale.

This is problematic because as formats become obsolete, the technology to play these formats is also becoming obsolete, and by extension, the ability to play or view these records. It also limits how the work can be shared, learned or reperformed by other groups in an artist's network.

Sylvie Desrosiers teaches a class on dance history that focuses on contemporary dance in Canada, and she often runs into issues with lost or un-digitized film archives.

SD : J'ai des trous que- je peux parler d'un artiste, mais j'ai de la misère à montrer ce que cet artiste a fait parce que les archives ne sont pas là, puis personne s'en occupe, donc on a de la misère à trouver où je pourrais avoir une copie de ça.

Sylvie Desrosiers can talk about the choreographies and the contributions of a dancer or choreographer, but it is often difficult to obtain a film record she can use to show their work. This is not just because films haven't been digitized, but also because most dancers, choreographers, or companies don't have anyone who manages the archives or whose primary focus is keeping the records up to date, accessible and preserved while the company or individual is active, and then the archives are not dealt with properly when the company closes, or the choreographer or dancer retires. The archives of an entire professional company can end up in boxes in people's basements and attics. Although Sylvie Desrosiers talks about some works on DVDs which circulate within the community, most are not available. Depositing records with a public archive does not necessarily mean they will be digitized. Sylvie Desrosiers talks about the

records of le Groupe de la Place Royale⁴, with whom she used to dance, which deposited its archives at Library and Archives Canada when it closed in 2009.

SD: Cependant, quand le Groupe de la Place Royale a fermé ses portes ici à Ottawa, les archives ont été envoyées aux archives nationales mais je pense que personne à fait la transposition de matériel. Donc, tout est encore probablement dans les boîtes dans les formats initiales.

Amy Bowring, Merrilee Hodgins, and Sylvie Desrosiers all explain that dance has historically been underfunded compared to other arts in Canada, and this has impacted the archives of dance and the documentation of dance history in Canada. Individuals and groups rarely have the funds needed to work on, digitize or preserve their archives. Even at the DCD this is major challenge, and they have collections of film that they have been trying to find the funds to digitize some of their films for close on two decades. Amy Bowring explains that the DCD has a large collection of three-quarter inch video that should have been digitized long ago to protect against loss but is still in its original formats because they can't get the funding to do the work.

AB: Lawrence and Miriam Adams wrote to the Canada Council and said, "We need \$60,000 to digitize the three-quarter inch video in our collection so that these dances are preserved". They weren't just going to digitize them [...] They were going to have choreographers sit, watch the video, and talk about the dances. But instead of giving DCD \$60,000 to do that, they [*the Canada Council for the Arts*] invested in a study that sits on a shelf somewhere. So, there was a study⁵ done about the amount of video in dance in Canada, and it's still not digitized.

Both the DCD and The School of Dance are non-profit organizations that rely on external funding to support preservation projects like digitizing film. However, funding can be hard to get and as Amy Bowring's example illustrates, funders don't always have the same priorities or understand the full value of the work. For Merrilee Hodgins, finding the people with the

⁴ Le Groupe de La Place Royale was renamed Le Groupe Dance Lab in 1988.

⁵ The study Amy Bowring refers to was conducted by Theresa Rowat in 2000 for the Canada Council for the Arts. See introduction of thesis and references for more information.

expertise to work with and understand the archives is also difficult, and equally reliant on funding. She is also unable to digitize material because the equipment is costly and would require external funding.

MH: The next answer to that would be funding resources. The school is a nonprofit charity, so buying the equipment that we need is dependent on programming and opportunities to find a grant to do something. And then the people power part of that, so people that understand archiving, and are willing to go slowly through the process of looking at what we have. [...] And someone without the dance knowledge looking at the material doesn't know necessarily what they're looking at.

Funding is a persistent challenge for dance heritage preservation in Canada. Both Sylvie Desrosiers and Amy Bowring comment that funding for the preservation of other artistic disciplines is significantly better than funding for the performing arts in Canada, both in the past and today. Amy Bowring gives the example of a recent tour she went on at the Art Gallery of Ontario to see the storage spaces for sculptures.

AB: We got a tour of the Art Gallery of Ontario's Inuit sculpture storage area. [...] And we were both saying afterwards, why does our country put so much money into visual art preservation? Literary preservation, even film preservation, I would argue, is better than performing arts preservation. I feel like there is a disconnect in our priorities in terms of artistic disciplines and how we manage that heritage.

Amy Bowring suggests that there is advocacy work that needs to be done to show funders like Canadian Heritage that the amount of energy and funding that gets put into the fine arts is not on par with what is being done for dance and theatre. She compares the storage spaces of dance-centered archives like the DCD with the storage spaces of art galleries and museums and points out that they have permanent spaces with climate control to create ideal preservation spaces for the artifacts they care for. In contrast, the DCD does not have a permanent space, and rents storage spaces from records management organizations to store large sections of their archives and struggles to find ways to digitize material such as film.

Critical Observations

These three interviews were rich sources of insight into the experiences and perspectives of people working with dance archives. As seen in other sections of this thesis, there is a preoccupation with the documentation of dance, in particular because it does not naturally document itself, and all three interviewees raise the same concerns about digitization and funding in the Canadian context. In contrast, their perspectives on the use of archives are slightly different, reflecting their professional focus and the nature of the archive they are talking about. The archive at the DCD is an organization focused specifically on preserving dance heritage, and although it is a grassroots non-profit still has much more in common with other private or public archival institutions. The School of Dance is first and foremost a school, and the archive they have is a community archive that holds their records and those of their extended community. The main activities are dance related, and include teaching, choreographing, and performing. This leads to different people using the archives in different contexts and is discussed in more depth in the next section.

One interesting issue emerging from these interviews is the question of film, and the impact it may have on both documentation practices, and human memory. Film, as a medium, has a number of challenges. It is two-dimensional, whereas dance is three-dimensional. Older formats such as 8 mm reels, Hi8 tapes, VHS and many others are fragile formats that degrade quickly and require obsolete technology in order to be played, making them poor long-term containers for film footage. And yet, film is considered by many as the best type of record for representing dance because it is visual, and if good quality, most of a dance can be learned or relearned from a film. In the studio it is widely used as a tool for learning, relearning, and remembering choreography by students and new professional dancers who can easily film

themselves or others using a cell phone and appears to be replacing all other forms of memory aid in the pre-professional and professional studio such as note-taking. Sylvie Desrosiers sees the impact of this on the memory skills of her students, who no longer attempt to remember the choreography in the long-term, but instead forget it after the performance knowing that they can return to the film if needed. What impact this may have on the preservation of dance through embodied knowledge is unknown and would require further research. However, the massive amounts of film that are currently being generated in the studio will require equally massive long-term digital storage as they begin to reach the archive.

The Use of Dance Archives

One of the interesting findings from these interviews is how the interviewees use archives differently, reflecting their professional focus and the nature of their archive. At The School of Dance, the archive is a community archive, built to hold the archives of the teachers, choreographers, and students at or in connection with The School of Dance which is still first and foremost, a school of dance. The archives at The School of Dance are primarily used to support the continued practice of dance within their community. Merrilee Hodgins and Sylvie Desrosiers are both actively involved in teaching, choreographing, and producing performances both at the school and in their extended network and are concerned almost exclusively with the use of film archives for reconstructing and reperforming works. The film archives they use are of choreography or technique/classes that they or someone in their community created and documented and are part of their repertoire. In short, they are using archives to continue to practice and preserve the art and creative legacy of their community through reperformance, and the transmission of their collective dance knowledge. This is not just the case for The School of

Dance but is also observed in the practices of the dancers, choreographers and companies in the field of contemporary dance in Sylvie Desrosiers' extended network, who also use archives – especially film – to reperform works while also drawing on their collective embodied knowledge. The example of the reconstruction of *Nuit* (1986) is particularly illuminating, where the deficiencies of the archival film were supplemented with the collective memories of the original dancers.

In contrast, the DCD is an organization focused specifically on preserving dance heritage across Canada through the acquisition, storage, and preservation of dance archives from many different communities, genres of dance, and types of dance activities. The DCD has outreach programs and funds artist-researchers but does not undertake their own performance or teaching activities. The archives deposited at the DCD are no longer located in the communities that created them and have much more distant connections to these groups. Archives are primarily used by outside researchers and artists for historical research or to inspire the creation of new works, and the use of archives for reconstructing a dance or choreography is comparatively rare. Archives have a much more historical and research-oriented function, preserving dance heritage through documentation rather than continued practice. Film, while still very valued, is less central at the DCD. Artifacts such as costumes, paper documents such as house programmes, or photographs are used for research and for exhibitions in addition to film. Overall, this suggests that the use and value of archival documentation is different depending on the context, and their use as resources for supporting continued practice may be dependent on their continued presence in the community, but more research is needed.

Finally, although not directly discussed, much of what Sylvie Desrosiers relates in her interview indicates that film archives are commonly shared, passed back and forth between

people, or generally circulate in the extended contemporary dance community. Many of the people she discussed are professionals in the field of contemporary dance, have similar dance education, have danced together at different stages of their careers, or have choreographed works for each other. Whether this is common practice in other communities, and how extensively these archives are used is not known.

The Challenges

Generally, two types of challenges were identified: (1) challenges relating to or stemming from the ephemeral nature of dance, and (2) challenges relating to the issues of preserving material and running dance archives, especially within the Canadian context. These issues are interrelated in many ways and are discussed here together.

As an ephemeral art form, one of the central challenges of dance is that it does not naturally create records of itself, and therefore has to be consciously documented. This is a challenge for dancers, choreographers, and other people because it requires them to be thinking about the longevity of the work and documenting during or after the creative process when their energy and focus is centered on the act of creating itself. Both Sylvie Desrosiers and Merrilee Hodgins identify a need for documentation methods as well as dedicated personnel who can have preservation as their main focus, and who also has the expertise to maintain the archives that are produced. Additionally, the ephemeral nature of dance means that the art and experience of dance is centered in the human body, which is neither preservable nor archivable. The embodied knowledge of the dancer is difficult to capture through secondary documentation, but strategies such as filming in studio, written accounts, or oral history recordings can contribute to the preservation of some of this knowledge. However, none of these formats can capture it entirely,

and often the collective, embodied knowledge of dancers is necessary to supplement these records when they are used in reperformance contexts.

All three interviewees speak about the challenges relating to the issues of running dance archives, especially within the Canadian context. All three highlight a lack of funding, which has a significant impact on their ability to undertake preservation activities, including the digitization of archives and the ability to create stable, climate-controlled environments. Digitization is a very contemporary problem, and especially important for film because of the central role it plays for many in the community. Digitization is necessary because it keeps audio-visual archives both accessible and usable, and preserved in more stable formats. However, equipment and expertise are both needed to accomplish this, and this is very costly, and most people in the dance community do not have the funds to do this work.

Funding in the field of dance is a significant and long-term issue. Both Amy Bowring and Sylvie Desrosiers comment on the disparity between funding for the preservation of the fine arts and funding for the preservation of dance in Canada which has impacted their ability to care for the archives. Amy Bowring discusses the challenges of getting funding for digitization work, as well as for the maintenance of climate-controlled spaces. The DCD does not have a permanent home, and much of their archives have to be stored offsite through record management services because they are unable to get the funds to create a permanent space for the preservation of dance in Canada. In the community, funding issues are reflected in the general lack of resources for supporting the maintenance of archives and in the loss of many records because they were improperly cared for. Part of the disparity in funding for different forms of art may be due to the difference in mediums – sculpture produces an object of art that is static and storable, whereas dance produces something ephemeral that resists traditional ideas of documentation. Sylvie

Desrosiers also points to the late arrival of dance in the universities compared to other artistic disciplines, and consequently dance has received less academic attention as a discipline of study. This may also impact the lack of procedures and processes specific to the particular challenges of dance.

Summary

Three interviews were conducted in this portion of the study which examined individual perspectives and experiences working with dance archives. These interviewees were purposively selected to provide information-rich cases with insight into the challenges that they and their contemporaries face. Although not representative of the entire dance community in Canada, they raise issues which relate to the nature of dance, the pragmatics of archives, and the ways in which archives can be used that merit further investigation and raise contemporary issues around archives. The findings of the interviews demonstrate differences in the ways in which archives are used, connecting reperformance activities to community and active dance practice and historical research to more traditional archival settings. The findings highlight the importance of film as resource for reconstructing and reperforming works, and its increasing use as a form of documentation in the studio. Digitization is a central challenge, which is complicated by funding barriers and the need for personnel with expertise. These issues are further complicated by a disparity between funding for the preservation of the fine arts, and funding for the performing arts in Canada. The findings raise issues around the use and value of archives in different contexts, the contrast between community archives and more traditional archives, and the nature of the archival record.

Chapter 5. Movement in the Archive: Discussion and

Conclusion

« L’archivage est une question de temps, ressources et main-d’œuvre. Le plus on en a, le plus on est capable de faire. L’inverse est aussi vrai. »

(Anonymous Survey Respondent)

Most of the aspects of dance that have an impact on documentation, archives, and how we think about archives have their roots in the idea that dance is ephemeral and centered in the body in movement. Dance exists in a time and space and then disappears, and because this is the nature of the art of dance, the ‘artifact’ of dance is something very different from the artifacts of other art forms that are conserved in places like museums and galleries. Dance has the most in common with music, which is both integral to the act of dancing – we dance to music – and has many of the same ephemeral qualities. Both have benefited immensely from the technological revolution, and in the case of dance, the widespread use of film has all but superseded documents like dance notation. While film may seem like the ideal medium to bring dance into the archive, it has its limits and as this thesis demonstrates, the ‘archiving’ of dance can’t just be about documentation like film. This chapter draws on the findings from the three stages of the study to address the research questions on the use of archives, and the challenges that dance archives present. By drawing on community perspectives, this thesis aims for a deeper and more nuanced understanding of the value of dance archives to the communities who created them, and the implications they may have for archival appraisal and acquisition.

The archival collections described in the survey and interview portions of the study demonstrate that most have a range of material in a range of formats, many of which require

different storage conditions and preservation strategies. These collections are a mix of physical and digital formats, reflecting the rapid transformation of technology in the last 50 years and posing two central issues. First, many of the old media formats for film and audio are fragile and degrade quickly. Second, these mixed collections require different storage conditions, early intervention which require financial resources most of the dance community does not have. Digitization in particular is a challenge because it is important for both use and preservation of archives but requires equipment, expertise, and time to undertake. In her interview, Sylvie Desrosiers explains that most of the film collections of her contemporaries are still in their original formats, and survey responses suggest this is generally the case for many people. Film is especially crucial for dance communities because of the role it plays in the continued practice of local dance, choreography, and technique through teaching, reconstruction, and reperformance activities. Sylvie Desrosiers also discusses the increasing dependence of young dancers on film, pointing to shift in dance transmission where the function of memory-keeping is increasingly passed off to film. How this may impact traditions of embodied knowledge, documentation practices, and the long-term contents of archival collections merits further investigation.

In addition to more traditional forms of documentation, many in the dance community recognize embodied knowledge as a form of record. Over half the survey respondents keep or recognize embodied knowledge and memory in addition to physical/digital records, suggesting that embodied knowledge is commonly co-present with other types of record-keeping. The comments and examples survey and interview participants provided show that embodied knowledge can play an important role in the preservation of dance through practice, and supplement gaps in archival documentation. One respondent explained that the “collective, living memory of the community” helped to keep local versions of dance alive, another explaining that

their knowledge was stored in the memory of intergenerational dancers. Other participants raised the concern that their embodied knowledge might be lost because they did not have newer generations to whom they could transmit it. Embodied knowledge and memory – whether individual or collective – are reliant on transmission from dancer to dancer, or within a community in order to continue to inform practice.

One of the central objectives of this thesis is to explore how archives are used to better understand the value they have for communities. The findings highlight three common ways in which archives are used: (1) to reconstruct and reperform works, (2) for historical research, (3) to inspire new creations. First and foremost is the use of archives for the reconstruction and reperformance of works. Scholars discussing dance archives are primarily concerned with their use for reconstructing and reperforming works that have fallen out of living memory, or that are only partially remembered. Documentation such as dance notation, films, costumes, and oral accounts are used as resources, sources of information about a specific choreography or a body of works that can be used and translated back into movement by dancers. In the community, the examples given suggest that dancers are more commonly using archives to reperform works they have a connection to or have danced before. Sylvie Desrosiers gives the example of the reconstruction of the Jean-Pierre Perreault choreography *Nuit* (1986) by Ginelle Chagnon, a long-time collaborator of Jean-Pierre Perreault, and examples of new graduates who use films to relearn works that they danced as students to teach them to the next generation. The archive at The School of Dance is a community archive which holds the archives of teachers, choreographers, and students who are at or have a connection with the school, and importantly, when dancers are accessing these archives, they are using material that is created in or has a connection to their community. The use of film and other archives to learn, reconstruct, or

reperform works is also observed in some of the comments from the survey participants¹ suggesting that the use of archives in this way is common in these community contexts, and that overall archives have value to their communities for the way in which they can be used to support the continued practice of dance.

When reconstructing dance from documentation such as film or dance notation, embodied knowledge plays a central role in translating the work back into movement through the dancer's knowledge *of* movement or of a specific work and can bridge gaps in archival documentation. In her interview, Sylvie Desrosiers gives the example of the reconstruction of the Jean-Pierre Perreault choreography *Nuit* (1986) where dancers from the original cast were consulted and they used their memories of performing it to fill in gaps from the film, demonstrating how individual embodied memories of collective experiences can be valuable 'archival' resources of dance.

In contrast, the use of archives for reperformance and reconstruction is relatively rare at Dance Collection Danse. Archives have a much more historical and research-oriented function, preserving dance heritage through documentation rather than continued practice. People using archives at the DCD are primarily using them to conduct historical research, for exhibitions, or to inspire the creation of new works. This is partially because the funding models of the DCD currently support the creation of new works, and because the DCD's main function is archives and preservation. The DCD acquires and preserves the archives of other communities and undertakes no dance activities themselves. This would suggest that as archives are removed from the communities where they originate – and separated from the collective, embodied knowledge of the community – their use and value changes.

¹ The use of archives was not directly investigated in the survey, and in retrospect this was a missed opportunity.

This thesis also investigates the challenges people face when working with dance archives. The findings raise several issues which fall under two general categories: (1) relating to the ephemeral nature of dance, and (2) pragmatic issues relating to the labour of archiving.

The ephemeral nature of dance poses two important challenges for documentation and archives. Firstly, dance is not naturally self-recording and must therefore be consciously documented in order to have records of dance. Secondly, dance must be recorded in a different medium, and while visual representations can be very effective, there is no perfect medium for recording an ephemeral, artistic act. A central focus in the research literature is how to make dance 'archivable', exploring the documenting and documentation of dance, and how the ephemeral act of dance and the embodied knowledge of the dancer can be captured and transmitted through documentation. Survey and interview participants are less focused on the ideal medium and are more concerned about the necessity of actively documenting while focused on creation and production of dance itself. Some noted the difficulty of consciously documenting dance when their focus is on the activities of dance itself, the acts of creating and performing, rather than thinking about the work's longevity or archival value. This has consequences for the amount of documentation of dance that is produced by creators, the longevity of the work, and therefore the availability of archival resources in the long-term.

The dance community also faces substantial challenges relating to the pragmatic aspects of dance archives and the preservation of their material. Both survey and interview participants raise issues relating to time, funding, and personnel which have a significant impact on their ability to actively document dance, organize their collections, and preserve them for the long term. Collections in the community are competing with the activities of dance itself for time and resources. Many people reported similar situations where personnel and resources are limited

and therefore used for priority activities such as pursuing dance work, and as a result there is little leftover for the archives and the work associated with them. Many collections remain unorganized or are only partially organized in a general way and have very little descriptive documentation associated with them. Some lack central storage spaces so physical collections are spread out in different locations, often people's homes, and receive different levels of attention and treatment, and digital storage is an emerging issue. While there are people who reported having formally organized collections using archival standards and tools, they are in the minority, and also face challenges of funding and resources.

The question of funding for dance and dance preservation in Canada is a complex one. Amy Bowring highlights the disparity between funding for the preservation of tangible arts such as sculpture that are held and stored in museums and galleries, and funding for the preservation of the performing arts, especially dance. This is especially evident in funding for spaces and preservation activities. The DCD is the only national archive dedicated exclusively to dance but is unable to obtain the necessary funding to move into a permanent space or digitize their substantial audio-visual collections. Part of this disparity may be because dance produces something ephemeral that resists traditional ideas of documentation, whereas sculpture or painting produces an object that is static and storable. Issues with the documentation of dance and the lack of primary sources of documentation are only recently receiving attention in academic circles, with most of the available research studied in the scoping review from after 2010. In her interview, Sylvie Desrosiers suggests that this may be partly due to the fact that dance has only recently become an academic discipline in Canada. The application of academic methods to the documentation and study of dance is very recent, and may explain why there is still a lack of procedures for the treatment of dance archives. While dance certainly requires

more attention from the field of archival studies, dance archives also have interesting implications for contemporary discussions in archival appraisal.

Possibly the most fundamental issue that dance raises for archival appraisal is the question of the nature of the record, and what we consider to be a record that we can appraise. Although rapid technological change has expanded archival ideas of records to include electronic documents, audio-visual materials, and even social media, the idea of the record is still centered around storable, static materials that can be acquired and preserved in perpetuity. The idea of the human body as an archive, a collection of ‘records’ of embodied knowledge and memory is an entirely different entity, and one that does not fit into traditional ideas of the record. Current practices preclude the recognition or preservation of embodied knowledge, and do not recognize the body-archive. It is true that the human body cannot be put into an archive the way that a document can, but what do we miss when we limit ourselves to recognizing and appraising only what we can acquire?

Research in the sociological study of collective memory explores the embodiedness of memory and how the past can be passed on to people in the practices of the body, or in ways of doing and being (Connerton, 1989, 2011; Misztal, 2003). Dance is an excellent example of this. Dance is transmitted from generation to generation through demonstration and practice, and their collective embodied knowledge contributes to the preservation of dance through continued practice, carrying the ‘ways of doing’ that are specific to communities, cultural groups, styles of dance, choreographers or even a company’s repertoire. Embodied knowledge can be difficult to transmit through documentation but has ‘archival’ value to dance communities and scholars, supports the use of document archives, and facilitates the transformation of documents into

living practice. Understanding and incorporating other ways of memory-keeping and their relationships to documents could significantly enrich the material we do keep in archives.

Another question raised by the conditions of dance collections in the community is the question of whether appraisal and acquisition are necessarily linked, or if one could happen without the other. Most archival practice and associated processes assume that appraisal and acquisition happen together, and preservation activities are only undertaken for material that is acquired by the archive. However, dance collections are typically only donated or deposited in archival institutions once the material in them is no longer in use or the people connected with it have passed away. The trouble with this is that many collections in the community are poorly organized and have urgent preservation needs that the community lacks the funds, time, and resources to do themselves. This creates situations where materials can be damaged or lost long before they are anywhere near a dedicated archival organization and can have a very negative impact on the existence and availability of documentation of dance history in the long term. This is especially true of film in pre-digital formats, which is easily damaged, has a relatively short lifespan and requires obsolete technology to play, but can be central to reperformance activities in dance. Dance collections would benefit immensely from archival intervention while they are still in the community. If archivists could appraise and support the long-term preservation of material in the community, rather than only treating it once it has been acquired, they could ensure the long-term survival of documentation at risk of loss and this could have benefits for both the continued practice of dance, and the long-term preservation of Canadian dance heritage.

Finally, community and artist-driven archiving also raise the question of appraisal responsibility and the value of a participatory approach to appraising material. In appraisal theory, the question of responsibility is a central issue because it involves decisions about what

to keep or destroy, societal power dynamics, and consequently what or who is represented in the archive (Cook, 2011; Schwartz & Cook, 2002). Cook (2011) proposes that the next phase of archival appraisal be a participatory one, where the responsibility for appraisal is shared with citizens. This could be very beneficial for dance communities, especially in community archives or contexts where archives remain in the community because they continue to be used, but also in institutional archives where collections of dance material are no longer located in the communities where they were created and have lost much of their connection to lived practices. Creators, dancers, or choreographers are in a very good position to understand the value their records have for their community, including how they are used to support continued practice. This could be very helpful in understanding the function of a resource and its potential enduring value. A community perspective on archives may also recognize value in records that archivists might not simply because they do not have the lived experience to understand them. Archivists in turn have the expertise from a preservation and historical perspective and can identify what might be missing or needed. A collaborative approach would ensure that individual bias does not exclude certain records, and community-specific knowledge is recognized.

Conclusion

Dance archives are a relatively new area of research, and very little attention has been paid to it by archival professionals. While studies in Canada as early as the 1980s highlighted the urgency of dance collections and the need for a better approach, it is only in the last fifteen years that research has begun to address some of the issues specific to dance archives, and very few solutions have reached the communities concerned. While there is an interest and engagement from the dance community in preserving their creative and cultural heritage, they lack the funds,

resources, and support to make rich and properly preserved documentation a reality. There is a need for support for both the documenting of dance, and the preservation of dance collections to ensure that documentation will survive in the long-term. It is equally important that dance archives can remain in the community while they are still actively used and can support the continued practice of dance. A participatory approach to archival appraisal that connects communities with archival professionals could have an immense impact on both the survival of the material documentation of dance and the preservation of dance heritage through practice. As archival appraisal evolves, it will be important to consider how we recognize embodied knowledge and other forms of memory-keeping, and the consequences of failing to do so for the communities we seek to represent in the archive.

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Appendix A. Ethics Application

Included in this appendix is the original proposal which was submitted for review by the Ethics Review Board, and which received approval on December 13th, 2022. Following the text is a copy of the certificate received, valid until December 2023.

Section 1: Project Overview

Describe the purpose and objectives of the current project. Include the research question(s).

The overall objective of this research is to investigate the current state of dance preservation and archiving practices in Canada in 2022-2023. More particularly, it aims to gain a clear picture of the state of current practice in the community by investigating the different materials and forms of documentation that are found in Canadian dance organizations, the ways in which these collections are organized, and the challenges they present. This study aims to represent the wide range of dance genres being practiced and performed in Canada. In particular, this study focuses on work being undertaken at the community level in dance organizations such as schools, centers, and performing companies.

Research will address three areas of inquiry:

1. Who is doing collections and archival work in the Canadian dance community?

This line of inquiry will pose questions about the genres of dance participating in archival work, the type of institution (dance school, social club, touring company), and the position responsible for archiving.

2. What kind of collection and archival work is being done?

This line of inquiry investigates the types of materials and formats being collected, the goals of the archival process, metadata schemas and tools and technologies used in practice.

3. Challenges encountered in the field.

This question aims to learn more about the tools used, the preservation strategies, problems encountered in the practice of documenting dance, and the pressures to digitize.

These questions will be addressed in three ways. First, I will do a comprehensive scoping review of published literature, documentation, and available resources. Second, I will conduct a survey of 2880 Canadian dance organizations to learn about their current preservation and archiving practices, building a questionnaire in SurveyMonkey out of the above listed questions. Finally, I will conduct 2-3 interviews with pre-selected organizations with expertise in the field.

Situate the current project in the scholarly literature and provide the rationale.

There is a significant lack of academic literature on the subject of dance archives in Canada. Published literature focuses on profiles of notable collections such as the collection of the École supérieure de ballet du Québec (Warren, 1995), Dance Collection Danse (Bowring, 2013) and

makes passing reference to major collections belonging to universities such as UQAM or ballet companies such as the National Ballet of Canada (Tembek, 1997). Other works discuss or reference dance archives when discussing the work of an individual choreographer, such as Peggy Baker (Lindgren and Bowring, 2011) or René Highway (Mumford, 2022).

A number of scholars have also contributed to conversations on dance preservation happening in the international scholarly community. These include the strengths and limitations of dance notation (Tembek, 1981), the choreographer or dancer's authority in the shaping of their personal archives (Lindgren and Bowring, 2011), the challenges of documenting an ephemeral art form (Lindgren and Bowring, 2011; LaFrance, 2011; Esling, 2013), the potential for digital tools to transform archival work (Esling, 2013), and a comparison of literary dance terminology with the Collier Descriptor Thesaurus for describing dance developed in the 80s by the DCD (Paquette-Bigras, 2013).

Re-performance plays a significant role in the creative dance process and is reflected in how the archive is thought of and used. In the ballet and contemporary dance community, the archive and the idea of preservation are inextricably linked to the idea of the material and records that allow for the reconstruction and re-performance of a work (LaFrance, 2011). Many ballet and contemporary dance organizations with active performance and touring activities collect material with the aim of preserving knowledge for re-performance, and these materials circulate and function as resources within the organization. These collections are maintained by these individuals or organizations and are not passed off to institutional archives (LaFrance, 2011).

The only known organization in Canada solely dedicated to preserving Canadian dance heritage is the Dance Collection Danse, founded in 1986 by dancer-choreographers Lawrence Adams and Miriam Adams. The DCD has a large archive of dance material and promotes documentation work in the dance community by individual dancers and choreographers (Bowring, 2011).

Framing the Problem

There are significant gaps in the literature on dance archives and preservation in Canada. There are over 90 genres of dance practiced and performed in Canada (McCaughey and Lussier, 2014) but the literature is limited to work describing ballet and contemporary dance archives, and seriously under-represents all other genres of dance. This obscures the diversity of dance in Canada, and is also problematic because any standards, protocols, or theory developed will be based on the characteristics and conceptual organization of ballet and contemporary dance, which may be inapplicable or inappropriate for other genres of dance.

The literature on notable dance archives describes the contents of the collections but provides limited or no information on the methods and protocols for organizing them, nor is there recent information on the kinds of materials and documentation that are found in dance archives today, despite the likelihood that the rapid rise of digitization will have affected everything from media formats to the dancer's interaction with the archive. These gaps in the literature coincide with many of the issues I have encountered while working with the archives of a local dance school. There is a lack of defined practice, a lack of standard tools adapted to dance collections, challenges are under-discussed, and solutions are difficult to achieve without external support.

These issues illustrate our ignorance about the true state of dance preservation in Canada. There are too many unknowns to conduct effective research into complex issues in dance preservation. I am therefore proposing to conduct a study of the current state of the field. This research will fill significant gaps in our knowledge of dance preservation work in Canada, educate the academic field on the work that is being undertaken by the community and how it is being done, and lay the foundation for future academic work on dance preservation by highlighting contemporary issues.

References:

- Esling, N. (2013). Dance Archives in an Online Environment: The Impact of Digital Media on the Preservation of Dance History. *Canadian Theatre Review*, 156, 30–34.
<https://doi.org/10.3138/ctr.156.006>
- Lindgren, A. C., & Bowring, A. (2011). The Choreographer's Trust: Negotiating Authority in Peggy Baker's Archival Project. *Dance Chronicle*, 34(1), 77–105.
<https://doi.org/10.1080/01472526.2011.549019>
- Mumford, C. (2022). Dancing Through the Archive: Researching René Highway's Final Choreography: Prism, Mirror, Lens. *Public*, 33(65), 75–85.
https://doi.org/10.1386/public_00093_1
- Paquette-Bigras, È. (2013). Étude comparative du vocabulaire de description de la danse dans les archives et du vocabulaire de représentation de la danse dans la littérature. Université de Montréal.
- Tembeck, I. (1981). The Written Language of Dance or Preserving Dance on Paper. *SubStance*, 10/11, 66–83. <https://doi.org/10.2307/3684532>

Describe all methods and procedures that will be used to obtain the data and answer the research questions.

Study Design

This study is divided into three components:

- 1) a comprehensive scoping review of the literature, documentation, and available resources,
- 2) a survey of 2880 dance organizations in Canada to investigate their current archiving practices.
- 3) 2-3 semi-structured interviews with experts in the field.

The research is pragmatic in nature and takes a mixed-methods approach. The scoping review will synthesize both qualitative and quantitative information, the survey will provide additional quantitative data, and the interviews will provide additional qualitative data.

Methods

Scoping Review: I will conduct a comprehensive scoping review of the literature, documentation, and available resources. This will be done using an iterative approach and aims to discover information relating to the central research questions. The scoping review will begin with published literature, academic and professional research, documentation from public institutions, documentation produced by the dance community, and resources. Searching for and collecting documentation will begin in January of 2022. Bibliographic data for each item will be collected in a private Zotero library while work is on-going, and summaries will be written in a word document and stored on the University of Ottawa's OneDrive.

Survey: I aim to examine existing practices of documenting and preserving dance using a single survey that can be completed by anyone undertaking collection and archiving of dance material,

regardless of their professional background. The survey will consist of eleven close-ended questions and one open-ended question and will be available in both English and French. Responses to the survey will be anonymous. The survey will be conducted using SurveyMonkey. SurveyMonkey has been chosen because it is an online tool that provides automatic quantitative analysis, is a brand most people are familiar with, and the University of Ottawa has a license for its use. The survey will open on January 1st and be available for six weeks. When the survey closes, the responses will be stored securely using the University of Ottawa OneDrive. The survey portion of this study is loosely inspired by a survey funded by the Andrew B. Mellon Foundation and the National Endowment for the Arts in the United States of America in 1990. The purpose of the study was to examine the existing system of dance documentation and preservation, to discover how and by whom this documentation was accessed, and to what extent the needs of the dance community were being met (Shepard, 2011).

Survey Dissemination: The survey will be sent out to approximately 2880 participants. In 2011, the Canada Council for the Arts began a three-year study on the national dance ecology. From the results of this study, they developed the Canada Dance Map (Canada Council for the Arts, 2013) which inventories over 2880 dance organizations, encompassing over 90 genres of dance (McCaughey and Lussier, 2014). The names and contact information for these organizations are publicly available through an interactive map. The survey will be sent out to these organizations.

Interviews: Once the preliminary results for the survey are in, I will conduct two to three interviews with pre-selected experts in the field. The interviews will be semi-structured, consist of approximately five open-ended questions and will last approximately one hour. The discussion will be centered around the three central lines of inquiry with an aim to provide a more nuanced understanding of the context and challenges in current practice. Advantages and Disadvantages of Four Interview Techniques in Qualitative Research by Raymond Opdenakker (2009) was consulted when deciding on interview structure and developing the interview questions.

The interviews will be conducted over Zoom and will be recorded with the permission of the interviewee using the Zoom recording function. The interviews will be transcribed for analysis. Participants will have the choice to have their name and job title included or excluded from all publications, but the organization name will be included, so anonymity cannot be guaranteed. Participants will have the option to review transcripts and can withdraw consent at any time.

Additional References (see also section 1.5):

Canada Council for the Arts. (2013). Canada Dance Map [Map]. Canada Council for the Arts. <https://dancemap.cda-acd.ca/>

Opdenakker, R. (2006). Advantages and Disadvantages of Four Interview Techniques in Qualitative Research. Forum Qualitative Sozialforschung /Forum: Qualitative Social Research, Vol 7, No 4 (2006): Qualitative Research in Ibero America. <https://doi.org/10.17169/FQS-7.4.175>

Describe how the data will be analyzed.

Scoping review: The scoping review will identify relevant literature, other documentation, and available resources. Inclusion and exclusion criteria for material will be established based on the three lines of inquiry described in my research objectives and questions. The material will be organized according to key sub-themes within each of the three core lines of inquiry of my research, contextualized within the performing arts and dance archival literature, and then synthesized and interpreted. The conclusions will be summarized and included in the final thesis paper.

Survey: Basic quantitative analysis of the survey results will be done using SurveyMonkey, and this is sufficient for the purposes of this study. The aim of the analysis is to understand who in Canada is doing what and will primarily consist of summaries and percentages, with a few basic charts. No further statistical analysis will be undertaken. The results obtained through SurveyMonkey will be interpreted in relation to the three core lines of inquiry of my research, and detailed summaries and discussion will be included in the final thesis paper.

Interviews: The interviews will be recorded, and the recordings stored using my account on the University of Ottawa OneDrive. Observational notes with my initial reflections will be stored securely with the interview recordings. Interviews will be transcribed, and the transcriptions stored on OneDrive as well. The interview transcripts will be coded to identify themes relevant to the central research questions and will be analyzed and interpreted in the context of these questions, and the results will be summarized in detail and integrated into the final thesis paper.

Provide 5-10 relevant references: (Include author, year, title, journal, page numbers.)

- Bowring, A. (2011). Dance Collection Danse: Canada's Largest Archive and Research Center for Theatrical Dance History. *Dance Chronicle*, 34 (2), 276–289.
- LaFrance, C. (2011). Choreographers' Archives: Three Case Studies in Legacy Preservation. *Dance Chronicle*, 34(1), 48–76. <https://doi.org/10.1080/01472526.2011.549015>
- McCaughey, C., & Lussier, C. (2014). The Canada Dance Mapping Study: Towards an Understanding of the Breadth and Depth of Dance Activity in Canada. Canada Council for the Arts. <https://canadacouncil.ca/research/research-library/2014/05/canada-dance-mapping-study-towardsanunderstanding-of-dance-activity>
- Nardi, P. M. (2018). *Doing survey research: A guide to quantitative methods* (Fourth edition.). Routledge, an imprint of the Taylor & Francis Group.
- Shepard, J. (2011). Preserve: Teaching Archives to Dance Companies. *Fontes Artis Musicae*, 58(2), 148–156.
- Stevens, L. (2013). *Dancing Across the Land: A Report on the Dance Mapping Inventory*. Canada Council for the Arts. http://www.canadacouncil.ca/publications_e
- Tembeck, I. V., Odom, S., & Fisher-Stitt, N. S. (1997). Dance Research in Canada. *Dance Research Journal*, 29(1), 107–110. <https://doi.org/10.2307/1478249>
- Warren, V. (1995). Archives of the Dance (16): La Bibliothèque De La Danse (the Dance Library) at L'école Supérieure De Danse Du Québec, Montréal. *Dance Research*, 13(2), 89–94. <https://doi.org/10.2307/1290916>

Wildemuth, B. M. (2017). Applications of Social Research Methods to Questions in Information and Library Science, 2nd Edition (2nd edition). Libraries Unlimited. <https://web-p-ebshost-com.proxy.bib.uottawa.ca/ehost/ebookviewer/ebook?sid=42437040-8402-4d73-bba0-d3e3fad78ac%40redis&vid=0&format=EB>

Section 2: Recruitment of Participants

Who is being recruited? Describe the specific inclusion criteria for participants to be involved in the project.

The survey will be sent out to the 2,880 dance organizations publicly listed on the Canada Dance Map (Canada Council for the Arts, 2013). This list of organizations has been selected because they all have a practice and/or performing dance component, and are confirmed to be located in Canada, which are the two absolute inclusion criteria for the survey.

For the interview, the participants must have experience collecting, organizing, and/or managing dance archives. I plan to contact archivists at Library and Archives Canada, Dance Collection Danse, and Bibliothèque de la danse Vincent Warren at the École supérieur de ballet du Québec to request interviews. They have been selected because their organization has a history of managing dance collections or the individual has current expertise in dance documentation and preservation. These three organizations are also very different types of organizations: a federal institution, an archives centre, and a dance library that is part of a pre-professional training school.

In some projects, there are additional constraints which require the exclusion of potential participants (e.g., medical condition, prescription medication). Does this apply to your project? No.

Indicate the intended number of participants in the project.

The survey will be sent out to 2,880 recipients. Two to three interviews will be conducted.

What is the rationale for the intended number of participants?

The survey will go out to 2,880 recipients because that is the number of dance organizations listed on the Canada Dance Map (Canada Council for the Arts, 2013). This map is from 2013 but is still believed to be the most accurate listing of dance organizations in Canada and represents over 90 genres of dance.

Approximately two or three interviews will be conducted. The aim of the interviews is to gain some insight into the state of the field today and supplement the information obtained through the survey, which is the core component of this study. Therefore, in this case two or three interviews will be sufficient. However, if all individuals who are contacted are interested in participating, then they will all be interviewed.

If the number of interested individuals who volunteer exceeds the intended number of participants for your project, will these individuals be included? Yes

Is organizational permission needed to conduct research with the participants (e.g., school boards, employer, hospitals, etc.)? No

Who will be recruiting / contacting participants?

I, Emma Roblin, will be recruiting and contacting the participants.

Are there any supervisory relationships (e.g., professor-student, doctor-patient) or trust-based relationships (e.g., relative, friend) between persons conducting recruitment and the participants? No

Describe how participants will be recruited.

Survey: A short recruitment email will be sent out describing the study, its purpose, and what will be done with the results. A link to the survey will be included directly in this email.

Interviews: An email describing the purpose of the study will be sent out to pre-selected organizations. The email will include a request to interview an individual with experience working with dance collections. If a positive response is received, a description of the specific purpose of the interview will be provided, and a time scheduled. Informed consent will be obtained prior to the interview.

Section 3: Participation

Describe what participants will be asked to do. Include how often participants will be asked to participate and how long each research activity will last.

Survey: Participants will be asked to answer eleven close-ended questions, and one open-ended question on their dance preservation practices. The survey is expected to take between 5 and 15 minutes, depending on the speed of the respondent. Participants will only be asked to participate once.

Interview: Participants will be asked to discuss current preservation practices for working with dance collections, elaborate on challenges they may be facing in this field, and reflect on the development of dance preservation in Canada. This will be done using approximately five open-ended questions aimed at facilitating discussion on these topics. The interview will last approximately one hour. Participants will only be asked to participate once.

Describe when data collection will occur (e.g., interviews with school children will take place outside of class time; focus groups with employees will take place during working hours, etc.).

Survey: The survey will open on January 9th, and close on February 15th. Participants can complete the survey at whatever time is most convenient for them.

Interviews: The interviews will take place in March and will be scheduled at a time that is convenient for the interviewee. This may be during work hours, or after work hours according to the preference of the interviewee.

Describe the location of data collection (e.g., library of John Smith Elementary School, uOttawa laboratory, etc.).

The survey will be conducted online. The interviews will be conducted over Zoom.

Will scientific equipment involving direct or indirect physical contact be used (e.g., electrodes, sensory devices, probes)? No

Does the project involve any invasive procedures whereby a scientific instrument, such as an esophageal probe, will be inserted into the body? No

Will audio recording be used in the project? Yes

Which research activities will be audio recorded?

The interviews will be audio recorded.

Will video recording or photographs be used in the project? No

Will participants be compensated? No

Section 4: Assessment of Risks and Benefits

Indicate if the participants might experience any of the following: None.

Please provide any additional information that may be relevant for assessment of risk for this project. (optional) N/A

Describe the research team's experience or training relevant to this project (e.g., population, topic, methodology).

I, Emma Roblin, have conducted academic, semi-structured interviews in the context of my employment as a research assistant. I have also conducted semi-structured interviews in the context of term projects for my undergraduate degree, where I was supervised by a university professor. I have also worked as a research assistant on a project that conducted a survey.

Co-supervisors Jada Watson and Mary Cavanagh have both conducted interviews and surveys within the course of their careers as researchers and will provide support.

Describe the potential benefits individuals may experience from participating in the research.

There is no direct or material benefit for the individuals from participating in the research. However, since this research asks individuals to reflect on and describe their preservation practices and the current state of the field, there is always the possibility that it will lead to personal growth or change.

Describe the potential contributions and benefits of the research to the community and/or to society.

This research will fill significant gaps in our knowledge of dance preservation work in Canada, educate the academic field on the work that is being undertaken by the community and how it is being done, and lay the foundation for future work on dance preservation by highlighting contemporary issues. This research will also draw attention to a field that is part of Canadian cultural heritage, but that has been largely neglected by academics and federal and provincial institutions. Ideally, increased visibility and understanding of the challenges these community organizations are facing will improve funding of dance preservation work and inspire others to help create solutions.

Section 5: Privacy

Will any of the following data be obtained during the course of the project?

Directly identifying information: Information that identifies a specific individual through direct identifiers (e.g., name, email address). Yes

Indirectly identifying information: Information that can reasonably be expected to identify an individual through a combination of indirect identifiers (e.g., date of birth, IP address, place of residence, unique personal characteristic). Yes

a) Describe the identifying information that will be obtained.

In the process of scheduling and conducting an interview, the name, contact information and place of work will be identified. The interviews will also cover content that might indirectly identify the interviewee. There will be no identifying information from the survey.

b) Who will have access to the identifying information (including codes or pseudonyms) to link data to participant identities?

Principal Investigator
Thesis / Project supervisor

c) Describe if and how the identity of the individuals will be safeguarded (e.g., anonymization of data, use of codes or pseudonyms).

The survey will be entirely anonymous from the start.

Participant anonymity cannot be guaranteed for the interviews. The name of the organization will be included in research publications and the dissemination of the results. Given the nature of the work and the fact that in some cases, only one person is undertaking this work at the organization, it will be relatively easy to identify the individual. This will be clearly explained to the potential interview participants and is stated in the consent form. The interview participants can choose to have their name and professional title (but not organization name) excluded from the research publications and output. They will also have the option to review the transcript of the interview and redact anything they are not comfortable with. The participant can withdraw completely at any time, and the data collected up until that point will be permanently deleted. Interview recordings and transcripts will be securely stored on OneDrive using my University of Ottawa account.

d) Are there any conditions under which the protection of the identity of participants will not be guaranteed (e.g., participant chooses to be identified, legally required disclosure, focus groups, etc.)?

Yes. Participant anonymity cannot be guaranteed for the interviews. The name of the organization will be included in research publications and the dissemination of the results. Given the nature of the work and the fact that in some cases, only one person is undertaking this work at the organization, it will be relatively easy to identify the individual. This will be clearly explained to the potential interview participants and is stated in the consent form.

Will you ask participants to review their transcripts? Yes

Explain how transcripts will be sent to participants and returned to the researcher, as well as the instructions that will be provided to participants (timeline, what/if text can be changed, etc.).

Because the interview content may contain indirectly identifying information, the participants will have the option to review their transcripts and request that sections be redacted. This option will be made clear in advance of the interview, and the participant will be reminded again after the interview is over. The transcription will be completed within two weeks of the interview date.

The transcribed interview will be shared with the participant via direct link using the University of Ottawa OneDrive. The link can only be accessed by the person it has been shared with. Any changes that are requested will be made immediately, and this final, approved version will be used in the study.

Who will collect the data?

I, Emma Roblin, will collect the data.

Who will have access to the data?

Principal Investigator
Thesis / Project supervisor

In addition to the research team members identified in this application, there may be other individuals (e.g., research assistants, translators, interpreters) who will have access to the data. Confirm that any such individuals who will have access to the data will sign a confidentiality agreement.

I Confirm

During data collection and analysis: Describe the PHYSICAL safeguards and their location.

The data will be entirely digital, but the laptop computer I am using to do the entire project is a personal computer and when not in use is stored at home in a locked desk or temporarily (in the case of a meeting, for example) in a locked cabinet in a locked office at the University of Ottawa.

During the collection and analysis of data: Describe the TECHNICAL safeguards (e.g., encryption, passwords) that will be used to securely store all electronic data and project documents (e.g., online survey data, recordings, computer files).

The data from the survey and the interviews will be stored on the University of Ottawa's OneDrive in a folder with restricted access that only I, Emma Roblin, and my co-supervisors Dr. Jada Watson and Dr. Mary Cavanagh, have access to. It will therefore be protected by personal login credentials and multi-factor authentication.

Indicate how long data and research documents will be retained (e.g., five years, indefinitely).

The anonymous survey results, the interview audio recordings and transcripts, as well as all other research material will be kept indefinitely.

Indicate the anticipated starting time of the retention period (e.g., following the completion of data collection).

The survey data retention period is expected to begin mid-February when the results of the survey are received. The interview data collection will take place in February or March, and the data retention period will begin following the final interview.

During the retention period: Describe the location and safeguards that will be used to securely store all data (e.g., password protected computer, locked briefcase in home office).

During the data collection and data retention periods, all data will be stored on the University of Ottawa OneDrive in a folder with restricted access. The folder will be protected by personal login credentials and multi-factor authentication.

Describe the methods of disposal which will be used for all types of data and research documents, as applicable (e.g., shredding, secure deletion), once the retention period has ended. If these will be kept indefinitely, please indicate “N/A”. N/A

Describe the procedures that will be followed to obtain informed consent and/or assent from individuals (e.g., participants, parents, third parties), including when it will be obtained and how it will be documented.

Consent will be obtained from survey participants at the start of the survey. The participants will be recruited by email. The email will contain a link to the survey. Once participants click on the link to the survey, the first page will contain a full consent text with a consent statement. The participants must click to confirm their consent in order to continue on to the rest of the survey. The interviewees will be contacted to request an interview. If they agree to participate in the research, then a written consent form will be emailed to them prior to scheduling the interview. If the participant is unable to complete a written consent form, then they have the option of recorded, verbal consent at the start of the recorded interview.

In some situations, it is possible for exceptions to be made to the general rules regarding informed consent. If you are asking for a waiver or variation of the requirement, describe why this is the case and explain if/how participants will be informed of the research project.

Generally speaking, written consent will be requested. If the participant is unable to complete a written consent form for whatever reason, then they have the option of providing verbal consent at the start of the interview. This will be included in the recording.

Does the project involve minors or individuals who may lack the capacity (e.g., developmental or medical condition) to decide for themselves whether to participate in the project? No

Who will be obtaining consent from the participants? Principal Investigator

Are there any supervisory (e.g., professor-student, employer-employee, doctor-patient) or trust-based (e.g., relative, friend) relationships between persons obtaining consent and the participants? No

Are there other factors by which participants could feel pressure to participate or perceive that they may be penalized for choosing not to participate in the project? No

Partial Disclosure/Deception: In certain research contexts, incomplete disclosure of relevant information or an element of deception is necessary for the successful conduct of the research (see TCPS 2, Articles 3.7A, 3.7B and 3.8 for details). Will any of the procedures in this project include partial disclosure of information to participants or an element of deception? No

Ethics Approval Certificate

13/12/2022

Université d'Ottawa

Bureau d'éthique et d'intégrité de la recherche

University of Ottawa

Office of Research Ethics and Integrity

CERTIFICAT D'APPROBATION ÉTHIQUE | CERTIFICATE OF ETHICS APPROVAL

Numéro du dossier / Ethics File Number	S-11-22-8669
Titre du projet / Project Title	The Current State of Dance Heritage Preservation and Archives in Canada
Type de projet / Project Type	Thèse de maîtrise / Master's thesis
Statut du projet / Project Status	Approuvé / Approved
Date d'approbation (jj/mm/aaaa) / Approval Date (dd/mm/yyyy)	13/12/2022
Date d'expiration (jj/mm/aaaa) / Expiry Date (dd/mm/yyyy)	12/12/2023

Équipe de recherche / Research Team

Chercheur / Researcher	Affiliation	Role
Emma ROBLIN	École des sciences de l'information / School of Information Studies	Chercheur Principal / Principal Investigator
Mary CAVANAGH	École des sciences de l'information / School of Information Studies	Superviseur / Supervisor
Jada WATSON	École des sciences de l'information / School of Information Studies	Co-superviseur / Co-supervisor

Conditions spéciales ou commentaires / Special conditions or comments

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Appendix B. Scoping Review Materials

Search Logic by Database

Included here are tables demonstrating the search strategy that was used for each database, as well as the search strategies that were attempted and rejected. The search string highlighted in grey is the one that was used.

Theses Canada (Library and Archives Canada)

Search Number	Search Terms	Number of Results
S1	dance archive OR dance preservation OR dance document OR dance record	0
S2	Dance AND (archive OR preserve OR records OR documentation OR “dance heritage”)	204
S3	Search any keyword “dance” then in separate steps filter results: archive (5 results) record (0 results) preserv (3 results) (minus one that came up under “archive” already) document (1 result) collection (1 result)	Total: 9

Érudit

Search Number	Search Terms	Number of Results
S1	(All fields: “dance” AND (archive OR record OR preserv* OR document*)) AND (Publié depuis 2000) AND (Languages: ['Anglais', 'Français']) AND (Publication types: ['Article', 'Thèses', 'Livres', 'Actes']) AND (Scholarly article types: ['Article', 'Compte rendu']) AND (Collections: ['Érudit', 'UNB']) AND (Disciplines: ['Arts', 'Sciences humaines et sociales'])	479
S2	(All fields (except full text): “dance”) AND (All fields: (archive OR records OR documentation OR preservation)) AND (Publié depuis 2000) AND (Languages: ['Anglais', 'Français']) AND (Publication types: ['Article', 'Culturel', 'Thèses', 'Livres', 'Actes', 'Dépot']) AND (Collections: ['Érudit', 'UNB']) AND (Disciplines: ['Arts', 'Sciences humaines et sociales'])	55
S3	(Title, abstract, keywords: "dance") AND (All fields: (archive OR record OR documentation OR preserv*)) AND (Publié depuis 2000) AND (Languages: ['Anglais', 'Français']) AND (Collections: ['Érudit', 'UNB']) AND (Publication types: ['Article', 'Culturel', 'Thèses', 'Livres', 'Actes', 'Dépot']) AND (Disciplines: ['Arts', 'Sciences humaines et sociales'])	34

In EBSCO: LISTA, LLIS, and IBTD

Search Number	Search Terms	Number of Results
S1	Search in all text: Dance AND (archive OR collection OR record OR document OR preserve) Limited to peer-reviewed, full-text, published after 2000, in English or French Expanders removed (equivalent terms etc.) Note: the first several hundred results look reasonably relevant, and the last hundred look like education or health focused.	452
S2	Search in all text: Dance AND (archive OR collection OR record OR document OR preserve) NOT (education OR education system OR health) Limited to full text, published after 2000, in English or French	352

Scholars Portal Journals

Search Number	Search Terms	Number of Results
S1	(KW:(dance) AND ((archive OR record OR documentation OR preservation OR collection))) AND YEAR GE 2000-01-01 Subject limits: Information Technology, Library and Information Sciences, Arts and Humanities, Social Sciences	1455
S2	((Dance) NEAR (archives) AND (preservation)) AND YEAR GE 2000-01-01 Subject limits applied: Arts and Humanities, Information Technology, Library and Information Sciences	79
S3	((("dance archive") OR ("dance collection") OR ("dance record") OR ("dance preservation") OR ("dance documentation"))) AND YEAR GE 2000-01-01 Subject limits: Information Technology, Library and Information Sciences, Arts and Humanities, Social Sciences	262

Notes: Scholars Portal doesn't seem to allow for NEAR/n or related operators.

SCOPUS

Search Number	Search Terms	Number of Results
S1	TITLE-ABS-KEY (dance) AND (ALL (archive OR preserve OR record OR document OR collection)) SUBJAREA (arts) SUBJAREA (soci) PUBYEAR > 2000	1,560

S2	TITLE-ABS-KEY (dance W/10 (archive OR document OR preserve OR record OR collection)) SUBJAREA (arts) SUBJAREA (soci) PUBYEAR > 1999 AND (LIMIT-TO (LANGUAGE, "English") OR LIMIT TO (LANGUAGE, "French"))	190
S3	TITLE-ABS-KEY ("dance preservation" OR "dance record" OR "dance archive" OR "dance documentation") SUBJAREA (arts) SUBJAREA (soci) PUBYEAR > 1999 AND (LIMIT-TO (LANGUAGE, "English") OR LIMIT TO (LANGUAGE, "French"))	68

Web of Science

Search Number	Search Terms	Number of Results
S1	ALL=("dance archive" OR "dance record" OR "dance documentation" OR "dance preservation" OR "dance collection") Limitations: Published after 2000	46
S2	ALL=(dance) Refined by: 10.309 Theatre or 10.240 Music or 6.288 Information & Library Science Search within results: archive Further refined by selecting categories: Information Science Library Science or Computer Science or Dance or Theatre	74 52
S3	ALL=(dance) Refined by 10.309 Theatre or 10.240 Music or 6.288 Information & Library Science Further refined by selecting categories: Information Science Library Science or Computer Science or Dance or Theatre Search within results: (Archive OR record OR collection OR document OR preserve)	89

ProQuest

Search Number	Search Terms	Number of Results
S1	(dance NEAR/4 archive) OR (dance NEAR/4 preserve) OR (dance NEAR/4 documentation) OR (dance NEAR/4 collection) OR (dance NEAR/4 heritage) NOT (health OR therapy OR physics OR pedagogy) Date: After 2000; Language: English, French; Source type: Books, Conference Papers & Proceedings, Dissertations & Theses, Government & Official Publications, Reports, Scholarly Journals, Speeches & Presentations, Standards & Practice Guidelines, Working Papers	2,037 results
S2	noft(dance NEAR/4 archive) OR noft(dance NEAR/4 preserve) OR noft(dance NEAR/4 documentation) OR noft(dance NEAR/4 collection) OR noft(dance NEAR/4 heritage) NOT (health OR therapy OR physics) Date: After 2000; Language: English, French; Source type: Books, Conference Papers & Proceedings, Dissertations & Theses, Government & Official Publications, Reports,	335 results

	Scholarly Journals, Speeches & Presentations, Standards & Practice Guidelines, Working Papers	
S3	noft(dance NEAR/4 archive) OR noft(dance NEAR/4 preserve) OR noft(dance NEAR/4 documentation) OR noft(dance NEAR/4 collection) OR noft(dance NEAR/4 heritage) NOT (health OR therapy OR physics OR pedagogy) Date: After 2000 ; Language: English, French ; Source type: Books, Conference Papers & Proceedings, Dissertations & Theses, Government & Official Publications, Reports, Scholarly Journals, Speeches & Presentations, Standards & Practice Guidelines, Working Papers	307 results

Screening Criteria

	Inclusion Criteria	Exclusion Criteria
Screening 1	<p><i>Include if:</i></p> <ul style="list-style-type: none"> - Core concepts are present. 	<p><i>Any one criterion:</i></p> <ul style="list-style-type: none"> - Not in English or French - Published before 2000 - Abstract not available. - Not about dance. - Text is shorter than one page.
Screening 2	<p><i>Include if:</i></p> <ul style="list-style-type: none"> - Discusses dance in the context of creating, analyzing or using archives or collections. - Discusses methods for documenting dance or organizing dance collections. - Discusses challenges specific to dance archiving and preservation. - Tools and resources specific to dance 	<p><i>Any one criterion:</i></p> <ul style="list-style-type: none"> - On closer examination, not about dance or dance is peripheral to the core idea (e.g. examining the preservation of folklore and dance is only peripherally mentioned). - Full text is not available. - Summarizes the contents of a collection but without any critical analysis.

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Appendix C. Survey Results

Areas of Inquiry Used for Questionnaire Development

1. Who is doing the collections and archival work?
 - i. What role/position is responsible for collections/archiving? (e.g. teacher, dancer)
 - ii. What genres of dance are practiced by these individuals/organizations? (e.g. Métis jig, Flamenco)
 - iii. Are these individuals or organizations, and what types of organizations undertake archival work? (e.g. dance school, social club)
2. What are the contents and organization systems of these archival collections?
 - i. What aspects of dance activity are being archived? (e.g. choreography, costumes)
 - ii. What forms and formats do these records take? (e.g. VHS, digital files)
 - iii. How are these records organized? (e.g. catalogue, no organization)
 - iv. Which tools and technology are being used to support work? (e.g. boxes, computer)
3. What challenges are they encountering?
 - i. What are the primary challenges they face in the preservation and maintenance of their collections?
 - ii. Do they face challenges specific to the medium of dance?

Results from the Survey in English

Included here are summaries of the data from the survey. The English language survey data is presented first, followed by the French language survey data. Each question is presented, followed by the summary of responses in table format. Responses provided in the “Other” box are presented immediately after question summary table.

Dance Heritage Preservation in Canada: A Who? What? How? Survey

Q1 Voluntary Participation: You are not under any obligation to participate. If you choose to participate and then change your mind, you can withdraw from the survey without negative consequences. If you choose to withdraw before submitting the survey, then all your answers will be removed from the dataset and will not be used in the study. Once the survey has been submitted you will not be able to withdraw your answers, because the researchers will not be able to retrace or identify individual responses. If you have any questions about the study, please feel free to contact Emma Roblin (researcher), Dr. Mary Cavanagh (supervisor), or Dr. Jada Watson (supervisor). If you have questions about the ethical conduct of this study, you can contact the Office of Research Ethics and Integrity via email (ethics@uottawa.ca) or telephone (613-562-5387). We recommend you keep a copy of the consent form for your records.

Acceptance: Please select a statement to indicate your consent.

ANSWER CHOICES	RESPONSES	
I consent to participate in this study.	98.8%	81
I do not consent to participate in this study.	1.2%	1
TOTAL		82

Q2 Are you answering as an individual or part of an organization?

Please select your affiliation.

ANSWER CHOICES	RESPONSES	
Individual	31.7%	26
Performing company, troupe, or ensemble	20.7%	17
School or other training organization	15.9%	13
Community, resource, or cultural centre	1.2%	1
Social group or club	13.4%	11
Association or collective	7.3%	6
Festival, competition, or event	1.2%	1
Library, archive, or museum	0.0%	0
Other (Please specify)	8.5%	7
TOTAL		82

OTHER (PLEASE SPECIFY)
not for profit dance/cultural club
Performing group, social club, & association
Italian Dance Group
International folk dancer for 40 years...
Multiple – individual, school, performing company
Individual, educator, and member of a performing troupe
Our group has a performance ensemble, dance school and we produce our own event in a festival

Q3 What genre(s) of dance do you practice?

There are over 140 genres of dance practiced in Canada! There isn't space to list them all here, so if you don't see your genre(s), please write them in the "other" box.

ANSWER CHOICES	RESPONSES	
Highland Dance	0.0%	0
Square and Round Dance	6.1%	5
K-Pop	0.00%	0
Ballet	20.7%	17
Bollywood	2.4%	2
Ukrainian Dance	13.4%	11
Integrated/Mixed/Diverse Abilities Dance	1.2%	1

Hip Hop	7.3%	6
Contemporary / Modern	29.3%	24
Powwow Dances	0.0%	0
Jazz	14.6%	12
Ballroom Dance	7.3%	6
Pole Dance	0.0%	0
Tap Dance	12.2%	10
Acro and Circus	6.1%	5
Capoeira	0.0%	0
Classical Chinese Dance	0.0%	0
Zumba	0.0%	0
Burlesque	0.00%	0
Gumboot	0.00%	0
Israeli Folk Dance	7.3%	6
Belly dancing	3.7%	3
Métis jig	2.4%	2
Other (Please specify)	56.1%	46
Total Respondents		82

OTHER (PLEASE SPECIFY)
English Country/American contra
International Folkdance from Eastern Europe, especially Southeastern Europe, the Caucasus, and the Near East (includes Israeli)
Irish Dance
Lindy Hop Partnered Blues Dance
Lindy Hop (Swing)
Afro-diasporic dance style and rhythms
Country 2 Step, Collegiate Shag, night club two step
Aerial Silks
English Country Dance
Parent Child and Mom and Baby Dance
Argentine tango
As a dance association we are involved in various types of dance at different stages.
Scottish country dancing
Scottish country dance
Scottish Country Dance; Scottish Step Dance
Nova Bhattacharya founded Nova Dance in 2008 determined that there should be a place where artists working with a rich diversity of dance forms could converge, create and collaborate. Currently led by Bhattacharya, an award-winning Bengali-Canadian artist, our dancers have backgrounds in Bharatnatyam, Odissi, Kathak, Kuchipudi, Mohiniattam, dances of the Caribbean diaspora, Butoh, Hip Hop (fundamentals and commercial), Dance Hall, Casino Rueda, street dance, Ballet, Western Contemporary, Graham, Horton, Limon, Jazz, Bollywood and Burlesque. We also currently have an art therapist on staff. We are a Company that embraces multiple techniques, disciplines, generations, opinions and cultures
English Country Dance

Chhau Kalarippayattu Installation/Public Art
Italian Folk Dance
Scottish Country Dance
Scottish Country Dance
Morris dance (Traditional English dance)
Swing Greek Folk Dance
Brazilian forro, samba de gafieira
Flamenco
Inuit Drum Dance
Greek, Romanian, Armenian , Albanian, Turkish, Bulgarian, Macedonian, Irish, Russian, German, Serbian, Croatian, American, Canadian, French, etc..
Latin American
Voguing, Waacking, House, Street Jazz / Jazz Funk
International Folk Dancing
We predominantly do large circle (i.e. non-couple) folk dances from the Balkan region of SE Europe and nearby countries in the Near East (e.g. Turkey, Israel, Armenia, etc.).
Kathak, Bharatanatyam, Dance-Theatre
Irish ceili and set dancing for adults and step dancing for children
Morris dancing
Swing, including East Coast Swing and West Coast Swing, also Hustle, Country Two Step and Nightclub Two Step
Traditional Korean
Hungarian folkdance
Contra dancing; international folk dancing (a variety of selections, mainly from Eastern Europe, but also Western Europe, including English country dancing, and selections from other countries or regions like Bolivia, China, Polynesia).
Dance Film
we are an international folk-dance group - we do dances from many cultures
Choreographed ballroom dance (round) is what our dance is called in Saskatoon, SK Square dancing Clog dancing
Scottish country dancing; Irish ceili and set dancing
Flamenco
Musical Theatre
Musical Theatre, Creative Movement, Lyrical
classical Spanish & flamenco
Contra

Q4 Do you keep records or archives?

ANSWER CHOICES	RESPONSES	
Yes, physical records and/or digital records	90.2%	74
Yes, Embodied knowledge and memory	58.5%	48
No, no records of any kind	2.4%	2
Total Respondents		82

Q5 If you don't keep any records at all, why not?

(Only respondents who answered no to question 4 were asked this question)

ANSWER CHOICES	RESPONSES	
I don't want to keep records	50.00%	1
I don't have enough time to make or take care of records.	50.00%	1
I don't think records are important.	0.00%	0
I don't have the space to store them.	0.00%	0
I don't have the money for equipment like cameras etc.	50.00%	1
Other (please specify)	50.00%	1
Total Respondents		2

OTHER (PLEASE SPECIFY)
I keep contact info for people who want to learn in case we hold a class.

Q6 Who collects, organizes and/or maintains the dance records?

ANSWER CHOICES	RESPONSES	
Teacher	44.3%	35
Choreographer	40.5%	32
Dancer	31.6%	25
Organization administrator	30.4%	24
Archivist or records manager	11.4%	9
Student	7.6%	6
Relative / Family member	6.3%	5
Friend	3.8%	3
Other (Please specify)	29.1%	23
Total Respondents		79

OTHER (PLEASE SPECIFY)
I keep my own records of my own work, or practices I engage with in my various roles as dancer, choreographer, teacher or student.
I co-founded a club in the LGBT2Q community to teach Lindy which was active 2000-2019, and still have the records. Currently, we exist only in running occasional tea dances, or going social dancing together.
Artistic Director
Board members
me
At the moment materials and files usually remain with the Board Exec. and sometimes may include an administrator.
There is a book being published about our Artistic Director, Nova Bhattacharya and this has begun a relationship with Dance Collection Danse towards more formal archiving in the future.
The Board

Several of us have parts of records going back almost 50 years
club secretary
myself as ex-dancer and choreographer
Members of our club
Studio Owner
Staff members at the organization & interns (and they are all housed at Dance Collection Danse)
Myself
Executive
I am both a dancer and a teacher.
folk dance association volunteers: programmer and music coordinator keep lists of dances in our repertoire and the selections each (Friday) dance evening.
Artistic co-Directors
Various members of our group take various levels of responsibility for retaining dances, music and choreography. Our executive maintains organizational records.
Records on Scottish dances are maintained in Edinburgh; for Irish set dancing various books have been published to document the dances.
each club has their executive - president, secretary, treasurer, etc. belong to an Assoc, under umbrella of Sask. Square and Round Dance Federation, under umbrella of Canadian Society of Square and Round Dance
the dance caller, who is also part of the volunteer (unincorporated) organizing committee

Q7 What aspects of dance are you documenting or keeping records of?

ANSWER CHOICES	RESPONSES	
Performance	70.9%	56
Choreography	68.4%	54
Music	62.0%	49
Administrative documents	62.0%	49
Technique, steps, syllabi	58.2%	46
Events, festivals	55.7%	44
Classes	45.6%	36
Narratives and personal accounts	31.6%	25
Other (Please specify)	15.2%	12
Total Respondents		79

OTHER (PLEASE SPECIFY)
History of the dance, music and musicians
photos, programmes, videos
mostly pictures and news articles
Information on dancers also records of financial statements and fundraising info
Newsletters
reviews, photos, video was a luxury then
Videos of dance performances

weekly association meeting's dance list
We have produced a history of our organization
We have videos of some of our Scottish country dancing performances.
performance posters and programs
How we organize the dances - we have an online spreadsheet along with some word documents, that talks about all the steps we take to run our dances. We have been doing more of this lately so that if one volunteer leaves, another can more easily take over the role. This includes information like, who is our hall booking contact, when we need to book dates, what to take into consideration when booking dates. It includes names of bands we can reach out to. It includes idiosyncrasies of our dance hall like how to turn the heat down. It includes other possible venues if ours are booked. It includes our payment agreement with the hall, the band, etc. And much more info.

Q8 What types of records do you have in your collection? (Select all that apply)

ANSWER CHOICES	RESPONSES	
Digital Photographs (ex. jpeg, png)	79.7%	63
Paper documents (ex. written or printed)	78.5%	62
Digital documents (ex. word, html)	78.5%	62
Digital Films and Videos (ex. mp4, wmv)	74.7%	59
Memory and embodied knowledge - in addition to other formats	70.9%	56
Digital Audio (ex. .wav or .mp3)	69.6%	55
Photographs (ex. prints, albums)	67.1%	53
Films and Videos (ex. Hi8, VHS, DVD)	62.0%	49
Costumes and shoes	57.0%	45
Audio (ex. CDs and Cassette tapes)	55.7%	44
Prints, paintings, and other visual depictions	25.3%	20
Only memory and embodied knowledge - no physical formats	2.5%	2
Other (please specify)	5.1%	4
Total Respondents		79

OTHER (PLEASE SPECIFY)
Much now held by Vancouver City Archive. Listing above for archival collection only - much additional digital material on website.
Music about the dancer by other musicians
A published survey of west coast dance
I'm not sure if our extensive and constantly updated "google spreadsheet" would constitute a different format of interest or not :) This is something new we're using this year and it's really good. I also keep an archive of emails that have been exchanged between our organizing committee members, on important topics of discussion.

Q9 How do you organize your collection(s)? (Select all that apply)

ANSWER CHOICES	RESPONSES	
In boxes, on shelves, in folders or other	51.3%	40
Generally organized by year, performance, choreographer etc.	48.7%	38
Hierarchical folder system on a computer (digital records)	39.7%	31
Collection not organized	30.8%	23
Database	24.4%	19
File naming conventions (digital records)	21.8%	17
Tagging (digital records)	15.4%	12
An inventory	12.8%	10
Metadata schema, controlled vocabulary or other	2.6%	2
A catalogue	0.0%	0
Other (please specify)	9.0%	7
Total Respondents		77

OTHER (PLEASE SPECIFY)
Digital records are very loosely/roughly organized by project, but much of the records I have are disorganized in the form of random notes in notebooks, contracts or other documents, voice memos etc.
There is no formal way of maintaining records. Right now, they are mostly stored on an administrator's home computer.
Everything is semi-organised and semi-chaos
Photos are not organized. Teaching documents are organized in two ways: by program (Introductory, Basic, Intermediate, etc...) or class group (my Monday night class, my Tuesday night class, etc...)
With the memories of intergenerational dancers
members only section of website
Individuals take various levels of responsibility for these records, etc. depending on their position within the organization and their interest.

Q10 What tools or technology do you use for organizing and maintaining your collection?

ANSWER CHOICES	RESPONSES	
Computer(s)	93.5%	72
Boxes, bins, file folders and other physical storage	84.4%	65
Photo and/or video cameras	44.2%	34
Technology for converting analog (ex. VHS) to digital (ex. mp4)	18.2%	14
Stereo or other audio player	16.9%	13
Video player	11.7%	9
Archival quality paper, pens, labels	6.5%	5
IC Recorder	1.3%	1
Other (please specify)	6.5%	5
Total Respondents		77

OTHER (PLEASE SPECIFY)
cellphone storage
External drive for computer
We have many memory sticks (USB) and memory cards -unorganized-. Also, many files on Dropbox and google drive, plus DVD's of performances and printed materials (posters) as well as their digital counterparts (semi organised)
No organization
hard drives

Q11 Do you use software for organizing your collection?

ANSWER CHOICES	RESPONSES	
No software	55.8%	43
Spreadsheets such as excel	37.7%	29
Software created for organizing dance collections	5.2%	4
Museum or special collections software	1.3%	1
Software for other areas of the performing arts	0.0%	0
Other (please specify)	15.6%	12
Total Respondents		77

OTHER (PLEASE SPECIFY)
Google Docs., spreadsheets. YouTube
software for music only
Cloud service (Dropbox) for storing and organizing files
Digital documents folders
Dance collection websites
Microsoft Word
Rely mostly on Word documents and PDFs
Word documents.
website custom designed by dance association member (volunteer)
Music and videos kept in media files on computer. Dance lists and weekly dance programs kept in spreadsheets. Written dance notes or choreographies organized alphabetically by dance and by workshop instructors in print files or binders. Organizational records (minutes; financial statements) are kept in computer files, maintained by executive officers.
No organization
Google Drive, folders on computer

Q12 What challenges are you facing with your collections and the preservation of your collections?

ANSWER CHOICES	RESPONSES	
Not enough time	60.5%	46
Conversion of old media formats to digital	43.4%	33
Lack of finances	30.3%	23
Lack of tools and technology adapted to dance needs	27.6%	21
Physical degradation of material	27.6%	21
Lack of expertise	26.3%	20
Conceptual/theoretical issues in preserving an ephemeral art form	15.8%	12
Other conservation and storage issues	14.5%	11
Pressure to digitize	6.6%	5
Pressure to make archives more accessible	5.3%	4
No challenges	5.3%	4
Other (Please specify)	19.7%	15
Total Respondents		77

OTHER (PLEASE SPECIFY)
Having a central location other than private home. Fading interest by other dancers
Properly/sensibly organizing my own personal records is usually quite a low priority in compared to pursuing and undertaking work.
I am storing many things on my personal computer which is quick getting filled up with music files, documents, and pictures. Backing things up on hard drives seems unorganized when looking for a specific file or year.
Lack of dedicated admin time. If we have funds to pay an administrator their time is more taken by specific events.
Our group is, at the moment, minimally involved with performance or demonstrations. We have classes and events that are really just for our enjoyment and so little thought is given to recording an evening of dance. We do have records of past dance programs (lists of dances) for planned dance events. Our group in Calgary dates from the 60's and used to do many more demonstrations and performances. The only record we have of those days will be knowledge based. Perhaps a still photo or two. Perhaps something recorded in the minutes of some past meeting. (not digitized)
Materials are increasingly spread across multiple people's homes, and everyone has different sets of records
I want to share them in a better way other than social media
Never thought about preservation as such until very recently as we have retired from teaching and performing professionally but we have 10 years worth of materials, what will happen to them over time and specially once we are gone is unsure.
Really, no challenges. I don't think anyone but me would be interested in my collections. They are very personal.
no real interest
we rely on others for videos to demonstrate the dances for those who don't understand the dance notes.

Lack of physical space
We did have a challenge with a bloated folder of photos of videos that people had shared with us over the years, but amazingly, just a few months ago we had a volunteer come forward and offer to help us with this - she went through all our photos and videos and chose the best photos and the best segments of videos and saved them to a thumb drive. Now I just need time to transfer that stuff into my master file and delete the rest :)

Q13 Please elaborate on your response, providing examples of the challenges your organization faces with dance preservation. (optional question)

RESPONSES (32 Total)
Old technology Our folkdance group has been active for over 40 years, and the change of technology is one problem (paper syllabi of dance steps to video recordings of dances and teaching sessions. One problem with video recordings is making those available to the group: the teacher may not consent, or an app (like YouTube) might remove videos (even private channel ones) due to copyright of the music. A second problem is the changing composition of the group. We have some 'old guard' members who grew up under the banner of 'International Folkdance' then there are newcomers who have no knowledge of this movement or who are from a specific ethnic heritage and for whom folkdance is slightly different. It makes the group dynamic and interesting, but the focus of how we present dances necessarily changes.
It is a slow process to keep things documented.
Our club is run by volunteers. There is no set format for preservation. This is done by an individual by volunteering their own time and resources.
It would be nice to have an organized collection -- I am very proud of what we did, accomplished, contributed. But don't have the energy/interest to gather and organize it.
Practicing dance artists have to live in the contemporary moment and consciously archive as they prepare for and perform.
At my dance studio, I have very little storage space, so everything is in my basement :) I maintain records digitally, but also a costume collection, which grows by the year and is becoming unwieldy.
We as an organization save many of our works for out of duty, but don't share/reuse or make available past works due to time restraints.
We do not have a designated person to archive and preserve and staff is already overwhelmed.
Fees are always a stretch to afford for our family.
The organization dates from 1929 and original minute books are disintegrating. I have personally digitized much material. The original copies were donated to the City Archive for safe keeping, but they are not particularly accessible to members.
Dance videos are very helpful but many dances have no existing video. Younger dancers are not able to interpret written dance instructions.
we are a 15-year-old, poc run, equity centred, arts organisation attempting to fill historic gaps for marginalised artists while creating, producing art that breaks down barriers. We are trying to ensure that our stories are told, through the multiplicity of our dancer bodies. We have been historically excluded, and underfunded. We are simultaneously building, developing, supporting, representing, sharing, and changing the culturally dominant landscape. We need

more support and care to ensure we can play an active role in the preservation of our stories as part of the Canadian cultural canon.
Luckily there is a central, world-wide organization called the Royal Scottish Country Dance Society that we belong to whose role it is to preserve dances, choreograph new ones, encourage and develop new music. This organization is based in Scotland.
We are a volunteer organization. Every 2 yrs the board members change, so keeping consistency and level of commitment to keeping files up to date is a struggle.
We are an aging side, started 50 years ago, most of us are in our 70s and 80s, we still practice every week and dance out in the summer, but have never been all that focused on documenting except in a casual way. But as we age, retire or even pass on, what we have will be lost.
switching to my experience re organizational archives - this too is about LACK of resources (Financial, Human)
Folk dances are so extensive and ephemeral.
Our organization has recently closed / retired. Preservation of its memory and materials is something we never thought about until very recently. We just not have the time, budget, means, or focus necessary for such a task, but it is quite sad if all of that were to be lost. Maybe one day....
With digital media accessed through the web, there are actually a lot of resources for cataloguing and preserving the dances we do. But, because these are 'folk' dances, they are meant to be dynamic, with different communities often doing the dance in slightly different ways, depending on how/from whom the dance was learned and as a result of subtle changes creeping in over time. As a result, some of the widely available resources can inadvertently fossilize a particular version of the dance as 'the' dance, leaving the impression that other versions are incorrect (even those learned from master instructors!). Since we don't have the time to properly document our own versions of the 100+ dances we do, we must rely on these existing sources while somehow trying to determine whether and how our version differs (and whether we want to preserve those differences). It's not a major challenge, since the collective, living memory of our community helps to keep our local versions alive. But, if we ever try to revive a forgotten dance, we don't usually have records of our local version to draw upon.
Our company has a 50-year history with many of the archives at Dance Collection Danse not yet digitized
Have a large collection of old 8mm video. No longer have access to a device to convert to digital. And too expensive to have a service to convert the large library
I just keep videos and photos and written documents of my choreography
We would like to video all of our lessons but don't have the resources to do so.
Need help with organizing and digitizing
volunteer time to keep the records up to date has not been a problem but it could
Lack of any organizational office means that archival storage is done by volunteers, and there is or will be an issue as to what happens when individuals leave the organization, retire, or die. The issue is really whether the group will continue to exist in the long run, and whether new members will continue to volunteer to take on leadership roles
Not cost effective to spend time archiving
We are trying to find a permanent home for our Scottish country dancing archives.
I cue choreographed ballroom dance using CDs for music. I do have a Dancemaster program to be installed and set up on a laptop. With organizing my weekly dance program for two levels

of dance, I find I haven't had the time to get all my information from my computer to the laptop which would contain my cue sheets, my music.
Physical degradation of media and misplacing the media makes it difficult to convert to digital to preserve.
Outdated technology that needs to be digitized. Finding time to focus on past while consumed with current requirements
Stuff starts taking up space so when I'm in deep clean mode I often purge it. I also lose emotional attachment to the items and get rid of them

(End of Survey)

Results from the Survey in French

La préservation du patrimoine de la danse au Canada : Un sondage Qui ? Quoi? Comment ?

Q1 Participation volontaire : Vous n'êtes pas obligé de participer. Si vous choisissez de participer et changez ensuite d'avis, vous pouvez vous retirer de l'enquête sans conséquence négative. Si vous choisissez de vous retirer avant de soumettre l'enquête, toutes vos réponses seront supprimées de l'ensemble des données et ne seront pas utilisées dans l'étude. Une fois l'enquête soumise, vous ne pourrez pas retirer vos réponses, car les chercheurs ne pourront pas retracer ou identifier les réponses individuelles. Si vous avez des questions sur l'étude, n'hésitez pas à contacter Emma Roblin (chercheuse), le Dr Mary Cavanagh (superviseur) ou le Dr Jada Watson (superviseur). Si vous avez des questions sur la conduite éthique de cette étude, vous pouvez contacter le Bureau de l'éthique et de l'intégrité de la recherche par courriel (ethics@uottawa.ca) ou par téléphone (613-562-5387). Nous vous recommandons de conserver une copie du formulaire de consentement pour vos dossiers.

Acceptation: Veuillez sélectionner une déclaration pour indiquer votre consentement.

CHOIX DE RÉPONSES	RÉPONSES	
Je consens à participer à cette étude	100.00%	29
Je ne consens pas à participer à cette étude.	0.00%	0
Nombre de répondants		29

Q2 Répondez-vous à titre individuel ou en tant que membre d'une organisation ?

CHOIX DE RÉPONSES	RÉPONSES	
Compagnie, troupe ou ensemble	37.9%	11
École, autre organisation de formation	31.0%	9

Individuel	10.3%	3
Club ou groupe social	10.3%	3
Association ou collectif	6.9%	2
Centre communautaire, centre de ressources ou centre culturel	3.4%	1
Festival, concours ou événement	0.00%	0
Bibliothèque, archives ou musée	0.00%	0
Autre (veuillez préciser)	0.00%	0
Nombre de répondants		29

Q3 Quel(s) genre(s) de danse pratiquez-vous ?

Il y a plus de 140 genres de danse pratiqués au Canada ! Il n'y a pas assez d'espace pour les énumérer tous ici, alors si vous ne voyez pas votre genre, veuillez l'inscrire dans la case "autre".

CHOIX DE RÉPONSES	RÉPONSES	
Danse contemporaine/moderne	41.4%	12
Danse jazz	24.1%	7
Danse carrée et ronde	17.2%	5
Ballet	17.2%	5
Hip Hop	17.2%	5
Bollywood	10.3%	3
Zumba	10.3%	3
Danse folklorique israélienne	10.3%	3
Danse ukrainienne	6.9%	2
Claquettes / Tap	6.9%	2
Dance orientale « Belly dancing »	6.9%	2
Danse des Highlands	3.4%	1
Danse de salon / danse de bal	3.4%	1
La pole dance / danse-poteau	3.4%	1
Acro et cirque	3.4%	1
Capoeira	3.4%	1
Burlesque	3.4%	1
Gumboot	3.4%	1
K-pop	0.0%	0
Danse intégrée/mixte/à capacités diverses	0.0%	0
Danse de pow-wow	0.0%	0
Danse classique chinoise	0.0%	0
Gigue métisse	0.0%	0
Autre (veuillez préciser)	58.6%	17
Nombre de répondants		29

AUTRE (VEUILLEZ PRÉCISER)
Danses latines Danse haïtienne (Konpa)
Folklore internationale (Grèce, Turquie, Bulgarie, Hongrie, Roumanie, Russie etc.)

Contemporaine ancrée dans les danses traditionnelles de l'Afrique de l'Ouest
Danse inclusive (personnes avec et sans handicap visible ou invisible)
Danse traditionnelle québécoise, gigue québécoise, gigue contemporaine
Danse folklorique japonaise
Contredanse américaine
Cancan
Folklore internationale Danse et gigue québécoise Irish Flamenco
Danse trapèze, danse traditionnelle indienne
Samba, forro, gafieira, dancehall, heels
Breaking, Popping
Danses swing (Lindy Hop, Rockabilly Jive, Charleston, West Coast Swing, Blues, Boogie Woogie, ...)
Gigue québécoise et irlandaise
Gigue
Danse folklorique suédoise
Danse traditionnelle haïtienne

Q4 Avez-vous des dossiers ou des archives sur la danse ?

ANSWER CHOICES	RESPONSES	
Oui, des documents physiques et/ou numériques	89.7%	26
Oui, connaissance et mémoire incarnées	31.0%	9
Non, pas d'archives d'aucune sorte	6.9%	2
Nombre de répondants		29

Q5 Si vous ne conservez pas de archives, pourquoi pas?

(Cette question n'a été posée qu'aux personnes ayant répondu non à la question 4)

ANSWER CHOICES	RESPONSES	
Je ne veux pas.	0.0%	0
Je n'ai pas assez de temps pour tenir ou m'en occuper.	100.0%	2
Je ne pense pas que les archives sont importantes.	50.0%	1
Je n'ai pas l'espace nécessaire pour les conserver.	0.0%	0
Je n'ai pas d'argent pour acheter du matériel comme des appareils photo, etc.	0.0%	0
Autre (veuillez préciser)	0.0%	0
Nombre de répondants		2

Q6 Qui est responsable de la collecte, de l'organisation et/ou de la conservation de vos archives de danse ?

ANSWER CHOICES	RESPONSES	
Gestionnaire de l'organisation	70.4%	19
Chorégraphe	29.6%	8
Enseignante / Enseignant	29.6%	8
Danseuse / Danseur	18.5%	5
Élève	3.7%	1
Archiviste ou gestionnaire de documents	3.7%	1
Membre de famille	3.7%	1
Amie / Ami	0.0%	0
Autre (veuillez préciser)	14.0%	4
Nombre de répondants		27

AUTRE (VEUILLEZ PRÉCISER)
Agent de bureau
L'école garde toutes les traces de plan de cours et vidéos pris lors de cours, soirées et spectacles. Les professeurs gardent les traces des ateliers qu'ils ont montés.
Conseil exécutif du groupe
Web Master

**Q7 Quels sont les aspects de la danse que vous documentez ?
(Sélectionnez tout ce qui s'applique)**

ANSWER CHOICES	RESPONSES	
Chorégraphies	85.2%	23
Spectacles	74.1%	20
Documents administratifs	55.6%	15
Musique	55.6%	15
Événements, festivals	48.1%	13
Technique, pas, syllabus	40.7%	11
Cours	40.7%	11
Récits et comptes rendus personnels	0.0%	0
Autre (veuillez préciser)	3.7%	1
Nombre de répondants		27

AUTRE (VEUILLEZ PRÉCISER)
Recherches en Afrique

Q8 Quels formats avez-vous dans votre collection?

ANSWER CHOICES	RESPONSES	
Photos numériques (ex. fichiers jpeg, png)	85.2%	23
Films et vidéos numériques (ex. fichiers mp4, wmv)	81.5%	22
Documents papier (ex. écrits ou imprimés)	66.7%	18
Costumes et chaussures	63.0%	17
Documents numériques (ex. word, html)	63.0%	17
Audio numérique (ex. fichiers .wav ou .mp3)	55.6%	15
Films et vidéos (ex. cassettes Hi8, VHS, DVD)	48.1%	13
Photos (ex. tirages, albums)	48.1%	13
Audio (ex. CD et cassettes)	40.7%	11
Mémoire et connaissance incarnée - en plus d'autres formats	33.3%	9
Mémoire et connaissance incarnée - aucun format physique	14.8%	4
Impressions, peintures et autres représentations visuelles	7.4%	2
Autre (veuillez préciser)	0.0%	0
Nombre de répondants		27

Q9 Comment organisez-vous vos collections? (Sélectionnez toutes les méthodes qui s'appliquent)

ANSWER CHOICES	RESPONSES	
Généralement organisée par année, par spectacle, par chorégraphe, etc.	52.2%	12
Regroupée dans des boîtes, sur des étagères, dans des dossiers ou autres	47.8%	11
Système de dossiers hiérarchiques sur un ordinateur (documents numériques)	43.5%	10
Collection non organisée	26.1%	6
Une base de données	26.1%	6
Un catalogue	8.7%	2
Étiquetage (documents numériques)	8.7%	2
Un inventaire	4.3%	1
Conventions de dénomination des fichiers (documents numériques)	4.3%	1
Schéma de métadonnées et/ou vocabulaire contrôlé	0.0%	0
Autre (veuillez préciser)	8.7%	2
Nombre de répondants		23

AUTRE (VEUILLEZ PRÉCISER)
Toutes les œuvres ne sont pas archivées de la même manière. Au cours des 30 années d'existence de la compagnie, plusieurs personnes ont mis en place des systèmes qui ne se sont pas pérennisés. Les œuvres les plus anciennes sont généralement regroupées dans les boîtes, sur des étagères (et sont parfois désorganisées : mélangées avec d'autres, tri difficile) : archives

papier, documents audiovisuels, etc. Les œuvres les plus récentes ont une majorité d'archives numériques (encore une fois : plusieurs systèmes de classement d'une personne à l'autre, qui n'ont pas été normalisés), avec le rangement des costumes dans des boîtes physiques. Les œuvres entre les deux ont un mélange des deux "systèmes"...
Archives sur un site web

Q10 Quels outils ou technologies utilisez-vous pour organiser et conserver votre collection?

ANSWER CHOICES	RESPONSES	
Ordinateurs	87.0%	20
Boîtes, bacs, classeurs et autres moyens de stockage physique	65.2%	15
Technologie pour convertir l'analogique (ex. VHS) en numérique (ex. mp4)	39.1%	9
Lecteur de vidéo	26.1%	6
Appareils photo et caméras vidéo	26.1%	6
Lecteur audio stéréo ou autre	13.0%	3
Papier de qualité archivistique, stylos, étiquettes	4.3%	1
Enregistreur d'audio	0.0%	0
Autre (veuillez préciser)	17.4%	4
Nombre de répondants		23

AUTRE (VEUILLEZ PRÉCISER)
Certaines archives audiovisuelles ont été numérisées pour les 30 ans de la compagnie (service externe). Leurs versions numériques n'ont pas été organisées de manière efficace car nous n'avons pas de structure numérique couvrant les œuvres des 30 dernières années - elles ont été mises dans le dossier des communications, car la numérisation avait ce but. Nous avons des bacs plus ou moins bien identifiés d'archives physiques audiovisuelles (spectacles, répétitions, créations), et des dossiers d'archives numériques audiovisuelles un peu mieux identifiées (mais réparties sur Google Drive et Vimeo, sans logique).
Hard drive externe
Site web et revue trimestrielle
Mémoire externe Drive

Q11 Utilisez-vous un logiciel pour organiser votre collection?

ANSWER CHOICES	RESPONSES	
Aucun logiciel	73.9%	17
Feuilles de calcul comme Excel	13.0%	3
Logiciels adaptés à d'autres formes d'art du spectacle	8.7%	2
Logiciels spécifiques aux collections de danse	0.0%	0
Logiciels pour les musées ou des collections spéciales	0.0%	0
Autre (veuillez préciser)	8.7%	2

Nombre de répondants		23
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AUTRE (VEUILLEZ PRÉCISER)		
La partie de la captation des chorégraphies est catalogue au même titre que le contenu de notre médiathèque et intégré au sein de notre collection. Pour les autres archives de l'école, on utilise un programme de gestion documentaire.		
Drive en ligne + disques durs		

Q12 Quels sont les défis auxquels vous êtes confrontés en ce qui concerne vos collections et leur préservation?

ANSWER CHOICES	RESPONSES	
Manque de temps	95.7%	22
Manque de moyens financiers	52.2%	12
Conversion des anciens formats de médias en format numérique	47.8%	11
Manque d'expertise	39.1%	9
Dégradation physique du matériel	13.0%	3
Pression pour numériser les archives	13.0%	3
Manque d'outils et de technologies adaptés aux besoins de la danse	4.3%	1
Questions conceptuelles/théoriques liées à la préservation d'une forme d'art éphémère	4.3%	1
Pression pour rendre les archives plus accessibles	4.3%	1
Autres problèmes de conservation et de stockage	0.0%	0
Aucun défis	0.0%	0
Autre (veuillez préciser)	13.0%	3
Nombre de répondants		23

AUTRE (VEUILLEZ PRÉCISER)		
Manque d'espaces réel et virtuel		
Man		
Perte des documents importantes dans le passé		

Q13 Veuillez développer votre réponse en donnant des exemples des défis auxquels votre organisation est confrontée en matière de préservation de la danse. (Question facultative)

RÉPONSES		
Par manque de temps, nous effectuons un inventaire sommaire de notre matériel archivistique. Avoir plus de moyen et de temps, nous pourrions faire un catalogage plus complet et ainsi rendre plus intéressante la consultation de nos archives.		
Les équipes ont toujours été réduites, et la priorité est donnée à la création et à la production. Aucune personne de l'équipe n'a jamais eu d'expertise en archivistique - certaines personnes se		

<p>sont attelées à réorganiser certains dossiers à temps perdu, mais c'est un travail titanesque qui a bien souvent été écarté par la personne suivante (l'organisation n'ayant pas été finie, et la personne préférant repartir avec son propre système). Pour que ça fonctionne, il faudrait avoir une personne dédiée à l'archivage des dossiers et éléments physiques, à la numérisation des archives audiovisuelles, et à l'organisation des archives numériques (idéalement une personne experte, mais ça aiderait déjà d'avoir quelqu'un qui peut mettre cette tâche en haut de sa liste) - le problème est maintenant d'ordre financier.</p>
<p>On a de la difficulté à classer nos documents et renommer facilement nos collections de photos de manière à ce qu'elles soient facilement identifiables à long terme (crédits photographes, années, spectacles, interprètes sur les photos). On se perd parfois dans nos Drive, puisque la gestion des projets en soi est souvent priorisée sur la gestion des archives à posteriori.</p>
<p>Nous n'avons pas les ressources financières pour engager une ressource compétente et nous faisons l'archivage de temps en temps...quand nous avons un peu temps.</p>
<p>L'archivage est une questions de temps, ressources et main-d'œuvre. Le plus on en a, le plus on est capable de faire. L'inverse est aussi vrai.</p>
<p>Des vieux DVDs ou cassettes perdent leur qualité et deviennent illisibles.</p>
<p>Manque d'espace pour conserver les dossiers physiques.</p>
<p>Il y a aussi la question de qui va continuer cette tradition. La nouvelle génération s'intéresse moins à la danse traditionnelle. Il y a moins d'immigrants de la Suède et ceux qui sont ici et font partie de notre groupe vieillisse.</p>
<p>Disposition non-autorisée des documents historiques importants</p>

Complete List of Dances and Dance Genres Named in the Survey

Acro and Circus	European Folkdance	Lindy Hop
Aerial silks	Flamenco	Métis Jig
Afro-diasporic dance styles	Folkdance from the	Mohiniattam
American Contra	Caucasus	Morris dance
Argentine tango	Forro	Nightclub two-step
Balboa	Gafieira	Odissi
Ballet	Graham, Horton, Limon	Parent Child and Mom and
Ballroom	Greek Folkdance	Baby Dance
Belly dancing	Gumboot	Partnered Blues Dance
Bharatanatyam	Heels	Pole dance
Bollywood	Highland Dance	Popping
Boogie Woogie	Hip Hop	Québécoise jig
Breaking	House	Rockabilly Jive
Burlesque	Hungarian folkdance	Samba
Butoh	Integrated/Mixed/Diverse	Scottish Country Dance
Cancan	Abilities	Square and Round Dance
Capoeira	International Folkdance	Street Dance
Caribbean diaspora	Inuit Drum Dance	Street Jazz
Casino Rueda	Irish ceili and set dancing	Swedish folkdance
Charleston	Irish jig	Swing dance - General
Chhau Kalarippayattu	Israeli Folk Dance	Tap dance
Installation/Public Art	Italian Folkdance	Traditional Indian Dance
Classical Spanish dance	Japanese Folkdance	Traditional Korean Dance
Clog dancing	Jazz	Trapeze dance
Collegiate shag	Jazz Funk	Ukrainian Dance
Contemporary/Modern	Kathak	Voguing
Country 2 Step	Konpa (Haitian dance)	Waacking
Creative Movement	Kuchipudi	West Coast Swing
Dance Film	Large circle folkdance	West-African traditional
Dancehall	from the Balkan regions	dances
English Country Dance	and Near East	Zumba
Estonian folkdance	Latin dances	

Appendix D. Interview Questions

Interview Protocol - English

The Current State of Dance Heritage Preservation and Archives in Canada

In advance of the interview, confirm date and time with participant and provide interviewee with information on how the interview will be conducted and how the data will be used. Confirm participant's consent, and make sure consent form is signed and received before the interview.

Estimated interview length: 30-45 minutes.

Confirm recording device is working before the interview starts.

SEMI-STRUCTURED INTERVIEWS – PROTOCOL

Introduce myself

Thank the participant for agreeing to participate in the study and confirm how they prefer to be addressed.

Confirm consent and ask if they have any questions about it, the project, or how the interview data will be used. Remind that consent is ongoing, and they can end the interview at any time.

Interviewer: With your permission, I will now begin recording.

Begin recording

Provide short recap of project goals, and the purpose and topic of the interview. Interview is semi-structured; participants are encouraged to discuss or bring up related issues.

1. Can you describe the work that you currently do? How long have you been doing this?

Follow-up prompts:

- Who did this work before you?
- How long has this work been going on in the organization/institution?

2. What kind of archives do you have?

Follow-up prompts:

- How long have you kept archives or done archival work?
- What formats are the archives in? Physical, digital?

3. What tools and technology do you currently use, and do you find them to be adequate for dance material? Why or why not?

Follow-up prompts:

- What tools/technology do you need?

4. How are the archives used?

Follow-up prompts:

- Are different types of records used differently?
- Can you give examples?

5. What kinds of challenges do you encounter when working with dance collections?

Follow-up prompts:

- What are the major challenges for your organization specifically?

6. What solutions do you see/need to successfully work with dance collections?

7. There are significant gaps in the field, why do you think that is?

8. Closing question(s): Are there any other areas or challenges that these questions did not address? Is there anything further you would like to add?

Interviewer: Thank you again for agreeing to participate in this interview. I appreciate your time and insight.

End recording.

Interview Protocol - French

L'état actuel de la conservation et des archives du patrimoine de la danse au Canada

Avant l'entretien, confirmez la date et l'heure avec le participant et fournissez-lui des informations sur le déroulement de l'entretien et l'utilisation des données. Confirmer le consentement du participant et s'assurer que le formulaire de consentement est signé et reçu avant l'entretien.

Durée estimée de l'entretien : 30-45 minutes.

Confirmez que l'appareil d'enregistrement fonctionne avant le début de l'entretien.

ENTRETIENS SEMI-STRUCTURÉS - PROTOCOLE

Me présenter

Remercier le participant d'avoir accepté de participer à l'étude et confirmer la façon dont il préfère qu'on s'adresse à lui.

Confirmez son consentement et demandez-lui s'il a des questions à ce sujet, sur le projet ou sur la manière dont les données de l'entretien seront utilisées. Rappelez-lui que le consentement est permanent et qu'il peut mettre fin à l'entretien à tout moment.

L'enquêteur : Avec votre permission, je vais maintenant commencer l'enregistrement.

Début de l'enregistrement

Récapitulez brièvement les objectifs du projet, ainsi que le but et le sujet de l'entretien.

L'entretien est semi-structuré ; les participants sont encouragés à discuter ou à soulever des questions connexes.

1. Pouvez-vous décrire le travail que vous effectuez actuellement ? Depuis combien de temps faites-vous ce travail ?

Questions de suivi :

- Qui a fait ce travail avant vous ?
- Depuis combien de temps ce travail est-il effectué au sein de l'organisation/institution ?

2. Quel type d'archives possédez-vous ?

Questions de suivi :

- Depuis combien de temps conservez-vous des archives ou faites-vous du travail d'archivage ?
- Quels sont les formats des archives ? Physiques, numériques ?

3. Quels sont les outils et la technologie que vous utilisez actuellement, et les trouvez-vous adéquats pour le matériel de danse ? Pourquoi ou pourquoi pas ?

Questions de suivi :

- De quels outils/technologies avez-vous besoin ?

4. Comment les archives sont-elles utilisées ?

Questions de suivi :

- Les différents types d'archives sont-ils utilisés différemment ?
- Pouvez-vous donner des exemples ?

5. Quels types de défis rencontrez-vous lorsque vous travaillez avec des collections de danse ?

Questions de suivi :

- Quels sont les principaux défis pour votre organisation en particulier ?

6. Quelles sont les solutions que vous envisagez ou dont vous avez besoin pour travailler avec succès avec les collections de danse ?

7. Il y a des lacunes importantes dans le domaine, pourquoi pensez-vous qu'il en soit ainsi ?

8. Question(s) finale(s) : Y a-t-il d'autres sujets ou défis que ces questions n'ont pas abordés ? Souhaitez-vous ajouter quelque chose ?

L'enquêteur : Merci encore d'avoir accepté de participer à cet entretien. J'apprécie votre temps et votre perspicacité.

Fin de l'enregistrement.

List of Codes for Interview Transcript Analysis

Category	Code
Use	Reperformance
	New Choreography
	History Research
	Other
Memory	Memory
Challenges Related to the Nature of Dance	Ephemerality
	Conscious Archiving
Challenges - Other	Canadian Context
	Funding
	Time
	Digitization
Contents	Audio-Visual Material
	Artefacts/Objects
	Paper-Based Records/Text
	Other